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Abstracts

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Edited by Emma Dillon, Jocelyn R. Neal, and Bonnie C. Wade Co-Chairs, 2012 AMS/SMT/SEM Program Committees

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Thursday Morning, 1 November

Session 1-1 (SEM), 8:30–10:30 The Beautiful, The Good, and The Story: Aesthetics and Narrative in Religious Music Jonathan Dueck (Duke University), Chair

Composing the Future by Listening to the Musical Past: Islamic Exegesis in Javanese Folksongs Dorcinda Knauth (State University of New York, Dutchess)

Java's rich literary past has long provided a source of inspiration for scholars and theologians, as they interpret ancient texts in a way they hope can be relevant for contemporary Indonesian society. This literary, hermeneutic method provides composers with a model to similarly interpret historic musical works and folk songs, many of which are anonymously authored or ascribed to mystical figures such as Islamic saints. By focusing on ethnically Javanese works, the exegete gives power to local rather than foreign philosophies, and mainstream concepts promoted in the media as non-Indonesian (such as Western democracy or Legalist Islam) can be challenged by the alternate wisdom of ancient Javanese writers. The hermeneutic process has inherently spiritual implications as historic texts are believed to belong to an idealized past. With repeated study and a contemplative heart, the reader or listener gains access to great spiritual knowledge in their own lives. When these techniques are applied to folk music, the resulting compositions are more than simply arrangements, but creative works that allow both the performer and audience to engage in a meaningful dialogue between the present and an imagined Javanese past. This complicates the notion of composition, and provides the opportunity for the composer to gain authority as a spiritual leader, beyond simply being a musician. Examples are provided from original ethnographic research on popular Islamic music artists, with focus on the world music fusion gamelan ensemble Kiai Kanjeng and their director, the award-winning author Emha Ainun Nadjib.

The Pilgimage to "*El-Ghriba*" and the Musical Aesthetics of a Muslim-Jewish Past Ruth Davis (University of Cambridge)

Premiered in 1986, Tunisian Nouri Bouzid's landmark film "Man of Ashes" provoked charges of "Zionism" from Arab audiences for its sympathetic portrait of a master carpenter played by the Tunisian Jewish musician Jacob Bsiri. In the same film, the disembodied voice of the Jewish media star Cheikh El-Afrit accompanying an old prostitute's reminiscences of the colonial era, went unremarked. El-Afrit was among the many Jewish singers who showcased their latest hits adapted to Hebrew texts at the annual pilgrimage to El-Ghriba, the miraculous synagogue and shrine revered by local Muslims and Jews, on the Tunisian island of Jerba. By the 1930s, El-Afrit was accompanied on the harmonium by the young Jacob Bsiri. With the mass emigration of Jews following Tunisian independence, El-Ghriba became the site of annual homecoming for the Tunisian Jewish diaspora. Bsiri continued to lead the musical rituals until 2008, his distinctive vocal style, accent, and repertory providing a direct link to the multi-ethnic, multi-religious and multi-lingual colonial past. The rituals culminate with a public display of religious symbolism, including the parading of a multi-tiered candelabrum decked with multi-coloured shawls round the predominantly Muslim village, cordoned by armed police. In this paper I show how the pilgrimage to El-Ghriba is as much a temporal as a physical homecoming, a time bubble in a circumscribed physical space in which Jewish-Arab tensions temporarily resolve as musicians recreate the distinctively Arab-Jewish popular musical aesthetic of the colonial era, evoking a shared Muslim-Jewish past.

Sound, Aesthetics, and the Narration of Religious Space in Jerusalem's Old City Abigail Wood (University of Haifa, Israel)

Discussions of religious space in Jerusalem's Old City are often grounded in static, structural imagery, incorporating visual metaphors (four quarters divided by religious affiliation; iconic views of the Dome of the Rock, the Western Wall and the Church of the Holy Sepulchre). Nevertheless, listening to—rather than looking at, or writing about—the city offers new perspectives on the dynamic construction of religious space in this complicated, conflicted, enticing place. Sound is a physical phenomenon, shaped by landscapes and built space, and experienced as part of a wider sensory environment. Yet sound also opens up aesthetic and affective space, adding texture to a conflicted and over-narrated place. Based on examples drawn from extended fieldwork in the Old City, I will consider the roles played by the aesthetic ear in (re-)creating and parsing religious spaces in Jerusalem. By performing music in the city, by citing religious texts or by pronouncing aesthetic judgements on the soundscape, inhabitants and visitors alike open up interpretative spaces that contest everyday life, invoking instead the transcendental quality of music or the analogical capacity of textual exegesis, while drawing upon a broad corpus of literary, artistic, historical and narrative interpretation of the city. Nevertheless, the powers attributed to sound and music deserve

fine interrogation: aesthetic narratives are also vehicles for the wielding of power—and will a performance piece involving a hundred triangle players really create a space for redemptive discourse?

Musical Lives and Aesthetics in the Worship Wars Jonathan Dueck (Duke University)

What is at stake in the "worship wars," the central musical conflict in Western Christianity? Since the 1960s, Western Protestants have engaged in a debate over whether to sing hymnody or popular music in church. Periodicals like Christianity Today contain a public transcript of this conflict: popular music is lauded because of its connections with contemporary mass culture and a Biblical tradition of embodied, direct praise; or it's seen as threatening theology and liturgy tied to hymnody and thus threatening the church's self-constitution through corporate worship. Here, drawing on my ethnographic study of the "worship wars" among Canadian Mennonites, I argue that aesthetics, not theological principle or liturgical function, is centrally at issue in "the worship wars." While the Mennonites I studied often defended their positions on music theologically, they also told complicated musical life stories that accounted for the ways music became beautiful to them. I therefore argue that "aesthetics " when used as an analytic category concerning music, needs to take into consideration the musical life histories of individuals—in other words, the contingent set of relationships a person has had through music, and the ways they link that person's memory with their feelings and understandings of beauty. In making this argument, I, connect the "ethnomusicology of the individual" with musicological reflections on aesthetics as category; and I complicate the divide that both Christians and scholars commonly make between the sacred as the realm of functional ritual and the secular as the realm of the aesthetic."

Session 1-2 (SEM), 8:30–10:30 Between Festival, Celebration, and Carnival: Reclaiming, Resignifying, and Performing Tradition and Identities in Mexico and Colombia

Brenda M. Romero (University of Colorado, Boulder), Chair

"iTodos somos huastecos!" "We are all Huastecan!": Performance of the Democratization of *Son Huasteco* at *El Festival de la Huasteca* (The Festival of the Huasteca) Kim Carter Muñoz (University of Washington)

The processes of folklorization " and the adaptation of "local" practices to "cosmopolitan" aesthetics, have each been used to explain how genres such as Mexican *son huasteco* are transported from the "participatory" to the "presentational" context (Mendoza 2000; Turino 2000 and 2008). However, when what is marked as essential to the style is participatory music, poetry and dance-making, folklorization is not a one-way ticket onto the stage. This paper will examine the democratization of *son huasteco* as enacted by organizers, embodied and performed by musicians at El Festival de la Huasteca, a rich site for contemplating the multi-directional processes of making folklore. Since 1994, each night at the festival's Encuentro de Huapangueros has brought together people from the Huasteca region and elsewhere to play at a participatory music, poetry and dance gathering of dancers, singers, musicians and poets. Organizers' values of equal representation and education (inherent in democratizing projects) have increased the participation on the stage of indigenous, mestizos, youth, women, middle-class *somos huastecos*!" "We are all Huastecan." Yet, the presence of non-Huastecans, and ethnic, gender and class differences among Huastecans, spotlights inclusion and exclusion. Not all are enfranchised. I contend that this performance of *son huasteco* is shaped by participation, not only from the top but also from the sides and below, and by tradition bearers' desire for transmission, on, back, and offstage."

Festival *Son Raíz*: Building Community and Signifying Identity and Culture Ownership Across Mexican Regions Raquel Paraíso (University of Wisconsin-Madison)

Social changes in Mexico during the beginning of the second half of the twentieth century contributed to the disappearance of social contexts and conditions for the performance of traditional music. By 1980s, governmental institutions, musicians and cultural promoters started to organize festivals in different regions as a way to overcome the abandonment of musical traditions and traditional culture. Festivals functioned as platforms for gaining back social places and spaces for the music, as well as to create new ones in which to share, experience, promote, and revitalize the legacies of these music cultures. Creating community and reinforcing identity within and across regions were particularly important at these festivals. For six years (2005

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to 2010), Son Raíz stood out as a festival interplaying between institutional sponsorship and non-governmental initiatives. It showcased different Mexican musical traditions, cutting across regionalisms to signify a larger Mexican cultural identity and to bridge a community of musicians and cultural promoters. The festival also served as a cultural medium in which traditional music was utilized as a powerful tool for social change, a means of dialogue among cultural regions, and a banner of ownership of one's culture. Building community and signifying cultural identity took place not only through music performances, but also through theoretical dialogues in roundtables intended to come up with effective plans of action to empower communities to have more control over their own cultural property, and to give traditional culture a more central place in society.

Identity, Peace, and Learning at Rural Music Festivals in Colombia's Caribbean Coast Ian Middleton (University of Illinois, Urbana-Champaign)

Since the 1970s, Colombia's Caribbean coastal region has witnessed the establishment, by local practitioners or aficionados, of many yearly festivals dedicated to mainly rural, autochthonous musical practices. In this paper I focus on three traditions: Gaita (flute and percussion music), Tambora and Bullerengue (both bailes cantados, sung dances with percussion), and their festivals in Ovejas, San Martín de Loba and María la Baja respectively. I argue that these festivals are not only times and places of reunion, celebration and revelry for specific social groups and cultural cohorts, but have also come to be signs of individual, group, local and regional identity; signs and promoters of peace in still tumultuous times for the region; and sites of intense learning and academic engagement. I also develop the argument that they are represented and experienced in ambivalent ways, both as means of preserving, folklorizing" and presenting traditions once close to extinction, and as contexts for nurturing live, vital and expanding musical practices. This leads to a novel analysis of such events as occupying a position between the established categories of participatory celebration and presentational, "folkloric" festival. My ethnographic, semiotic approach emphasizes participant testimony obtained during multi-sited fieldwork I conducted in 2008–09 in the musics' rural heartlands (in the departamentos Cordoba, Sucre, Magdalena, Bolívar and Cesar) and the city of Cartagena, Bolívar."

*"El Carnaval de Río Sucio No Es Festival" / "*The Carnival of Río Sucio Is Not a Festival" Brenda M. Romero (University of Colorado, Boulder)

The bi-yearly Carnaval de Río Sucio in the *departamento* Caldas of Colombia is considered national Intangible Cultural Heritage, an impressive emblem of two neighboring mulatto and indigenous factions' success in overcoming ethnic and class divisions. Beginning in 1915, drawing on a widespread, centuries-old familiarity with the colonial Matachines music/dance/ theater/rhetorical complex in despair over the mutual desecration of each other's neighboring fiestas, an insightful cleric assigned a monstrous devil figure to appear to punish those who spoiled the religious celebration. The double-entendre that permeates the fiesta is based on the idea that the devil has become good, connoting permission to vent antagonisms, large and small, via theatrical gatherings (*convite*). Carnival directors, called Matachines, have reappropriated colonial religious for muss for rhetorical decrees, *decretos*, by combining them with elements of humor and parody that characterized Matachines and other masked European genres belonging to the people since the Middle Ages. In addition, numerous *cuadrillas*, large representative community troupes dressed to a particular theme, engage in choreographed song displays (sometimes competitive) that demonstrate cosmopolitanism and social awareness, often in parody. Today the Carnaval de Río Sucio has become a way of life for many, a means of recreating social identities in a repeating cycle of creativity and renewal. Based on participant observation at the Carnaval in 2007 and field interviews in 2011, the presenter describes a society unified around signifying carnavalesque identities made viable via music, dance, theater, and rhetoric. Río Sucio, or "muddied waters" (Applebaum), is a metaphor for cultural mixing."

Session 1-3 (SEM), 8:30–10:30 Crafting Art Music Worlds: The Hidden Work of Rehearsing Michael O'Toole (University of Chicago), Chair Kaley Mason (University of Chicago), Discussant

Rehearsing Publics in a "Turkish Art Music" Ensemble in Berlin Michael O'Toole (University of Chicago)

How are publics imagined through the practices of rehearsal? How does the rehearsal space itself constitute a form of imagining a public? Ethnomusicological studies of publics, drawing upon the work of Michael Warner and Charles Hirschkind, have tended to focus on how publics are constituted in and through musical performance as well as media forms such as radio and recordings. And yet crucial to the formation of publics through performance are the ways in which publics are imagined and represented in the practice of rehearsing for a performance. In this paper, I will consider the ways in which a variety of potential publics are imagined and represented in the rehearsals of an amateur ensemble for Turkish Art Music in Berlin, Germany. Drawing on participant observation at rehearsals and concerts, as well as interviews with ensemble members, I will argue that the activity of rehearsing enables participants in this ensemble to imagine themselves as members of multiple publics, as well as to situate the ensemble itself as a form of public-making. I will argue that this process of public-making through rehearsing is crucial to understanding the political context of musical practice for Turkish Germans in Berlin, where the formation of publics is deeply intertwined with local constructions of ethnic, religious, and musical difference. By imagining multiple forms of local, national, and diasporic publics through the practices of rehearsing, performers of Turkish Art Music in Berlin can craft varied interventions in struggles over the representation of identity and citizenship in contemporary Germany.

Rehearsing the Social: Becoming a Performer in Kampala's Classical Music Scene Suzanne Wint (University of Chicago)

Methodologically, rehearsals are some of the most fruitful spaces for ethnomusicological research; yet monographs prioritize the performance or ritual over the rehearsal, despite the critique that studies of the everyday (de Certeau, De Nora, Berger and Del Negro) have levied upon ritual studies. In practices in which improving a sound product for public consumption is a goal, the rehearsal is often overshadowed. In this paper, I shift the focus to the rehearsal as an important space of socialization, both in terms of learning to be part of a performance tradition, and attending to social bonds important to the local performance scene. By examining the case of Western art music performance in Kampala (Uganda), I show how practitioners use the space of the rehearsal to rehearse the etiquette of classical performance, the presentation of oneself within boundaries of appropriate behavior for the performing group, and the cultivation of relationships of reciprocal obligation so important within society beyond the rehearsal. Specifically, I consider a number of ethnographic moments in rehearsals with Christ the King 10 O'Clock Choir that highlighted what the group considered proper interaction between conductor and choir, choir and audience, between members, and between musicians of different performing groups.

Recording Rehearsing: The Hidden "Process of the Classical Studio Session" Gregory Weinstein (University of Chicago)

Western classical music recordings provide a complete and continuous interpretation of a musical work. However, the record's apparent linearity obscures the complex musical processes and collaborations involved in producing that rendition. These processes include fixing mundane technical details, as well as instances of musicians and recordists collaborating to work out musical ideas and interpretations. Moreover, the technological features of the recording studio allow musical collaborators to refine or alter their interpretations. Musicians have the opportunity to listen back to a recording and adjust their performance accordingly; they can discuss the musical work and benefit from the feedback of colleagues; and recordists have the ability to edit a convincing and "continuous" interpretation during post-production. This paper will consider these "hidden" elements of classical record production as a part of a multi-linear rehearsal process through which a musical work is brought into linear existence on record. I will draw on my experiences at a variety of classical recording sessions in the United Kingdom in order to demonstrate how a musician's concept of a work can change dramatically during the course of a recording session, and how such shifts in interpretation are usually uniquely mediated by the studio environment. By considering the recording process as a rehearsal where musicians and recordists can experiment musically and technologically, we can shed new light on conventional notions of the musical work and the nature of musical collaboration.

Session 1-4 (SEM), 8:30–10:30 Cultural Authority and Music: Historical Questions from the Middle East and Central Asia Ann E. Lucas (Brandeis University), Chair

Music and Authority: The Changing Function of Music Under the Safavid Dynasty, 1501–1722 Ann E. Lucas (Brandeis University)

In the literature on Persian music, the Safavid Dynasty is often depicted as overseeing a period of drastic musical decline (for instance, Mashun 2003, Zonis 1973). Yet there is no actual evidence that either musical performances or consumption of music were curtailed under the Safavids. In fact, the Safavids memorialized their own music patronage in many visible ways, including a codex of musical writings compiled by imperial decree towards the end of their reign. In this paper, I will look at the changing place of music in the Safavid Empire. I analyze both song texts collections and music treatises from the Safavid codex, as well as musical writings from their dynastic predecessors, the Timurids, in order to demonstrate that music took on new significance within the Safavid's gunpowder empire, rather than simply declining. As divine monarchs, the Safavids sought to project a new kind of divine greatness at every opportunity. Thus, more music set out to convey the omnipotence of

the Safavid Shahs to their subjects, while less music was devoted to anything else. Within this argument, I will examine how Safavid songs fit into the broader ceremonial culture of the Safavids, referred to by historian Kathryn Babayan as the Safavid "Theater of Authority" (2002). I will also examine how the more simplified discourse of music treatises from the Safavid Period, a significant factor in the conception of Safavid decline, is also tied to this Theater of Authority, where grand revelation was more valued that complex musical reflection and calculation.

The Cairo Opera House: Historical Perspectives on an Egyptian Cultural Landmark Tess Popper (University of California, Santa Barbara)

Inaugurated in internationally-attended festivities in 1869, the Cairo Opera House symbolized the cultural authority of the Egyptian nation in the early stages of the modern Arab "renaissance" a literary, then political movement generating new nationalist sentiment in the Ottoman Arab provinces. Sponsored by the Egyptian ruler Khedive Isma'il, the Opera House became a major feature of his modernizing projects based on Western political and cultural models. In this paper I discuss nineteenth-century depictions of Isma'il, hailed as promoter of the performing arts, which he regarded as a necessary component for defining Egyptian national identity as a "modern" nation capable of achieving equal status with the European powers. Through a series of posters from the Opera House museum and from its current website, I present an overview of trends in international cultural ties established by Opera House management since the era of Khedive Isma'il and his aspirations for Egyptian modernity. I then discuss how contemporary discourse addressing the origins and ideological implications of this cultural institution reflects the complexities involved in interpreting a non-Western society's response to colonial experience. Edward Said's depiction of the Opera House as a product of, European cultural colonization leading to direct British control of Egypt in 1882, for example, stands in contrast to a recent Egyptian director of the Opera House depicting the institution as "an Egyptian cultural landmark," a significant feature of the modern Egyptian nation. In a brief coda, I demonstrate the House's Facebook networking presence during the January-February 2011 uprisings in Cairo.

Deconstructing a Medieval Legend: "Guido d'Arezzo, the Arabian Influence," and the Role of "Historical Imagination" Hicham Chami (University of Florida)

Orientalist scholars have long challenged the designation of eleventh-century Benedictine monk Guido d'Arezzo as the "inventor" of solmization. This roster of scholars includes Franciszek Meniński (1680), Jean-Benjamin Laborde (1780), Guillaume André Villoteau (1809), and Henry George Farmer (1930), who maintained that comparable systems had previously existed in Arab musical practice, thus casting doubt on Guido's role in "inventing" an authoritative form of solmization using syllables from the hymn "Ut Queant Laxis." A sense of ambiguity pervades recent scholarship, with the language of uncertainty scattered throughout the literature, not only in regard to dating of the hymn and the disputed authorship of Paulus Diaconus, but also in regard to Guido's precise role in solmization. Many of the numerous musical innovations attributed to the monk have been discredited.

Drawing on original source material, this paper seeks to establish a credible timeline for Guido's life and work and verify the probability that he learned of solmization from of his studies in Moorish Catalonia—a vibrant milieu of cultural exchange with Arabs- as advanced by Mariano Soriano Fuentes in 1853. This key factor is, surprisingly, disregarded in most biographies of Guido. The broader focus of the paper is to identify linkages to solmization systems from the Arab tradition and authenticate the "Arabian musical influence" in medieval Europe. It is ultimately less concerned with overturning Guido's contributions to music than with acknowledging the inevitable aspect of speculation entailed in the process of historiography which can propagate "legends of authority" at the expense of fact.

Session 1-5 (SEM), 8:30–10:30 Gender Studies

Gillian Rodger (University of Wisconsin-Milwaukee), Chair

S/he Sings Just Like a Woman: Sonic Construction of Gender in East Asian Theater Arts Heather Willoughby (Ewha Women's University)

Despite the fact that Peking Opera, Japanese *kabuki*, and Korean *p'ansori* have been studied separately as distinctive East Asian theater arts, there is virtually no comparative research; as part of a larger research project, this paper will focus on the

unique ways the voice is used for gender construction in these genres. More specifically, this is an analysis of sound aesthetics and other performative aspects demonstrating the sound and image of an ideal woman in East Asia. For example, in Peking Opera, there are distinct role types for and/or portraying women, each of which represents a specific ideal female; the costumes, movements and vocalizations are all stylized so as to depict a particular category of woman. Likewise, the male actors performing women's roles in *kabuki* do not merely attempt to "act like a woman" but rather create and construct an "ideal female likeness" (Mezur 2005) both visually and aurally. *P'ansori* also provides an interesting case to investigate verbal expressions of gender ideals as both men and women play all characters in any given story, creating a transgendered space, with little or no change in physicality, timbre or pitch to distinguish between male and female characters. By comparing and contrasting these East Asian arts, we can better understand why the ideals developed as they did, why they have continued through time despite remarkable changes in the "real" world in terms of women and their ideal roles, and how the vocalizations reflect significant information of the nations of origin.

Yoko Ono and the Gendered Global Voice Kara Attrep (Bowling Green State University)

Trained in both Western classical music and in Japanese instruments and vocal styles, Yoko Ono's musical education was eclectic and diverse. From her avant-garde work with Fluxus in New York in the early 1960s up until the present, Ono has pushed the boundaries of vocal technique incorporating sounds from all around the globe and influencing younger female vocalists in a multitude of genres. This paper examines the misunderstandings surrounding some of her early pieces and the gendered and racial manner in which these pieces are understood and interpreted. Often, Ono's performing voice is conflated with her own being—she is her voice. This characterization has led critics, especially in the days right after her marriage to John Lennon, to define Ono as strange, "other" worldly and even "evil." It is this conflation of the body with the voice that has led many to either revere or disparage Ono's vocal performances. I seek to reconcile the seemingly contradictory readings/ hearings of Ono's body and voice. Several scholars have examined the gendered and racial aspects of Ono's performances. However, I seek to expand these studies and explore the mapping of gendered and racialized identities onto Yoko Ono's voice and, by extension, body. By tracing these mappings, I show the complex interconnection between identity, the voice, and the body through Ono's performances. Additionally, I examine how Ono's voice becomes a model for critiquing and labeling contemporary female artists from around the globe, whose voices and lives are often judged in relation to Ono's.

A Queer Organology of the Harp Henry Spiller (University of California, Davis)

Long hours practicing and performing behind a concert pedal harp have convinced me that it is perhaps the West's queerest musical instrument. In this paper, I examine some of the harp's history and characteristics in light of critical theories of sexual identities and desire (e.g. Foucault, Lacan, Sedgwick, and Butler) to explore the question: how does a musical instrument become correlated with sexual identities? I argue that players and listeners find it viable to map non-hegemonic desires and sexual identities to the many ambiguities that surround the harp: its equivocal phallic imagery (does it represent the player's own phallus, or does it penetrate his spread legs?); the deceptive enharmonic pedalings that allow the essentially diatonic harp to "pass" as a chromatic instrument and the closeting of the ungraceful mechanism that enables this chicanery; the feminine associations that both enabled female harpists to break the gender barrier of professional orchestras and contributed to the harp's marginal placement and role in the orchestra; and the commonly-held and frequently-denied assumption, at least in the late twentieth century, that any male harpist is gay. In line with Foucault's argument that pre-modern sensibilities regarded homosexual behaviors as discrete acts rather than components of stable identities, I propose that the harp's history of ambiguity has long lent itself to enacting a variety of alternative desires and identities, including assertive women, gentle men, womanizers, and even asexuality, but which many in the twentieth century, in keeping with modern sexual politics, conflated into a monolithic homosexual identity.

A Journey of Identity: Jennifer Leitham's Challenge to Normative Gender Hierarchies of Jazz Randy Drake (University of California, Santa Barbara)

Jennifer Leitham, a transgender bassist, complicates easy theories about the performance of gender, music, identity, and subjectivity in jazz. Leitham established her career for many years as a male performer in jazz, but in 2001, she could no longer tolerate her male identity and changed her sex. The movement of her identity from a perceived normative gender identity of male, through transgender, to a perceived normative gender of female, represents a deep challenge to the normative subject position of jazz. Jazz music has been slow to disengage representations of identity related to its historical development among heterosexual African American males. Yet in contrast to this normative position, there are other musicians who address jazz Abstracts

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identities from the margins, and recontextualize the subject, and object, of musicmaking. Leitham's position in jazz will be considered through personal interviews, her work profile, and ideas generated by feminist performance theory. What happens when one establishes a career as a male bassist—a position of power and prestige in the jazz world—then transitions to the socially-subordinate position of female? To what extent do phases of movement in one's identity—movements internally and externally related to heterosexual gender normatives, gender under construction, gender ambiguity that are racialized—create agency (or not) for those who are dealing with these issues in everyday life as well as musical performance? This paper will demonstrate how Leitham challenges gender identity in jazz, and consider how gender relates to its normative sociocultural, discursive, and performative contexts.

Session 1-6 (SEM), 8:30–10:30 Hindustani Music as Social Life: Ethics, Lineage, Patronage, and Commerce

Max Katz (College of William and Mary), Chair

Gestural Lineages and Embodied Ethics in Hindustani Vocal Music Matthew Rahaim (University of Minnesota)

Observers of Indian classical music have long commented on the extensive hand gestures of Indian vocalists, but ordinarily dismiss them as insignificant or even morally suspect. It turns out, however, that the gestures improvised alongside vocal improvisation (like those that accompany improvised speech) are closely co-ordinated with the voice, forming elaborate, dynamic melodic images that complement the vocal line. Gestural action embodies a special kind of melodic knowledge: an implicit, non-verbal music theory. The transmission of this musical knowledge through gesture results in lineages of vocalists who not only look and sound similar, but also engage with music kinesthetically according to similar aesthetic values and ethical stances. The ethical valences of these gestural dispositions are often expressed quite explicitly: humility vs. arrogance, sincerity vs. pretense, gentleness vs. harshness, etc. This paper first demonstrates a few cases of the inheritance of gestural dispositions in teaching lineages, and then proposes a new way to theorize the interwoven traditions of embodied melody, aesthetics, and ethics that link generations of teachers and students.

The Search for the Lucknow *Gharana* Max Katz (College of William and Mary)

Since the publication more than thirty years ago of Daniel Neuman's pioneering work, *The Life of Music in North India*, scholars have debated the definition, significance, and history of the socio-musical unit known as gharana"—the primary locus of identity for North India's hereditary classical musicians. As James Kippen, Stephen Slawek, and others have convincingly argued, the complexity of the gharana debate derives in part from the politics that pervade both Indian music-culture and the ethnographic enterprise itself. In this paper, I explore the problems and politics of scholarly work among North India's hereditary musicians through a focus on the Lucknow gharana, a prestigious lineage of sitar and sarod players claimed by three distinct musical families all based in the legendary cultural center of Lucknow. Teasing out the competing and conflicting claims of these three families through ethnography and history, my paper explores the contentious world of gharana politics in North India, revealing the significant role played by ethnomusicologists in both illuminating and exacerbating ongoing socio-musical rivalries."

The Indirect "Consequences of Colonialism for Indian Music" Justin Scarimbolo (University of California, Santa Barbara)

Scholarly debate on the social and cultural consequences of colonialism in India has often focused on its more disastrous effects: the construction of caste, Hindu-Muslim communalism, and in regard to music, a nationalist-inspired movement for reform that displaced populations of hereditary professional musicians. In this paper I explore a contrasting perspective, focusing on new possibilities for musical patronage that resulted from an innovative British policy of indirect rule " wherein select states retained substantial autonomy even as they were bound by treaties of subordinate co-operation. Specifically, I trace the career of Sir John Malcolm, a powerful official of the British East India Company, who during a volatile period of transition from Maratha to British paramountcy in 1818, played a crucial role in effecting treaties with native rulers and lesser chiefs, some of whom became the most prominent patrons of music in Central India. This paper follows Malcolm's activities both on the battlefield and in his diplomatic negotiations with Maratha leaders to argue that the disaster and political displacement of British imperialism, expressed through the policies of indirect rule, "indirectly" helped create conditions in which musical patronage, as a realm of relative cultural autonomy, flourished in native princely courts during the early nineteenth century."

Local Makers, Global Players: *Tabla* Design and Construction in an International Marketplace Allen Roda (New York University)

Whenever possible, serious tabla players are closely involved with the production and tuning of their instruments, such that tabla making is a highly interactive craft. By contrast, international customers rarely have the time or ability to return to the shop repeatedly each time their tablas need tightening or repair, and they periodically have unique customs and packaging restrictions that do not impact local customers. Growing global popularity for tablas has led to much greater interaction between tabla makers and internationally-based clientele, whether through brief interactions at the shop, increased orders from distributors in major cities like Delhi and Mumbai, or through mobile phones and the internet. In my analysis of tabla construction and the international trade of tablas, I investigate various effects of globalization and tourism on local tabla makers in Varanasi. In particular, I explore direct influences on design and innovation, impacts on labor and customer relations, and ways in which tabla makers and customers utilize new technologies to circumvent distributors and middlemen and work around governmental restrictions on the import/export of rawhide. Building on ethnographic work with multiple families of tabla makers in Varanasi, oral histories of tabla making in previous eras, participation of tabla players and makers in online forums, and analysis of new innovations in tabla design, this paper looks at the current tabla economy of Varanasi in relation to its remembered past.

Session 1-7 (SEM), 8:30–10:30 Innovation through Time: Latin America and the Jazz Tradition Steven Loza (University of California, Los Angeles), Chair

Steven Loza (University of Camornia, Los ringeres), Chan

New Orleans, the Latin Caribbean, and Louis Armstrong Steven Loza (University of California, Los Angeles)

New Orleans, the cradle of early jazz, has been noted for its diverse cultural history; it also sits atop the Caribbean and the Gulf of Mexico. How has this geographic and cultural matrix represented the formation of jazz style and its culture, and what are some specific examples that can be examined to theorize this topic? In this paper, I will present some historical perspective on New Orleans and its relationship to music and musicians that played a role in early jazz, especially as related to Cuba and Mexico. I will then present an analytical sketch of St. Louis Blues" as recorded by Louis Armstrong, born, raised, and trained in the early jazz context of New Orleans. W. C. Handy developed a keen interest in Afro-Caribbean music, traveling to Cuba for inspiration and adapting Afro-Cuban themes to his compositions, e.g. the use of the Cuban habanera rhythmic figure in "St. Louis Blues.", Through a musical discussion of Armstrong's recording of this classic piece, my goal in this paper is to synthesize historical and musical data related to New Orleans' diverse culture, the role of Latin Caribbean music and musicians within this context, and the specific role of one of the city's native sons, Louis Armstrong."

"El Trío Romántico y el Jazz": Romancing the Past, Disappointed with the Present Leon Garcia (University of California, Los Angeles)

The bolero, particularly in its trio style, has been known throughout Latin America as romantic music that has captured the dreams and aspirations of urban people in Latin American cities. In this paper I trace its origins to the vieja trova in Cuba, and I explore the way Mexico's capitalist system influenced the development of the bolero as compared to the nueva trova under Cuban socialism. I also analyze the influence and cultural significance of jazz and baroque idioms in the development of the trio style in an attempt to demonstrate that música romántica, particularly in its trio format, represented the social class aspirations of Mexico's post-revolutionary generation, and that música romántica itself became a romantic idea of a better future that never occurred. I devote particular attention to the influence of U.S. foreign, economic and cultural policies on the incorporation of jazz, demonstrating that these provided the bases for musical innovation while simultaneously preventing economic development. This discussion lays the groundwork for case studies of two of the most famous trios: Los Tres Reyes and Los Tres Ases, who competed with each other to present to their audiences a more modern bolero that incorporated jazz and virtuosic elements. Finally, drawing from recent fieldwork, I explore the current state of trio music in Mexico City.

Urban Spaces and Jazz Improvisation: Hearing the Hang in the U.S., Chile, and Argentina Alex W. Rodriguez (University of California, Los Angeles)

Throughout the music's history, jazz has developed alongside what its musical practitioners call hang." Both noun and verb, the (to) hang is a location and process of social interaction that has coexisted with jazz since its early days in New Orleans and prohibition-era New York City, kept alive today in clubs such as Smalls in New York and The Blue Whale in Los Angeles.

Thursday Morning: Session 1-8

Like jazz itself, this four-letter word carries multiple meanings; the (to) hang is a central characteristic of jazz improvisation, with roots in twentieth-century urban life. Today, the deep, improvised communication inspired by hang(ing) has proliferated beyond the United States, with examples in many other countries. Chile and Argentina, the focus of this presentation, provide two examples: the decades-old Club de Jazz de Santiago and makeshift Buenos Aires basement bar La Pedraza, two popular hangs in their respective jazz communities. By describing some of the musicians navigating these spaces in the United States, Chile and Argentina, this paper demonstrates how digital technology and global educational networks are connecting these geographically distant environments. This emergent digital space presents new challenges for improvised discourse among jazz aficionados as it mirrors the intimacy and communal spirit afforded by the original hangs. This paper considers how this transition—coming at a time when many jazz clubs have been forced to close—can imbue these new connections with an ethos of hang "ushering this jazz practice into the twenty-first century."

Session 1-8 (SEM), 8:30–10:30 Music and Disability Studies

Devin Burke (Case Western Reserve University), Chair

I Can't Make the Journey by Myself: Blindness as a Transformative Trope in the Music of Reverend Gary Davis William Ellis (Saint Michael's College)

The societal status of blind musicians has historically fallen into two camps: the street-relegated mendicant to be pitied or the gifted virtuoso to be adored, each a category of otherness. The reality, of course, is much more nuanced and complex, but it is against these polarized stereotypes that blind performers typically have had to negotiate their own identities. Blind Pied-mont blues and gospel guitarist Reverend Gary Davis, whose influence extends from protégé Blind Boy Fuller to Bob Dylan, experienced both extremes in his long career, and frequently addressed his disability, overtly and through the allusive language of vernacular song. What becomes evident through a detailed examination of his recorded oeuvre is that Davis employed secular and sacred music for different self-reflexive purposes: blues music to sublimate the tensions, fears and marginalization associated with blindness, and religious song for transformative action. This, of course, helps explain why Davis, a Baptist minister, maintained such a high degree of "sinful" material (nearly fifty percent) in his working repertoire. This paper takes a cross-disciplinary approach that combines musicological and folkloric methodologies with disability studies and discourse analysis. My research into the music and motivations of blind musicians, and African American blues and gospel culture in general, culminated in my Ph.D. dissertation, "I Belong to the Band: The Music of Reverend Gary Davis" (to be published by the University Press of Mississippi).

The Dancing Ground: Embodied Knowledge, Health, and Visibility in New Orleans Secondlines Daniella Santoro (Tulane University)

The performative traditions of New Orleans secondline parades offer profound insight into localized expressions of health and the body. The city's streets, the setting for these weekly jazz parades and community events, can also be seen as a stage where the body emerges in central focus and public visibility. Evolving out of the traditional New Orleans jazz funeral, secondlines commemorate and reference expressive traditions and improvisations of the Afro-Creole diaspora, celebrate local neighborhood identities, and mark complex racialized spaces and histories. Additionally, as public, festive and symbolic spaces of music, dance and movement, secondlines privilege the body as a site of commemoration and knowledge production. How do local expressive practices inform individual and shared conceptions of health and (dis) abled bodies? How do secondline parades reconcile competing notions of visibility as marked by cultural tourism, popularized images of African American expressive traditions, and biomedical narratives of "healthy" bodies? What is that *secondline beat* and how do individuals define the parade experience in reference to wider discourses about their bodies' capabilities and physical expectations? This research contextualizes the transcendental aspects of secondline dance by focusing on the parade as a means of transformation and as a representation of localized conceptions of health, aging, and disability in New Orleans and the contemporary Unites States.

Enemy Music: Blind Birifor Xylophonists of Northwest Ghana Brian Hogan (University of California, Los Angeles)

The funeral xylophone traditions of the Birifor peoples of Northwest Ghana are renowned across the West African hinterland for the cultural narratives and social critiques they convey through public ceremonies overflowing with musical artistry, surrogated song texts, and symbolic meaning. In these ceremonies, xylophonists as ritual specialists negotiate social, cultural, and spiritual relationships, critically remaking culture, history, and the self through a compositional cycle that interweaves songs of new and old. For most Birifor xylophonists this role leads to rampant jealousy within a local culture of competition and suspicion, making them targets for malicious gossip and witchcraft (*suoba*). However, for Birifor xylophonists with blindness, a physical condition with a longstanding history in the region, the perception of their minds, bodies, and music through a preexisting cultural ideology of ability leads to a compound form of subordination that relegates their very being to witchcraft. While the social and physical models of disability recognized in recent Western scholarship persist in Birifor culture, they are encapsulated within a previously untheorized spiritual model of disability that labels the disabled body as the result of corrupting mystical forces. Confronting this compound subordination of musicianship and disability, blind Birifor xylophonists identify, critique, and contest the locations of disability by composing and performing "enemy music" (*dondomo yiel*). Examining select compositions by blind Birifor xylophonists, this presentation references fieldwork recordings and song texts to amplify the unsung perspectives of musicians with blindness, while exploring the broader implications of the culturespecific aspects of ableism for music scholarship.

Staff Benda Bilili and the Need to Overcome the Ableist Trope of "Overcoming Disability" Elyse Marrero (Florida State University)

Staff Benda Bilili is a Congolese rock band from the streets of Kinshasa, in the Democratic Republic of Congo. The band is backed by former street kids, with the core members consisting of older musicians who have physical disabilities due to contracting polio during childhood. These older musicians were ostracized by non-disabled musicians in Kinshasa leading to the formation of Staff Benda Bilili. During my research of this band, I noticed the ignorant and problematic ways journalists describe Staff Benda Bilili, which include the lack of disability language etiquette, and the use of a common and irritating trope in describing successful persons with a disability: the trope of "overcoming disability." By referencing recent scholarship on Beethoven and deafness, through my analysis of the music video and lyrics of Staff Benda Bilili's song "Polio," and my critical take on a BBC article and video report about Staff Benda Bilili, I argue that this band has claimed their identity of disability. I also argue that the trope of "overcoming disability" is not only offensive but also discredits the musicianship of Staff Benda Bilili, and ignores the musical and non-musical accommodations these musicians have created for themselves. The paper calls for overcoming the use of the trope of "overcoming disability" and to change the typical ways ethnomusicologists describe musicians with disabilities. This discriminative language is what disables musicians with disabilities—*not* the actual physical, emotional, or cognitive difference labeled "disability"—and disables musical scholarship that focuses on deficit rather than difference.

Session 1-9 (SEM), 8:30–10:30 Revival and Renewal Riccardo Trimillos (University of Hawaiʻi), Chair

"We Had Great Books, but No Music": Iceland, with and without Music Kimberly Cannady (University of Washington)

A foundational myth in Icelandic cultural history is an imagined "absence" of music prior to the introduction of symphonic music in the early 1900s. Despite evidence of diverse forms of musical expression in Iceland prior to the twentieth century, this non-presence is claimed in most European scholarly texts, and was also repeated by Icelanders themselves during my fieldwork. The persistent idea of the "music-less nation" has been offered as an explanation for the perceived development of a unique Icelandic Sound in contemporary popular music, and the growing international success of such music. Strikingly, at the same time, aspects of pre-twentieth century Icelandic music, such as *rímur* and the *langspil* increasingly appear in the very same music. This contradiction reveals the role of musical heritage, both real and imagined, throughout Iceland's long nation-building project beginning in the nineteenth century. While Iceland's cultural reputation was built on its adored literary and linguistic history, its musical history was encouraged to be forgotten in favor of continental musical trends. This paper explores the political and historical reasons for the stripping of musical history from the mid-nineteenth century up until the late twentieth century, and examines the context for a renewed interest in the abandoned musical styles. My research is based on two years of fieldwork in Denmark and Iceland, and is informed by musicologist Árni Heimir Ingólfsson's work regarding Icelandic musical history, Philip Bohlman's research on music and European nationalism, and anthropologist Kristín Lofts-dóttir's work on Icelandic national identity.

Emerging from the Ruin: The Production of Knowledge and Traditional Music in Southern Vietnam Alexander Cannon (Western Michigan University)

When queried as to the source of their musical knowledge, most Vietnamese musicians of traditional music cite their teachers; however, students increasingly credit their own creative prowess and lament the "old-fashioned" practices of their teachers whilst teachers claim students have abandoned "tradition." This paper examines the scene of traditional music performance in Ho Chi Minh City, and in particular, highlights how the interaction of two musicians produces knowledge of southern Vietnamese musical traditions among Ho Chi Minh City audiences. Teacher of Merit (*Nha giao uu tu*) Pham Thuy Hoan's strategies involve "developing" and "modernizing" traditional music applicable to the "masses." Master musician (*Nhac su*) Nguyen Vinh Bao reacts viscerally to these strategies, and in both conversation and performance, rejects specific performance practices he considers "wrong" or ruined. I borrow Dylan Trigg's definition of the "ruin" as a damaged physical location that does not match one's memory of it, as well as related scholarship on the ruin by Robert Ginsberg and Kerstin Barndt, in order to theorize the process of interacting with a "ruined" musical form. I define the "musical ruin" as a musical composition that has undergone devastating and alienating alteration and postulate that musical knowledge emerges from the rejection of the ruin in performance. One can therefore understand the production of knowledge of traditional music as not simply a reversion to or a continuous development from previous practices but as an active engagement with music deemed decayed or ruined.

Oki Kano's Dub Ainu Band as Ainu *Tonkori* Revival? Kumiko Uyeda (University of California, Santa Cruz)

The *tonkori* is a plucked zither unique to the Ainu, an indigenous people who reside mostly in Hokkaido, the northernmost island of Japan. Ainu musician Oki Kano is perhaps currently the most prolific and visible representative of Ainu music, who first began his musical career with a solo album of canonic tonkori pieces in 2001, then in 2004 formed a fusion band *Dub Ainu* performing Ainu songs and originals in a reggae genre. Today his band is marked by traditional Ainu attire, electric tonkori, and songs performed in the Ainu language. Kano was instrumental in the political outcome of 2008 when the Japanese government formally recognized the Ainu as Indigenous Peoples of Japan. This was a culmination of a political struggle of over 50 years, which was preceded by roughly 70 years of subjugation by the Japanese government. In 2011, he is less politically engaged: producing other Ainu revival groups, promoting his band by touring throughout Japan, and collaborating with international musicians. Based on my fieldwork and interviews with Kano and Ainu activists conducted in the summers of 2010 and 2011, this paper follows Kano's career and investigates the revival aspect of Kano's music. I examine how he negotiates his role as a leading tonkori musician with not only the Ainu society, but also of the majority Japanese. By deconstructing the resurgence of Ainu music to revivalist discourse, this paper discusses how social and political movements informed Kano's success and the possible creation of a new Ainu music location.

The Role of Music and Dance in Renewing Ancient Relationships between the Delaware and the Haudenosaunee Susan Taffe Reed (Cornell University)

Delaware refugees forced to leave their homelands gave the Delaware Skin Dance and the dozens of short songs that accompany it to the Haudenosaunee, or Iroquois, for safe-keeping. The Haudenosaunee continue the Delaware's once ceremonial tradition in a social context, dancing the Delaware Skin Dance at the end of every Social in their Longhouses and at public events. This paper argues that interactions involved in singing and dancing the Delaware Skin Dance link the past with the present in ways meaningful to Delaware and Iroquois people while reaffirming and renewing an extension of interconnected relationships. I explore these activities through three lenses. First, I focus on interactions that occur between singers and dancers during contemporary performances. Next, I discuss "singer genealogies" and the distinctions in form and style they have produced. Lastly, this paper looks at how performance of the Delaware Skin Dance in the past, present, and future creates connections over a vast range of time and space that not only links Delaware and Haudenosaunee people with one another and their mutual or respective ancestors, but also with other living beings. Seeking to understand musical exchange and performance interaction from a Delaware worldview, my understanding of Delaware musical thought is also informed through study of the Munsee Delaware dialect. I conclude by discussing how musically-related interactions were important for the Delaware as they now are for the Haudenosaunee in achieving balance through forging and sustaining relationships—be they interpersonal, intercommunity, or with the Creator.

Session 1-10 (SEM), 8:30–10:30 Studies of Musics in World History

Barbara Hampton (Hunter College, City University of New York), Chair

Flowers, Butterflies, Music, Death: The Extended Meanings of Floral Imagery in Nahua Songs Kristina Nielsen (University of California, Los Angeles)

Pre-Columbian Nahua musical texts are rich in their use of deeply spiritual representations employing worldly imagery and metonymy, such as that of flowers and butterflies, to embody both music and the dead. While the metonymy of flowers and music is well documented (Tomilson), other appearances of flowers in Nahua literature are worthy of further exploration. Pre-Columbian Nahua poetry, such as Nezhualcoyotl's, implies additional meanings in its use of floral imagery. These poems include lines such as, "like a painting we will be erased-like a flower we will dry up" that demonstrate significance beyond the well-established metonymy (trans. Leon-Portilla). Since these poems were often performed to music, I argue that they serve as a further extension of the meaning attributed to flowers in their metonymical relationship with music. Additionally, I explore the use of floral imagery in Nahua music and its representation of life and death in songs and poetry. This complex symbolic representation related life, song, flowers, and the dead, as music called the deceased residing in Tonatiuhican back to earth as butterflies and hummingbirds. The relationship between flowers and songs extended beyond metonymy into other facets of Nahua beliefs, as flowers are employed in representations of both the fleeting nature of life as well as the eminency of death. Through investigation of floral imagery and music, elements of the pre-Columbian Nahua understanding of life and the afterlife become apparent and provide new insight into the construction of the Nahua's cosmos.

The Death of Captain Cook: Native Hawaiians and their Simulacra in a Late-Eighteenth Century Pantomime James Revell Carr (University of North Carolina, Greensboro)

The expeditions of Captain James Cook (1768–79) sparked the imagination of the European and American publics. Audiences voraciously consumed books, broadsides, prints, and plays that glorified Cook's exploits in the Pacific and his dramatic death in Hawai'i. Popular theatrical spectacles of the time capitalized on the public's interest in maritime exploration, resulting in a new form of pantomime called *ballet d'action*, which purported to present "authentic" rituals, modes of warfare, music and dances of non-Western cultures. *La Mort du Capitaine Cook (The Death of Captain Cook)* was among the most popular of these pantomimes, featuring a score that called for the use of log drums and nose flutes, and costumes based in ethnographic drawings from the Cook expeditions, all intended to present audiences with new heights of realism and verisimilitude. Shortly after its 1788 premiere at Theatre de L'Ambigu-Comique in Paris, *The Death of Captain Cook* became an overnight sensation at Covent-Garden in London, and was soon exported to theaters throughout the young United States, marking the first representations of Hawaiian music and dance on American popular stages. This burlesque of Hawaiian culture was simultaneously legitimized and challenged when actual native Hawaiians, who worked aboard American merchant ships, were featured in performances in Boston and New York. I examine how Hawaiians, surrounded by the stagecraft of fake palm trees and volcanoes, embodied Western fantasies of the exotic while also exposing the artifice of staged mimesis through their own performance of authenticity.

Dances with *Samurai:* Mimesis, Alterity, and the Tokugawa Roots of Blackface in Japanese Popular Culture Richard Miller (University of Wisconsin-Madison)

When Commodore Mathew Calbraith Perry arrived off the coast of Shimonoseki, Japan in 1853 with the self-imposed mission to "open up" Japan to trade with the United States, he brought along gifts he hoped would awe the Japanese authorities and delight the Japanese people: a complete set of Audubon's *Birds of America*, a miniaturized but working steam train, modern naval ships and weaponry, and all the pageantry soldier, sailors, marines, and three bass bands could muster. In doing this, Perry consciously mimicked the stereotype of an "oriental potentate." However, Perry also brought a different kind of mimetic practice to Japan, a blackface minstrel troupe, the Original Ethiopian Olio Minstrels. Perry's compatriots remarked in their journals how immediately and completely blackface performances were enjoyed by Japanese audiences in spite of their complete lack of experience with American stereotypes of Black slaves and freemen or the white cultural productions being parodied—not to mention the English language of the dialog. Unbeknownst to Perry and his crew, Japanese were prepared to appreciate blackface with a long tradition of mimetic othering of their own: *Kankan odor*, a carnivalesque caricaturing of foreigners drawing from public memories of embassies from China, Korea, Okinawa, and the Dutch East Indies enclave in Nagasaki. This paper examines the structural and performative homologies between *Kankan odor* and blackface minstrelsy,

arguing that the continuing popularity of blackface in Japan, however transformed, owes more to deeply rooted practices of mimesis than it does to actual experiences of alterity, even in today's Japan.

Fantasmas Africanos: The Specter of Race in Argentine Tango Morgan Luker (Reed College)

In recent years, a growing group of musicians, scholars, and cultural institutions have begun to reevaluate longstanding narratives regarding the origins of Argentine tango in late-nineteenth century Buenos Aires. Of particular concern have been the contributions that the city's historic community of Afro-Argentines may have made to the initial development of the genre, something that has been glossed if not outright denied in many previous accounts. The significance of such interventions clearly extends beyond the artistic realm, especially given tango's continued salience as a potent symbol of the nation both in Argentina and abroad. At the same time, very little of this work has directly explored the famously limited and unevenly documented historical record relating to the origins of tango, and little to none of it has engaged the now well established struggles for recognition and social justice on the part of Afro-Argentine social movements and cultural organizations. The moment of official recognition is therefore curiously marked by a simultaneous (re)erasure of the very subjects this work claims to exalt, raising the question of what the real allure of race is for these decidedly contemporary projects. I argue that much of this work, despite the progressive impulse at the heart of its revisionary project, ultimately does not represent a break with previous narratives of musical history and cultural memory as much as a further wrinkle in a long tradition of conjuring tango as an object of cross cultural fantasy and desire.

Session 1-11 (SEM), 10:45–12:15 Analytical Studies

Matthew Rahaim (University of Minnesota), Chair

The Body Speaks: Filling the Gestural Gap in Ethnographic Analysis Matthew Campbell (Ohio State University), Niall Klyn (Ohio State University)

There is a conscious need within musicology for concrete methods of investigating "embodied" forms of knowledge. As evidenced by a recent burst of publications (e.g. Kapchan; Fatone; Leante; Rahaim; Clayton), musicologists are producing increasingly sophisticated and nuanced research, mindful of embodied forms of awareness and the performative gestural expressions of interlocutors. Yet, despite ethnomusicology's recent turn toward the body as a site of knowledge, feeling and world-making, detailed analysis of extra-verbal content in narrative interview—the ethnographic site *par excellence*—has remained scarce. Here we propose a technique for intersubjective gestural analysis ideally suited to our interlocutors' sensations of a "continuous present," shifts in agency and the cessation of inner-languaging common in trance-like states among dancers in gay-clubs. As gestures reveal underlying cognitive mechanisms and metaphors (McNeill), gestural analysis of an interlocutor's narrative (re)constructions can help uncover subject positions such as subjective temporalities, the prescribed personae and perceptions of social space. As open-ended narrative interviews encourage mimetic forms of expression that may reveal a phenomenon's original organization and affective features (Rief), by comparing a typical auditory linguistic analysis to one informed by both verbal and gestural expression we can better explore how flow experiences facilitate the creation of alternative lifeworlds. For many club-goers, these experiences maintain their ineffable qualities long after the euphoria has faded, resisting simple verbal description and pushing gesture to the fore in discourse. What do gestures "say" when words fail?

"Wutless" Music: Fastness and (Un)Interpretability in Kittitian and Nevisian Soca Jessica Swanston (University of Pennsylvania)

Discussions in the Kittitian-Nevisian public sphere have, in the past five years, framed fastness in music as a catalyst for destruction and immorality. Similarly, public discussion surrounding the controversial 2010 St. Kitts-Nevis W.I. Road March competition largely focused on issues of respectability and national identity within the context of Carnival's dual audience of both locals and foreign tourists. While both the 1975 and 2010 St. Kitts-Nevis Carnival Road March competitions featured song entries entitled "Rum Song," the 1975 version, by famed calypsonian Arrow, won the title as best and most popular song for that year, and the 2010 version, by the Kittitian band Small Axe, which was performed in the local brand of soca called "street style," lost the title. Instead, a new performer with a markedly nationalist soca anthem was judged to be the winner. This paper sees both the "Rum Song" of 1975 and of 2010 and their respective performers as delineating an historical and musical discourse about ideological tempo within small-island Anglophone Caribbean popular music. Considering the Anglophone Caribbean notion of "wutlessness" or (worthlessness) that hinges on conceptions of meaning and intelligibility as tied to specific types of words, sounds, and movements, this paper posits fastness and specifically too fastness—a recurrent

theme in intergenerational dialogue on the islands—as a useful lens for examining how contemporary soca in St. Kitts-Nevis seeks to create a Kittitian-Nevisian sound that points toward an international -beyond intra-Caribbean—sensibility through deliberate use of "wutlessness."

Chromatopes of *Noh* Michael Gardiner (University of Pittsburgh)

Although it is widely known that timbre serves an expressive means integral to the instrumental and vocal sounds of *noh*, little research has been undertaken to reveal the impact of timbre designs upon conceptions of musical form with any amount of precision. The following article presents an approach specifically from the vantage point of timbre with the aid of spectrographic imaging software. Spectrographic images allow one to discuss in detail elements of the acoustic spectrum including overtones, non-harmonic bands of noise, formants, and changes of intensity. I name these timbre designs "chromatopes" (*chroma* meaning color, and *topos* referring to a spatial motif or path). The first half of the paper reveals a set of spectral connections between the two drums, the ōtsuzumi and *kotsuzumi*, and the melodic elements of *noh*, the *nohkan* flute and the voice. The second half of the paper considers the chromatopes that follow from three common introductory sections in *noh* performances, a *shidai*, a *nanori-bue*, and an *issei*, and how these timbre designs interact with traditional conceptions of form.

Session 1-12 (SEM/SMT), 10:45–12:15 Analytical Studies of Indonesian Musics

Lisa Gold (University of California, Berkeley), Chair

In Search of Refinement: Manifestation of *Alus* in *Genderan Pathetan* in Performances of Martopangrawit and Prajapangrawit Maho Ishiguro (Wesleyan University)

After listening to a recording of a gendèr performance by a renowned Javanese musician, Sumarsam makes a comment that left me wondering for the rest of the week: "pak X's style is so alus, so refined." What exactly is it that Sumarsam finds "so alus" in this particular performance of gendèran? Alus is a Javanese word that is deeply rooted in its culture. The English term that best expresses this all-encompassing word is refinement. In my studies on alusness in gendèran pathetan, the principal question is such: is the manifestation of an alus quality possible solely through music? If so, what musical components make one's gendèran playing alus and why? If not, what are the associations which belong to the domain outside of music and which play a role in the Javanese perception of affective properties of music? I analyze gendèran of pathetan pelog lima by Martopangrawit and Prajapangrawit, two musicians from the court of Surakarta known for their distinctive musical styles. Based on discussions with musicians of Javanese gamelan, I have constructed criteria for the analysis of musical styles. These criteria deal with a musician's choice in manner of playing notes. From the music analysis and interviews with informants it becomes evident that what is perceived as alus in performances of gendèran is not limited to musical features. Through biographical information about the two Solonese musicians, I examine the inseparable links between socially alus behaviors and the manifestation of alusness in a musical context.

Ethnotheory Unravelled: An Analytical Approach to Understanding Balinese "Rules" for *Kendang Arja* Improvisation Leslie A. Tilley (University of British Columbia)

The paired drumming traditions of Bali are known for their intricate interlocking patterns. Drum-strokes on the *higher kendang lanang* intertwine seamlessly with patterns of like strokes on the lower kendang *wadon* to create complex composite patterns. Almost invariably, these patterns are exactingly composed. Yet, in the cyclic kendang playing of the Balinese dancedrama *Arja*, both drummers improvise. How these simultaneously improvising drummers are able to weave their patterns seemingly effortlessly around one another, often at very high speeds, is an analytical question that has only begun to be investigated (e.g. Hood, 2002). Most Balinese *Arja* drummers claim adherence to several broad guiding principles that govern improvisation, placing the two drums in various opposing roles: emphasizing on- vs. off-beats, for instance, or underscoring beat structure vs. highlighting a larger cyclic framework. These indigenous "rules," however, are general guidelines only; the reality is never that simple, and drummers have considerable freedom within these regulating systems. The purpose of this paper, therefore, is to elucidate further on these ethnotheoretical categories through musical analysis. Kendang *Arja* improvisation, which is made up of small cyclic patterns, lends itself well to a close, microscopic study. Thus, drawing from variation analysis and musical pattern classification techniques employed by Tenzer (2000), Arom (1991) and Toussaint (2005), I will analyse the diverse improvisations of several master *Arja* drummers from different villages across the island, in an effort to gain a more complete understanding of both the freedom and the limitations of these essential Balinese musical concepts.

Ensemble Micro-Timing in Balinese Gamelan: A Preliminary Analysis Andrew C. McGraw (University of Richmond)

This paper presents preliminary results from a study of micro-timing in four Balinese gamelan ensembles for which a custom multi-track recording system was developed. The results are presented using three-dimensional graphical representations highlighting musical interactions at the resolution of "groove" or, in Balinese, "selah." Many Balinese musicians claim that regional ensembles exhibit highly localized approaches to micro-timing by which they can be aurally differentiated independent of their intonational and orchestral variations. This study will attempt to determine if there are consistent regional variations within this single musical parameter. The presence of consistent regional variations would suggest that Balinese musicians are not simply attempting to achieve an absolute, universal, rational ideal (i.e. perfectly even sixteenth notes) but a more complex feeling informed by local aesthetics—a certain "lilt" that embodies locality.

Many young conservatory-trained Balinese musicians evince a nostalgia for the regional musical identities they hear in these village ensembles. They suggest that intensely communal, rural lifestyles produced uniquely local approaches to ensemble micro-timing that are in danger of being homogenized by the national conservatory and regional festivals and contests. As modern cosmopolitans, many graduates of the conservatory claim to be partly alienated from this communal ethos and are now unable to reproduce its subtle—but vital—musical manifestations. Are these informants hearing empirically measurable phenomena, or the affective resonance of their own nostalgia (or some complex admixture)? How can we describe the boundary and relationship between affective and empirical realities in this context?

Session 1-13 (SEM), 10:45–12:15 Film "Kosovo Roma"

Svanibor Pettan (University of Ljubljana), Chair

Atesh Sonneborn (Smithsonian Institution), Cynthia Schmidt (Independent Scholar), Rebecca Miller (Hampshire College)

The third project in the SEM Audiovisual Series, Kosovo through the Eyes of Local Romani (Gypsy) Musicians, provides an alternative view of the Balkan region of Kosovo from the usual media coverage that is typically limited to examinations of the mutually conflicting interests of ethnic Albanians and ethnic Serbs. Because Romani musicians were able and willing to perform music of various origins and styles, they enjoyed the status of superior specialists in Kosovo until the 1990s. They successfully adapted to the multiethnic, multireligious, and multilingual reality of Kosovo and served various audiences in both rural and urban settings. This documentary film, accompanied by an extensive study guide, presents five characteristic types of Romani ensembles in Kosovo, four sources of the musical repertoire of a single semi-nomadic Romani community, creative localization of a selected tune of foreign origin by various Kosovo Romani ensembles, and the response of Romani musicians to the challenge of increasing political tensions in Kosovo in the early 1990s. The study guide extends the film footage through four decades and follows the events up to the present time.

Session 1-14 (SEM), 10:45–12:15 Music and Institutions I

Shalini Ayyagari (American University), Chair

Choreographing Productive Citizenship: On the Cultural Work of Music in NGOs in Uganda Allan Mugishagwe (University of California, Berkeley)

This paper examines the cultural work of music in two NGOs in Uganda: Watoto Child Care Organization and Uganda Heritage Roots. For several years, Uganda has experienced different plights such as turbulent political regimes, the war in the north, poor economic conditions, and the AIDS epidemic. These events have resulted in the proliferation of numerous NGOs in the country. The organizations engage in aid provision efforts aimed at improving the living conditions of individuals affected by the plights. The two NGOs that are central to my study teach musical practices to their aid recipients as part of the mandate to improve their ways of living and enable them to become self-sufficient and "productive" citizens. How are musical practices envisioned as being crucial in the intervention efforts of these NGOs? In light of the cultural diversity within the two NGOs, what kinds of musical practices are selected for performance and what informs the selection process? What values

are intentionally/unintentionally transmitted through the musical practices selected? How do the values transmitted/acquired connect with Ugandan indigenous values or western values, and are these initiatives part of a cultural revival, neo-colonial or globalization process? This paper will add to the scholarship on musical practices in Uganda by bringing an ethnomusicological perspective to bear on the interdisciplinary debate about the intervention efforts of NGOs in the country. It will also demonstrate that music is not "merely musical" by showing how it can be integral to the processes involved in the transmission/acquisition of values (Guilbault 2005;41).

Administering Lusofonia through Musical Performance: Cultural Entrepreneurs in Lisbon since 2006 Bart Vanspauwen (Universidade Nova de Lisboa)

Since the turn of the millennium, Portugal has played an important role in promoting lusofonia and supporting organizations that sponsor Lusophone-oriented events. Especially since 2006, when the documentary Lusofonia, a (R)evolução was produced by the multinational Red Bull Music Academy, Lisbon has increasingly been the stage for Lusophone musical manifestations. Individual cultural entrepreneurs have been essential to the organization of Lusophone events and spectacles. This presentation analyzes the most significant musical examples in the last 5 years. Drawing on Guilbault's Governing Sound (2007), I take the concept of governmentality as an useful point of departure to analyze both nation-building and transnationbuilding in the symbolic community tradition that is continuously evoked and invented by the concept of lusofonia. I want reveal how the discourse and actions of specific cultural entrepreneurs "administer" the idea of lusofonia by means of musical performance. I will especially want to clarify how cultural NGO's mediate between governmental and commercial institutions that defend the idea of lusofonia, on the one hand, and migrant musicians from Portuguese-speaking countries with their own agendas, on the other. In other words, my focus is on the administrating agency of Lisbon-based NGOs as well as its effect on expressive culture in a transnational Lusophone space. This project contributes insights into the contemporary social realities of Portugal, and it will be significant not only to music studies but also to cultural policy studies.

Democratization, Representation, and Authenticity: Conflicting Values in Publicly-funded Canadian Music Parmela Attariwala (University of Toronto)

In 1988, Canada enshrined multiculturalism into law, a democratizing maneuver that allowed practitioners of non-Western artistic forms to agitate for equitable access to public arts funding. This agitation ultimately forced government-funded Canadian arts councils to re-examine their Euro-centricity and to expand the parameters by which they fund art. Today's council music jurists—faced with a broader range of genres and a political mandate emphasizing multicultural diversity—tend to fall prey to conflicting notions of authenticity, exhibiting a parallel conflict to that existing between liberal democratic philosophy and multiculturalism's "politics of difference" (Taylor 1992). Liberal democracy holds that each citizen be recognized as equal and have equality of opportunity in order to nurture his or her individual, authentic self. Yet, historically, Canada has treated many ethno-cultural groups unequally, resulting in the latter now pursuing politics of difference based upon collective characteristics. Collective difference politics, though, are prone to stereotype, thus making them "inhospitable to the politics of (individual) recognition" (Ibid.). Musically, this dichotomy plays out when arts council jurists make stereotype-driven assumptions about non-Western musics, expecting "authentic" ethno-cultural representation. Conversely, jurists laud Western musics for originality. Based upon many years serving as a jurist, I believe the Canadian situation has important consequences for how we teach ethnomusicology in the multicultural context: the extent to which we limit or encourage creative expressions of identity; how we acknowledge ethno-cultural borrowing; and how we nurture socio-cultural respect for all musical cultures and all musicians.

Session 1-15 (SEM), 10:45–12:15 Music and Political Expression

Matthew Allen (Wheaton College), Chair

Interpreting the *Qin* in Tokugawa Japan: Ogyu Sorai's Studies on Chinese Music Yuanzheng Yang (University of Hong Kong)

The presentation tackles an extremely important issue in East Asian music and Tokugawa intellectual history—the question why Japanese political thinker Ogyu Sorai (1666–1728), in the last phase of his career, composed a series of works on the Chinese qin music based on his reading of the two ancient manuscripts discovered in the early years of Kyoho (1716–1736). Written in Japanese, Ogyu Sorai's four treatises on Chinese qin music has been looked upon as short introductory essays prepared for non-literati musicians. Nevertheless, close scrutiny reveals that Ogyu consciously applied Confucian teachings to political

issues through his music projects. Ogyu was awesome in this regard not because of his expertise in Chinese philology, but due to his ability to manipulate existing facts and present them in a manner that was convincing to his contemporaries. In short, Ogyu himself was absolutely conscious of the political implications of his Chinese qin music studies, both within Japan and without. Therefore, an in-depth inquiry into the nature and causes of Ogyu's studies on qin music is indispensable in pursuing a full picture of Ogyu's ideology. The results drawn from this presentation not only sheds new light on the history of East Asian music, but also addresses crucial lacuna in the study of Tokugawa intellectual history.

Seeds, Barbs, Rats, and Panthers: SDS, Weatherman, and Radical Re-Contextualization of Beatles' Songs Craig Russell (California Polytechnic State University)

The Beatles released their epic *Sgt. Pepper* in 1967, the same year that the leftist Liberation News Service (LNS) was syndicated in Washington, D.C. In the next three years, Beatles albums became inextricably intertwined with American popular culture, political activism, and underground newspapers such as the *Chicago Seed, Berkeley Barb, Subterranean Rat*, and *Black Panther*. Until now, no study has thoroughly examined the highly specific links connecting the Fab-Four with the American underground press. I will take eighteen Beatles songs and show how activists co-opted Beatles lyrics and radically re-contextualized them in underground publications for their own political purposes, specifically in the context of: Students for a Democratic Society (SDS); Yippies; the Revolutionary Youth Movement; Weatherman; the Black Panthers; and the Free-Speech, Women's, and Gay Liberation Movements. The editors at the *Seed* claimed that *Sgt. Pepper's* songs were catechisms, sermons, and advertisements for LSD—a drug they saw as issuing in a new utopian epoch. Psychedelic Beatles songs became code for leftist political leanings, owing largely to the *Barb's* weekly "Sgt. Pepper" anti-war column, Jerry Rubin's and the *Seed's* editors usage of "Walrus" as a nickname, and the Chicago 8's adoption of "We Get By With a Little Help from Our Friends" as their motto along with its subsequent re-use by Weatherman. LNS columnist A. J. Weberman provides detailed and politically-charged "translations" of the *White Album*'s obtuse lyrics. To close, I will spotlight how the Beatles' songwriting was influenced by the LNS, providing links that have escaped notice until now.

Popular Music and the Construction of National Identity in Post-War Bangladesh (1971–90) Nafisa Hasan (University of Toronto)

Bangladesh gained independence through the Liberation War waged against West Pakistan in 1971. Throughout the ninemonth war, iSwadhin Bangla Betar Kendra/i or Independent Bangla Radio Station aired a vast collection of patriotic songs composed during the anti-colonial movement in India by Bengali poet-composers such as Rabindranath Tagore (1861–1941) and Kazi Nuzrul Islam (1899–1976), among others, in addition to newly composed songs. This paper will examine the shift in the expression of patriotism and nationalist ideals through the emergence of Bangladeshi popular music, or what is known as "band music," in the aftermath of the Liberation War. It is my contention that band music, which combines folk and Western rock-and-roll, reflected the revolutionary spirit of the youth culture in post-war Bangladesh and that the incorporation of global (Western) music with local (folk) musical traditions created a "modern" Bengali national identity. The time period under study—1971 to 1990—involved years during which Bangladesh fell under military dictatorship. The military dictators imposed a conservative Islamist form of "Bangladeshi" nationalism, whereas the left-wing intelligentsia supported a romanticized "Bengali" nationalism signifying humanistic and folkloric characteristics (Schendel, 2000). I will present how band music modernized this latter form of "Bengali" identity. I will also inquire into the role band music played in disseminating this identity during the period of military and Islamic dictatorship. The subject will be explored through historical and ethnographic research, including fieldwork in Bangladesh, and interviews with musicians who pioneered band music.

Session 1-16 (SEM), 10:45–12:15 Music for and against the Nation Kwasi Ampene (University of Michigan), Chair

The Curbside Sound Machine: Approaches to Musical Nationalism in Contemporary Nicaragua Scott Linford (University of California, Los Angeles)

In the last four decades, Nicaragua has shifted from dynastic dictatorship to revolutionary socialism to neoliberalism and back to a reformed socialism, heralding concomitant changes in what it means to make Nicaraguan music. Ethnomusicologist T.M. Scruggs has convincingly argued for the role of *musica testimonial* in contributing to the imagined community of Nicaraguan nationality in the 1970s and 80s, a musical collaboration with the Sandinista political movement that largely holds true to Thomas Turino's narrative of modernist reformism. With this recent history as a departure point, this presentation explores contemporary approaches to Nicaraguan musical nationalism in the context of a socialist nation still defining its place

in the globalized world. Through lyrical and musical analysis, interviews, and fieldwork, I investigate the different ways that young Nicaraguan musicians are working to reflect international influences and the lived experiences of a younger generation in a cultural nationalism that sometimes challenges and sometimes supports state policy. Some young bands faithfully reproduce pro-Sandinista songs from past decades, such as those portraying Jesus Christ as a Nicaraguan guerrilla revolutionary and Sandino as a *campesino* hero, with a few nods to popular contemporary styles. Others create surprising juxtapositions by approaching national traditions with economic and technological savvy, presenting a novel vision of Nicaragua's place in the global soundscape. Building from a framework of ethnomusicological theory, I aim to contribute my own experience of fieldwork among young people at the intersection of music, nationalism, and globalization.

Singing Contemporary Uyghur Folksongs in the Chinese Northwest Chuen-Fung Wong (Macalester College)

Senses of loss and nostalgia permeate the contemporary urban folk singing of the Uyghur people—who are Turkic-speaking Muslims in northwest China—often accompanying icons of a dispossessed rural, pre-modern past. Recent studies have looked at the post-1990s genre of "new folk" as an important venue for the performance of ethno-national sentiments through a variety of musico-textual tropes appropriated from traditional folk genres. The singing of sorrow and grief, some argue, has worked to interrogate the post-1950s official aesthetics of modernist reformism and its celebratory "singing-and-dancing" minority musical stereotypes. This is complicated simultaneously by a growing interest among middle-class Chinese audience in the imagined authenticity of certain rural minority folk traditions. This essay concerns how contemporary folk Uyghur singing has brought about an idealized national past. I look at how symbols of a pre-modern rurality are musically evoked in contemporary folk against a multitude of global popular styles to register a subaltern sense of musical modernity. I argue that convincing practices of cultural hybridity have been essential to the successful articulation a credible modern voice for the minority experience of deprived homeland and suppressed nationhood in contemporary China.

J. H. Kwabena Nketia as Musical Agent during the Independence Era in Ghana Aja Wood (University of Michigan)

The International Journal of Music Education referred to J.H. Kwabena Nketia as the "most prominent scholar in the field of African music" internationally (1992). In Ghana, Nketia is well-known not only for his scholarship, but also his compositional work, where his name is associated with instrumental and choral compositions such as *Monkamfo No* and *Monna N'ase*. As a native Ghanaian born in 1921, Nketia experienced Ghana's struggle from a British colony to the first independent African nation firsthand. I explore how Nketia was instrumental in this change as a musical agent, utilizing his talents and skills to help forge the nation of Ghana purposefully through culture and the arts. Thus, I cast Nketia's musical work together with his scholarship and institution building as an act of social agency, which embraces and promote the idea that nationalism can be gained through cultural and artistic means. I examine his experience as a composer and—considering his vast cultural and musical knowledge—how musical nationalism is enacted through his patriotic composition, Republic Suite for flute and piano. I argue that Nketia does not simply represent Ghana as a nation within this piece; he also creates it in a social act of performance and as a musical agent that confirms nationhood to the audience through special and personal knowledge of diverse cultural aesthetics. Thus as a musical agent, music functions as a necessary social process that generates discourse integral to the sustainability of an ideology through intellectual and artistic production.

Session 1-17 (SEM), 10:45–12:15 Music, Public Discourse, and Affect in Truth and Reconciliation Processes

Carol Muller (University of Pennsylvania), Chair

Echoes of Violence: Music, Post-Memory, and Indigenous Voice After the Truth Commission in Peru Jonathan Ritter (University of California, Riverside)

In the wake of Peru's Truth and Reconciliation Commission (TRC) and the publication of its final report in 2003, Peruvians have continued to struggle over how the political violence that devastated their country in the 1980s and 90s should be remembered. Recent events, including recurrent attacks by politicians and military leaders on the commission's work and its recommendations, as well as ongoing debates over the legitimacy and accuracy of public commemorations of the conflict's victims, reinforce the consensus view that truth commissions mark the beginning, rather than the end, of processes of historical

reflection, revision, and reconciliation. In this paper, I consider various musical interventions into these post-TRC processes and debates in Peru, focusing in particular on those that claim to represent the voices and perspectives of the conflict's victims' predominantly rural, indigenous peasants from the southern Andean highlands. While some of these musical interventions arise directly within indigenous communities, including the composition and performance of testimonial songs in contests sponsored by human rights organizations, others draw upon anthropological research and the TRC report itself to craft fictionalized representations of indigenous music for recent "testimonial" films and novels. Though such representations carry inherent risks, both of sensationalizing the violence and overemphasizing the alterity of indigenous responses to it, they also play a key role in mediating and transmitting traumatic memories of the war to what Miriam Hirsch (2008) has called the "postmemory generation" those born or raised after the conflict who are now coming of age in Peru.

The "Crude Empathy" of Song Dylan Robinson (University of Toronto)

Verbal testimony on colonial injustice and oppression, and the witnessing of such testimony, plays a central role in Truth and Reconciliation Commissions. Yet hearing testimony comprises only one part of the public's engagement in national projects of redress. The South African and Canadian TRCs have given rise to art works that both reflect survivors' experiences back to others in the community who share this history, and act as a mobile memorial repertoire that addresses a wider international audience. This presentation examines how trauma is mediated in two works: Phillip Miller's REwind Cantata that includes recorded testimony from the South African TRC, and Fatty Legs, a musical adaptation of Inuit residential school survivor Margaret Pokiak-Fenton's book of the same name, narrated by Pokiak-Fenton in performance with the Camerata Xara Young Woman's Choir at the 2011 TRC National Event in Halifax, Canada. Despite a wealth of media-specific theory on the reception and representation of trauma by different art forms (LaCapra 2000; Sontag 2003; Kaplan 2005; Bennett 2005), less attention has been given to how musical representations of trauma foster empathetic relationships with listeners. I here question whether the affective investments listeners develop with music engender an overidentification with victim narratives and mask a fundamental lack of affinity between witnesses and survivors (Boltanski 1999). I examine in what cases music and song might be said to enable a kind of "crude empathy" a "feeling for another based on the assimilation of the other's experience to the self." (Brecht 1949)

Music, Resilience, and an Uneven Distribution of Hope Beverley Diamond (Memorial University of Newfoundland)

The re-creative uses of music performance at national events organized by the Truth and Reconciliation Commission in Canada often subtly nuance political aspects of these emotionally intense gatherings. At several such events during the first two years of the Commission's work, traditional tribal or intertribal honour songs, Christian hymns/prayers in several languages, and familiar First Nations or Inuit popular music framed "reconciliation" at times as a "reinvent[ions] of the enemy's language," (Harjo 1997), or commentary on the judicially supervised mandate of the TRC Commission itself. As indigenous traditions have long shown us (Cruikshank 1998, 2005; Samuel 2004), songs could be selected and/or changed to re-embody, re-member and reorient longer histories/networks of individuals, communities, and expressive practices. Performances ranging widely from "Ave Maria" in Mi'kmaq to a new pop arrangement of the Innu hit "We Are (Tshinanu)" were attune to the interactions of attendees most of whom were residential school survivors. Innovative and purposeful reworkings of familiar texts thus constituted forms of resilience in response to trauma. Music functioned in several ways at these large-scale "national" events: as an acknowledgement of local or regional hosts, as a frame for ceremonial functions (e.g. openings/closings), as testimony itself, and as staged performance. I explore how performers delineated various forms of "insiderness" challenging the homogenization of experience, or offering hidden transcripts (Scott 1985, 1990) while addressing the uneven distribution of hope that the TRC process may necessarily offer.

Session 1-18 (SEM), 10:45–12:15 Perspectives on Popular Music: Funk, Punk, and Dabke Sean Williams (Evergreen State College), Chair

The Funk of History: Reclaiming a Nasty Word in Popular Music and Popular Discourse Benjamin Doleac (University of Alberta)

"Funk used to be a bad word!" So said funk musician George Clinton on the 1975 song "Let's Take It To the Stage," implying therein that a shift in signification and attitudes around the word's usage was already well underway. By that point, listeners would have known that, among other things, "funk" referred to a musical subgenre, yet the remark played on the tension

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between the dictionary and vernacular definitions of a word once deemed unfit for polite company, capping off a 70-year process of linguistic subversion, reclamation and revision set into motion by New Orleans cornetist Buddy Bolden's "Funky Butt" at the turn of the century. The word's seventy-five year journey from racially-marked bodily epithet to positive musical and cultural signifier was profoundly shaped by the ongoing, oft-contentious dialogue between black and white discourses both vernacular and hegemonic. Drawing from Gary Tomlinson's model of musical historiography in "The Historian, the Performer, and Authentic Meaning in Music," I conceive of my work on the historical usage of the word "funk" as it relates to music as a kind of dialogue between the historian, the musicians, and the commentators who have used and defined the term since the turn of the twentieth century. Herein I examine the ways in which competing dialects, movement between country and the industrial city, and the changing politics of discourse have shaped the meanings and uses of a formerly impolite word over more than 100 years of American musical history.

Public Bodies: Syrian *Dabke* and the Politics of Belonging Shayna Silverstein (University of Chicago)

Embodied discourses are a critical means to address the dynamics between family, community, and state and to explore how these are engendered through public spaces and as popular culture. Engaging with the Syrian performance practice of dabke, an agile and quick-footed social dance aligned with improvised sung melodies and a polyrhythmic groove, this paper examines how popular culture is a site for the making of public intimacies (Guilbault 2010) that are embedded in the routines of everyday life in Baathist Syria. Drawing on extensive fieldwork in the live performance contexts of village weddings, I conceptualize dabke as a site for embodied interactions that reveals the ways in which bodies are either regulated by or resistant to forces of power when situated within plays of power between particular actors, institutions, and the state. Are people placing faith in those systems and resources that provide an alternative to the state? Is the regime unable to compete with certain internal actors and institutions who are able to provide more solid assurances? This paper explores the various ways in which public intimacies are formed through the ritual and recreational movements associated with dabke that take place among nonstate actors and institutions. When the power to move is affected by one's position in specific social and political conditions, the act of dabke demarcates processes of inclusion and exclusion within public spaces and between social groups in ways that articulate the complex identity politics of contemporary Syria.

Unwitting Dissidents: The Aceh, Indonesia Punk Case Rebekah Moore (Indiana University)

Last December police arrested sixty-four teenagers at a punk concert in Aceh. Their heads were shaved; they were plunged into a nearby lake for a communal bath and sent to a police detainment camp for two weeks of "re-education." Acehnese authorities claimed the youths were in danger of moral corruption; western imports like punk are invasive, encouraging young people to abandon Muslim customs and values. Outraged human rights advocates, musicians, and journalists in Indonesia and around the globe argued the teenagers were criminalized and psychologically traumatized by their confinement; punk, some suggested, articulates Acehnese youths' deep-seated estrangement from local ethics. This presentation examines a widely publicized case trapping teenagers in the middle of a debate over moral judgment and the freedom of expression. Punk style is stigmatized as a threat to traditional beliefs, on the one hand, and extolled as a symbol of creative freedom, on the other. I relate my reluctant decision to argue against Acehnese authorities and for free creative expression, as an ethnomusicologist living in Indonesia asked to publicly respond to the case. Finally, I ask colleagues attending this conference how you would respond: Would you condemn music censorship, supporting the individual right to choose what to compose, consume, and wear? Or would you lean toward analytical distance, conceding to local authorities to determine what is best for their people—much as the Indonesian government decided when Aceh was granted territorial autonomy and the right to govern according to sharia. Which side are you on?

Session 1-19 (SEM), 10:45–12:15 Sounding the Nation: Carving Out Difference in Turkey and Southeastern Europe Sonia Seeman (University of Texas at Austin), Chair

Sonic Citizenry: Creating National Identity Through Recorded Sound Sonia Seeman (University of Texas at Austin)

The formation of the Turkish Republic in 1923 as a mono-ethnic nation state was accompanied by the shaping of Turkish citizen-subjects. Established in 1927, Turkish state radio was integral to this project. State-supervised radio sought to shape the ears of citizen subjects as Turks in a set of policies that continued until privatization in 1994. However during this same time

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period, privately-owned recording subsidiaries continued to produce recordings from the late Ottoman period up through the present, constituting a sonic public sphere that sounded in alongside—-and in tension with—-state controlled broadcast media. Through this process, formerly cosmopolitan musical genres and sounds in commercial recordings were gradually modified in line with state policies, using a set of sonic reformulations that re-cast groups now marked as non-Turkish alterities. This essay examines how ethnically-marked genres were used in commercial recordings as negative portrayals to shore up normative Turkish ideals of male and female gender roles. Drawing from journal articles and literature from the 1920s and 1930s, sonic portrayals in commercial recordings, visual information from advertising and record catalogues, this study examines the sonic encoding of national identity at the early period of identity negotiation. These sources reveal how normative ideals of the new Turkish "male" and "female" were encoded through stereotypical portrayal of ethnically-marked "male" and "female" thus providing a repertoire of stylized characteristics to guide every-day behavior. In turn, these ideas were encoded into sound to create sonic stereotypes that underscored and heightened the difference between "minorities" and "Turks."

Contextual Divergence and the Development of the *Mey* in Turkey Songul Karahasanoglu (Istanbul Technical University)

The process of nation building inevitably involves the construction and presentation of a unique national musical identity. Contestations over the double-reed aerophone, mey, is one such example of an instrument that has become marked as a Turkish folk instrument. However, the mey is just one member of a larger family of aerophones that is closely related to the Azerbaijan balaban, and the Armenian duduk. Their physical features are so similar that it is not uncommon for performers of one to play the others. This has led some to conceptually collapse the three down into a single instrument whose origin is usually attributed to a single nation—-either Turkey, Azerbaijan, or Armenia. In the past, there have been significant debates surrounding the origins and consequent ownership of this cluster of instruments. In national discourses, these debates both oversimplify the complex nexus of cultural, religious and social interaction carried out in Anatolia and Central Asia, while simultaneously disregarding the nuanced histories and developments of the instruments within their respective emerging nation state systems during the last hundred years. This presentation is based on to years of field research conducted by a performer and researcher that explores how the cultural and historical role of the mey, balaban and duduk have been amplified, changed, and marked as a symbol of national identity, and the exclusions that this cultural construction entails.

Familiar yet Uncanny: Negotiating Cultural Identities within Serbian Bagpipe Musical Practice Rastko Jakovljević (Serbian Academy of Sciences and Arts)

The musical practice of the Serbian bagpipes, called gajde occupies a space that includes social, historical, regional and national references which creates its distinctive cultural identity. The gajde referenced pan-Balkan regional identity and other geopolitical strata, while also marking the distinction between ethnic groups such as Serbs and Vlachs, as a contrast between dominant and marginal cultures. Thus in the past, the instrument, performance and sonic meanings were familiar, distinctive and inclusive. Due to radical changes that occurred from the second half of the twentieth century, such as modernization, political transition to socio-communistic ideology and other later developments, local communities maintained other musical instruments through dominant discourses of self-identification and nationalism. In contrast to "national" instruments, the gajde were viewed as a part of broad regional and thus arcane or "blurred" identity, thus due the gajde's more diffuse attachment to national associations they became viewed as both different and familiar "uncanny yet strange" (per Freud, Benjamin, Bhabha) to the society whose interests turned towards other practices that supported dominant national ideologies. Based on archival and fieldwork materials as well as publications, this paper explores the re-shaping process of gajde identity in Serbia, through the political and institutional imposition of a modernist ethnonational ideology. As a result of these processes, I claim that contemporary Serbian perceptions of the gajde struggle to reconcile its distinctive past with its uncanny present in the context of modernity.

Session 1-20 (SEM), 10:45–12:15 Studies of Indigenous Music Practices Janet Sturman (University of Arizona), Chair

The Right to Rites: Religious Musical Practice and Cultural Agency in Indigenous Guatemala

Logan Clark (University of California, Los Angeles)

Since the "end" of the Guatemalan Civil War, government reconciliation efforts have nominally advanced indigenous cultural rights, yet indigenous communities encounter increasing obstacles to maintaining traditional religious practice. This paper presents an ethnographic study of the *Baile del Venado*, or "Deer Dance" and its integral role in the religious practice of

a Maya-Pokomchí community in Guatemala's central highlands. Based on ethnographic fieldwork and interviews conducted in 2011, this paper will demonstrate the ways in which the Pokomchí use traditional music to assert a claim to cultural rights they have been promised and, for the most part, denied. After analyzing the ways in which the *Baile del Venado* perpetuates Mayan cosmology and creates Pokomchí identity, I will discuss how Pokomchí musicians manipulate this identity to maintain a space for indigenous worldviews. How do they negotiate the balance between what Charles Hale refers to as the "Permitted Indian" and enacting cultural agency through what Henry Somer calls "wiggle room?" I explore the stakes in the Pokomchí fight for cultural rights and in so doing present one of many worldwide cases for indigenous cultural agency.

People of One Fire: Continuing a Centuries-Old Tradition Ryan Koons (University of California, Los Angeles)

"People of One Fire: Continuing a Centuries-Old Tradition" examines the chronology of two ceremonial gatherings celebrated by the Florida-based Muskogee-Creek settlement of Tulwa Palachicola. This community is one of the few Muskogee towns east of the Mississippi River with an unbroken line of tradition, with a heritage that includes a ceremonial calendar differing significantly from that of Oklahoma Creeks. Historical and ethnographic literature often center upon the summer Green Corn Busk; however, the winter Harvest Busk and the Soup Dance ceremonies as maintained in Florida are little known. The Tulwa Palachicola Harvest Busk celebrates the relationship between the community, Creator, and the World. Participants engage in ceremonial songs and dances, ritual scarification, a remembrance of the new dead, and other formal events. In contrast, the Soup Dance gathering informally celebrates intercommunity relationships, observing the bonds between families, individuals, and the community as a whole. Soup Dance also offers a space for healing through the laughter and fun of Bench Dancing. Created in conjunction with the community, this 40-minute long documentary is based on field research conducted between 2008 and 2010. It features video and photographic footage from Tulwa Palachicola's 2008 Harvest Busk and 2009 Soup Dance, and narration by community members. This film offers a glimpse into a little-known contemporary Native American tradition. In addition to the ceremonial chronologies, it discusses cosmology, music and the environment, cultural gender relations, and the ceremonial functions of music and dance.

Thursday Afternoon, 1 November

Session 1-21 (SEM), 1:45–3:45 Balkan Beats for a New Europe: Comparative Soundscapes of Social Difference Donna Buchanan (University of Illinois, Urbana-Champaign), Chair

Mainstreaming Jazz in Serbia: Dixieland, Balkan Jazz Fusion, and the *Serbian Symphonic Jazz Suite* Brana Mijatovic (Christopher Newport University)

Recent articles and books on jazz in America increasingly view jazz as a form of popular music that has moved from the margins to the mainstream and back several times throughout its relatively brief history (Bernard-Donals 1994; Stanbridge 2004, 2008; Ekins 2010; Nicholson 2005; Whyton 2011). Surprisingly enough, jazz in Serbia has undergone a similar development since its first appearance in the 1950s. This paper discusses the recent surge in the popularity of jazz among mainstream audiences as being driven by two leading jazz bands on opposite ends of the stylistic spectrum and one symphonic jazz event: The Belgrade Dixieland Orchestra, which entertains and educates with their theatrical approach to performance and dance choreographies, participates in various corporate promotional events, and has several annual concerts; the Vasil Hadzimanov Band, which plays "Balkan Fusion Jazz" employs personal and professional charisma and utilizes various forms of social media to connect with fans; and a 2011 performance of the *Serbian Symphonic Jazz Suite* by a renowned musician of the older generation, Stjepko Gut. While the first two have been steadily building their presence on the Serbian music scene and throughout southeast Europe, broadening their audiences to pop and rock fans, Stjepko Gut has engaged classical and oldies music fans. In this paper I discuss the increasing popularity of these different jazz styles for non-jazz audiences using the theoretical framework of "mainstreaming" or a process of inclusion involving personal initiative, creative collaborations, continuous presence in the media, the importance of discourse, and institutional support

Balkansky Beats and Mumming Bells in Bulgaria: Sonic Displays of Social Difference from Village Square to Video Screen Donna Buchanan (University of Illinois, Urbana-Champaign)

In 2009 the Bulgarian studio group Balkansky released *Kuker*, a concept album engineered by house music/dub artist Ivan Shopov on producer Ivo Hristov's Kuker Music label. The CD's inspiration is the elaborately masked mid-winter and early spring mummers generically called *kukeri*, who annually process through their communities wearing fantastical costumes festooned with bells of various sorts, the resulting earsplitting clamor sonically repelling evil and misfortune. The CD incorporates electronically synthesized and sampled bells to emulate the mumming soundscape; these are combined with the innovative soloing of *kaval* virtuoso Teodossi Spasov, a timbral combination recalling Bulgaria's pastoral heritage. The album's thematic focus reflects the increasing revitalization and widespread popularization of mumming customs in adjudicated festivals that are venues for civic pride, tourism, community solidarity, nation-building, EU integration, and transnational engagement, on the one hand, and the assertion of local subjectivities (community, regional, ethnic) through differentiated bell types, timbral aesthetics, resonance preferences, choreographically-related ringing techniques, costuming, and musical accompaniment, on the other. Based on fieldwork conducted with *kukeri*, festival organizers, and bell makers during 2010–11, and using *Kuker*'s title track video as a point of departure, this paper examines *kukeri* practices as sonic displays of social difference in which bells, perhaps the most profoundly evocative musical signifier of Bulgarian subjectivity, lifeways, and belief, play a fundamental role. I will show that both *Kuker* as popular culture and *kukerstvo* as ritual practice are directed at exorcising certain current social demons, while metaphorically awakening, through sound, a new and prosperous Bulgarian spring.

The *Bal* and the *Kuller:* Slang, Stereotypes, and Popular Song in Postwar Kosova Jane Sugarman (Graduate Center, CUNY)

During the early 2000s, in the aftermath of the Kosova war, two stereotypic figures emerged in the youth slang of the capital city of Prishtina: the *bal*, a villager transplanted to the city who still kept his village ways; and the *kuller*, a privileged young urbanite who dressed in distinctive ways, hung out at a few select cafes and clubs, listened only to certain types of music, and peppered his speech with English-derived expressions such as *Kull be njeri!* or "Cool, man!" One principal way that these stereotypes were disseminated was through commercial recordings of popular songs in hip-hop, dance music, and alternative rock styles. Often highly comical, but also mean-spirited, such songs both registered and fueled a growing tension among distinct social groups, serving as vehicles for individuals of different class and family backgrounds to claim primacy in urban life and marginalize rival groups. In this paper I examine the role of slang in these songs as a means of both constructing

in-group identity and stereotyping the behavior of other groups, and ask what factors might precipitate such processes of social differentiation. I argue that, although pitched at the level of personal appearance, behavior, and "taste" the critiques deployed by these songs in fact point to more fundamental concerns: the opportunities for advancement that each group was perceived as possessing within the postwar economic order, and shifts in the new country's class structure that have empowered certain groups economically and politically in unexpected ways.

Balkan Beats DJs, and Club Culture: Producing Gypsy Music Carol Silverman (University of Oregon)

In the 1990s, clubs in western Europe began to draw large crowds of young non-Roma to dance to remixed Balkan Gypsy music. This paper analyzes the production of this "Balkan Beats" soundscape by a growing DJ subculture, comprised of hundreds of performers on five continents. Based on fieldwork in western Europe and the US, I explore how DJs choose their materials and define "Balkan music" noting that 90% of their repertoire is Romani brass music; Balkan, Gypsy, and Brass are now interchangeable labels. Interrogating the issue of authenticity and the construction of the "fantasy Gypsy" my analysis highlights social, class, and ethnic differences among the various positionalities in this soundscape: the DJs, the clubbers, the marketers, and the Romani musicians whose music is sampled. DJs, clubbers, and marketers are mostly neither Roma nor from the Balkans. Balkan Beats promotes an acoustic style; non-Balkan DJs tend to shun amplified musics that feature synthesizers even though they are widespread in Romani communities; DJs from the Balkans, however, have a more eclectic repertoire. Some DJs are young and naïve about the Balkans and some do serious research. Some DJs remix for the love of it and make little money; on the other hand, a few are well paid. Roma, operating from a marginal class and social position, play an ambivalent role in this soundscape; they may be invisible or may provide "authenticity" through guest live performances or collaborations with DJs. Finally, marketers promote the music as a multicultural exchange that counteracts racism.

Session 1-22 (SEM), 1:45–3:45 Cultural Politics from the Top Down Donna Kwon (University of Kentucky), Chair

Politics of "*Arirang*": Tripartite Function of a Korean Folksong in the Republic of Korea, Democratic People's Republic of Korea, and the People's Republic of China Byong Won Lee (University of Hawai'i)

Arirang is the most well-known and popular folksong of Korea, which originated from the central region of Korea around the time of the Japanese annexation of Korea in 1910. It has evolved to be the iconic song for both South and North Korea. Recently, the Chinese government has designated *Arirang* as a cultural heritage of the Yanbian Korean Autonomous Region of China. South Korean conservatives are suspicious of the Chinese gesture as it is one of the ongoing Chinese appropriations of Korean heritage, which includes the ownership of some historical events. South Korean government is actively promoting the song internationally as a musical icon. On the other hand, the North Korean government hosts the *"Arirang* Festival" in honoring the birthday of the late "Dearest Leader of Kim Il-sung," an effort to tone down the ideological stress through using a cultural title. This paper will explore the tripartite states of *Arirang*: as a musical icon through its nation-branding function in the Republic of Korea (South Korea), as a soft image-making medium in the Democratic People's Republic of Korea (North Korea), and as a political embrace of minorities by the People's Republic of China.

Incorporated Ethnicity: Music, Tourism, and Cosmopolitanism in Northern Vietnam Lonán Ó Briain (University of Sheffield)

Since the 1990s Sapa has transformed into what the *Lonely Planet* now calls "*the* destination of northwest Vietnam, [a] gateway to another world of mysterious minority cultures and luscious landscapes" (http://www.lonelyplanet.com/vietnam/ northwest-vietnam/sapa). Staged performances of indigenous music and dance in Sapa focus on the culture of the resident ethnic minority groups, in particular the Hmong. In addition to informal street performances, the local authorities organize formal shows for tourists in the guise of cultural heritage preservation. This paper examines how the commodification of Hmong culture and the incorporation of Hmong identity are manifest in the most successful of these formal shows, the Cat Cat village show. The analysis, framed by the concept of *Ethnicity, Inc.* (Comaroff and Comaroff 2009), considers how local traditions are made palatable for a cosmopolitan tourist audience at the "contact zone" (Pratt 1992) of the performance. The calculated omission of certain vital aspects of the traditions, which are supposedly being preserved, demonstrates how these performances engender neoimperialist power relations where those with the money dictate the musical content, albeit indirectly. Furthermore, by representing Vietnamese-Hmong culture as tribal, exotic, or oriental the authorities are adopting a

strategy of their former colonizers, the French, in order to justify their subjugation of the indigenous population. This practice intentionally counteracts the historical centrifugal tendencies of the minorities living at the periphery of the Vietnamese state (see Scott 2009). The research, based on fifteen months of fieldwork in northern Vietnam, contributes to studies of musical tourism and cosmopolitanism in postcolonial Southeast Asia.

Whose Hero? Django Reinhardt, French Patrimony, and Romani Self-Representation Siv Lie (New York University)

Django Reinhardt, the Belgian-born Manouche guitarist who rose to fame in the 1930s in France, is frequently lauded as the progenitor of the genre known as Gypsy jazz. As such, Reinhardt has been portrayed as, simultaneously: (1) a symbol of Romani integrity and creativity; (2) a luminary of modern European music; and (3) an unparalleled innovator in the international jazz canon. This paper investigates how Reinhardt manages to function as both "a hero of the Gypsy people" (Antonietto and Billard 2004) and as a chief figure in official narratives of French cultural heritage. I examine how French governmental agencies draw upon Reinhardt's legacy in promoting French arts industries, and what the impacts of such promotion are on Romani self-representation. Romanies are frequently subject to structural discrimination in France, yet the inclusion of Reinhardt in the construction of French patrimony has helped French officials to promote a public image of ethnic tolerance. The publicity accompanying state-supported festivals and public spaces named in honor of Reinhardt often highlights his ethnicity to advance a multicultural agenda while proclaiming him as an emblem of French national identity. How do these narratives compare to those offered by Romani individuals and collectivities? To what extent do Romanies have a voice, verbally and musically, in this cultural sphere? Drawing upon ethnography and text-based research, I sift through these apparent paradoxes in order to critique what Reinhardt's status as a major figure in French patrimony does for Manouches, and for Romanies more broadly.

"Patrimony of the Soul": Flamenco, UNESCO, and Andalusian Regional Identity Brian Oberlander (Northwestern University)

In November of 2010, flamenco was inscribed onto UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. As the votes were cast and counted by an international committee in Nairobi, Kenya, the first installment of a weekly flamenco showcase was airing on Canal Sur Andalucía from a small theater in Seville. Taking the impending vote as its raison d'être and defining itself explicitly as a means of support for flamenco—this musical heritage of Andalusia, this "patrimony of the soul"—*El Sol La Sal El Son* was only the most recent in a remarkable series of flamenco festivals, demonstrations, educational programs, news reports, and public statements that had proliferated since the music's nomination a year earlier. In dialogue with recent critiques of UNESCO's "world heritage" campaign, I situate this flowering of claims and activities within the unique discursive space opened up by the Representative List, where conceptions of, debates about, and ideological investments in flamenco were re-formulated in response to the specific prospects and constraints associated with nomination. Taking *El Sol La Sal El Son* as a case study, I trace subtle shifts in the discourse of Andalusian regionalism as revealed in the program's musical performances, along with the introductions, interviews, and filmic techniques that frame them. Pervaded by the language of "intangible cultural heritage," the program re-positions Andalusia vis-à-vis the central Spanish government, the Gitano (Spanish Romani) community, and issues of Moroccan immigration that presently trouble the region's borders.

Session 1-23 (AMS/SEM/SMT), 1:45–3:45 Music and Ultraconservatism, Past and Present

Pamela Potter (University of Wisconsin-Madison), Chair

Secularism, globalization, and economic crisis have fueled contemporary ultraconservatism throughout the globe. As these forces continue to mobilize, the scholars in this interdisciplinary panel unite to examine the relationship between ultraconservatism and music in contrasting historical and cultural settings, analyzing case studies from the varied perspectives of historical musicology, music theory, and ethnomusicology. The first paper (SMT) explores the role of anashid (typically translated as "Islamic songs") in jihadi culture, focusing on al-Qa'ida. Anashid often catalyze the interpersonal bonding vital to recruitment, membership retention, and motivation for action in jihadi groups. This paper draws upon theories of hate-groups and ethnic violence to engage the violent message of jihad-themed anashid texts. The second paper (SMT) places the antidemocratic, anti-Marxist, pro-Fascist, and pan-German nationalistic diatribes found in Heinrich Schenker's later writings in the context of his general retreat from the progressive and inclusive attitudes that are more widespread in his earlier analytical practices and musical philosophy. Specific analytical examples spanning three decades of Schenker's career are paired with closely linked extra-musical remarks to illustrate the progress and consequences of his increasingly strident conservatism. The third paper (AMS) examines the popularity of Honegger in Vichy France, arguing that, though the composer's popularity has

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frequently been viewed as evidence of Vichy's progressive musical aesthetic, Honegger instead served the regime's agenda of cultural negotiation with the German victor. This paper shows that, while Vichy obfuscated its "collaboration d'état" in official rhetoric, it pursued cooperation with Germany in the cultural or symbolic realm, and perhaps most insidiously through music, resulting in a personal dilemma for Honegger, whose own subjective identity was deeply fractured. The fourth paper (SEM) analyzes the rise and reception of white nationalist rap and reggae in contemporary Sweden. Examining Swedish white nationalists' rhetorical and conceptual attempts to justify their use of Afro-diasporic musics, this paper exposes the constructed nature of understandings of self and other in these activists' isolationist cultural programs. Although these four papers highlight the varied ways ultraconservative forces relate to music, they also show how music provides these social actors unique opportunities to pursue their agendas.

The Sound of (non)-Music: Anashid, Jihad, and al-Qa'ida Culture Jonathan Pieslak (City College of New York)

This paper explores the role of anashid (often translated as "Islamic songs") in jihadi culture, focusing on al-Qa'ida. Jihadthemed anashid are an inseparable part of almost every jihadi group's propaganda and videos; training videos, documentaries, operation and combat footage, execution videos, messages from leaders, almost all feature jihad-themed anashid. While the role of music in terrorist studies is often considered of secondary importance, I argue that anashid are dynamic cultural catalysts in many of the processes seen as being of primary importance: recruitment, membership retention, morale, and motivation for action. Through "music" and messages which legitimize al-Qa'ida ideology and promote the themes of rising to the defense of Islam and the Muslim community (ummah), the veneration of martyrdom, and others, anashid have a profound ability to catalyze the process of interpersonal bonding that appears so important to recruitment and membership retention. The cases of Arid Uka (aka "Arid U.," "The Frankfurt Shooter") and Khalid al-'Awhali (would-be al-Qa'ida suicide bomber of the U.S. Embassy in Nairobi, 1998) are explored as examples. Additionally, examples are drawn from my present library of 146 videos from Afghanistan and Pakistan, approximately between 2003 and 2007. As an interpretive framework for the anashid texts, I draw upon the work of a number of scholars of hate-group theory and ethnic violence, including social psychologists Robert and Karin Sternberg and political theorist Roger Peterson. Their work suggests that when such messages are animated through anashid, they become emotionally charged and prey upon culturally conditioned perceptions of music that suggestively render the listener more vulnerable to the violent message.

Heinrich Schenker's Future Joseph Lubben (Oberlin College)

My paper places the anti-democratic, anti-Marxist, pan-German nationalistic and pro-Fascist diatribes found in Heinrich Schenker's later writings in the context of his general retreat from the progressive and inclusive attitudes that are more widespread in his earlier analytical practices and musical philosophy. To illustrate, I draw on Schenker's published and unpublished remarks on society in parallel with contemporaneous analytical essays and graphs from the last three decades of his life. I focus on two musical threads-the roles of motive and the Urlinie-that exhibit progressions from an analytical ideology that embraces a nonhierarchical integration of multiple musical parameters to one dominated by a singular Ursatz controlling and generating nearly all facets of the music. Selections from Schenker's letters, journals, and published theoretical and analytical works highlight a similar progression-though one that had less distance to travel-towards a monist ideology that reaches its conclusions already in the 1920s, with calls for a "single musical dictator," constant claims for the superiority of German music over that of every other nation, and ultimately the infamous encomium from 1933: "Hitler's historical service, of having gotten rid of Marxism, is something that posterity . . . will celebrate with no less gratitude than the great deeds of the greatest Germans! If only the man were born to music who would similarly get rid of the musical Marxists . . ." I suggest that the convergence of his musical and extra-musical ideologies on a totalitarian goal, though complex in its causes and unsteady in its path, was largely driven by three factors: (I) trading his career as a critic, composer and pianist for the life of a theorist and analyst, (2) disenchantment with the post-tonal developments of contemporary music, and (3) bitterness with the consequences of World War I for Austria and Germany. I thus conclude that it is more constructive not to posit his analytical achievements as driven by his political ideology, but to see both as shaped by his isolating choice of the idealized past and imagined future over the troubling present.

From Hard to Soft Borders: Honegger's Fractured Self-Identity and Use as Icon by the Vichy and French Fascist Right Jane Fair Fulcher (University of Michigan)

The phenomenon of Honegger's popularity in France throughout the period of the German Occupation has frequently been attributed to his supposed neutral status as Swiss and adduced as evidence of Vichy's broad and progressive musical aesthetic. This paper rather argues that, in light of what we now know of the nature of the Vichy regime, Honegger served its agenda of cultural negotiation with the German victor and its desire to prepare for a favored place in Hitler's projected "new Europe." While the French fascists argued openly for collaboration with the Germans, Vichy obfuscated its "collaboration d'état" in official rhetoric while furthering its desire for cooperation in the cultural or symbolic realm, and perhaps most insidiously through music. As recent research and newly opened archival documents reveal, the concept of what was "French" grew problematic in light of the armistice to which the French agreed (as opposed to the other conquered countries); the latter required it to collaborate on every level with the Germans, who sought to impose their own conception of French identity. Within this context iconic figures, including Honegger, became "soft borders" or a nexus for exchange, not just for constructions of France's past, but also of French modernity. Honegger, of German-Swiss parentage, was born and resided in France and frequently felt pulled between his two identities, which made him prey to manipulation as a symbol of a lofty synthesis of the two cultures. Given recent evidence we can no longer accept the explanation that, as a Swiss citizen who lived in France, he was exempt from the political pressures, stakes, or strictures of either nation. For Honegger the seduction of an emerging aesthetic vision in which the tensions within his fractured personal identity could be resolved were far too great for him to condemn the Vichy or German use of his persona as a cultural emblem of Hitler's Europe. However, as I argue, his conflicted conscience and identity emerges in both his criticism and his wartime works.

White Pride/Black Music: Rap, Reggae, and the Local in Swedish Radical Nationalism Benjamin Teitelbaum (University of Colorado)

Commentators interpret the recent rise of radical nationalism in Scandinavia as a movement to isolate the region from transnational flows of money, goods, ideas, culture, and people. This interpretation is to be expected: Radical nationalists define and promote themselves as opponents of the EU, multiculturalism, immigration, and globalization, and as advocates of protectionism on all fronts. In my paper, however, I show how nationalists' understandings of the local and the foreign are more constructed and unstable than such interpretations imply. My study investigates the recent rise of white nationalist rap and reggae in Sweden. I focus my analysis on nationalists' rhetorical and conceptual strategies to justify their use of musics associated with foreignness and blackness. I show that nationalists' strategies parallel those used by other communities throughout the world who embrace rap and reggae. They are techniques aimed at reconciling desires to participate in a transnational exchange-that of Afro-diasporic popular musics-with agendas of localism. By rendering the foreign local through these techniques, radical nationalists allow themselves to be cosmopolitan while professing protectionism. I center my investigation on nationalists' reception of the white nationalist reggae song "Imagine," and albums released by white nationalist rap artists Zyklon Boom and Juice. I survey this reception among members of three organizations—Förbundet Nationell Ungdom, nordisk.nu, and motpol.nu. Each of these organizations claims to work for the preservation of Swedes as an ethnic and cultural population, and their meetings and online forums provide the main venues where contemporary nationalists discuss music. Consulting statements made in online discussions, blog postings, and personal interviews, I analyze these individuals' efforts to resolve the apparent conflict in using "black music" to promote their cause. After showing how these efforts resemble those of rap and reggae communities in Burma, Turkish Germany, and Native America, I argue that nationalists in Sweden are, and are poised to remain, part of this transnational flow of popular culture. I conclude by calling for more nuanced approaches to contemporary movements for cultural isolation, approaches that take into account the varied ways such movements imagine and interact with the local and the global.

Session 1-24 (SEM), 1:45–3:45 New Orleanians Discuss Music and Their City's Future Matt Sakakeeny (Tulane University), Chair

New Orleans Music under Seige Matt Sakakeeny (Tulane University)

New Orleans music is celebrated for its plenitude and accessibility: jazz funerals, community parades called second lines, Mardi Gras parades, school marching bands, and Mardi Gras Indian ceremonies fill the streets and other public spaces with sound. The promotional campaigns of the local tourism industry circulate images, sounds, and descriptions of these cultural traditions to lure visitors to New Orleans. Meanwhile, the City Council and the New Orleans Police Department have ramped up attempts to silence or contain music in public spaces, arresting musicians for violating noise ordinances, attempting to triple the permit fees for community groups that organize parades, and violently breaking up Mardi Gras Indian processions after nightfall. This presentation will explore the predicament facing musicians who are celebrated as cultural icons while remaining vulnerable to aggressive policing and lopsided policies."

New Orleans Music and the Cultural Economy Jordan Hirsch (Founder, Sweet Home New Orleans)

Because local culture is what makes New Orleans a tourist destination, music is a primary resource for the economic infrastructure of the city. But are musicians rewarded with economic capital that is commensurate with their cultural capital? Drawing upon surveys and statistical data of musicians' earnings conducted by Sweet Home New Orleans, the founder of that musicians' welfare agency will discuss the possibilities and obstacles that musicians navigate through on a daily basis.

New Orleans Music and the State of Education Derrick Tabb (Executive Director, Roots of Music)

The ongoing vitality of New Orleans music depends upon future generations of musicians entering into the tradition. Yet music education has been systematically cut from elementary and middle schools in New Orleans, removing a critical piece of the puzzle in the socialization of young musicians. The founder and director of an enormously successful afterschool program will discuss the benefits of music education for middle school students and the need for future change.

New Orleans Music and the Problem of Hip-Hop Truth Universal (Founder, Grassroots Hip-Hop Collective)

There is something of a consensus about the cluster of genres that make up "New Orleans Music": brass band, jazz, blues, rhythm & blues, soul, and funk. Just how hip-hop fits into to this understanding of what constitutes New Orleans music has been the source of great debate, with some arguing that hip-hop has no place in the tradition and others placing it squarely within the legacy. This problem is compounded by the many forms of hip-hop, including "bounce" (a regional style), "main-stream" (a national commercial style) and "grassroots" (a national underground style with regional variants), which are themselves contested categories. The director of a hip-hop collective will situate this aggregate of hip-hop within and against the aggregate of "New Orleans Music."

Session 1-25 (SEM), 1:45–3:45 The Performance of Jewish Biblical Chant in North America Jeffrey A. Summit (Tufts University), Chair

The Performance of Sacred Text and the Construction of Religious Experience in the Contemporary Jewish Community Jeffrey A. Summit (Tufts University)

At a time in America when worshippers, across religious traditions, are seeking more intimate and personal experiences with their faith traditions, lay congregants are employing many strategies to assert control over religious life. For many contemporary American Jews, across denominational lines, this search for deeper spiritual expression has led to a reconceptualization of the meaning and experience of reading Torah " chanting biblical text during Sabbath and Holy Day worship. There is no other venue in Jewish worship where worshippers can step so deeply into the epicenter of religious expression. This promise of intimate access to religious experience has led increased numbers of adults to study chant traditions. These worshippers, with busy work schedules and limited discretionary time, seek opportunities for intense experience in many aspects of their lives and this paper contextualizes the performance of biblical chant in a broader interest in heightened life experience among these Jews. As such, this paper examines the dynamics of a radical shift in Jewish life where the experience of the individual, through the performance of sacred chant, increasingly takes precedence over communal responsibility, authority and religious obligation. Combining ethnographic interviews with Torah readers, analysis of congregational reception and an examination of the aesthetics of chant performance, this paper presents a reconceptualization of the numinous in contemporary Jewish life where God's presence becomes real at the intersection of chant, the individual, community, and sacred text. "

Partnership *Minyanim:* The Envoicing of Orthodox Jewish Women Gordon Dale (Tufts University)

Over the past ten years an exceptionally musical network of independent Orthodox Jewish prayer groups known as Partnership Minyanim have revolutionized gender roles within the prayer service. In these worship communities, women chant from the Torah and lead the congregation through a musically rich prayer service accompanied by robust harmonies. This prayer format represents a dramatic departure from previous models of Orthodox worship, as women have generally been prohibited from singing in front of men due to a principle in Jewish law called Kol B'Isha Erva (lit. A Woman's Voice is Nakedness"). Many women affiliated with partnership minyanim find that their voice- both physical and metaphorical- had previously been stifled within Orthodoxy. I contend that the Cantillation of the Torah by women at partnership minyanim can be viewed as the "envoicing" of Orthodox women, providing a long desired home within the Jewish world for many individuals who had previously felt that they lacked a voice. This paper explores the place of music in the negotiation of fixed tradition, and its impact on the gendered identities of worshippers. In addition, this paper explores the changing role of men, as they shift from being the outward projecting voice of cantillation, to the inward receiving, but also enabling, ear. Drawing on the work of Jane Sugarman, Carolyn Abbate, Judith Butler, and Pierre Bourdieu, this paper suggests that the chanting of the Torah by women may spark monumental changes in the Orthodox habitus."

Eastern Ashkenazic Cantillation: Analytical Perspectives on Music, Text, And Liturgy Yonatan Malin (University of Colorado, Boulder)

This paper explores musical nuances of biblical chant in connection with liturgical occasions and the text parsing function of the cantillation signs (te'amim). Prior analytical studies of Jewish cantillation have sought to demonstrate the antiquity and essential unity of diverse Jewish traditions (Idelsohn 1929) and establish historical continuity or discontinuity (Avenary 1978). In comparison, the goal of this paper is to provide a richly contextual analysis of chant melodies that are widely taught and used in American congregations today. Six sets of melodies used for different readings and liturgical occasions will be considered and compared. The analysis is richly contextual" in that it explores multiple interacting features that give each set of melodies its unique feel. For example, repetition, descending contours, shifting pitch collections, and the unique use of half steps in Lamentations chant may be heard to express the unrelenting grief of Tisha B'Av, a holy day that commemorates the destruction of the first and second temples in Jerusalem. The text parsing function of the cantillation signs is widely acknowledged, and readers are taught to pause after disjunctive signs at multiple levels. The present analysis, however, explores direct connections between the melodic and text parsing functions of the te'amim. The analysis links with studies of music and text in canonical Western repertoires through its focus on musical syntax and linguistic parsing.

The Pedagogy of Torah Cantillation: A Case Study Meredith Aska McBride (University of Chicago)

Understanding the pedagogies of religious practices is crucial to understanding the practices themselves, as it is often in pedagogical moments that communal values are both clearly revealed and subject to negotiation. Through an ethnographic case study of a Torah cantillation class for adults at a small Philadelphia synagogue, I use this paper to explore how competence is defined and developed; how the lay voice and ear are trained to produce and understand cantillation; and the aesthetic, ethical, and practical priorities of synagogue members with respect to the performance of the Torah. The phenomenon, at this synagogue and many others, of adult laypeople who are competent in reading Torah blurs conventional distinctions between professionals and non-professionals in contemporary American religious life. This semi-professional ability to read Torah radiates outward into other synagogue activities and into the broader community, enabling more services to be held and thus expanding the sphere of Jewish life in this synagogue's neighborhood. This paper places pedagogy at the heart of layers of Torah cantillation practices, and uses it as a lens through which individual and communal meaning-making may be understood.

Session 1-26 (SEM), 1:45–3:45 Roundtable Publishing—A Dialogue for Young Scholars Jessica Getman (University of Michigan, Ann Arbor), Chair

Mary Francis (University of California Press), J. Lawrence Witzleben (University of Maryland), Timothy Rice (University of California, Los Angeles), Sean Williams (Evergreen State University)

In the changing academy, publication is of increasing concern to young scholars. The academic job market increasingly relies on a candidate's history of publication as evidence of scholarly rigor and future success. At the same time, publication can seem daunting or inaccessible to the uninitiated writer, and though a scholar may have significant information and insight to share with the field, navigating the publishing process may be difficult. This roundtable addresses several concerns along these lines, including how to write and submit a successful article or chapter proposal, how to present a successful book proposal, how to write and mine the dissertation for successful publication, and how to best use publication to bolster the scholar's job search and tenure portfolio. Our panelists will address how to best prepare a paper for publication consideration and how to contact and communicate with journal editors and acquisition editors from publishing houses. The roundtable will consider the hallmarks of a successful abstract, article, chapter, or book, and the ways in which various media can be used to the best effect in publication. In addition, it will consider the benefits and drawbacks of print versus digital publication. The roundtable's panel brings together editors from academic publishing houses and journals with professional scholars with a history of successful publication in several formats. In so doing, it encourages a dialogue of particular benefit to aspiring ethnomusicologists, as well as historical musicologists and music theorists.

Session 1-27 (SEM), 1:45–3:45 Repatriation and Reclamation Lorraine Sakata (University of California, Los Angeles), Chair

Heritage Extraction: Music and Memory in a Mining Town Bradley Hanson (Brown University)

In 2001, Howard "Louie Bluie" Armstrong, a pioneering African-American stringband musician and National Heritage Fellow, became the center of a cultural heritage movement in LaFollette, Tennessee, the community where he was raised in the 1920s. Though a success with folk music audiences and the subject of a well-received documentary film, Armstrong had been largely forgotten in the town he left as a young man. At age ninety-one, however, Armstrong was discovered and reintroduced to LaFollette by a group of residents organizing a cultural and economic coalition modeled on heritage, tourism, and "pride of place" industries. LaFollette, like many Appalachian coal mining towns, had by then earned a reputation for economic depression and social distress. Following the coalition's marketing efforts and public events, the community, in an extraordinary act of collective remembering, reclaimed Armstrong and his legacy. Though he passed away in 2003 after just one celebrated return visit, Armstrong's legend has since inspired a thriving yearly music festival, local exhibits, and community art projects. In his heritage afterlife, Armstrong serves as muse and brand for his former homeplace as it works toward cultural, social, artistic and economic renewal. Drawing on interviews and field research, I will offer a critical heritage case study at the intersection of remembering, forgetting, race, and expressive culture. Informed by the work of Laurajane Smith, Barbara Kirshenblatt-Gimblett, and Robert Cantwell, I show how one community is making something new from something old, and building a heritage infrastructure with complicated social engineering goals.

"Repossessing the Land": A Spiritual Retreat with Maher Fayez and a Movement of Coptic Charismatic Worship Carolyn Ramzy (University of Toronto)

Over the last decade, Egyptian Coptic Christians have witnessed a vibrant surge in satellite religious programming. While the popular Coptic Orthodox Church Channel (CTV) represents Orthodox mainstream culture, Coptic Protestant channels such as SAT-7 present alternative views. As both feature live streaming of community worship, this paper addresses one worship convention as it was aired for SAT-7: famous Orthodox musician, Maher Fayez's retreat "Repossessing the Land." For three days, a mixed congregation of Orthodox Copts and Protestants sang Arabic devotional songs known as taratīl. Along with these impassioned musical worship sessions, Fayez invited three Ghanaian and Nigerian guests speakers from the Global Apostolic and Prophetic Network, an organization "dedicated to raising leaders in Africa and establishing the presence of God in every sphere of society," (gapnetwork.org). Their sermons not only drew on Fayez' original themes, but also called on Egypt's Christians to rise and "repossess the land" specifically in the name of Jesus. Coming at the heels of the January 25 revolution and a sudden spike of sectarian violence between Egyptian Christians and Muslims, I investigate how these sermons have transformed these songs from what Peter Manual calls "ideologically ambiguous entities" (1993:17) to songs that are conditioned by ideological subtexts (Hall 1973) embedded in their sounds and texts, transforming them into religious national anthems. Furthermore, I explore how the presence of SAT-7 TV cameras and crew further heightened the viscerality and intensity of Coptic devotional song experience, particularly as the community grapples with post-revolution economic and social instability.

Recording the Networks of Sound in the Central African Republic Noel Lobley (University of Oxford)

One thousand hours of rare recordings documenting the forest soundscapes and music of Babenzélé communities in the Central African Republic have, until recently, remained locked in an old suitcase in an Oxford museum. Collected over a period of twenty-five years, these recordings include the sounds of Babenzélé hunters offering musical gifts to the forest to ensure psychological and ecological resilience; the sounds of women demarcating space as they gather food, calling and singing to each other; the sounds of insects, tree drums, water, work and play. They convey the lived relationship between Babenzélé people and their environment, one that has changed enormously over the three decades in which the recordings were made. How can we understand—and use—the knowledge found in these recordings? Why have they been made—and for whose benefit? What might Babenzélé communities want or expect from them? In this paper I will present a brief overview of the history and content of this archive of Babenzélé sound recordings that has been donated to the Pitt Rivers Museum in Oxford for curation. Through audio illustrations, I will consider the ways in which the recordings map networks of communication between Babenzélé men, women, and children, as well as their spirit dancers, to convey information about themselves and their environment. Lastly, I will introduce my current research exploring ways in which these recordings can be reconnected with Babenzélé people for their benefit, creating responsible and reciprocal communicative networks between academic institutions and local source communities.

Musical Analysis, Repatriation, and New Media:

A New Strategy to Safeguard Endangered Aboriginal Australian Song Traditions Sally A. Treloyn (University of Melbourne), Matthew Dembal Martin (Mowanjum Art and Culture Centre)

In recent years the repatriation of song recordings from archives to Indigenous communities has been a key activity of ethnomusicologists in Australia. Such efforts are motivated by a number of factors: to return cultural property to appropriate stakeholders, as a research method to assist documentation of songs, dances and associated knowledge and as a strategy to safeguard endangered song traditions for the future by supporting intergenerational engagement around records of cultural heritage. At the same time there are numerous anecdotal reports of people using repatriated recordings to replace live performances. As a result, there are fewer opportunities for singers to perform and fewer opportunities for intergenerational transmission of the skills required to sing. Repeated use of a recording may lead to a situation where a single version of song is then performed time after time. There are several culturally significant factors guiding this tendency, including a desire to maintain relationships with deceased relatives whose voices are captured on the chosen recording. However, in the case of Centralian-style Australian Aboriginal music where the form of a song varies according to changing aesthetic, cultural, environmental, and political factors, this practice may be detrimental to the tradition. Drawing on examples from the Kimberley region of northwest Australia, this paper will investigate how musical analysis can be incorporated into new media pedagogical tools and documents that, when presented together with archival recordings, may preserve the compositional principles that underpin song performances and therefore enhance the potential for repatriated recordings to safeguard traditions.

Session 1-28 (SEM), 1:45–3:45 Ritual Music beyond Ritual Gordon E. Smith (Queen's University, Canada), Chair

Pious Performances: Assimilating the Gnawa into Islam through Moroccan Popular Culture Christopher Witulski (University of Florida)

The soundtracks from spiritual beliefs percolate into popular culture, quickly engaging the sound of public life. As the musical components of Morocco's Gnawa practitioners conflated specific aesthetic and Islamic values through performance, aurally joining sub-Saharan and Sufi rituals, their sound became a malleable part of the Moroccan popular culture industries. In this paper, I illuminate how artists, both from within and outside of Gnawa tradition, utilize the intersection of the musical

Thursday Afternoon: Session 1-28

and spiritual, demarcating novel boundaries for public (popular) Muslim values. While much of the literature outlines implications for the Gnawa, a population of previously enslaved West Africans brought to Morocco through the slave trade, in the international music industry, the Gnawa's expanded position in Morocco's domestic popular culture remains neglected. Drawing upon a variety of analytical approaches, I outline techniques used by musicians to align themselves with various moral aesthetics. Vocal timbre, for example, becomes a proxy for either authenticity (in the case of the Essaouira-based Guinia family) or Sufi ritual (M'allem Abd al-Kebir's "sweet" tone mirrors Quranic chanters), demonstrating how aesthetic decisions emphasize both spiritual legitimacy and performance practice. Second, I ask how popular musicians define the sound of the Gnawa. As Gnawa practices become part of Morocco's aural soundtrack, pragmatic artists incorporate songs into inspired popular contexts. By questioning how actors assimilate these sounds while extracting specific moral implications, this analysis highlights the place of aural piety in the mediated musical product.

Music and Altered States in Vod(o)u: Talking Spirits and the Entranced Ethnomusicologist Paul Austerlitz (Gettysburg College)

The African-derived religious traditions of Haiti and the Dominican Republic provide fertile ground for elaborating upon Gilbert Rouget's work, which showed that instead of mechanically causing trance, music is part of a larger cultural system in which altered states of consciousness are facilitated as learned behavior. Haitian Vodou and Dominican Vodu practitioners believe that music "summons" spiritual entities, who possess initiates' bodies at public rituals. Trance states in these traditions, however, are also routinely attained by professional mediums without the aid of music during private consultations with clients. What, then, is the role of music? The present work tackles this question by 1) attending to interviews conducted with mediums when they exhibit everyday waking consciousness as well as when they are possessed by spirits; and 2) attending to the experiences of the author, who is an initiate and trancer in Haitian and Dominican Vod(o)u. The paper argues that music paves the way for altered states: as in secular contexts, it enlivens and entrains, facilitating psychic transcendence. While novices rely on music to effect trance, seasoned professional mediums do not. This insight broaches larger questions about how music is experienced in African-influenced cultures, suggesting that talking to Vod(o)u spirits and attending to the ethnomusicologist's entrancement are fruitful avenues for understanding the efficacy of music.

An Acoustemology of Struggle: Indigeneity, Land Conflict, and the *Toré* Ritual of the Brazilian Tapeba People Ronald Conner (University of California, Los Angeles)

In recent decades, the *Toré*—a sacred ritual consisting of collective singing, percussion accompaniment, circle dancing, and shamanic activity—has come to symbolize the identity claims and land struggles of reemerging indigenous groups throughout Northeast Brazil. Among them, the Tapeba people (population 6,580) of Caucaia, Ceará, have been engaged in a quartercentury of negotiations and conflicts with federal and state government, local law enforcement, and white landholders, in their attempt to secure official recognition as Amerindians and regain rights to traditional lands lost through processes of colonization and acculturation. Drawing on six months of recent fieldwork among the Tapeba (2011–12), prior area scholarship (Barreto Filho 1993; Warren 2001; French 2009), and Feld's (1994a, 1994b, 2003) notion of acoustemology positioning sound as a "modality of knowing and being in the world," I examine how the Tapeba strategically employ Toré performances to reassert indigenous identity in a state where Amerindians are commonly thought to be extinct and, perhaps most remarkably, sonically demarcate their lands while awaiting a disastrously stalled federal demarcation process to resume. In this, Toré songs constitute not only a recognizable tradition contesting the official history of indigeneity in Ceará but a vital musical practice articulating local knowledge and the experience of *luta*, "struggle," a concept powerfully imbricated in Tapeba identity consciousness and Tapeba relationships to land access, their threatened natural environment, and everyday survival within the dominant and rapidly modernizing Northeast Brazilian context.

"Outside the House There Are No Laws": Song, Sacred Space, and Social Relations at Shona *Kurova Guva* Rituals Jennifer Kyker (University of Rochester)

The Shona ritual of *kurova guva* marks a moment of spiritual transformation, during which the spirit of a deceased individual is symbolically purified, carried home, and transformed into a *mudzimu* ancestor capable of interceding in the lives of living kin. Held a year after the funeral, *kurova guva* encompasses an unusual diversity of musical styles, integrating overlapping spheres of song, and resulting in a rich and sometimes cacophonous sonic texture. In particular, participants at *kurova guva* distinguish between the religious, familial, and ancestral associations of musical genres such as *mbira*, played inside the house of the deceased by family elders, and the secular, recreational qualities of genres such as *jiti* and *jerusarema*, performed

just outside the house, primarily by children and young adults. At a pivotal moment in the ritual, however, family elders exit the house and process to the grave of the deceased singing songs of war (*nziyo dzehondo*), transcending the carefully established dichotomy between sacred and secular spheres. Mapping relationships between song, space, and social relations, I suggest that the spatial and temporal organization of song at *kurova guva* provides families with one means of confronting a lineage fractured by death. In addition to offering opportunities to memorialize and mourn their deceased kin, song also enables participants to accomplish the ritual goal of "bringing back the spirit," thereby maintaining relationships between the living and their *vadzimu* ancestors.

Session 1-29 (SEM), 1:45–3:45 Shared Moments in Song Joshua Duchan (Wayne State University), Chair

"We Sing to Touch Hearts": South African Youth Choirs as Agents of Transformation and Preservation Sarah Bartolome (Louisiana State University)

This paper explores South African youth choirs as cultural agents that foster an integrated, national identity, even as they preserve distinct musical traditions representing the multicultural society of the New South Africa. Five award-winning youth choirs in Pretoria East were examined in an effort to uncover the structures, processes, and philosophies of a successful community of South African choral musicians. Standard ethnographic strategies were utilized to delve deeply into the culture of the choirs, using formal observation, participant observation, and semi-structured interviews to explore such issues as the roles and functions of the choir community, the perceived values and benefits of participation, and the philosophical tenets ascribed to by the directors. In the paper, I discuss the power of these communities to bring together diverse individuals in the New South Africa, even as disparate racial and ethnic streams of influence shape the repertoire, participation, and sound of each choir. Choir competitions in particular will be examined as a vehicle for fostering a collective, national identity and preserving and promoting the musical heritages of a number of diverse South African cultures. I will also explore the philosophical underpinnings that inform and exert influence on the choirs' cultures, highlighting the multiplicity of roles and responsibilities attributed to the choirs and the perceived values and benefits of participation. These findings contribute to an ever-growing understanding of the values and functions of modern music making communities and the role such communities might play in the transformation of societies and the preservation of culture.

Lascia ch'io pianga: An Experimental and Experiential Community Building Project between Israeli and Palestinian Choirs Andre de Quadros (Boston University)

In the dizzying complexity of music in various communities in Israel is a vast array of community choirs, youth, adult, single-gender, and those with specific community affiliations, for example, a choir of young Ethiopian Jewish girls in Tel Aviv. In the relatively large Palestinian population in Israel, there is very little community choral music, with some notable exceptions. One of these is in the town of Shefar'am in Galilee. Over the last seven years or so, this Arab choir has been collaborating with a youth choir, from the Jewish-Israeli town of Emek Hefer, approximately an hour away from Shefar'am by car. This paper will narrate the story of the 2010 and 2011 collaborations, situating it in the context of these communities and the larger political realities, and representing voices of the participants—singers and leaders. My paper will use a personally constructed lens, the lens of an outsider, a non-Israeli, one who has worked on projects in Israel and the Arab world, but one who does not have to contend with the daily pressures, hardships, and sufferings of those who live there. Additionally, I discuss the music-making process in both communities as they occur separately and together, and to interrogate both the claims of the benefit of community music between communities who have elements of conflict, and the potential that this interaction has for bonding and bridging community capital.

Shared Moments: The Experience of "Tuning In" at Irish Traditional Singing Sessions Vanessa Thacker (University of Toronto)

At Irish singing sessions in Dublin songs are sung from a seated position while the majority of both singers and listeners keep their eyes cast down or closed during performance. This de-emphasizes the visual aspects of performance and places greater emphasis on the experience of sound and the expression of lyrical content for singers and listeners alike. However, when all present join in the song during a chorus or final verse line, the experience of the song changes for both the main singer and the singing listener. This paper will take a phenomenological approach to analyzing the individual and collective experience of the song as a shared moment, and the conceptualization of the moment within song. Phenomenologists have often approached the intersubjective experience of music as a mutual "tuning in" (Schutz, 1977[1951]; Porcello, 1998) to others through a concurrent experience of internal-time consciousness. The present moment is built upon retention of the moments preceding it and a protention of the expected moments to come. This results in an experience of duration and time that is malleable, and that is a prime site for the creation of meaning. In the case of the Irish singing session the interactive experience of the moment is one that is full of participatory discrepancies in the form of different tempos, pitches, and vocal qualities. Consequently this paper will address how this shared moment in song is experienced both individually and collectively, and how this experience shapes conceptions of performative time awareness for Irish traditional singers.

Filling the Space: Field Hollers and the Social Role of Singers in African-American Communities Gianpaolo Chiriacò (University of Salento, Italy)

Field hollers have been commonly deemed as a primary step in the historical evolution of African-American music. Nevertheless, the topic has never received the appropriate consideration. Some opinions regarding field hollers (such as their influence on blues) became widely accepted ideas, even though some prominent scholars were skeptical about them. As Paul Oliver's definition suggests, field hollers established a relationship between voice and space. Following some pioneer studies on this relationship (by literary historians like Paul Zumthor and philosophers like Adriana Cavarero), my aim is at proving that field hollers implied a specific use of singing voice in the African-American context: not only a means of communication but also a peculiar means of self-expression. They constitute a specific combination of self-expression in English and musical figures related to their African origins: what Olly Wilson called "intensifiers". Furthermore, nineteenth century sources—such as descriptions of corn-shucking ceremonies—prove that the social role of the most talented hollers-singers was prominent. They were acting as leaders of a community and they were allowed to talk to white people on its behalf. In other words, their voices were heard, recognized and accepted. In conclusion, analyzing the evolution of field hollers leads to a better understanding of the social role of singers in the development of African-American communities. As Walter Ong claimed: "Because of the very nature of sound as such, voice has a kind of primacy in the formation of true communities of men".

Session 1-30 (SEM), 1:45–3:45 Film Session

Songs of the New Arab Revolutions: A Collaborative Documentary Film by Members of the Society for Arab Music Research and Members of the Facebook Group "Songs of the New Arab Revolutions" Michael Frischkopf (University of Alberta, Edmonton), Organizer

Laith Ulaby (Independent Scholar), Jonathan Shannon (Hunter College, City University of New York)

Music has not usually been understood as playing an active role in the grand moments of modern history. Yet, throughout the new Arab revolutions, from the onset of the Tunisian uprising, to ongoing struggles in Egypt, Syria, and elsewhere, music has consistently demonstrated its critical power to galvanize sentiment and mobilize civil society. Likewise, Arab political establishments have used music as an ideological tool for maintaining authority. In both cases music-in a wide array of styles—has played an active role in the unfolding of the Arab Spring. In June 2011 a Facebook group "Songs of the New Arab Revolutions" was founded, harnessing the power of social media to document and disseminate videos representing musical dimensions of these social movements. A filmmaking collective is presently creating a documentary film out of this Facebook archive, now including over 100 videos. Guided by the three presenters, each member of this collective is identifying a theme (e.g. "folk music", "street protests", "style", "gender") and editing a short illustrative segment, which the presenters will arrange into a film sifting, summarizing, and analyzing the phenomenon. This project is methodologically groundbreaking for: (a) drawing exclusively on an online archive assembled through social media; (b) catalyzing collaborative filmmaking among ethnomusicologists and community activists. The three presenters will introduce the project (15 minutes), show the film (1 hour), and lead discussion about the phenomenon, the film, and the method, exploring its wider implications for technologically mediated ethnomusicological engagement with current events and communities beyond academia (45 minutes).

Session 1-31 (AMS), 2:00–3:30 Memory, Space, and Religious Imaginary: Arvo Pärt in the Twenty-First Century Andrew Shenton (Boston University), Chair

"stillspotting () nyc": Arvo Pärt and Cultures of Commemoration Laura Dolp (Montclair State University)

This paper considers the ways that Arvo Pärt's music has functioned in American discourses around place, materiality, and memory, particularly in the context of the tenth-anniversary events around 9/11. Billed as an opportunity for respite from the anxieties of urban life, the Guggenheim Museum's art installation "stillspotting: To A Great City" (September 2011) featured a collaboration between the Danish architectural firm Snøhetta and Pärt in order to transform five public spaces in lower Manhattan and its environs. The installation included several sites that focused on the ramifications of the terrorist attacks, including a garden labyrinth in Battery Park and a rare view of the highly contested site of Ground Zero.

I examine the genesis of this collaboration from initial conversations between Pärt and the architects to the final presentation of pre-recorded musical works paired with white weather balloons as environmental focal points. The printed commentary distributed to the general public during the viewings alludes to the tensions between interior/exterior and positive/ negative space that have been recurrent tropes in discourses of commemorative public spaces, including the troubled forms of intersection between personal worlds and historical narrative. In its cool detachment, Pärt's music resonates with modernist solutions to public memorials (first popularly realized in the work of Maya Lin), an approach that has been criticized for its rejection of traditional codes of heroism and for its support of an anti-monument style. While the Guggenheim curators say they chose Pärt's music for its phenomenological value, I argue that these choices supplied audiences the opportunity to actively critique potent American tropes about commemoration and urban culture. As one of Pärt's most secular offerings, it resonates with the American sacralization of the battlefield as an act of national identity rather than religious allegiance.

Additionally, the sites in "Stillspotting" place his music, widely recognized for its spirit of contemplation and renouncement of ordinary activities, into critical relief against the physical evidence of commerce and political power. In sum, the installation reinforces Pärt's cultural utility in multiple and complex ways within the architectures of grief.

Arvo Pärt and the Idea of a Christian Europe Jeffers Engelhardt (Amherst College)

This paper examines Arvo Pärt and the idea of a Christian Europe through his involvement with recent European Capital of Culture (ECC) projects. I focus on Pärt's two ECC commissions—*In principio* (2003) for Graz (2003) and *Adam's Lament* (2009) for Istanbul (2010) and Tallinn (2011)—to show how post-ideological, cultural forms of religion are involved in the making of place through musical performance.

At the center of Catholic Europe, *In principio* articulated a Christian soundscape that resonates in the iconic cathedrals of urban Europe with its Latin text and familiar scoring and form. It also located the ECC with respect to Austrian Catholic identity and the initiative of the Catholic diocese of Graz-Seckau to commission the Orthodox Pärt, whose embrace of core Christian texts and traditions is resolutely ecumenical in its address. In *Adam's Lament*, Pärt positions Adam as the common ancestor of Christians, Muslims, and Jews who unites humanity through the recognition of universal suffering. The logogenic qualities of Pärt's score emerge from the sound and syntax of Saint Silouan's devotional poetry to explore the cumulative effects of Adam's fall from grace. At its premiere at Hagia Irene in Istanbul, *Adam's Lament* emblematized the paradoxes of Istanbul being the ECC given the impasse over Turkish accession to the European Union, disjunctures between perceptions of Turkey, the imagination of Europeanness, and the idea of a Christian Europe, and the rights and social status of Turks living in Europe.

The invocation of a Christian Europe by stakeholders in Pärt's work resounds the centers and peripheries of a particular historical, cultural, and moral imaginary. As the popular mediation of religious tradition aspires to universality, place (Europe) and a spiritually accessible form of Christianity articulate one another at a moment when the idea of Europe as Christendom is evermore untenable. Here, I show how the spiritualization and culturalization of Christianity through Pärt's involvement with ECC projects pushes the idea of a Christian Europe beyond civilizational essences and religious ideologies in ways that may, in fact, be far removed from Christianity and Europeanness.

Session 1-32 (AMS), 2:00–3:30 Opera on the Move: Revolution and Reception from Contemporary China to South Africa Judy Tsou (University of Washington), Chair

Adaptations of Bizet's *Carmen* in Millennial Africa: *Karmen Gei* and *U-Carmen eKhayelitsha* Naomi André (University of Michigan)

The figure of Carmen has received much attention on stage, in film, and in scholarship. Starting with Prosper Mérimeé's serialized novella in 1845–46 and Bizet's opera in 1875, the myriad of danced, sung, and acted Carmen adaptations has been prodigious. But what is at stake when two postcolonial countries set this well-known Western opera from the grand tradition? Joseph Ramaka's *Karmen Geï* (2001, Senegal) and Mark Dornfeld-May's *U-Carmen eKhayelitsha* (2005, South Africa) retell the Carmen story in ways that reconfigure the voice of the "Other" and the gaze of the audience.

With the familiar deliberately sexualized persona, the two sub-Saharan African Carmens maintain the importance of freedom for these women who live along the margins of respectable society. Yet both are haunted by the original operatic Carmen as she takes on new meaning in transnational settings. A single mom trying to make ends meet in the post-apartheid township wields a different power in the use of her body for survival than the free-wheeling nineteenth-century gypsy. She is abused by her Jose and beat up by the police: this township Carmen sings Bizet's music in Xhosa and presents a modern everyday woman. Supermodel Karmen Geï articulates a new command of sabar drums and griot functions in Senegalese society. Her sexuality engages men and women and extends the Carmen figure into a queer sensibility.

This study takes into account the contexts of opera in Senegal and South Africa. While opera in Dakar has drawn new energy since the 1990s, *Karmen Geï* met with strong resistance that led to censorship for its sexually explicit content (including a lesbian encounter) and overlapping Muslim-Christian musical tropes. Unlike Senegal, the opera scene in South Africa has deep roots brought over with the Dutch and British colonial presence in the nineteenth and twentieth centuries. In a culture where Western canonic opera is still performed, current new operas are being written by South Africans on their own themes (e.g., *Princess Magogo kaDinuzulu*, Opera Africa, Durban 2002 and *Winnie*, based on the life of Winnie Madikizela Mandelea, Johannesburg 2011).

Propagandist or Prodigy? Yu Huiyong and the Cultural Revolution of Beijing Opera Yawen Ludden (University of Kentucky)

Many attempts were made during the twentieth century to modernize Beijing opera, but the only reform program with lasting consequences involved the art form known as *yangbanxi*, which was developed largely under the direction of scholar and composer Yu Huiyong during the Cultural Revolution. In this paper, I argue that Yu succeeded where others had failed for three reasons. First, his approach derived from a well-constructed theory based on his extensive research on traditional Chinese musical forms. Second, he was well versed in both Eastern and Western modes of musical expression, enabling him to strike a harmonious balance between traditional forms and modern techniques. And third, his vision for a new form of Beijing opera with both modern relevance and mass appeal largely coincided with the government's goals for revolutionary art reform. Thus, Yu was given free rein to implement his plan at a time when both traditional and Western art forms were being suppressed. Because of this state of affairs, many historians have dismissed yangbanxi as little more than vehicles for Maoist propaganda, and indeed these works served that purpose. However, Yu was selected for this task not for his political credentials, which were questionable, but rather because he already had a well-articulated theory on how to execute the reform. Furthermore, yangbanxi is still popular today, indicating that there is lasting appeal in these works even when the propaganda element is no longer relevant, thus vindicating not only Yu's theory but also his genius in putting it into practice. By comparing several of Yu's best-known arias with examples from traditional Beijing opera, this paper examines how Yu put his theory into practice to revitalize China's most beloved art form. Furthermore, by looking at both early and later selections, we see how practice also guided the evolution of his theory, enabling Yu to fulfill Mao's dictum that new socialist art should achieve a unity of revolutionary content with the highest artistic form.

Session 1-33 (SMT), 2:00–5:00 Canon, Ricercare, and Fugue Robert Gauldin (Eastman School of Music, University of Rochester), Chair

The Two F-Major Fugues from *The Well-Tempered Clavier:* Dance Subjects and Their Phrase-Rhythmic Implications John S. Reef (Indiana University)

Normally, the imitative texture of fugue is not conducive to the establishment of regular phrase lengths and hypermeter. Some of Bach's fugues with affinities to dance styles nevertheless contain sections that suggest such regularity. In this paper, I illustrate how tendencies toward regular-length phrases and hypermeter interact with fugal writing in the two F-major fugues from Bach's *Well-Tempered Cavier* (hereinafter, F/I and F/II)—fugues that suggest, respectively, characteristics of the passepied and the *giga*—and how the temporal shaping of phrases in the fugues' expositional sections through contrapuntal and harmonic motion (qualities of tonal rhythm) affects phrase-rhythmic development throughout the pieces.

In both fugues, many thematic statements occupy four-measure phrases that cadence on their fourth measure; through repetition, they suggest sections of hypermetrical organization, although with some modification to accommodate imitative procedures. But the four-measure phrases of F/I's thematic statements are traversed through contrapuntal progressions whose outer voices move in equal measure-length durations, whereas in F/II, they display more dynamic tonal rhythms, with increased activity near phrase endings. Consequently, very different phrase-rhythmic strategies emerge across these two fugues. In F/I, tonal rhythms unite the hypermetrically regular phrases of expositional sections with later passages that abandon such regularity, and contribute to a feeling of continuity throughout. F/II, instead, dramatizes the contrast between the tonal rhythms of the subject and of sequential writing, leading to a variety of interactions as the fugue develops.

Drawing Parallels: Thirds and Sixths in Bach's Fugues in B-flat Minor and G Minor from Book 2 of *The Well-Tempered Clavier* Eric Wen (Mannes College of Music)

Bach's fugues in B-flat minor and G minor from Book 2 of *The Well-Tempered Clavier* are acknowledged respectively to be the most outstanding examples of stretto and invertible counterpoint ever written. In the B-flat minor fugue, the subject appears in stretto in both its original and inverted forms, and in the G minor fugue, the subject and countersubject are combined at different stages in invertible counterpoint at the octave, tenth and twelfth.

Although stretto and invertible counterpoint stand independently as compositional procedures, they do not always work in isolation, and often require free counterpoint to clarify their tonal meaning. Throughout both fugues Bach presents a variety of possibilities for realizing the contrapuntal devices of stretto and invertible counterpoint, finding novel ways to weave them into the texture of the overall voice-leading with the other parts. But at the end of both fugues Bach presents the fugue themes in parallel thirds and sixths in all the voices without any extraneous free counterpoint. This bare-sounding texture of parallel thirds and sixths represents a climactic moment: in the B-flat minor fugue, the statement of the theme in parallel thirds and sixths articulates a thrilling double stretto in contrary motion, and in the G minor fugue the articulation of the subject and countersubject in parallel thirds results in the dramatic simultaneous combination of invertible counterpoint at the octave, tenth and twelfth. This paper examines these remarkable passages in parallel thirds and sixths in the two fugues, proposing both tonal and programmatic meanings for their striking occurrences.

Formal Issues in the Ricercari of Trabaci and Frescobaldi: Structures and Processes Massimiliano Guido (McGill University)

Presenting an analysis of four ricercari, selected among Trabaci's 1603 and 1615 *Ricercari* and Frescobaldi's 1608 *Fantasie* and 1615 *Ricercari* (Frescobaldi 1995, 2005; Trabaci 2004, 2005), I will explore in depth how the two masters might have composed their works, sketching them at the keyboard and planning their form wisely. I will point out beginning-middle-end structures, in which the major differences are: counterpoint modifications (the way the subjects were treated and combined); modal changes (in some structures the modal boundaries are violated by the insertion of pitches not belonging to the mode); and sectionalism (sometimes these structures condense in a section marked by a cadence, which can be isolated from the rest of the composition).

Frescobaldi and Trabaci treat their subjects with a full range of techniques for manipulating the melodic and rhythmical contours: inversion, transposition, canonic treatment, subjects pairing and modification (elision, note substitution or truncation, position shift, rhythmical pattern alteration, diminution), *imitazione* and *inganni*. Trabaci does not only recur to the

well-known old type, but also experiments what I have called the "new manner" *inganni*, the ones where chromatic alteration of the syllables is breaking the ordinary hexachord, therefore introducing potential structural modifications. I will show that there is a strong connection between the strategies chosen by the composers to alter their subjects and the form of the ricercar. Finally, this paper will demonstrate the importance of solmization theories as an analytical tool for this kind of repertoire.

Maximally Self-Similar Melodies and Canons with Infinite Solutions Clifton Callender (Florida State University)

Most canons, ranging from the very simple to the most complex, have a single solution. For example, Ciconia's tempo canon *Le ray au soleyl* will only work at the ratios 4:3:1, and the canon by augmentation and inversion from Bach's *Musical Offering* will not work in any other manner. However, some canons have multiple solutions, including a canon by inversion from the *Musical Offering* that has two distinct solutions and the multiple combinations of an eight-note theme in Bach's *Fourteen Canons on the Goldberg Ground*. Are there limits to the number of solutions for canons that maintain some kind of strict harmonic control? Surprisingly, the answer is no! It is possible to create lines that can combine in an *infinite* number of ways while maintaining maximal harmonic consistency. Specifically, melodies that are maximally self-similar, exhibiting self-similarity *at all possible time scales*, can be combined in any number of voices, at any ratios (rational or irrational), with each voice moving either forward or backward. This presentation will explain the construction and provide examples of these canons with infinite solutions.

Session 1-34 (AMS), 2:00–5:00 Chopin Revisited

Jeffrey Kallberg (University of Pennsylvania), Chair

Nationalizing the Kujawiak and Constructions of Nostalgia in Chopin's Mazurkas Halina Goldberg (Indiana University)

In the musicological literature (including Grove), Chopin's slow minor-key mazurkas and mazurka sections are typically labeled as *kujawiak*, a Polish folk dance from the Kujawy region. Yet Chopin's lone use of this term, in his Fantasy on Polish Airs op. 13, marks a spirited (Vivace) dance in A major, contradicting the widely accepted definition. Similarly, kujawiaks found in the earliest publications, most notably in Oskar Kolberg's 1860 collection of stylized dances, do not display the characteristics ascribed to them (slow tempo, minor mode) by later writers. The kujawiak is also absent from descriptions of Polish national dances by Chopin's contemporaries. It is clear that at the time kujawiak was not a significant marker of Polishness in dance and that the term carried a different meaning from the one encountered in modern studies.

Only in the last third of the nineteenth century did scholars attempt to link Chopin's pieces to the folk kujawiak, a trend coinciding with the awakening of interest in the culture of Kujawy, which resulted in the publication of descriptions of the music and choreography of regional dances in the *Orgelbrand Encyclopedia* (vol. 16, 1864) and Kolberg's *Lud* (series 4, 1867). The new inclusion of the kujawiak in the pantheon of Polish national dances provided a convenient musical and cultural link between the composer and the province he visited twice during his summer vacations. Moreover, the French roots of his father troubled proponents of an all-Polish Chopin, compelling them to seek confirmation of Chopin's Polish pedigree in his mother's origins in Kujawy. The purported musical connections between Chopin and his ancestral land reinforced this narrative.

Chopin used the slow mazurka—the kind widely but anachronistically called kujawiak—to summon nostalgia for the spatially and temporally distant—and mythical—Poland. But rather than referencing his homeland through the supposed identity of this dance, Chopin invokes it through musical styles and gestures typical of then-popular characteristic pieces typically marked by the adjectives pathétique, elegique, lugubre, triste, or mélancolique.

Ferruccio Busoni and the "Halfness" of Fryderyk Chopin: A Study about Gender Perception and Performance Interpretation Erinn Knyt (University of Massachusetts)

Ferruccio Busoni's performances of Fryderyk Chopin's compositions elicited responses of quizzical amusement in the late nineteenth and early twentieth centuries. Even some of Busoni's staunchest admirers had trouble appreciating his insertion of additional measures, the repetition of structural wholes in the preludes, registral or textural alterations, and his unsentimental interpretive style. Also unusual was his choice to program the preludes as a complete cycle.

What was the rationale behind Busoni's interpretive approach? My analysis of a previously unpublished and un-translated essay by Busoni, "Chopin: eine Ansicht über ihn," in conjunction with analyses of recordings, concert programs, and recital reviews, connects Busoni's unconventional Chopin interpretations to an idiosyncratic perception of Chopin's character. As

Jeffrey Kallberg and other scholars have already documented, Chopin and his music were commonly viewed as effeminate, androgynous, childish, sickly, or "ethnically other." Busoni's essay shows that he too acknowledged a "poetic," "feminine," and "emotive" side in the music commonly attributed to effeminate perceptions of Chopin at the time. Yet he simultaneously perceived "half- manly" and "half-dramatic" elements in the music and in Chopin's character—that is, a heroic monumental side—as well. What he strove to portray in his interpretations was the "whole" of Chopin and his music. He sought to distance himself from the gendered "halfness," as he called it, which informed contemporaneous interpretations. In so doing, he became a pioneer of Chopin programming and interpretation.

The Institution of the International Chopin Piano Competition and Its Social and Cultural Implications Tony Lin (University of California, Berkeley)

The International Chopin Competition, established in 1927, is one of very few competitions in which a single composer's works are played. The competition's significance, especially how it affects the cult of Chopin in Poland and abroad, has been largely overlooked. As musicologist Rafał Nowacki has pointed out, competition-related materials are often little more than propaganda, chronicles and press polemics. Nevertheless, these materials are important in their own right since they have sociological and historical implications that need to be studied in order to better understand the discourse on Chopin during the interwar period in Poland and how it evolves after World War II.

By examining the competition's founding, sponsorships, participants and public reception, I show that what began as an effort to understand Chopin's music better became much more than a musical affair. I argue that Poles continue to appropriate Chopin for political purposes, as they did in partitioned Poland, where cultural artifacts such as Chopin's music were critical because they came to constitute the "Polishness" for which the Poles were desperately searching.

My paper briefly discusses the origin of musical contests and the closest precedent for the Chopin Competition: the International Anton Rubinstein Competition (1890–1910). Even though there are similarities between the two competitions in terms of politics and the influence on aspiring musicians, there are important differences, such as the national nature of the Chopin Competition: the jury of the first competition was entirely Polish, because it was believed that only Poles could truly understand Chopin's music.

To better understand the cultural implications of the Chopin Competition, I analyze press coverage and examine memoirs of both participants and jury members; I also discuss phenomena associated with the competition such as radio and technology, concert-going, internationalism and literary texts inspired by the competition. Even though Chopin is now a household name internationally, his music was less popular both inside and outside of Poland prior to 1927. The competition has played an instrumental role in strengthening the image of Chopin as Poland's national "bard" while exporting this image to the wider world.

Session 1-35 (AMS), 2:00–5:00 Johannes Ciconia, ca. 1370–1412 Margaret Bent (All Souls College, Oxford), Chair

In the six hundredth year after his death, Johannes Ciconia is more relevant to music history than ever, but the composer has suffered from the divisions of modern historiography. His chronology and style do not fit conveniently either in the Middle Ages nor the Renaissance. Since he was born in Liège but working in northern Italy, his life story makes him exemplary neither of Italian nor French music. Ciconia thus bears the reputation as a "musician of transition," nearly neglected in medieval and Renaissance textbooks today. The papers for this session demonstrate that he is not simply a transitional figure floating between the ars nova and the age of Du Fay, but a musician influential to generations of composers and a historical figure connected to the political events of his day. Viewed with six hundred years of perspective, Ciconia possess a key role in the development of an internationally renowned Italian style distinct from French musical traditions. Ciconia's works influenced not only on his own generation, but also many composers who came after him. Dozens of copies of his works appear in major manuscripts compiled long after his death. Ciconia's music appears in thirty-two different manuscripts, more than any composer of the preceding hundred years (including Machaut) except Antonio Zachara da Teramo (another neglected figure who forms an important part of the session's papers). In the past five years nearly all these sources have become available digitally, transforming scholarship. Though musicologists are still grappling with his difficult biography, a detailed portrait is emerging of a musician situated at the dawn of humanism, creating the idea of the self-conscious artist. The papers here span a range of topics, from the dating of Ciconia's early songs, to the remarkable documentary evidence of Ciconia's career in Padua and his connections to Liège; from detailed analyses of Ciconia's motets that are without isorhythmic organization or precomposed tenors, to a larger examination of the influence of Italian music in shaping European musical style in the fifteenth century.

Ciconia before 1400 David Fallows (University of Manchester)

Since the 2003 publication of the Liège Ciconia conference proceedings, the chronology of his music between 1400 and his death in 1412 has looked fairly sturdy. There are enough clearly dated motets and enough peripheral hints in the songs for the pattern to be clear. But the picture of his work before 1400 is quite another matter. Ever since the 1976 proposed revision of Ciconia's birthdate from ca. 1335 to ca. 1375, there has been a handful of works that resist easy dating and in some ways look as though they could have been composed in the years around 1350. As though to add to the current confusion, the single proposed date before 1400 for any of his motets has recently been questioned by Carolann Buff. This paper responds to Buff's challenge.

As so often in these matters, the best entrance point is via the songs, since there are more of them, more sources, and more texts that can be examined for clues. The 1990 facsimile of the Mancini Codex made it much easier to understand its structure, as a result of which several previously hypothetical works of Ciconia have been added confidently to his output. There are songs that can now be placed before 1400, but not many of them.

One breakthrough comes from the odd circumstance that the songs of Antonio Zachara da Teramo show a clear distinction in style and scope between those in the Squarcialupi Codex and those in the Mancini Codex, with the Squarcialupi pieces seeming decidedly earlier—this despite the current view that Squarcialupi was actually copied later than Mancini. Famously, Ciconia is absent from Squarcialupi. But stylistic links between the apparently earlier Zachara pieces and the apparently earlier Ciconia pieces combine to make it look fairly certain that all date from the 1390s.

Johannes Ciconia of Padua—Johannes Ciconia of Liège Anne Hallmark (New England Conservatory of Music)

This paper re-examines the implications of some documentary issues for Ciconia's early years in Padua, specifically 1401–5, when he became affiliated with Padua Cathedral through the influence of Zabarella and during the final years of the Carrara regime, following earlier work by Clercx, Fallows, Nádas, Di Bacco, Kreutziger-Herr, Vendrix and Hallmark.

The newly observed presence in 1401 of Pierpaolo Vergerio, twice witness to the recommendation of a benefice for Ciconia, underscores the composer's ties to Paduan circles where humanistic rhetoric was a central concern. The presence of Vergerio associate of Zabarella, remarkable orator, Carrara tutor, writer on education—also reinforces the idea that Ciconia was already in 1401 an accomplished and respected figure.

A second exploration involves a recent discovery by Paduan historian Donato Gallo, a document describing property and goods owned by Ciconia through the auspices of the Cathedral, affording a rare glimpse into the domestic circumstances of the composer. It also provides a new opportunity to compare this residential property in Padua with houses owned by various Ciconias in Liège at the same time. Whether this sheds light on the composer's identity and family in Liège is unclear, but it is exceptional to possess such detailed information about an early musical figure. This document also re-opens the question of the composer's sometimes conflicting roles within the Padua chapter—chaplain, mansionarius, custos—which supplemented his continuous and salaried role as cantor; these duties can be more precisely detailed with the 2002 modern edition of the Cathedral's Liber Ordinarius.

Finally I would like to revisit the identity of the composer's father. The dilemma centers around, as Di Bacco says, "the two Paduan documents [in which] Ciconia identified himself as the son of a Johannes Ciconia of Liège." In 1401, his father is attested as alive, then in 1405 as deceased, although the Liège canon Ciconia is alive in 1405. I would like to reexamine the identities of all the Johannes Ciconias in Liège in an attempt to clarify who the Paduan composer's father was and who the composer was in Liège.

Johannes Ciconia and the Tenorless Motet Carolann Buff (Princeton University)

Johannes Ciconia's two-part setting *O Petre Christi discipuli* is classed along with several other pieces as "Latin songs" in the works list of Grove Dictionary. Despite the work's paraliturgical text and distinctive melodic style, the lack of a tenor voice defies the classification of the piece as a motet. The grouping of this work with a canon and two contrafacta songs overshadows its stylistic features, which some have described a "madrigalian," but lend themselves to aural characteristics similar to Ciconia's motets. Although the work lacks a tenor, and thus cannot be classified as a motet, it has the distinctive features of a north-Italian motet: an honorific text, two upper voices nearly equivalent in range and structure, and extensive use of hockets and imitative sequences. To fully understand the piece in its proper historical context, one would have to examine it in the company of the composer's motets, regardless of whether it is to be classified as a motet or not. O Petre gives a glimpse into the compositional world of northern Italy in the first decades of the fifteenth century. It was a musical culture in which motets were not necessarily built upon pre-composed chant tenors organized by isorhythmic principles. Rather, they are works written with a self-contained duet of equal voices without isorhythmic structure. The concept of a tenorless motet prompts reconsideration of the modern definition of the motet. I propose the reclassification of O Petre as a motet in the Italian style analogous to Alejandro Planchart's reassessment of the cantilena motets in Du Fay's oeuvre. By questioning the classification of genres, I confront the defining stylistic features scholars have traditionally used to define a work as a "motet," following sustained challenges introduced by Julie Cumming and Margaret Bent. The reclassification of a single work such as O Petre can serve as an exemplar for how one might reevaluate the definition of the motet in general and the compositional uniqueness of the Italian motet in particular.

Ciconia, Zachara, and the Italianization of European Music around 1400 Michael Scott Cuthbert (Massachusetts Institute of Technology)

The names of two French composers named Guillaume, born almost exactly one hundred years apart, dominate modern histories of fourteenth- and early fifteenth-century polyphonic music. Yet despite the connections drawn between Machaut and Du Fay in historiographical narratives, little stylistically or in the manuscript transmission suggests that France remained the musical center of Europe in the half century that separated the working careers of these two composers. (Only three manuscripts contain pieces by both, none of which are French.) The situation would not be clearer with any other pair of early ars nova and fifteenth-century composers. Even Reinhard Strohm, who established France as the center of a "European" music, expressed unease about this lineage, saying "the 'peripheral' nations in music had managed to turn the tables on the central tradition," interacting "with each other, by-passing the centre."

New (computer-based) catalogues of the ever-expanding web of sources, particularly fragments, points clearly to Italian music, especially the Mass movements of Zachara da Teramo and the immigrant Ciconia, as extremely influential in shaping European style and transmission. Modern views of Italian music have overemphasized the few surviving (Tuscan) manuscripts of secular music, sources not influential outside Italy, while neglecting the many fragments with international connections. Though few French pieces written after 1350 appear in Central and Eastern European sources, the sacred compositions of Zachara and Ciconia abound, pulling local musical tastes toward their styles. This paper corrects the view of this era and of Italian trecento music in general by presenting recently discovered musical sources connecting the peninsula with Poland, Spain, the Netherlands, Germany, Bohemia, Croatia, Slovenia, and Turkey. Close examination of variant readings show that even in the case of pieces of probable French origin, the versions known outside France tend to derive from Italian variants. In view of the evidence from the widest range of musical sources, Francophilic Italy emerges as the hub of stylistic and manuscript transmission at the dawn of the fifteenth century.

Session 1-36 (AMS), 2:00–5:00

Milieu and Identity in the Eighteenth Century: Violins, Anthems, Opera, and "Scots Songs"

Richard Will (University of Virginia), Chair

Haydn, Scots Songs, and Improvement in the Scottish Enlightenment Andrew Greenwood (Southern Methodist University)

Haydn's interest in setting hundreds of Scots songs has been explained in recent musicological studies in terms of "exoticism" (*Cambridge Companion to Haydn*), the emergence of categories of "folk" and "art" music (Matthew Gelbart), and as a form of political "invention" of post-Union Scotland (Richard Will). While each of these scholarly contributions is important, rarely have Haydn's Scots songs been situated in relation to the Scottish Enlightenment intellectual culture from which they originated. This is perhaps understandable given the traditional emphasis on the contribution of Scots to the disciplines of philosophy (e.g. David Hume), economics (Adam Smith), and human history. Yet there was great interest in music and the arts during the Scottish Enlightenment. As Edward Topham put it during his travels to Edinburgh in 1774–75 in an entry "On the Scotch Music": "Music alone engrosses every idea." One such idea, unique to the Scottish Enlightenment, involved the "improvement" of human society through successive "stages"—most commonly those of hunter-gatherer, pastoral, agrarian, and modern-commercial.

In this paper, I argue that Haydn's Scots songs were the culmination of a historical process in which the circulation of Scots songs functioned as a musical and cultural network where Scottish Enlightenment theories of improvement (by Adam Smith, John Millar, Adam Ferguson) were traced out in the eighteenth-century public imagination. This network included oral and printed traditions of Scots songs, Scottish and Italian composers and performers in the Lowland cities (e.g. the castrato Tenducci singing Scots songs in the 1760s), visual representations of musicians, writings of Scottish Enlightenment *literati* (professors, lawyers, and ministers) on music and agricultural improvement, and national song publishing projects—most

prominently George Thomson's multi-volume A Select Collection of Original Scottish Airs from the 1790s onwards containing hundreds of settings by Haydn that attempted to "improve" Scots songs with European art music techniques and styles. My approach also attempts to shed new light on why music played such an important role in the Scottish Enlightenment, and to explore resulting implications for the study of music and intellectual history more generally.

The Limits of Cultural Sovereignty: "God Save the King" in Post-Colonial United States, 1788–1800 Glenda Goodman (The Colburn School)

The tune "God Save the King" is hailed as the prototypical national anthem. Presenting stolid patriotism in a solemn, hymn-like style, this song was a symbol of British nationalism from the time it was written in 1745. The song was re-texted frequently, especially in America. Such contrafacting of popular tunes was a centuries-old practice, but the explosion of transatlantic print media in the eighteenth century meant that new versions of the song circulated at an unprecedented rate. By the 1780s, in the wake of the Revolutionary War, contrafacta presenting American anti-colonial patriotism were ubiquitous in newspapers and songsters published from Baltimore to Boston. Citizens of the new United States were no longer singing "God Save the King"; instead, they sang "God Save the United States," "God Save the People," and "God Save Great Washington."

"God Save the King" contrafacta reveal the contradictory influences of nationalism and colonial cultural heritage in late eighteenth-century United States. Repeated layering of new lyrics vested the tune with multiple meanings: it voiced national pride and expressed partisan political sentiments, but always reminded Americans that their cultural ties to Britain remained even after political independence was won. Combing through newspapers and songsters from the 1770s to 1800, I have found dozens of American versions of "God Save the King," along with accounts of spontaneous performances. With this research I offer two contributions. First, I theorize the musical practice of contrafacting. Insights from the study of literary intertextuality allow me to illuminate how multiple (even contradictory) meanings are palimpsestically layered in contrafacted tunes. Second, I interpret these unique sources through the lens of postcolonial theory in order to understand how music reflected the ambivalent relationship between America and Britain. Recent musicological scholarship has shown that postcolonial theory offers compelling ways to understand transnational musical connections (Bloechl 2008), and I explore the benefits and drawbacks of analyzing eighteenth-century Anglo-American music through this rubric. Ultimately, I argue, "God Save the King" reveals a conundrum of cultural sovereignty: the song's British baggage crosscut the nationalist self-conceptions of early American society, thus exposing the limits of postcolonial independence.

Madame Louise Gautherot: Violin Soloist in Haydn's First London Concert Diane Oliva (University of South Carolina)

Although the importance of Joseph Haydn's interactions with the female pianists of London has long been recognized, little attention has been devoted to Madame Louise Gautherot (ca. 1762–1808), the violin soloist in the first Haydn/Salomon concert of 1791. Her contributions to English music life, however, cannot be doubted: in addition to establishing (despite much overt resistance) that a woman could be classed among Europe's greatest violin virtuosos, she introduced Viotti's music to London and thereby helped shape the strand of romanticism that would long characterize British musical culture. Moreover, as one of the first professional female violin soloists, Madame Gautherot contributed greatly to the popularity of the violin among women in the nineteenth century. Reviewers praised her as "one of the most celebrated violinists of the 1790s," and Haydn's estate inventory indicates that he returned to Austria with the handsome portrait of her engraved by the famed Francesco Bartolozzi.

At present, the most comprehensive account of Madame Gautherot's career is a brief article in the Online Encyclopedia of Women. The presentation, which draws upon contemporaneous newspapers and diaries, as well as previously unexamined documents in London's Metropolitan Archives, the Westminster City Archives, and the Bibliothèque Nationale de France, clarifies aspects of her early life in France (where she frequently appeared as a soloist at the Concert Spirituel and in the provinces) and her later career in Ireland and England, where she settled in 1789 after the outbreak of the French Revolution. In both France and Britain she occasionally appeared as a vocalist, performing a Mysliveček aria in Paris and singing in northern England between 1792 and 1793. These engagements as a singer may document the public's resistance to her appropriation of a type of instrumental virtuosity long considered masculine. Another adaptation to English expectations—one perhaps necessary for any émigré seeking social or professional advancement—may be reflected in her conversion to the Anglican Church. This study, by documenting the obstacles that Madame Gautherot confronted despite her outstanding virtuosity, contributes to our understanding of the uncertain situation of the professional female instrumentalist around 1800.

Opera and Lenten Tragedy in Late Eighteenth-Century Naples Anthony R. DelDonna (Georgetown University)

On March 20, 1787, the *Gazzetta universale* recounted in detail the performance of *La distruzione di Gerusalemme* in Naples, noting "Extraordinary, and universal was the applause accorded to the sacred tragedy presented at the Royal Teatro di San Carlo." A collaboration between librettist Carlo Sernicola and composer Giuseppe Giordani, this Lenten tragedy represented an innovative and new area of eighteenth-century drama, one that has been largely overlooked within scholarship about the eighteenth century. In the following year, San Carlo produced another Lenten tragedy by Sernicola, *Debora e Sisara*, set to music by Pietro Alessandro Guglielmi, to be followed by Sernicola's *Gionata*, composed by Niccolò Piccinni in 1792. The productions of *La distruzione, Debora*, and *Gionata* established for the first time an autonomous season of Lenten drama in Naples and on the Italian peninsula.

The new genre of Lenten tragedy stands at the crossroads of diverse religious, political, and social developments in contemporary Naples, which found collective expression on the royal operatic stage of the capital city. Just as contemporary tragedy put forward themes of sovereignty, nationalism, and national identity, so too does Lenten drama cast light upon contemporary Catholicism, its ideology, and practice as well as the rapport between the Bourbon monarchy and court with ecclesiastical authorities. The cultivation of Lenten tragedy by the monarchy, however, also became another means for engaging in prevailing contemporary discourse on regalism, anti-curialism, feudalism, and Freemasonry in the public forum of theater. These compositions were operas of unprecedented originality, and reflective of continuing artistic developments within stage drama at the end of the eighteenth century. In particular, they include original aria types, diverse styles of accompanied recitative, and an unprecedented incorporation of ensembles, whether in the varied forms of small groups, complexes linking more than a single scene, or the utilization of the chorus. They also represent changes in the artistic and cultural context of opera production, and distinguish Naples as a cultural center able to create new opera genres that had national resonance at the end of the eighteenth century.

Session 1-37 (AMS), 2:00–5:00 Modern Difficulties, Difficult Modernism

Philip Gentry (University of Delaware), Chair

Reconsidering the "Maverick": Harry Partch and the Politics of Labeling S. Andrew Granade (University of Missouri, Kansas City)

Since the turn of the century, the "maverick" label has been applied by numerous performing organizations to tie together composers in a strand of influence understood as being so far removed from the Western canon that its only relationship to tradition was reaction against it. But is this popular categorization a useful one? What exactly was the relationship between these "maverick" composers and the established European tradition of their day? This presentation probes these questions through Harry Partch, an archetypical "maverick" composer often described as the most independent, nonconformist composer America has produced. Indeed, Partch even proclaimed that from the first moment of his musical life, "I was going to be completely free." However, like the "maverick" label, his claims blanket a more nuanced understanding of the relationship between his music and the Western musical tradition against which he rebelled. Using newly uncovered grant applications Partch made to the Guggenheim Foundation in 1933, 1934, and 1943, as well as recommendation letters written by Henry Cowell, Aaron Copland, Howard Hanson, and Douglas Moore, among others, this presentation produces a different view of the composer. Instead of the consummate outsider, Partch comes to be seen as desiring to take his place in Western music, as being willing to modulate his goals to match those of the dominant musical trends of his day, and as being concerned with notions of expression and audience communication. Then, using Partch as a case study, the presentation reexamines the "maverick" label, ultimately shattering the crystalline image associated with it to produce a richer, more resonant one.

Representational Conundrums: Music and Early Modern Dance Davinia Caddy (University of Auckland)

Recent years have witnessed a surge of scholarly interest in the coupling of music and dance. Questions of representation loom large: how can music represent choreographic performance, its moving bodies and visual shape-shifting? How can dance represent music, its internal genetics, associational qualities and expressive rhetoric? The meaning of representation has also been debated. Loose notions of parallelism or verisimilitude have long characterized the dance literature, as scholars contrast representation-as-likeness with its opposite, a condition of resistance or conflict. Yet recent initiatives within musicology and the visual arts suggest that we might reassess the terms of the representational contract routinely wrapped around music and

dance, might think critically, too, about the various ways in which dancers have envisioned and embodied the audio-visual relation.

My paper chips away at these issues with reference to a style of dance, dating from the turn of the twentieth century, known nowadays as "early modern." The category embraces a cluster of dance practitioners who rejected the conventions of classical ballet—costuming, décor, the alternation of mime and *pointe*-work—in favour of a more spontaneous brand of bodily expression. To the early moderns, dance was a means of projecting the individual impulse to movement. Moreover, it was closely bound to music, especially nineteenth-century instrumental music, seemingly ripe for stage representation.

Focusing on Loie Fuller, Valentine de Saint-Point and the lesser-known Jean d'Udine, this paper documents dancers' musical ambitions, detailed in primary sources (newspapers, specialist journals and autobiographical writings), yet largely overlooked in the secondary literature. I explore how modes of musical representation were rooted in contemporary ideology, from the biomechanics of perigenesis (evolution by means of protoplasmic replication) to Futurist theories of *l'art cérébriste*. More than this, I demonstrate how the dancers' thoughts on music bring valuable insights to bear on the aesthetic debates and representational conundrums of Euro-American modernism. Suggesting more than a simple shift from representational art to abstraction, the dancers bring to critical discourse an "ideal union" of the arts, unseating established notions of authorship and mimesis, and articulating a prototypically modernist dilemma—what it means to represent at a particular historical moment.

"Tonight I am Playing Madrigals from a Distant Country": Interwar Japanese Musical Modernism and Settings of Fukao Sumako's Poetry Kathryn Etheridge (Florida State University)

Although "modernism" has been understood first and foremost as a Euro-American, multi-faceted aesthetic movement, modernism has also been conceptualized by Japanese and Western scholars alike as a historical and artistic epoch in Japan beginning in the early twentieth century. The products of interwar Japanese modernists—those who were active during the Taishō era (1912–26) and the first decade of the Shōwa era (1926–89)—have often been dismissed as vacant copies of Western artistic styles. Yet while Japanese artists drew heavily upon Western arts, they were also dealing with, and writing about, modernist aesthetic issues at the same time that Western artists were grappling with parallel issues, including internationalism, fragmentation, a substantial break from tradition, and a search for the artistic "new." Japanese modernism should be viewed not simply as a phenomenon motivated by the influence or imitation of Western artistic movements; interwar artists transformed Western contemporary values and methods as they actively responded to developments within Japanese modernity. Evidence of interwar Japanese modernism can be found most especially in painting and literature, two fields which have received much scholarly attention in recent decades. Japanese music from this period has not yet acquired comparable consideration; however, interwar Japanese composers of yōgaku (art music in a Western style) expressed values similar to their visual and literary counterparts.

Interwar Japanese modernism provides the conceptual framework for my examination of *yōgaku* compositions by Hashimoto Qunihico (1904–49) and Sugawara Meirō (1897–1988). Both composers set the poetry of Fukao Sumako, including her poem *Fue fuki me* ("Woman Piper") from her anthology *Mendori no shiya*, announced in the Japanese journal *Kaiz*ō in April 1928 immediately after she returned from her first trip to Europe. These settings reflect modernist values in different ways, as does the international network that formed between Fukao and various Japanese and European musicians during the 1920s and 1930s. In my paper I discuss how this musicultural complex informs interwar Japanese modernism, providing a new perspective to the growing body of scholarship on Japanese modernism that brings music to the forefront.

"I hear those voices that will not be drowned": Sentimentality under Erasure in *Peter Grimes* Christopher Chowrimootoo (Harvard University)

Benjamin Britten's *Peter Grimes* (1945) embodies a paradox: it is at once a testament to its composer's popularity and a symbol of his neglect. While few could ignore the critical acclaim that the opera received following its now-legendary premiere, commentators have often exaggerated dissent as a way of defending the work from its own success. Even after the opera had been widely applauded by press and public alike, one critic continued to predict: "*Peter Grimes* will shock the fashionable first-nighters. The music is merciless, arrogant, tempestuous and makes no concession to the ear." By imagining philistine opposition to Britten's opera and focusing on its more challenging moments, commentators have been able to stylize the work as a "difficult," modernist opera, which offers timely, even existential, meditations on postwar alienation.

Through an investigation of the relationship between the work and its reception, I examine how *Peter Grimes* has invited precisely the kinds of selective responses it has resisted. I suggest that, in playing with themes of artistic alienation and "check-ing itself on the verge of melody," the opera allowed audiences to imagine themselves as champions of a difficult and innovative artwork. I also explore how such images have been consistently thwarted by traces of sentimentality in the opera's narrative and music.

The work's success, I suggest, resulted from its ability to mediate between difficulty and sentimentality, allowing "middlebrow" audiences to buy into the prestige of a vanguard aesthetic even while enjoying the more prosaic pleasures afforded by opera. By way of a conclusion, I excavate the historiographical and aesthetic stakes of this paradoxical reception; for, in confounding oppositions between a difficult modernism and a sentimental mass culture, *Peter Grimes* offers a powerful model for recovering shades of grey in the often black-and-white histories of twentieth-century music.

Session 1-38 (AMS/SMT), 2:00–5:00 New Digital Projects for the Study and Dissemination of Medieval and Renaissance Music John Nádas (University of North Carolina, Chapel Hill), Chair

Josquin Research Project: Jesse Rodin (PI) (Stanford University), Clare Robinson (Stanford University)

The Marenzio Project: Mauro Calcagno (PI) (Stony Brook University), Laurent Pugin (Répertoire International des Sources Musicales), Giuseppe Gerbino (Columbia University)

SIMSSA: Ichiro Fujinaga (PI) (McGill University), Julie Cumming (McGill University)

Lost Voices/Du Chemin Project: Richard Freedman (PI) (Haverford College), Philippe Vendrix (CESR/Université de Francois Rabelais, Tours)

Susan Boynton (Columbia University), David Crook (University of Wisconsin-Madison), Robert Gjerdingen (Northwestern University), Anne Stone (Graduate Center, CUNY), Respondents

Digital tools have profoundly reshaped the ways in which literary texts are studied and disseminated. These tools bring new perspectives to the meanings of texts by redefining the relationships between philology and interpretation. Only very recently, however, has the impact of the digital revolution reached musical studies in similarly transformative ways. This session presents four international groundbreaking projects using digital tools, and examines some of their conceptual ramifications for the study and interpretation of musical cultures of the Middle Ages and the Renaissance. These projects provide new understandings of traditional issues (such as musical editions, style analysis, and reconstruction of musical enable new insights by providing access to a wealth of data about musical repertoires in ways unprecedented in scope and methodology.

The Single Interface for Music Score Searching and Analysis (www.simssa.ca) targets digitized musical scores—including those present on the internet—in order to make them searchable by using Optical Music (and Text) Recognition; an example is the Liber Usualis at ddmal.music.mcgill.ca/liber/. Recovering Lost Voices: A Digital Workshop for the Restoration of Renaissance Polyphony reconstructs missing voice parts in a digital workspace where users can compare, contribute and comment on the different solutions, connecting them with corresponding concepts in practical and theoretical writings of the period (duchemin.haverford.edu). In the Marenzio Online Digital Edition (www.marenzio.org) the sources are digitally collated, improving speed and accuracy; the output occurs in a dynamic web-based digital interface in which the critical commentary and other materials interact productively with the musical text. Finally, the Stanford Josquin Research Project (josquin.ccarh.org) makes a growing body of Renaissance polyphony searchable. It also includes a parallel perfect interval finder, a feature that highlights all dissonances in a composition, and other analytical tools.

The three-hour session is divided into two parts. In the first, each project is presented for fifteen minutes, followed by a ten-minute question period. In the second part, the participants in the projects are joined by four responders to discuss four conceptual implications: the results enabled by digital tools in the areas of music theory and analysis; the impact of dynamic digital editions on the understanding of musical works; the pedagogical use of the data; and the role of the music scholar in view of such collaborative projects. The pre-circulated materials on the internet include demonstrations of all four, as well as a position paper that introduces the four issues raised in part two, jointly written by the directors of the projects.

Session 1-39 (SMT), 2:00–5:00 New Orleans: Music, Time and Place Horace Maxile (Baylor University), Chair

Some Perspectives on Race in Early New Orleans Jazz Matthew W. Butterfield (Franklin and Marshall College)

This paper concerns how the social and cultural meanings of early New Orleans jazz were played out among different communities defined by race, ethnicity, and class. While recent research has examined the "signifying" power of the constitutive elements of this music, especially within and between New Orleans's blacks and Creoles of color, less attention has been given to its attractiveness to white musicians and their audiences, both in New Orleans itself and elsewhere. What was so appealing about the "frenetic drive," the "seemingly uncontrolled polyphony," and the "barnyard hokum" of an ensemble like the Original Dixieland Jazz Band? Early jazz certainly offered White America a release from the constraints of Victorian social mores and an avenue for social and sexual rebellion. But it also articulated the possibility of an alternative American whiteness directly opposed to European whiteness. As Roger Taylor argues, New Orleans jazz enabled the exploration of what it meant to be white and American—i.e., to be European, but to have forsaken Europe—by means of "*bringing blackness into whiteness,* and thereby obtaining some release from being white, but at the same time *not being black* and remaining white." This paper evaluates these claims and examines the stylistic features of New Orleans jazz exhibited in the music of ensembles like the Original Dixieland Jazz Band and King Oliver's Creole Jazz Band as vehicles for the elaboration of a particular form of whiteness defined problematically in relation to the prevailing social norms of the early twentieth century.

the subdudes and Their New Orleans Sound David Smyth (Louisiana State University)

In March 1987, four New Orleans musicians agreed to play a rather unusual gig at Tipitina's—a well-known venue for local music of various stripes. They brought only instruments they could easily carry, which that night were acoustic guitars, an accordion, and a tambourine. The musicians were Tommy Malone, Steve Amadée, John Magnie, and Johnny Ray Allen. All had been members of local bands for years, including The Percolators and The Continental Drifters. The acoustic sound and vocal harmonizing they pioneered that night led to the formation of the subdudes, a band that epitomizes the musical melting pot that is New Orleans.

My presentation explores the harmonic vocabulary of selected numbers from the group's first four commercial albums (1989 to 1994). The band draws together progressions from blues, gospel, rock, and soul music, but unites them with rhythms, instrumental colors and vocal harmonies with a distinctive New Orleans flavor. The group appropriates tunes and vocabulary that unmistakably connects them to numerous local traditions, including Mardi Gras Indians, Professor Longhair, the Neville brothers, the Radiators, and Doctor John. My analyses reference a number of paradigmatic progressions (cataloged in Everett 2009 and Biamonte 2010), but with particular attention to the subtle ways in which chord voicings, instrumental coloration, harmonic rhythm, and texture infuse these basic patterns with distinctive colors and flavors. In this way, the subdudes demonstrate the spirit of renewal and connectedness that has long marked the wondrous diversity of New Orleans sounds.

Examining (Dis)Unity in Rap and Problems in Music Theory Philip Ewell (Hunter College / Graduate Center, CUNY)

Rap is only now emerging as a field of study in music theory. This is unsurprising since rap is only some thirty years old. The scant music-theory offerings in rap scholarship generally focus on beat—and how lyrics fit with those beats—and flow. Examining the relationship between rap words and music is certainly useful. However, there are many other profound and unique aspects to rap—social, cultural, political, racial and, indeed, sonic—that music theory is ill equipped to deal with. Partly for this reason, rap scholarship flourishes in other fields while lagging in music theory. In this paper I endeavor to expand the normal purview of theory to encompass other potential areas in rap scholarship, while explaining why theory often falls short in dealing with rap. I will also examine the process of composing a rap tune and how beats works with lyrics. I will do so through examining certain raps and, notably, those of New Orleans rapper Lil Wayne, who is renowned for never writing his lyrics down. (Normally, rappers keep books of rhymes that they use once they have a beat to work with.) In order to understand how this impacts his flow, I will look at his style and compare it with other rappers from his generation. Further, I will touch on the concept of musical unity and disunity with respect to rap and why it is that rap is often scorned by music theorists.

There's a Little Lagniappe in My Roux: Extending our Theoretical Rubrics to Include Spiritual Implications Emmett G. Price III (Northeastern University)

Musical analysis has been a most powerful tool over the centuries as a determining method of answering the fundamental question: How does the music work? Over these centuries, although numerous individuals and schools of thought have made dramatic improvements in expanding the tool kit to propose more robust answers to this fundamental question, there is still vast room for improvement. This paper aims to make a progressive contribution by considering the deeper connections of cultural, social, political and economic issues with the goal of finding room for spiritual issues that might aid in the development of new interpretive readings. Utilizing the sounds and sentiments of Louisiana-based music and culture, we will draw

on the sounds and sentiments of Little Richard, Irma Thomas and Master P to encourage increased interest in the spiritual implications within our analytical frameworks.

Session 1-40 (AMS/SEM/SMT), 2:00–5:00 The North Atlantic Fiddle: Historical, Analytical, and Ethnographic Perspectives on Instruments and Styles in Motion

George Ruckert (Massachusetts Institute of Technology), Chair

Byron Dueck (Open University), Chris Goertzen (University of Southern Mississippi), Respondents

Reflecting their diverse disciplinary perspectives, the members of this panel employ a range of methodologies to examine fiddling practices in motion. Their topics include the genesis of Texas contest-style fiddling, changes in one influential West Virginia fiddler's style over time, the appropriation of Norwegian instruments by Irish fiddlers, and the emergence of alternative musical identities in Irish-American fiddling. In two of the papers, interviews with living musicians illuminate these transformations. The other papers are more historical in focus, exploring the contributions of musicians through their recorded legacy. All of the presenters address culture contact and juxtapose the fluidity of oral tradition with the fixed punctuation of recordings. And all undertake intimate musical analysis, whether through the comparative study of fiddle tunings and styles, the close consideration of variation technique and multi-part textures, or the examination of gestural rhythm in violin bowing.

All of the presentations engage change over time. Two contribute to our understanding of pivotal historical moments: the emergence, beginning in the 1920s, of commercial country music and competition fiddling, and the folk music revival of the 1950s and '60s. Two examine contemporary practices as extensions or transformations of longer historical processes: the indigenization of the violin, and the reciprocal influence of Irish and Irish-American fiddling.

Finally, the presentations are concerned with examining and contextualizing contemporary music making. Two papers explore how instruments, styles, and innovations move across borders in the present day. The others examine moments a few decades earlier in the circulation of musical styles, providing a context for what might be called the ongoing cosmopolitanization of the vernacular.

The papers are followed by two prepared responses by scholars both of whose own research and teaching have spanned the Atlantic and several fiddling traditions.

"Eck" Robertson's "Sallie Goodin" and the Cultivation of the American Old-Time Division Style Nikos Pappas (University of Kentucky)

On July 1, 1922, Texan Alexander "Eck" Robertson recorded four American old-time fiddle tunes for the Victor Talking Machine Company in New York City. The selections constituted the prevailing styles of fiddling, ranging from traditional Scottish and English-derived repertories to modern rag-influenced showpieces. Robertson's 1922 sessions are considered to be the earliest examples of commercial country music, predating hillbilly and race records created by the Okeh label, as well as commercial recordings of folk revival favorites sponsored by Henry Ford on Edison Records.

Among them, "Sallie Gooden" became famous for its extensive variation treatment. Many fiddlers consider this way of approaching a tune the genesis of Texas contest-style fiddling. Robertson, a commercial performer at Old Confederate Soldiers' Reunions and Medicine Shows throughout the American South, did not represent the hillbilly type of performer, but rather a professional stage musician. For this reason, his fiddling came to embody a cultivated approach to a traditional art form, separate from functional dance music.

Indeed, an analysis of Robertson's recording of "Sallie Goodin" demonstrates a motivic form of variation technique wherein each part undergoes variation based upon a short melodic or rhythmic figure, in ever increasing variety. This approach to motivic variation, along with other devices, mirrors the cultivation of divisions among Lowland Scottish fiddlers in the eighteenth century. This study explores the connections between the two, illustrating how a fundamentally eighteenth-century Scottish style of improvisation and technique appeared in the hands of a traditional, professional Texas Panhandle stage performer.

Analyzing Gestural Rhythm in Appalachian Fiddle Music: A Study of Bowing and Syncopation in the Music of Clark Kessinger Joti Rockwell (Pomona College)

This paper argues for a consideration of musical gesture when theorizing syncopation in American music. Drawing from Gritten and King (2006 and 2011) and extending the work of Temperley (1999) and Huron and Onmen (2006), it analyzes the music of fiddler Clark Kessinger and suggests that gestural rhythm is a rich source for the study of syncopation. While

transcription-based melodic analysis of his fiddling renders much of his music rhythmically continuous, the analysis of bowing shows his playing to be highly varied in terms of rhythmic duration and accent; furthermore, these gestural rhythms give insights into the stylistic evolution of his career.

Kessinger is the fiddler who is perhaps most emblematic of two key historical periods for fiddle music in the United States: the rise of commercial recordings, field recordings, and fiddle competitions beginning in the 1920s, and the rediscovery, reinvention, and preservation of this music during the urban folk revival of the 1950s and 60s. He enjoyed a recording and performing career in the earlier period but subsequently played little music professionally until his "rediscovery" and reemergence in the 1960s. At this point, the virtuosity and showmanship that had initially brought him a measure of commercial success helped win him new audiences, and his performances subtly evolved in concert with the aesthetic preferences of the revival. Analysis of Kessinger's music can thus contribute to folk revival historiographies involving the dynamics of musical transmission, the social dimensions of tradition/innovation, and the politics of style.

This paper examines rhythm and bowing patterns in Kessinger's recordings from the two eras; it also takes into account an important transitional recording (ca. 1948) housed in the Library of Congress's Archive of Folk Culture. Analysis of these recordings demonstrates how Kessinger expanded his range of techniques late in his career, and it pinpoints how he may have adopted certain principles of classical violin playing (this is a topic of continued speculation among scholars of his music, e.g. Wolfe 2006). It also highlights the continually varying relationship in his music between the length of the bow strokes used and the metrical pulses underlying a given tune.

Playing with Identity, Fiddling with Post-Ethnicity? Liz Carroll and the Turtle Island String Quartet Aileen Dillane (Irish World Academy of Music and Dance, University of Limerick)

This paper involves a close analysis of the final track from the 2002 CD "Lake Effect" by Chicago fiddle player Liz Carroll and the degree to which it is suggestive of "post-ethnic" identification (Hollinger 1995, 2006). Informed by extensive personal interviews with Carroll and fieldwork undertaken in Chicago, a three-fold musical analysis is performed on the title track, which is made up of a traditional Irish slip jig, Catherine Kelly's, and a "tune" composition by Carroll, Lake Effect. The first step in the analysis involves looking at the typical thirty-two-measure structure of Irish traditional dance music forms (the "round") and seeing how Carroll creatively interacts with the traditional tune she deliberately chose for its more "unusual" features (Carroll 2006). Her rendition of this 9/8 slip-jig is revealed as, on one hand, operating within the boundaries of an established traditional idiom while, on the other, treating the tune to some unexpected rhythmic articulations that destabilize the inherent symmetry of the traditional form. Next, Carroll's composition Lake Effect, with its less identifiably "traditional" structure, is examined. Here the focus is on certain melodic and rhythmic motifs that Carroll apparently intended to index difference, identifying them as "Irish," "American," "jazzy," "Celtic," "bluesy," and "old-timey." Attention is then turned to the arrangement of Carroll's tune by Evan Price, featuring the Turtle Island String Quartet (including Price) and Liz Carroll on fiddle. Certain elements of both tunes are picked up and amplified by Price, who seems to express more explicitly what is operating more implicitly in Carroll's tune and compositional choices. Specifically, the arrangement draws attention to the particular gestures or "codes" that Carroll has identified as sonic indices of different identities. Moreover, actual phrases and motifs from Catherine Kelly's are interpolated into the structure of Lake Effect. Such strategies suggest a moving beyond mere juxtaposition of old and new, traditional and contemporary, self and other, fiddle and violin, towards something that has the potential to be understood as post-ethnic, even where this is not the expressed ideological position of either Carroll or Price.

Instrument Morphology and Innovation: Hardanger Fiddle Inspiration in North Atlantic Fiddling Colin Quigley (Irish World Academy of Music and Dance, University of Limerick)

When the violin in its present form was introduced in northern Italy in the sixteenth century and subsequently rapidly spread throughout Europe it often encountered pre-existing instruments of the bowed-lute type. Tiberiu Alexandru remarked on three aspects of the transfer to the violin: firstly, wherever this happened there was a tendency to apply to the violin a playing technique learned from earlier indigenous instruments; secondly, there were often modifications to the structure of the violin; thirdly, different tunings were adopted to facilitate the execution of the characteristic repertory of each region. Traditional fiddles throughout Europe and the New World thus exhibit a wide range of morphology, tunings, techniques, and timbres. Contemporary players continue to experiment and borrow to extend the scope of their instrument. This has become one source of innovation in traditional fiddling. This paper focuses on a particular instance, the current Irish interest in the hardanger fiddle and the rich sonority of its sympathetic strings. Caoimhín Ó Raghallaigh is the best known Irish musician using hardanger and a newly constructed hybrid fiddle; but there are other examples of the phenomenon in Ireland and further afield: Mairéad Ní Mhaonaigh of the Irish band Altan featured the instrument on a TG4 program following her on a "musical journey" through Norway; there is a website (feedbacksolo.wordpress.com) illustrating the process of converting a normal fiddle to approximate a hardanger with sympathetic strings that has provoked responses from a variety of interested fiddlers,

especially from Ireland; others are easily found through a simple web search, such as Jennifer Wrigley (Orkney) or John Ward of the Homespun Ceilidh Band (USA). Following Alexandru's scheme I examine the transfer of instrument structure, tunings and playing techniques. A more contemporary organological perspective will engage the semiotics of these choices. Analysis of this case aims to generate general hypotheses for a wider study of the phenomenon.

Session 1-41 (AMS), 2:00–5:00 Politics and Subjectivities of Soundtracks: New Approaches to Classic Film Scores

Carolyn Abbate (University of Pennsylvania), Chair

Fighting for the Enemy? Musical Duplicity as Propaganda in *The Iron Curtain* (1948) Nathan Platte (University of Iowa)

The mingling of music and Cold War propaganda in Darryl Zanuck's *Iron Curtain*, a film based on an actual Soviet spy ring, sparked furor at the time of its release. Blasted by Soviet and American presses, the film came under criticism for its seamy depiction of Communist infiltration and opportunistic use of Soviet music. Indeed, passages taken straight from symphonic works of Shostakovich, Prokofiev, Khachaturian, and Myaskovsky comprised nearly the entire score and remained on the film's soundtrack after legal action—made on the composers behalf—sought to remove them. That these same composers had been humiliatingly charged with formalism by their own government months earlier only increased the irony.

Scholarship on *The Iron Curtain* has acknowledged the courtroom wrangling but not the capacity for outside music to both sustain and—more unexpectedly—complicate a propagandistic narrative. At first roughly edited excerpts from Shosta-kovich's Fifth and Sixth Symphonies accompany sober, newsreel-like narration and blare diegetically in offices of a Soviet embassy. Gradually, however, music's role expands as fluently edited excerpts from Khachaturian and Prokofiev underscore Russian characters' private reexamination of ideological convictions. Here, the clichéd use of nationally-stamped music to reinforce an "us vs. other" dynamic partially dissolves; Soviet symphonism now illuminates character subjectivity to elicit spectator sympathy.

Through this transformation music director Alfred Newman effects a savvy shift: from the spare, predominantly diegetic musical accompaniments used in Zanuck's other "semi-documentaries" (including *Iron Curtain's* cinematic model, *The House on 92nd Street*) to a style patterned after World War II-era pro-Soviet films (*Song of Russia, Mission to Moscow, The Battle of Russia*) in which Russian folk and concert selections encouraged compassionate audience responses. By manipulating genre-based scoring strategies, Newman renders a soundtrack novelty as deeply ironic musical propaganda. Drawing upon contemporary reception, production materials, and W. A. Sheppard's work on earlier musical propaganda in Hollywood World War II film, this study shows how *Iron Curtain*'s compiled soundtrack destabilizes an otherwise simplistic screed, with music serving both to affirm and deflect ideologies projected upon it.

Music and the Modern Subject in Hitchcock's *Psycho* Stephan Prock (New Zealand School of Music)

Scholars have attributed Alfred Hitchcock's greatness as a director to his penchant for depicting violence and irrationality through a paradoxically detached, "objective" style of filmmaking—the "shower scene" from *Pyscho* being the classic example. And like many great directors in the post-studio era of Hollywood filmmaking, Hitchcock was well aware of music's power either to enhance or undermine his directorial vision. In *Psycho*, he exhibited a general unease with music—and presumably music's power to illuminate the "subjective" interiority of characters, which might contradict or overwhelm the objective style he was cultivating. The director instructed composer Bernard Herrmann not to write music for the "shower" scene; indeed, Hitchcock's written instructions for the composer showed that he wanted almost no music in the film as a whole, although we have no way of knowing whether he was wary of music per se, or of the power of Herrmann's compositional voice (indeed, contemporaries speculated that Hitchcock perceived Herrmann's contributions to his films as a threat to his directorial autonomy and authorial status). I claim, though, that Herrmann's successful negotiations with Hitchcock's distrust of the traditional musical subject in film led him in their final collaborations to develop a strikingly new approach to a modern musico-dramatic sensibility, using music, paradoxically, to enhance a sense of emotional distance aligned with the director's gaze rather than bolstering the fiction of the characters's inner truth.

In this paper, then, I argue that it was not just the much discussed particular elements of Herrmann's musical style that made him so well-suited to underscore Hitchcock's tendency toward a cool, detached objectivity in his films. Rather, I claim that strategies Herrmann employs in the score for *Psycho* actively obscure the musical "legibility" of the individual psyches and emotional states of cinematic characters. By tracing in detail some of these strategies throughout the film, I demonstrate that Hermann's music is a more powerful—even perhaps essential—partner than commonly understood in what is widely

celebrated as Hitchcock's achievement in *Psycho*: namely, the audience's identification not with the characters on screen but with the scopic detachment of the director himself.

A Stalinist Retro-Musical: *Mises-en-abyme* of *Muzykal'naia istoriia* (1940) Anna Nisnevich (University of Pittsburgh)

When the film *Muzykal'naia istoriia* (A Musical Story) starring prominent tenor Sergey Lemeshev hit Soviet movie theaters in 1940, it was celebrated in press as the first "truly musical" Soviet comedy. This nearly unanimous take on the new release strikes as rather odd ca. 1940: dozens of musical comedies had been produced in the USSR in the 1930s, including such famed collaborations between the composer Isaak Dunaevsky and the director Grigory Aleksandrov as *Jolly Fellows, Circus*, and *Volga-Volga*. These films, which brought together music and ideology via ever-more vivid articulation of the joyous symbiosis between singing individuals and the sung-about realm, are still viewed by scholars as bearing the standard of high-Stalinist film musical.

My paper explores the emergence in the early 1940s of an alternative standard. Instead of charting a utopian path towards industrial plenitude, *Muzykal'naia istoriia* presented a touching tale of a talented taxi driver gradually realizing his personal dream of singing on a major operatic stage. In lieu of original music, the film featured excerpts from Romantic operas, most prominent among them Tchaikovsky's *Eugene Onegin*. Unlike Dunaevsky's chartbusters, craftily balancing between the folksy, the jazzy and the anthem-like to acoustically project the new social formation, this film's mostly lyrical sound had come already furnished with meaning and storied habits of performance. It was those furnishings stemming from famed turn-of-the-century performances, I contend, and the ways they came to be integrated into the film's plot, that invited the viewers to hear *Muzykal'naia istoriia* as more distinctly musical than earlier Soviet musicals. Drawing on archival research, I trace the making of the film's soundtrack while detailing the levels at which the once-fêted vocal qualities and antiquated politesse are embedded into the film's action. Part and parcel of the Soviet project of culturedness (kul'turnost') unfurling on the brink of the World War II, the film foregrounded anew the disciplined humanity (gumanizm) of the Soviet subject. Enlisting Tchaikovsky, *Muzykal'naia istoriia* scaled the Dunaevsky utopia down to human size while at the same time constructing a story of acculturation that could vie for preeminence with those already brandished by the Soviet Union's soon-to-be foes.

Session 1-42 (AMS), 2:00–5:00 Reforming Ideas of Sixteenth- and Seventeenth-Century Music Kate van Orden (University of California, Berkeley), Chair

Arcadelt's Bemban Legacy: "Quand' io pens' al martire" Paul Harris (University of Puget Sound)

Jacques Arcadelt is typically described as one of the finest first-generation, Italy-based madrigalists. His *Primo libro di madrigali* (Gardano, 1538) became one of the most frequently reprinted music books of the Renaissance, going through at least fifty-eight editions to 1654. The continued success of—and apparent demand for—his music is often explained as reflecting a desire for simple pedagogical pieces to prepare singers for the more demanding works of the later sixteenth century by the likes of Marenzio, Lasso, Wert, and Rore. However, reprint history, intabulation rates, parody works, and archival materials suggest an alternate interpretation whereby the madrigals of the 1530s survived as a popular, non-professional repertory alongside the more avant-garde, courtly repertories of the late sixteenth century.

Several madrigals from Arcadelt's *Primo libro* are ascribed varying degrees of fame, with "Il bianco e dolce cigno," which opens most editions of the *Primo libro*, often cited as his most famous, if not one of the most famous madrigals ever. However, "Quand' io pens' al martire," which concludes all known editions, may be an overlooked classic. It represents a nexus of celebrity in mid-sixteenth-century Europe: it was the only madrigal in the book setting a text from Pietro Bembo's *Gli Asolani* of 1505 (and the only madrigal from the *Primo libro* whose author is currently known); it was first intabulated by the great lutenist Francesco da Milano in the 1530s and became one of the top three most frequently intabulated models throughout Europe; and Orlando de Lasso composed a parody mass on "Quand'io pens" in 1569, fully thirty-one years after its initial publication (and, even later, Lasso referred to it in a letter of musical puns to his friend Duke Wilhelm).

The widespread appeal of "Quand'io pens" may be partly attributed to its musical style as essentially an Italian-texted French chanson. It features large-scale musical repetition creating the impression of a quasi-strophic work rather than the more typical through-composed Italian madrigal. Its ennobled literary and musical pedigree, and its blend of Italian and French styles were likely central to its wide geographic and temporal dissemination.

Thursday Afternoon: Session 1-42

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Saving Songs in Imperial Prague, 1576–1612 Erika Supria Honisch (University of Missouri, Kansas City)

"All hagiography is contemporary hagiography," writes Simon Ditchfield (1995), glossing Benedetto Croce's dictum that "all history is contemporary history." Supposing that music can function as a form of hagiography, this paper explores how sacred music helped define the present by rewriting the past in Prague on the eve of the Thirty Years War. Dozens of motets by Catholic composers active in Prague during the reign of the Habsburg Emperor Rudolf II (1576–1612) honor and invoke saints, from widely venerated figures such as St. George, to those such as St. Wenceslas who were especially beloved in Bohemia. We also find several triumphalist motets for the Feast of All Saints, notably Philippe de Monte's *Hodie dilectissimi omnium sanctorum* (Venice, 1587) and Jacobus Gallus's 24-voice settings of *Cantate Domino canticum novum* and *Laudate Dominum* (Prague, 1590).

Such motets are typically viewed as exceptional artifacts of an environment where alchemical interests trumped religious imperatives; their connections to local traditions are further obscured by the standard model for Habsburg devotional practices (*pietas austriaca*). Situating sanctoral motets in a rich discursive complex of hagiographic texts (e.g. *vitae*) and acts (e.g. *pilgrimages*), I argue that these sonic celebrations of sanctity were among the most powerful means by which Bohemia's Catholics reasserted their authority in a region that had split from Rome long before the Lutheran Reformation. Led by the native-born provost of Prague's cathedral chapter, galvanized by Jesuits, and bolstered by the Imperial presence, Catholics used sacred songs to stake a claim on Bohemia's sanctoral past, and to undermine the assertions of Utraquists—followers of Jan Hus (d. 1415)—about the antiquity (and authenticity) of their traditions.

Ironically, this revivalist project, emblematized by the enthusiastic excavation of saintly bodies, became one of preservation as local liturgies came under pressure from the standardizing decrees of the Council of Trent. Drawing attention to the use of sanctoral motets to achieve both political and salvific ends, this paper offers a case study in the phenomenon Ditchfield terms the "preservation of the particular" and a response to Craig Monson's admonition (2002) that "the history of post-Tridentine sacred music is . . . local history."

Gilles Hayne and the Jesuit Imagination Christopher Phillpott (Florida State University)

The reputation of early-seventeenth century Flemish composer Gilles Hayne (ca. 1590–1650) has enjoyed a revival in contemporary scholarship of the Low Countries, due to his level of accomplishment within institutions tied to the Prince-Bishopric of Liège. Locally active as canon and *grand chantre* at the collegiate church of Saint John the Evangelist, Hayne also served as music director to the Prince-Bishop of Cologne Ferdinand of Bavaria and the Duke of Neuburg and Count Palatine of the Rhine Wolfgang Wilhelm. Paradoxically, his music has not itself sparked the same level of interest as his career, as it is typically seen as an embodiment of conservative post-Tridentine polyphony, reflective of Liège's and southern Germany's strides toward the liturgical reforms taking place in Rome in the late sixteenth and early seventeenth centuries.

What has been lacking in scholarship about Hayne is a closer reading of the musical style that moves past the surface-level connotations of liturgical polyphony. This is especially important since post-Tridentine music was not a monolithic tradition, least of all in the Roman ecclesiastical centers that are conventionally seen as loci of musical conservatism. Of cultural significance are progressive strands of musical practice found in Jesuit-affiliated institutions that valued the role of more rhetorically-oriented music in its ministry, reflected in the incorporation of basso continuo, subtle virtuosity, clear and directed tonal structures, and strong orational approaches to text-setting into the polyphonic fabric of early seventeenth-century choir school music. Such music flourished especially in south German and Flemish principalities entrenched in the Counter-Reformation and much under the influence of Jesuit devotional aesthetics. This can be seen in the motets of Hayne, who was himself a Jesuit and received a bursary around 1614 to continue his post-secondary education within his religious order in Rome. Using general stylistic observation and analysis of formal design, modal-hexachordal transposition and hierarchy, and text setting, this paper argues that Hayne's music operated within a widespread conception that viewed sacred music as working along the rhetorical principles of *oratio*, important in the Jesuit study of classical rhetoric and its application in the arts.

Of *sarabandes, courantes*, and Gravity in Seventeenth-Century French Keyboard Music Rose Pruiksma (University of New Hampshire)

Despite substantial scholarship showing that the French *sarabande* in the seventeenth and early eighteenth centuries encompassed a range of tempos and expressive characters, textbooks, critical editions, and performances of this repertory perpetuate a one-dimensional image of this dance as dignified, slow and serious. The *sarabande* and its companion dances (*allemande* and *courante*) are routinely removed from their contexts and reshaped into standardized representations that, while easy to define, result in performances that distort and confine the multiple possibilities and connotations of these dances. This paper focuses on tempo relationships between *courantes* and *sarabandes* in order to address a fundamental misunderstanding of these dances as they are most commonly performed and represented. While David Buch (1985) and others have posited tempo relationships among core dances of the "suite"—*allemande, courante*, and *sarabande*—as generally progressing from the slower to faster tempos, these dances are most often taught and performed as a moderate-moderate-slow grouping, or even as moderate-fast-slow. The authority of textbooks, their accompanying recordings, and performance directions in critical editions solidifies an anachronistic notion of these dances, drowning out the few specialists' assertions to the contrary and obscuring important evidence about these dances gleaned from theatrical and literary contexts. In fact, the *courante* was considered the slowest, most dignified of the French dances well into the eighteenth century.

Through my re-examination of primary sources, including ballet and opera, I show that the historical sources do not support uniform application of stock tempos to baroque dance-types across the instrumental repertory. This paper interrogates standard performance practice and thinking about dance-types and tempos in order to increase our understanding of the subtle but powerful gestures of baroque dance, recovering a range of possible tempos and expression for both the *courante* and *sarabande* while also acknowledging their relationship within a set of dances. An exploration of the ambiguity, nuance, and variety contained in these dances leads to a fuller understanding of the expressive range of baroque dance music, whether intended for the ballroom or not. This should, in turn, lead to more musically satisfying performances of this repertory.

Session 1-43 (AMS), 2:00–5:00 Singers: Practices, Roles Gabriela Cruz (University of Michigan), Chair

Solfeggi Were Not What You Might Think Robert Gjerdingen (Northwestern University)

Composers of pedagogical materials have been responsible for some of the most boring music ever imagined. For every rare set with the brilliance of Chopin's Etudes or the depth of Bach's Art of Fugue, there are innumerable plodding collections labelled "Exercises," "Lessons," and so forth. Anyone thus venturing into the world of the eighteenth-century solfeggio could be forgiven for expecting little more than dry pedantry preserved in hastily written manuscripts of dull melodies.

Perhaps the first among many surprises would be the fact that eighteenth-century solfeggi were compositions for voice and continuo. This practice was maintained well into the nineteenth century, though the part for figured or unfigured bass eventually became a fully-notated piano accompaniment. Even more recent and time-honored collections like the *Solfège des solfèges* (Paris, 1881) were originally issued with accompaniments.

A second surprise might be the often staggering level of difficulty. Many opera composers wrote solfeggi (Pergolesi, Hasse, Leo, Jommelli, Mozart, etc.), and their solfeggi are at least as difficult as their arias. In other cases solfeggi were written by retired vocal virtuosi like the castrati Aprile or Bernacchi. Bernacchi, whose student Raaf would premier the role of Idomeneo for Mozart decades later, wrote solfeggi requiring an almost superhuman vocal technique and the ability to negotiate the most remote modulations. That might sound like an exaggeration, but note that a collection of his solfeggi from the Santini Collection (1740s?) concludes with two studies on whole-tone scales!

The presentation outlines the vast repertory of manuscript solfeggi, play representative examples, describe what is known (and unknown) of their creation, use, and reception, and demonstrate the new NEH-funded online editions. All told, solfeggi represent one of the largest, most sophisticated, and most significant repertories of eighteenth-century music still largely unknown even to period specialists. A landmark print like the Parisian *Solfeges d'Italie* (1772), for example, was one of the great compendia of the age. Today its new digital edition could serve as a benchmark not only for studies in computational musicology but also for contemporary pedagogy.

Retrospection and Nostalgia: Creating the Perfect Ending Kimberly White (McGill University)

In a *métier* that relied on body labor and the whim of public taste, a singer's career at the Paris Opéra during the height of grand opera in the 1830s and 40s lasted only as long as her physical capacities, talents, and popularity allowed. Primary singers were often rewarded with a retirement benefit—a farewell concert and fundraiser—where the performer had one last chance to put her stamp on the roles she had created or shaped. Singers exercised full control over repertoire choices and hired the most sought-after actors and dancers to boost audience attendance and critical attention. Archival documents show that singers also created press releases and invited critics from Parisian journals. These concerts thus provide an exceptional opportunity to study singers' role in publicity and image-making during the final moments of their career.

In this paper I argue that the retirement benefit concert was instrumental in shaping retrospective perceptions of an artist's career and, what is more, creating a sense of nostalgia, an essential emotion in the emerging celebrity culture. Drawing on

a wide range of archival documents, critical reviews, and retrospective biographical articles, I explore how four Opéra stars used this moment to reflect on their most significant contributions and create a new narrative that effectively glossed over any negativity or controversy. Forced to retire prematurely after losing her voice, Cornélie Falcon's benefit became a moment of public mourning for the loss of a brilliant star. The performance of her most important creations, Rachel (*La Juive*) and Valentine (*Les Huguenots*), highlighted her dramatic skills and exoticized beauty. Rosine Stoltz's benefit helped to make amends for her controversial influence during Léon Pillet's administration. Laure Cinti-Damoreau's benefit included fragments from different opera genres to represent her career at the Théâtre Italien, Opéra, and Opéra Comique and reinforced her image as the ever-adaptable *artiste*. Preferring to leave the Opéra rather than face rivalry from the recently-hired tenor Duprez, Adolphe Nourrit's choice of old and new repertoire (*Armide* and *Les Huguenots*) not only emphasized his career span but also his participation in the development of grand opera.

Russian Opera Rebels: Fyodor Komissarzhevsky, Nikolai Figner, and the Rise of the Tenor Antihero Juliet Forshaw (Columbia University)

Commentators on nineteenth-century Russian opera have long noted its reliance on older bass protagonists, who contrast strikingly with the omnipresent young tenor leads of Italian and German opera of the same period. In Russia as elsewhere opera relies on a set of vocal conventions whereby the bass voice tends to connote age and patriarchal authority, and the frequent casting of a bass as male lead therefore invites speculation about Russian opera's political and social conservatism. Yet from the 1860s on tenor roles gradually rose in prominence. Three of them—Don Juan in Dargomyzhsky's *The Stone Guest* (1872), the Pretender in Musorgsky's *Boris Godunov* (1874), and Gherman in Tchaikovsky's *The Queen of Spades* (1890)—are especially noteworthy because they rebel against authority figures and in doing so seem to express the tension between the autocracy and the increasingly disgruntled middle and upper classes that was characteristic of the later nineteenth century.

My paper sheds light on these three roles by examining the lives and careers of the two tenors who created them: Fyodor Komissarzhevsky (1832–1905) and Nikolai Figner (1857–1918). Unlike their more tractable tenor colleagues, these men rebelled, vocally and otherwise, against the dictatorial management of the Imperial theaters and the rigid tastes of the opera press. Both men were also connected with broader political rebellion: Komissarzhevsky fought in the Garibaldi uprisings in Italy, and Figner's sister was a high-ranking member of the "Narodnaya Volya" ("People's Will"), the revolutionary cabal that was responsible for the assassination of Tsar Alexander II in 1881. Komissarzhevsky and Figner transmuted their own life experiences into memorably rebellious performances and as such are two of the most important but overlooked figures in late nineteenth-century attempts to introduce anti-tsarist sentiment into the heavily censored Russian operatic establishment. Through a survey of previously neglected performance reviews, letters, memoirs, photographs, and biographies, my paper shows how Komissarzhevsky and Figner facilitated the rise of the dramatic tenor in Russia, captured the imagination of the reform-minded intelligentsia, and contributed to public ferment in the years leading up to the 1905 Revolution.

Pauline Viardot and The Viardot-Turgenev Collection, Houghton Library Hilary Poriss (Northeastern University)

In 2011, Houghton Library of Harvard University acquired an extraordinary collection of materials pertaining to the life and career of one of the nineteenth century's greatest prima donnas, Pauline Viardot (1821–1910). The daughter of Manuel Garcia (Rossini's first Almaviva in *Il barbiere di Siviglia*) and the sister of the famously short-lived Maria Malibran (1808–36), Viardot's career spanned over twenty-five years, during which she participated in operatic premieres (Meyerbeer's *Le Prophète*), revivals (Gluck's *Orfeo*), and hundreds of other productions. In addition to her career as a singer, Viardot was a pivotal figure in the musical and literary culture of the time, acquainted with some of the century's most important artistic and literary personalities including George Sand, Clara Schumann, and Jenny Lind, to name only a few. Viardot has been of great interest to scholars and biographers (including Everist, Harris, FitzLyon, Steen), and the documents in this collection—which include letters, drawings, her (incomplete) journal, and musical scores, among hundreds of other items—serve to expand exponentially our current understanding of Viardot's career and relationships.

This presentation begins with an overview of the new holdings, providing a detailed tour through the most important items. In addition to adding chapters—if not volumes—to Viardot's biography, moreover, the documents in this collection provide a unique glimpse into the broader domain of diva culture and the authority that some of the most powerful nineteenth-century prima donnas exerted over the operatic world. To illustrate, the second half of the presentation focuses on one item: Viardot's manuscript copy of the role of Fidès from *Le Prophète*. Although scholars have long speculated that Viardot collaborated closely with Meyerbeer on this work, this score provides the first written record of her contributions, including the composition of embellishments, cadences, and melodies. In conclusion, this presentation aims to explore the opportunities this collection opens up for scholars and biographers, and to illustrate its value for future research on Viardot in particular and on diva culture in general.

Session 1-44 (AMS/SEM), 3:30–5:00 On Bells, Bugs, and Disintegrating Tape: Listening for Metaphysics in Ambient Sound Mitchell Morris (University of California, Los Angeles), Chair

The study of ambient sound is, almost by definition, beyond the purview of conventional music scholarship. Although sound studies is itself a burgeoning field of academic research, it remains interdisciplinary in both methodology and scope. With this panel proposal, the prospective participants—a musicologist, an ethnomusicologist, and a systematic musicologist—each speak to the unexpected significance of ambient sound while jointly testifying to the need for further interdisciplinary collaboration.

In each of these three proposals, an unassuming cluster of sonorities helps to sustain a long-held cultural investment in some kind of metaphysics. Although the specific circumstances could not be more dissimilar, all three papers zero in on the relationship between ambient sound and an ineffable spirit. In the case of civic and ecclesiastical bells in early modern Europe, clattering peals provided a fitting backdrop to the conflicted figurations of subjectivity that begin to take shape at the dawn of the Enlightenment. Around the same time, in Edo period Japan, a renewed interest in ancient verse and a growing popular fascination with natural sounds converged in a broad, metaphysically charged conception of "song" (*uta*). And in the aftermath of September 11, 2001, the noisy glitches of disintegration in William Basinki's tape compositions gave voice to the possibility of freedom and variation within a Hegelian notion of a teleological spirit.

The cultural and historical particularities of these three case studies provide the participants with an opportunity to explore the methodological range of contemporary music scholarship. A study of the clatter of bells calls for an engagement with both early modern philosophy and psychoacoustics. In the second paper, the socio-historical analysis of both poetics texts and listening practices help to clarify the cultural impact of changing conceptions of sound in Edo period Japan. Lastly, in the case of Basinki's *Disintegration Loops*, interpretation of a particular work leads to a consideration of the ethical stakes of artistic practice. By bringing these disparate cases and perspectives into dialogue, the participants in this panel hope to illuminate the efficacy of ambient sound.

Clattering Bells as a Field of Experience and Cognition Paul Chaikin (University of Southern California)

Writing about the auditory landscapes of rural France in the early nineteenth century, the historian Alain Corbin reminds us that in this world, devoid of ambient industrial noise, the loud clatter of bells exacted an extraordinary effect on village life. Their clamor marked the passage of time and played an important role in ordering lived experience, conferring symbolic authority on religious, civic, and festive affairs. People enjoyed "being sporadically deafened" by firecrackers, cannons, and above all, clattering bells, "all of which were regarded as indispensable compliments to public rejoicing." The notion that people might relish cacophony is difficult to reconcile with conventional handles on aesthetic reflection, especially with respect to a time and setting that we tend to romanticize as quaint, pastoral, and above all, dulcet. Nevertheless, if we trust Corbin's account of village bells in nineteenth-century France, we are led to some fascinating questions about ambient sound, psychoacoustics, and the nature of aesthetic experience.

Clattering bells are often loud and dissonant, with a dense texture and complex relationship to metered rhythm. Their sound is both bright and jarring; a sonority that is somehow noisy, beautiful, solemn, cheerful, and instantly recognizable, all at once. For everything that can be said about clattering bells as agents of history, their efficacy is ultimately rooted in the otherworldly sounds that they produce.

In this paper, I relate the socio-cultural history of civic and ecclesiastical bell ringing in Europe to the perception and cognition of bells as acoustic phenomena. My hypothesis, in short, is that bells tend to be heard in a way that prompts listeners into a mode of perception that simultaneously provokes an awareness of their own subjective freedom and a sense of deference to a greater authority. This double-edged confrontation with subjectivity—a consequence that reflects both the acoustic characteristics of struck bells and our innate and conditioned listening habits—helps to explain the institutionalization, expansion, and persistence of bell ringing across Europe over the past four centuries.

Nature and the Metaphysics of Voice in Edo Period Aesthetics James Edwards (University of California, Los Angeles)

In his influential eighteenth-century political and philological treatise *Kokuikō* ("Thoughts on Our Country"), Nativist philosopher Kamo no Mabuchi (1697–1769) asserts that insofar as they "contain only what is natural," the fifty sounds of the Japanese syllabary distill "the voices of Heaven and Earth." While not the first thinker to characterize Japanese as a "natural" language, Mabuchi inaugurated an intense philosophical concern with the sound of literary Japanese, particularly the

"Japanese songs" (*waka* or *Yamato-uta*) anthologized in canonical texts such as the eighth-century *Man'yōshū* and the tenth-century *Kokin wakashū*. In contrast to earlier, logocentric hermeneutics, Edo period Nativist philology upheld the sonorous qualities of classical verse—for example, its *shirabe*, or tuning, and *kakuchō*, or tone—as the keys to its singular naturalness and purity.

Significantly, the Edo period was also marked by heightened general interest in the sounds of nature themselves. Nowhere is this more apparent than in the practice of *mushikiki*, or insect-listening. A seasonal social activity, insect-listening was embraced by Edo period city-dwellers as an opportunity to showcase their sensitivity to the innate pathos of natural phenomena, specifically the song of the pine-cricket, heard as a "medium which invites the tears of men" (Yamagishi 2006: 247). In this paper, I suggest that both the Nativist desire to recover the sung or intoned quality of classical Japanese verse and the height-ened interest in natural sounds evinced by practices such as insect-listening can be traced to a widespread fascination with the tropes of voice and word-spirit (*kotodama*) in Edo period aesthetic, political, and theological writings. *Kotodama* rhetoric holds that the word-spirit—which connects Japanese words to their referents on an ontological level—comes alive in their correct voicing, often conceived as singing or intonation. This metaphysically charged concept of voice, however, was not restricted to human speech, but extended to the voices of animals and insects, and even to the sounds of wind and water, all of which were interpreted as giving voice to the "enspirited text" that is the cosmos.

The Ethics of Apocalypse Joanna Demers (University of Southern California)

Apocalyptic scenarios often represent the end as a horrible possibility—something we should think would be absolutely terrible. But what about artworks that depict apocalypse as something desirable? Is such a desire ethical? I pursue these questions as they apply to William Basinski's ambient electronic work, *The Disintegration Loops* (2001–5). During the early 1980s, Basinski laid down a large amount of synthesized fragments consisting of tonal, consonant melodies onto reel-to-reel tape. When in 2001 Basinski began to archive this material onto digital media, the intervening years had so damaged the tape that the mere act of replay scraped away the magnetized particles that encoded the sound. Time, and the effort to save his music from time, destroyed Basinski's music; he promptly realized the serendipity and released his finds as a reaction to the attacks of September 11th, 2001.

The Disintegration Loops aestheticizes annihilation, making collapse seem not only inevitable, but attractive. For the draw of this piece consists in the questions it poses about destruction: how will Basinski's music decay over time? What will the empty tape sound like after the music has been erased? Is this what our world will sound like, after humanity's apocalypse? I contend that Basinski's apocalypse can be understood as a system analogous to G. W. F. Hegel's "system," his overarching philosophical model that accounts for everything from individual consciousness to governments, art, and natural phenomena. (This metaphor is borne out by the fact that Hegel's system like Gianni Vattimo accuse it of demanding total, static unity that tolerates nothing outside itself. Proponents of Hegel's system like Catherine Malabou regard it as an organic mechanism that allows for change, contingency, and difference. Basinski's choice to represent apocalypse as both beautiful and preordained (qualities that Hegel attributes to his system) could be construed as ultimately denying the importance of the individual and of difference. Yet I argue that Basinski leaves room for freedom and chance in a composition that depicts unavoidable doom.

Session 1-45 (AMS), 3:30–5:00 Race and Class in Early Twentieth-Century American Opera Larry Hamberlin (Middlebury College), Chair

New Evidence on Artists of Color at the Metropolitan Opera Carolyn Guzski (SUNY, College at Buffalo)

Historical perspectives on the relationship between race and art music in the United States have been severely limited by a lack of recorded evidence, resulting in a narrative that has proven inadequate to address the scope and complexity of issues involved.

The topic is particularly confused with respect to performance at the Metropolitan Opera, which emerged as the *de facto* national lyric theater during the early twentieth century. While contralto Marian Anderson's 1955 debut is justifiably heralded as the first appearance by an African American in a major role (Ulrica, *Un ballo in maschera*) at the house, sources have variously identified its first actual performers of color as ballerina Janet Collins (*Aida*, 1951), Negro Art Theatre founder Hemsley Winfield (*The Emperor Jones*, 1933), and an all-black chorus employed in John Alden Carpenter's *Skyscrapers* (1926). Newly uncovered documents indicate, however, that all were preceded by a contingent of black male dancers who appeared in a 1918 staging of Henry F. Gilbert's *The Dance in Place Congo*. The production's racial aspects—unacknowledged by the Metropolitan itself—were noted by *New York Globe* critic Pitts Sanborn, who reflected the views of close associate Carl Van Vechten by remarking that the "few real Negroes on the stage were worth many times all the host of disguised whites." Expanded documentation on *Skyscrapers* has also revealed the identities of two African American soloists in its central spiritual scene (the first singers of color at the Metropolitan), as well as precise knowledge of the contribution of choral director Frank H. Wilson, a noted actor who created the role of Porgy in 1927.

Beyond performance concerns, the new findings illuminate the confluence of an unusually wide range of cultural streams on theatrical practice at the leading American performing arts institution, which drew on the worlds of vaudeville, minstrelsy, sacred music, and the legitimate stage. Moreover, I argue against the sudden dramatic rupture of a presumed racial ban at the Metropolitan. Rather, the color line dissolved over a substantial span of time, in a gradual process that painted numerous shades of gray over the early decades of the twentieth century.

"Cheap Opera" in America, 1895 to 1910 Daniela Smolov Levy (Stanford University)

The explosion of popular, inexpensive opera in America around the turn of the twentieth century might seem surprising given the increasingly rigid categorization of entertainment into elite and popular types during that period. On the one hand, as Lawrence Levine and Paul DiMaggio have demonstrated, elites enacted a "sacralization" of select entertainment genres into forms of "high culture," creating a class-based cultural hierarchy. On the other hand, opera's accentuated exclusivity, as evidenced by the founding of the elite-oriented Metropolitan Opera, coincided with the flurry of what was variously known as "cheap opera," "educational opera," and "popular-price opera." The simultaneous sacralization and popularization of opera thus poses a puzzle.

Three case studies, based on a range of new source materials including personal memoirs and contemporary press reports, illustrate the little-studied landscape of inexpensive operatic enterprises. Henry Savage's Boston-based touring opera in English, Oscar Hammerstein's summer Manhattan Opera offerings, and Ivan Abramson's productions on New York's Lower East Side represent the abundance and diversity of operatic activity of the era. Despite their differing approaches, these three managers all espoused the Progressive Era ideology of uplift in their efforts to democratize opera, echoing the agenda of turn-of-the-century social and political reformers. Opera performances, whether in the original language or in English, or even in Yiddish, at low prices and often at regular theaters were clearly a vibrant and dynamic element of American culture. Even as opera's highbrow elements came to dominate its reputation toward the end of the nineteenth century, the genre's unique flexibility in language and staging style allowed for low-price popularizing efforts that fostered social inclusivity without compromising cultural prestige. In solving the puzzle of how opera's exclusivity could in fact foster popularity, I suggest several socio-economic and ideological factors as the causes of both the surge and the character of these popular opera endeavors. I further argue that opera's highbrow status was, ironically, the central feature of its popular appeal, evident in opera managers' emphasis on offering artistically serious productions while promoting the accessibility of the elite-associated genre.

Session 1-46 (AMS/SEM/SMT), 4:00–5:30 AMS-SEM-SMT Mentoring Panel

Patricia Hall (University of Michigan), Chair Carol Oja (Harvard University), Ellen Koskoff (Eastman School of Music, University of Rochester), Michael Cherlin (University of Minnesota)

When the first of the professional societies' committees on women was established in 1975, the mission was to collect statistics on women, promote scholarship on women, encourage networking and assert a need for women to chair sessions at national meetings. By the 1980s mentoring had become a focus, with an even-increased emphasis in the 1990s.

This panel assumes that the issue of mentoring women is not just about women but indeed benefits all members of the society. As Janet Knapp wrote in her first statement about the AMS committee on the Status of women in 1975, "As one member of the group sagely remarked, findings about the status of women are bound to tell us something about the status of men." And it assumes that although the three disciplines have distinct needs and issues, when we return to our home departments we tend to mentor across disciplinary lines.

The Society for Ethnomusicology is launching a new mentoring program through its Section on the Status of Women (SSW) that links senior scholars who have conducted extensive fieldwork with those who are just beginning this part of the research process. SEM recognizes fieldwork as an often challenging experience that can involve misunderstandings concerning issues of social etiquette, self identity, and representation, as well as issues of personal safety, harassment, or abuse based on gender and/or sexuality. Mentors and advisees are linked through an online site, where a coordinator determines issues of most concern to the advisee. Confidentiality is assured and any significant other accompanying the researcher in the field is encouraged to participate.

Similarly, the Committee on the Status of Women for the Society for Music Theory is launching a mentoring program specifically aimed at women who will be submitting articles to *Music Theory Spectrum*. In addition to pairing women with senior scholars who have had articles published in *Spectrum*, they hope to make women more aware of the positive changes that have occurred in *Spectrum* in the last few years. These changes include the publication of more articles incorporating pedagogy, women composers, feminist theory, and other topics of interest to women scholars.

The panel is followed by an informal reception/cocktail hour hosted by SEM, to facilitate informal discussion between possible mentors and advisees.

Session 1-47 (SEM), 4:00–5:30 Cultural Politics from the People Up (East Asia) Joseph S. C. Lam (University of Michigan), Chair

Contextualizing the 1743 Reform of the Music for the Sacrificial Rite at the Royal Ancestral Shrine Anthony Law (University of Maryland)

Having been designated Intangible Cultural Property No. 1 in 1964 by South Korea and an Oral and Intangible Heritage of Humanity in 2001 by UNESCO, the music for the sacrificial rite at the Royal Ancestral Shrine has long been a symbol of cultural history admired by most Koreans. While the voices of the modern participants in the performance have been considered in dealing with the scholarly issues such as nationalism, authenticity, and identity, etc. (Lee Hye Young 2006), the voices of the participants in the performance in its former royal context, i.e. a sacrificial rite performed by the king (or his proxy) during the Chosŏn dynasty (1392–1910) has not received much attention. From documentary sources we know that the music that had been performed for more than a century since the late sixteenth century fell short of the expectation of its participants. However, it was not until 1743 that the first change was made to the repertoire in an attempt to rectify the inappropriateness of the music. Though the stream of the disputes prior to the reform and the result of the 1743 reform have been examined (Kim Chongsu 1989), it remains necessary to contextualize the 1743 reform. Based on the minutes taken during the meetings of the king and his ministers, this paper examines the process leading to the reform and explores the important role of history in music, which in this case overrode the aesthetic and practical consideration of the reform.

Aural Governmentality and Minority Discourse in China Adam Kielman (Columbia University)

I examine two parallel streams of Chinese minority musical activity in order to propose a framework for understanding musical expressions of ethnic and regional difference in contemporary China. First, I discuss state-sponsored performances of *minzu tuanjie* ("nationalities unity") that have been central to the PRC's construction of Han and minority identities, focusing on the televised performances in the 2009 Sixtieth Anniversary National Day Evening Gala. I then discuss a vibrant underground scene in the southern cities of Guangzhou and Shenzhen made up of minority-led bands that fuse traditional musics with jazz, rock, and reggae. These bands offer a counterpart to centralized representations of ethnic and regional variation. However, rather than a binary of hegemony/resistance, I suggest that these two streams of musical activity are in fact closely intertwined in what I call "aural governmentality." Balancing Foucault's concept of "governmentality" with Chinese sociomusical philosophies from the Warring States Period (475–221 BCE), "aural governmentality" describes the ways musical production on all levels is enmeshed in state ideologies. I trace aural governmentality to efforts throughout Chinese history to categorize peoples and regions through the production of massive anthologies, from the three-thousand-year-old songs preserved in the *Shijing*, through revolutionary music gathered in the 1940s, to a 300,000-page anthology begun in the 1980s. As maps inscribe landscapes as places, anthologies, genre classification, and minority performance serve to reinforce ethnic and cultural topographies that the PRC is heavily invested in maintaining.

The Revival of "Red Songs" in 2011: Singing in Praise of the Chinese Communist Party Meng Ren (University of Pittsburgh)

July 1, 2011 was the ninetieth anniversary of the funding of the Chinese Communist Party (CCP); meanwhile the day also marked the climax of the nation-wide craze of "singing red songs." The "red songs" praise, compliment and commemorate the CCP and the various revolutions led by the Party. This paper highlights the purpose and function of "red song" singing in contemporary China. In major cities of China, state-run *danwei* (work units) organized professional and amateur choirs to perform "red songs" in various events celebrating the CCP's birthday. For instance, in Zhengzhou of Henan province, choirs from state-own work units such as business firms, schools, hospitals, and factories all participated in a large-scale "red song" singing competition with an avowed theme of "Without the CCP, There will be no New China," organized by the local

government. The "red songs" commemorated China's history of resistance to foreign conquest, revolutions against authority and celebration of victory (Bryant 2004), and helped generations of Chinese to overcome hardships and deprivations. What does it mean for the young people who are unfamiliar with the past to engage with such genre? How does the *danwei* system assist the "red song" campaign and related political propaganda? By drawing upon my research concerning the "red song" singing activities in Zhengzhou and interviews with members of *danwei*-based choirs, this paper explores the reasons, significance and receptions of the Chinese "red songs" revival, as well as the role of the central government and local *danwei* in promoting those songs.

Session 1-48 (SEM), 4:00–5:30 Exploring, Experiencing, and Embodying Music through Dance: A Workshop in East Javanese Masked Dance

Christina Sunardi (University of Washington), Presenter

This one-hour workshop explores Javanese gamelan music through dance movement, building on scholarly studies of the relationships between music and movement in diverse styles of dance performance from different areas of Indonesia—including West Java (Spiller 2010), Central Java (Kartomi 1973), Bali (Tenzer 2000), and South Sulawesi (Sutton 2002). In the workshop, participants will be encouraged to explore and experience relationships between music and dance through their own bodies by focusing on dance and music from East Java. Drawing on field research in and subsequent visits to East Java from 2005 to 2011, I teach selected movements from the masked dance Gunung Sari. I teach as I have been taught and thereby emphasize links between music and dance. I sing the accompanying drum pattern(s) while demonstrating a movement and then invite participants to follow as I repeat the movement and drum pattern(s). In addition to teaching participants to manipulate the dance scarf, I teach them to use a set of ankle bells, which further connects dance movement to musical sound. I play a field recording in order to teach partakers to focus on specific aspects of the accompanying gamelan music: the drumming, the skeletal melody, and the gong. To review the highlighted relationships between movement and music, as well as to give participants a sense of the stunning artistry of expert performers, I conclude by showing an excerpt from a field video of a dancer performing the movements covered in the workshop.

Session 1-49 (SEM), 4:00–5:30 The Lifecycles of Research: A Roundtable Reimagining of Field Recording, Publication, Preservation, and Access in the Digital Era Anthony F. Guest-Scott (Indiana University), Chair

Alan R. Burdette (Indiana University), Clara Henderson (Indiana University), John Fenn (University of Oregon), Laurel Sercombe (University of Washington) Jonathan Lederman (University of Oregon)

In the language of business, "lifecycle" can be used to mean the total impact of a system, product, or service, from the gathering of raw materials through their end of life management. The Special Interest Group for Archiving of SEM is sponsoring this roundtable discussion of the "lifecycles" of research. Our central argument is that the proliferation of new digital technologies for recording, publication, preservation, and access is foregrounding the need for a more holistic approach that integrates these dimensions of our scholarly output. As we will discuss, by employing such an approach, ethnomusicologists can create preserved and accessible research products that extend beyond the life of a single project. Furthermore, we will lead a discussion about how such a holistic approach to integrating these technologies raises fundamental questions at the heart of what we produce as a discipline and with whom we will share it. Accordingly, the participants in this roundtable will address issues of born digital file management, media-rich publication, repatriation and a decentering of access, legal and ethical controls, and institutional supports for preservation and access. The digital revolution is driving changes and our institutions are struggling to keep up with the necessary infrastructure and tools for long-term preservation and access to the products of our research. In order to help drive this process or to simply survive it, we need to be educated about the challenges we face and design models that help us navigate our ethnographic present and our professional future.

Session 1-50 (SEM), 4:00–5:30 Modes of Music Circulation and Their Effects Hilary Finchum-Sung (Seoul National University), Chair

Nation and Incivility In the Domain of Sheet Music Opera Katie Graber (Otterbein University)

In late-nineteenth-century United States, parlor performances of European opera arias were commonly associated with American ladies, but were rarely defended as an American form of music making. Opera's publication as sheet music not only placed it in a feminine realm, but also brought it into proximity with other racialized music such as African-American, Irish, and German dialect songs. Families' sheet music collections give us clues about how people understood these now-disparate genres. In the nineteenth century, associations with other crude, foreign musics meant that parlor arias were heard neither as true American music making nor as true (refined) operatic renditions. Women in parlors were portrayed as amateur musicians generating mediocre renditions of banal popular arias. An 1872 article in the Chicago Tribune stated that "there are very few young ladies who bring away from their boarding-school or seminary experiences more than the ability to use the most common French and German phrases, [and] the faculty of playing the piano badly." In order to understand the significance of this complaint about American ladies' inability to perform sophisticated Europeanness, this paper will analyze the mutually reinforcing notions of race, ethnicity, gender, refinement, and nation in that era. These ideas were especially salient in relation to opera, a genre that was saturated with contradictions—elite/common, foreign/American, white/other, feminine/ masculine—in its variety of contexts and venues.

Music Circulation and the Informal Economy in Tbilisi, Georgia Brigita Sebald (University of California, Los Angeles)

After the fall of the Soviet Union the state-controlled music industry was dismantled but Georgian-language popular music—including rock, rap, and Soviet-style estrada—has not yet been integrated into the international music industry. This appears to make it unique in the popular music literature. Because Georgia does not have a music industry, many of my interview respondents claimed that music distribution does not occur, and that begs the question of whether popular music can even exist without being circulated in some way. In Georgia, music circulation is analogous to and symptomatic of the larger system of clan capitalism, where relationships are shaped by a series of tightly bound familial-like networks that determine who makes popular music, and its lyrical and musical form. Based on my observations during two years of fieldwork conducted in Russian and Georgian, popular music functions as a kind of social capital that lends prestige to the political leaders, who act as patrons, to listeners, who use it to increase their social standing, and to musicians, who use greater access to resources to enhance their popularity. Since musicians are patronized by economic leaders who are simultaneously vying for political control of the country, popular music also becomes a place where political power is debated and determined. The system of circulation illuminates the complex relationship between neo-feudalistic social structures like clans and patronage that operate on a local level, as well as the international neoliberal capitalist system of cultural production.

Planet YouTube: New Social Media and the Globalization of K-pop Eun-Young Jung (University of California, San Diego)

New social media are rapidly transforming the musical world, offering opportunities for near-instant exposure across the globe. This paper opens a new line of inquiry into the particulars of this media usage, focusing on Korean popular (K-pop) musicians and their production companies, who have been particularly astute in their rapid mastery of user-generated social networking sites and video sharing sites: Facebook, Twitter, and especially YouTube. In addition to exercising its typical functions of disseminating music videos and responding to fans' feedback, the K-pop industry now aggressively exploits these new social media, facilitating explosive transnational musical promotion that, I argue, is resulting in accomplishments unimaginable only a few years ago. The K-pop band Big Bang, for example, won the 2011 MTV Europe Music Awards Best Worldwide Act Award. Their album Tonight became the first K-pop album to reach the top 10 on the U.S. iTunes chart and is the only non-English-language album in the top 100. Many others are now also taking center stage in the international K-pop craze. By investigating exemplary K-pop bands and their fast-growing visibility in the major social media spaces like YouTube, where the viewers' reception is instant and often verbalized, this paper attempts to understand contemporary popular culture consumption behavior in the mediascape being created by the users of these new media. As background, this paper also briefly reviews the K-pop world in the years prior to Facebook and YouTube and focuses on the changes in promotion strategies and market environments over the last half decade.

Session 1-51 (SEM), 4:00–5:30 Music and Conflict Sarah Weiss (Yale University), Chair

Music before Mosques: Reasons for the April 1926 Riots in Calcutta Colleen Bertsch (University of Minnesota)

Music was played in front of a mosque in Calcutta on April 2, 1926 by a Hindu procession and incited one of the deadliest communal riots before the partition of India and Pakistan in 1947. This was not just a simple case of loud music disrupting a public space, nor was it the first time that these two communal groups clashed over the issue of "music before mosques." This paper takes a historical look at the issue of music being played before mosques in India in the late nineteenth and early twentieth centuries. I analyze Madras High Court documents from 1883 and 1884 and *The Lahore Tribune* newspaper coverage during the beginning stages of the Calcutta riots in order to determine why the playing of music before mosques was a contentious issue between Hindu and Muslim groups. Drawing evidence from these sources, I purposefully argue one side of a complicated story: Hindu proponents took the issues of music, festivals, and cow protection to the courts, newspapers, and city streets, and in doing so, used literacy and education to help establish Hindu as India's national identity. But the Hindu nationalists also used sonic warfare in the public streets. Exploring the power of sound can help us to articulate the psychological importance of music being played before mosques in relation to India's communal tensions. By interpreting these historical documents and leading a discussion about sonic warfare, I will discuss possible reasons for the riots in Calcutta in April, 1926.

Applied Ethnomusicology in Post-Conflict and Post-Catastrophe Communities Erica Haskell (University of New Haven)

Throughout history applied ethnomusicologists and cultural advocates have contributed greatly to facilitating conflict resolution and cultural development in post-war and post-catastrophe environments. In the wake of both conflicts and natural disasters these cultural aid workers bear much needed resources and are often welcomed with open arms to host countries. Informed by the author's field research in Bosnia, Kosovo and Cambodia, this essay explains the multiple roles applied ethnomusicologists and cultural projects in general can have in post-conflict and post-catastrophe situations. In both situations, practitioners have applied their skills to ease social upheaval, create economic opportunities for musicians, strengthen existing cultural venues and institutions as well as establish new ones. In other cases musical and cultural projects are developed and run by actors with relatively little expertise in cultural issues. This essay also addresses some fundamental issues applied ethnomusicologists face in navigating the diverse field of international development in which social, economic and political concerns often sideline equally important cultural ones. Humanitarian situations offer special opportunities and challenges to ethnomusicologists focused on aiding and advocating for musical communities at risk. Settings where outsider's involvement is widespread may allow applied ethnomusicologists added access to tangible and intangible resources although they may face daunting logistical problems. Post-conflict and post-catastrophe cultural and institutional voids have been filled by applied ethnomusicologists and other actors with new projects that employ resources to create new performance venues, media outlets, music schools, museums and sustainable businesses.

Cadenza, or Just an Ambiguous Fermata: The Position and Reading of the Musical Experience in Holocaust Narrative and Testimonial Studies Joseph Toltz (University of Sydney)

The place of music in Holocaust testimonial studies occupies an ill-defined role in a greater historical narrative. Post liberation, Jewish historical commissions collected recordings of songs of camps, ghettos and partisans. In the 1970s, biographies of musicians from the Auschwitz orchestras appeared, and modernist repertoire composed in the Terezín ghetto was rediscovered. In 1992, Gila Flam's study of Łódź addressed musical experience as a feature of life in a Nazi-run ghetto, through direct musical testimony from survivors. Shirli Gilbert's recent work has addressed the pitfalls in categorising musical experience and activity as redemptive narrative, while Alan Rosen's work on the 1946 project of David Boder reveals the crucial role that music and recording played. Should we consider music separate to other testimony? How does music function in the context? Why was it that it took so long to be admitted into the conversation? Was the silence enabled by Theodor Adorno's aesthetic imperative formulated in the wake of the complicity of music in the Nazi project? My paper will propose the development of a discourse of musical testimony in light of more recent studies of musical reception. The concept of musical testimony offers the possibility for new approaches to the Holocaust, working with survivors as living witnesses. It allows for interaction with the generations succeeding the initial survivors, thereby contributing to Jewish memory studies, liberating Holocaust studies from the reliance on generational memory, and permitting new forms of commemoration.

Session 1-52 (SEM), 4:00–5:30 Musically Meaningful Soundscapes Tom Porcello (Vassar College), Chair

Sound, Space, and Social Practice in the Zionskirche Alison Furlong (Ohio State University)

Although the former East Germany was marked by a profound sense of stagnation, the 1980s revealed incremental shifts; the ways individuals lived their daily lives within and around the state structure were changing, as were perceptions about the possibility of change. These minute transformations revealed themselves in products of official culture such as art, film, and music, as well as in the cultural performance of daily life. In East Berlin's Zionskirche (Zion Church), these incremental changes manifested in the convergence of multiple sound worlds, producing a vibrant social space for expression in which diverse musical and social groups as punks, blues-loving hippies, and liturgical musicians formed a single heterogeneous public. I argue that the musical practices of those acting within the church were critical to this formation. Using archival materials, art and documentary photography and film, ethnographic interviews, and architectural studies, I examine the way in which image and sound intertwined within the Zionskirche to produce a complex, though coherent, social space. It was the very heterogeneity of this popular space, both as a site for music-making and as a place of public discourse, that marked it as distinct from the official culture outside. Music as official culture has often been privileged over music as everyday cultural practice in studies of the GDR, leading to a binary opposition of resistance and resignation. My approach provides a counter-narrative, revealing a more diverse, multivalent musical and social world.

Sounding and Composing the Harbour: Performing Landscape and Re-contextualizing the Soundscape of Place in the Harbour Symphony (St. John's, Newfoundland) Kate Galloway (Memorial University of Newfoundland)

Since the 1970s, the academic community has engaged in a renewed interest in the cultural impact of the environment on society. In recent years, environmental artworks have proliferated throughout the academy, and the increase in compositions that address the environment is in direct correlation with the "greening" of society. The *Harbour Symphony*, inaugurated in 1983 at the biannual *Sound Symposium*-an experimental music festival held throughout St. John's, Newfoundland (Canada)-is a collection of site-specific works composed for the soundscape and landscape of St. John's Harbour, and the horns and whistles of the harbour's ships. The *Harbour Symphony* is a creative endeavor intended to unite city and nature, fostering awareness in the community that the harbour, the surrounding natural environment, and the acoustic heritage of the city should be valued and maintained. Since its inception, numerous composers have created works that interpret the soundscape and landscape of the St. John's harbour, particularly the distinct soundmarks of the tugboats, trawlers, and ocean freighters. Grounded in ethnographic research-including interviews, performance ethnography, and listening response analysis-this paper enhances our understanding of the shifting roles of everyday sounds and music in society. Drawing on ethnomusicology, performance studies, and interdisciplinary sound studies scholarship, I investigate how the creative use of the soundscape of the developing urban center of St. John's, how this landscape is sounded and performed, how industrial sounds are compositionally re-contextualized, and question how place and soundscape impact and are inscribed in modern cultural expressions and comment upon the ever-changing environment.

"Bringin' Back the Roots": Rearticulating a Creole Sound in Southern Louisiana Jessamyn Doan (University of Pennsylvania)

In 2008, the Creole fiddler Cedric Watson left the Cajun band he had founded to perform Creole music in contemporary Louisiana. His new band brought together Caribbean percussion, zydeco accordion, Creole fiddle, and Cajun songs with the stated mission of exploring the sounds of a Creole past. This eclecticism stands in stark contrast to the previously articulated norms for musical style in the area. Zydeco is presumed to be synonymous with Creole music, whose sound has shifted toward a more mainstream African-American norm. Its success leaves traditional Creole fiddle techniques and old lala songs strictly to the old men and their back porches, excluded from commercial recordings. Cajun music still has a place for those old songs, in its reverence for the French language and traditional playing styles, but as it is performed almost exclusively by white musicians, there is not necessarily space for a Creole sound that emphasizes a colorful past. In this paper, I argue that Watson and others complicate the racially-segregated musical spaces of Southern Louisiana and articulate a uniquely black Louisiana Creole sound within the white-washed world of roots music. In addition to resuscitating dying Creole traditions, they gesture towards dance forms like the kalenda, echoing similar traditions in New Orleans, Martinique, and Trinidad. Their music

repositions Louisiana at the top of the Caribbean, drawing on a shared history of slave trading, free black migration, and creolization to undermine a local discourse that assumes traditional music and fiddle playing are sonic indicators of whiteness.

Session 1-53 (SEM), 4:00–5:30 Resignification of Musical Meaning I Melvin L. Butler (University of Chicago), Chair

Constant Repertoire in Varying Performance Contexts: The Case of *Djama* Songs among the Youth in Ghana Divine Gbagbo (Kent State University)

This paper examines the processes involved in the production of contextual meaning in *Djama* (Jama/Dzama/Gyama), one of the indigenous forms of socio-recreational music performed by the youth of the Ga ethnic group in Ghana. Tyson (1999) reasserts that "Culture is a process, not a product; it is a lived experience, not a fixed definition." The preceding reiterates the centrality of contextual study of the various domains of music cultures (Nketia 1990). Accordingly, any approaches to the description and analysis of a musical style should take due cognizance of the "conditions in which styles are formed, maintained, modified and abandoned" (Blum 1992). Reflexively, contextual factors inform the creative agency of performers, as their selectivity in turn facilitates the construction of meanings during performances. In resonance with the preceding perspectives, this paper further explores reasons that account for the popularity of Djama, which has literally become the official medium of musical expression for the Ghanaian youth, for multiple socio-cultural contexts including sports, funerals, weddings, and festivals. Given that certain songs are constantly used regardless of the context, I will analyze the lyrics of selected songs and situate them within their contexts of use, and then illustrate the creative devices that Djama performers use in ensuring that textual meanings of these songs change to match the context. This paper is based on a research I conducted in Ghana in 2010, and video clippings will enhance my presentation.

Refugee Music Divided Within: "Sacred" Anthem or Commercial Folk Pop Ulrike Praeger (Boston University)

"We lost everything. But not our music. And not our musical talents," said eighty-five-year-old Gretl Hainisch explaining the significance of music for her and other ethnic Germans who were expelled from their native regions of Bohemia, Moravia, and Czech Silesia to mainly Germany in the aftermath of World War II. Still today, for Hainisch and some 70 other "Sudeten-German" refugees interviewed for this study, singing and playing traditional folk songs and other music associated with the Czech lands are central for revitalizing the memories of their "lost" homeland in the "assimilated diaspora" of post-War Germany. Within this music, a certain repertoire acquired after the expulsion a "sacred" connotation of loss and belonging for Sudeten Germans. This repertoire is at the same time brought to the German host population as commercial entertainment by television shows devoted to folk and popular music. For example the song "Feierobnd," which signifies death and loss in a Sudeten-German context, is in recent shows performed by smiling young ladies as a commercial folk pop tune representing beauty and youth. In this process, meaning and significance of the music are altered, which instils a fear of cultural loss in the Sudeten-German community. The music in one guise consoles while in another disturbs. This study of Sudeten-German music in postwar Germany thus intersects with broader musical and cultural themes, such as music as marker of home and identity reconstruction in processes of acculturation, and music reception in transcultural contexts.

Heaven, Hell, and Hipsters: Attracting Young Adults to Megachurches through Hybrid Symbols of Religion and Popular Culture in the Pacific Northwest Maren Haynes (University of Washington)

The attraction of unconventional churchgoers to Seattle megachurch Mars Hill evades demographic trends. Youth ages 18– 25 comprise the core of the church's two thousand weekly attendees, despite head pastor Mark Driscoll's controversial promotion of strict gender binaries and fundamentalist sectarian theology. Further confounding this growth, sociologist O'Connell Killen has noted that the Pacific Northwest boasts the country's lowest rate of church affiliation (2004). How, in this so-called "religious none-zone," has Mars Hill grown so rapidly among young adults? I suggest that only a portion of Mars Hill's regional growth relies on content preached in the pulpit. American churches increasingly engage with mass media outlets, "speaking the language" of secular society to attract converts (Quentin Schultze 2003). Ethnomusicologists Stowe (2011), Ingalls (2008) and others have examined the Contemporary Christian Music industry which consistently parallels the trajectory of popular music. Using a hybrid of ritual theory (Randall Collins 2008) and non-linguistic semiotics (Charles Peirce 1955), I compare these industry parallels to the connection between Mars Hill's music ministry and Seattle's vibrant indie music scene. By identifying Mars Hill's mimicry and re-inscription of local concert culture aesthetics, I posit secular ritual in a sacred space has created a potent ritual environment, contributing massively to the church's appeal among a majority "unchurched" demographic. Ultimately, I emphasize the central role of popular music forms in the contemporary proliferation of megachurches.

Session 1-54 (SEM), 4:00–5:30 Sampling Black Atlantic Memory in the Postcolony

Christina Zanfagna (Santa Clara University), Chair

"He's Callin' His Flock Now": Sefyu's Postcolonial Critique and the Sound of Double Consciousness J. Griffith Rollefson (University of California, Berkeley)

On the 2006 track "*En Noir et Blanc*" the Parisian rapper Sefyu (Youssef Soukouna) makes the case that "black and white" thinking is a form of colonial nostalgia for supposed purer times. Notably, to make his case that "*mixité*" is nothing tragic, the track traverses the Black Atlantic from Paris via Senegal to New Orleans, indexing the sonic contours of black American music and articulating them to the global experience of postcoloniality. Sefyu's track establishes the transatlantic intertextual link by sampling Nina Simone performing Ellington/Strayhorn's "Hey, Buddy Bolden" from the 1956 musical allegory *A Drum is a Woman*. The sample is a splintered and echoing phoneme from the line: "When Buddy Bolden tuned up you could hear him clean across the river." Indeed, Simone's track about Bolden, the New Orleans trumpeter who Ted Gioia calls "the elusive father of jazz" ends with the lines "He's callin' his flock now. Here they come . . ." In this paper, I embed a deep reading of Sefyu's track in the context of my fieldwork experiences with hip hop communities in Paris to underscore Sefyu's underlying assertion that "double consciousness" is the particularly American form of the global postcolonial condition. In so doing, I introduce Edward Said's dialectical or "polyphonic" model of "contrapuntal analysis" from his 1993 *Culture and Imperialism* as a frame to argue that we can hear the interdependence of colonizer and colonized resonating in hip hop's production of a paradoxically commercial authenticity and conclude that hip hop is a constitutively postcolonial art form."

Modernities Remixed: Music as Memory in Rap Galsen Catherine Appert (University of California, Los Angeles)

Dakar's soundscape is permeated by *mbalax*, the popular musical hybrid of imported and local musics that emerged shortly after Senegal's independence from France in 1960 and continues to occupy a central place in Senegalese media, social events, and daily life. Since the 1980s, however, many urban youth have gravitated towards hip hop as a creative outlet, often incorporating indigenous elements into their music. Based on twelve months of ethnographic research in Dakar, this paper examines hip hop tracks as musical narratives of overlapping and interconnected historical eras and geographical locations, and posits Senegalese hip hop performance as aural palimpsest memories of colonial, postcolonial, and neocolonial racialized struggle on both sides of the Atlantic. In Dakar, the residual dislocations of colonialism loosen youth's connections to traditional social networks even as lasting indigenous social norms concerning both musical practice and intergenerational relationships limit their means of negotiating contemporary, globally situated urban space. This paper explores how Senegalese youth increasingly turn from *mbalax*, the modern tradition of a postcolonial urban population, towards an alternative, spatially distinct urban modernity signified in hip hop's aural layering of histories of African American experience. Through practices of sampling that intertextually engage hip hop and local music, and through insisting on hip hop's essential Americanness, rather than its indigenous roots or hybrid revisions, Senegalese hip hop articulates against an historic yet dynamic Black Atlantic nexus. This transatlantic engagement of local music and globalized hip hop strategically "remixes" distinct experiences of postcoloniality, creating a voice for marginalized Senegalese youth.

"El Madi Fate" ("The Past is Gone"): Moroccan Hip Hop, Urban Nostalgia and Nass el-Ghiwane Kendra Salois (University of California, Berkeley)

From their first release in 1970, the legendary Casablancan band Nass el-Ghiwane voiced a nostalgia which placed local expressions of Muslim piety at the center of their imagined past subject. As second-generation migrants from around the country, the band members combined a variety of inherited expressive traditions in their urban milieu to create what is credited as the first national popular music. Grounded in the local and global Black Atlantic forms of the Moroccan Gnawa and 1970s rock, their music nonetheless reaffirmed the discursive bond between Moroccan identity and Muslim faith. Today, young Moroccan hip hop musicians, especially those born and raised in Casablanca, proudly claim descent from this creative lineage. This paper argues that Nass el-Ghiwane's potent brand of nostalgia, produced during the political, economic, and cultural instability of the 1970s, provides sonic and ethical inspiration for Casablancan youth struggling to define themselves

under the equally profound instability wrought by neoliberalization. Armed with hip hop's aesthetic and critical approaches, musicians legitimate themselves to defenders and detractors alike by quoting cherished Nass el-Ghiwane lyrics, imitating the band's arrangement and performance practices, and invoking their narratives of loss in contemporary critiques of socioeconomic change. In sampling lyrical, musical, and sentimental resources from Nass el-Ghiwane, hip hop musicians not only authenticate themselves within the transnational hip hop tradition by reappropriating their heritage, but also argue for their fundamentally urban, contemporary Moroccan identity, one with its own distinctive expressions of Muslim faith.

Session 1-55 (SEM), 4:00–5:30 Where the Other Black Girls Rock, Thrash, and Grind!: Black Women Challenging Limitations in Performance and Fandom in Popular Music Birgitta Johnson (University of South Carolina), Chair

"All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave": The Cultural Politics of Black Women Musicians with an "Axe" to Grind Mashadi Matabane (Emory University)

Black women have a broad participation as musicians in the United States from the eighteenth century to the present. Yet the architecture of their musicianship, with the electric guitar in particular, remains obscured. An iconic American instrument important to the creation, innovation and spread of blues, gospel, and rock, powerful racial-gender politics have heavily invested in a tenacious representational domination and idealized elevation of the electric guitar as a culturally white and/ or masculine enterprise. My title is borrowed from the canonical black women's studies book of the same name as a way to describe popular cultural representations and academic scholarship where white male electric guitarists are privileged, all the "women" seem to be white and all the "blacks" are men. By comparison, pioneers like Memphis Minnie, Sister Rosetta Tharpe, and Peggy "Lady Bo" Jones; and their contemporary guitar-playing counterparts like B.B. Queen, Tamar-kali, Suzanne Thomas, and Shelley Doty (to name a few) are under acknowledged. Why is their cultural presence still so powerfully overlooked, rendered spectacle or as an anomaly? Through a black feminist theoretical analysis coupled with oral history interviews conducted with different electric guitarists, this paper considers how the electric guitar impacts their self-presentation, cultural expression, and performance practice. It also considers how these musicians: 1) challenge dominant social meanings and cultural fantasies about the instrument, 2) demonstrate creative possibilities valuable to the politics of location specific to black women in the United States, and 3) critique popular (often narrow, pathologized) representations of the black female body.

"Black Metal is not for n@#\$s, stupid b@#h!": Black Female Metal Fans' Inter/External Culture Clash Laina Dawes (Independent Scholar)

Within the past three decades, thanks to the advent of music video stations and the relative ease of online technology, a cultural and ethnically diverse populace has had unlimited access to a myriad of musical genres and cultures. Despite this, musical preference for certain genres of music is still thought to be based on race and economic class lines in popular culture, and those who choose to avoid those lines and participate in musical cultures outside of what they are perceived to listen to, are often regarded as race traitors or "racially confused."

This paper will highlight research I conducted in preparation for the writing of my book, *What Are You Doing Here*, which focuses on Black women who are involved in the metal, hardcore and punk scenes. While my research and interview respondents are involved in the extreme musical cultures and well-versed in their own racial authenticity, the conflict they face within their families, communities and among other participants in their chosen musical scene can serve as a deterrent in enjoying and participating in their passion. I will also discuss the role that extreme musical genres has had in shaping not only the cultural identity among Black female listeners, but has also assisted them in boosting their individuality, self-esteem and has served as a healthy outlet to express anger and frustration in a healthy way.

Women of the L.A. "Undergrind": Female Artists Creating Alternatives to Mainstream Hip-hop's Plastic Ceiling Birgitta Johnson (University of South Carolina)

With the exception of Nicki Minaj, many have noted the deafening absence of female hip-hop artists in mainstream popular music. For those who remember rap music's early commercial periods when women regularly rocked crowds and the Billboard singles charts, the lack of female artists is yet another indicator that hip-hop culture has been co-opted by corporate capitalism. For those whose view of women in hip-hop is limited to video vixens and references to artists of the 1980s, the

absence of female artists reinforces beliefs that hip-hop is an all boys club mired in hyper-masculinity and misogyny. The absence of headlining female artist in the twenty-first century, however, is not due to lack of viable artists. The underground scenes of urban America include many skilled artists daring to have a voice in a commercial genre currently lacking a significant chorus of female perspectives. These women and the fans that support them have been aided by affordable production software, electronic social networking, artists' collectives, and hip-hop feminist scholarship. So why hasn't all this activity broken through mainstream hip-hop's plastic ceiling? This paper will delineate the myths about female hip-hop performers that have fostered a virtual gender lockout in mainstream hip-hop. Second, it will describe the response of female artists to being under-represented and how technology has empowered them to sidestep limitations to create alternative paths for artistic expression. Lastly, it will profile one teenage female emcee/songwriter and a west coast all female collective based in Los Angeles to illustrate this current era of empowerment for women in hip-hop performance culture.

Thursday Evening, 1 November

Session 1-56 (AMS), 8:00–11:00 The Art of War: American Popular Music and Sociopolitical Conflict, 1860–1945 Albin Zak (University at Albany, SUNY), Chair

Goodbye, Old Arm: Civil War Veterans' Disabilities in Popular Songs Devin Burke (Case Western Reserve University)

The Civil War rendered hundreds of thousands of Americans disabled. Over 45,000 of these soldiers survived the war with amputated limbs, fingers, hands, and joints. The violence and resulting vast population of disabled veterans deeply challenged American beliefs about disability, masculinity, and patriotism. Before the war, the image of the patriotic soldier was the healthy white male. After the war, the amputation stump became visual shorthand for military service and sacrifice.

In music, this cultural shift manifested in two different kinds of Civil War popular songs about veterans' disabilities. The first kind of song illustrates the pre-war conception of disability as defectiveness. I focus on two representative songs, "The Invalid Corps" and "How Are You Exempt?" Each song presents a parade of people who are judged medically unfit to fight, and both musically and lyrically the songs depict the disabled as comically grotesque figures. These songs and others also conflate the disabled with women, African-Americans, and other categories of people considered to be physically defective at the time.

The second kind of song presents the emergent post-war conception of veterans' disability as patriotic and even erotic. I focus on several songs which appeared in multiple versions by different composers, including "Good-bye, Old Arm" and "The Empty Sleeve." These songs were popular enough that both civilian and military authors produced versions, and they were printed by major publishers such as Oliver Ditson and Company. The versions of "Good-bye, Old Arm" in particular present richly-layered depictions of disability. In every version, a soldier sings a farewell ballad to his freshly-amputated arm, thanking the arm for its virile strength and loyalty to the Union. These songs present the disabled veteran, and indeed the amputated arm itself, as complex symbols of both patriotism and Victorian heterosexual masculinity.

Maryland, My Maryland: Regionalism, Patriotism, and the Song of a Divided Nation Jim Davis (SUNY Fredonia)

Popular music is a particularly effective tool for mapping the turbulent social landscape of the American Civil War; in the words of eyewitness William Gilmore Simms, music "shows with what spirit the popular mind regarded the course of events, whether favorable or adverse; and, in this aspect, it is even of more importance to the writer of history than any mere chronicle of facts." While the lyrics of these songs echo the attitudes and beliefs of individuals and entire communities, the contrasting uses and receptions of certain pieces also reveal how musical practice emulated the war's distinctive personal and ideological conflicts.

Drawing on letters, diaries, and memoirs of soldiers and civilians, this paper investigates the genesis and reception of James R. Randall's "Maryland, My Maryland" (1861) and the various factors that influenced its rapid rise, fall, and revival during and after the war. "Maryland, My Maryland" exemplified the symbiosis between popular music and the Civil War, not in the way it supported a particular political agenda, but in how its stormy reception unintentionally reflected the contradictory motivations behind the conflict. For example, "Maryland, My Maryland" was written in Louisiana, not Maryland; its beligerent and romanticized lyrics were set to a college song cum Christmas hymn that was then used as a martial tune; and it became one of a handful of Southern anthems even though it celebrated a state that never joined the Confederacy. The story of "Maryland, My Maryland" involves quintessential patriotic tropes side by side with paradoxes that mirror the social discord produced by the war. Mixed reactions to the piece exposed the expanding gulf between soldier and civilian listeners along with the unavoidable tension between regional loyalty and national patriotism that characterized the American Civil War.

Musical Comedy Meets Musical Nationalism: Rodgers and Hart's *On Your Toes* and WPA America Dan Blim (University of Michigan)

On Your Toes (1936) was one of Richard Rodgers and Lorenz Hart's most successful musicals and one of their most revolutionary. The first musical to credit the role of choreographer, On Your Toes astonished audiences with two full-length ballets choreographed by the recent European émigré George Balanchine. Scholars have largely positioned On Your Toes as an important precursor to Oklahoma! and West Side Story due to its integration of dance into the plot. Yet this view has overlooked the contradictory reception of the ballets at the time and the contemporaneous debates about American musical nationalism in which On Your Toes actively participated.

Thursday Evening: Session 1-57

The show revolves around the commissioning, composing, and performing of "Slaughter on Tenth Avenue," a WPA-produced jazz ballet, in contrast to the imported European ballet "La Princesse Zenobia." A thorough examination of newspaper coverage, critical reviews, and oral histories with cast members reveals contradictions in reception and deeper anxieties about ballet and popular music within American culture. "La Princesse Zenobia," provoked starkly different reactions among audiences along socioeconomic lines, while "Slaughter on Tenth Avenue" was simultaneously held in high regard as a paragon of serious American art and as an uproarious satiric jab at artistic modernism.

This paper contextualizes this contradiction within wider debates within the WPA about the roles of European highbrow art, epitomized by ballet, and the American vernacular music of jazz and Tin Pan Alley within the WPA's mission of fostering American musical nationalism. Drawing on government reports and documents, libretto and score drafts, and the career ambitions of Balanchine and Rodgers, I demonstrate how questions of class, race, and gender shaped both the production and reception of the ballets in *On Your Toes*, and how the Broadway musical sought to answer the WPA's challenge to establish a vernacular American art form.

Session 1-57 (AMS), 8:00–11:00 Charles Ives's Fourth Symphony and the Past, Present, and Future of Ives Scholarship

J. Peter Burkholder (Indiana University), Geoffrey Block (University of Puget Sound), Christopher Bruhn (Denison University), Dorothea Gail (University of Michigan), David C. Paul (University of California, Santa Barbara), Wayne Shirley (Library of Congress), James B. Sinclair (Charles Ives Society)

In January 2012 the Charles Ives Society published the critical edition of Ives's opus magnum: the Fourth Symphony. Using this work as a starting point, the panel reflects on the past, present and future of Ives scholarship, asking whether we may have reached the end of a phase in scholarship focusing on the deconstruction of Ives "myths." The panel then assesses new paths for future Ives research, both in the technical understanding of Ives's music as well as more culturally determined approaches to the Ives phenomenon.

J. Peter Burkholder was a longtime president of the Charles Ives Society. His books, especially *All Made of Tunes* (1995), dispel many of the myths which had depicted Ives as a dilettante totally detached from the classical tradition. Burkholder's work enables the recent flourishing of serious Ives scholarship.

Geoffrey Block pioneered the scholarly study of the *Concord Sonata* in a Cambridge monograph (1996). Writing about this signature piece, he met a challenge all too familiar in Ives research—covering huge swathes of unexplored terrain all by himself.

Questions of chronology are particularly relevant to reassessing the myths around the degree to which Ives was an outlier from the mainstream. Challenged perhaps by the provocative article of Maynard Solomon, Wayne Shirley examined Ives's 1913 draft of *Fourth of July* to demonstrate how overtly modern Ives already was in this early period. Shirley has also contributed to the Ives critical edition, especially by editing the last movement of the Fourth Symphony.

Coming out of a particular tradition of German Ives scholarship, Dorothea Gail conducted extensive archival research into the manuscripts of Ives's Fourth Symphony to establish a compositional history by careful analysis of the compositional process. In her 2009 German language monograph *Charles E. Ives' Fourth Symphony* she documents the complex world of revisions, analyzes the work and refers to its multiple meanings.

James B. Sinclair is executive editor of the Charles Ives Society. This function requires balancing the needs of professional scholarship with the realities of the condition of Ives's manuscripts. In 1999 he published the new catalogue of Ives's works, the starting point for serious research on the manuscripts. As a conductor he is also able to share a specific knowledge of performing and recording these works.

Christopher Bruhn examined Ives's *Concord Sonata* through the philosophy of William James. Bruhn considers the Fourth Symphony a crucial element in a musical multiverse of Ives's works that are closely related to the *Concord*. The Fourth's deeply spiritual content also resonates with James's well-known series of lectures, "The Varieties of Religious Experience."

David C. Paul is finishing a book about Ives's reception history. It sheds light on the different images of Ives resulting from a century's worth of artistic philosophies, political agendas, and scholarly paradigms: pioneer of musical modernism, Cold War icon, victim of socio-sexual mores of Gilded Age American culture, and perpetrator of one of the greatest musical hoaxes of all time.

Session 1-58 (AMS), 8:00–11:00 Fantasy, Cinema, Sound, and Music Mark Brill (University of Texas at San Antonio), Chair

James Deaville (Carleton University), J. Drew Stephen (University of Texas at San Antonio), Jamie Lynn Webster (Portland, Ore.)

This panel examines the way in which music and sound articulate the fantastic in cinema and contribute to the creation of fantasy narratives. The four panelists have written extensively on the subject, and will spearhead discussion of the multiple ways in which composers portray and comment on narrative and aesthetic issues that are unique to the fantasy film genre, comparing various methods and approaches. Selected film excerpts illustrate these points, and much time is allocated for audience comments and participation.

Mark Brill ("Fantasy and the Exotic Other: The Films of Ray Harryhausen") begins the discussion by examining the depiction of the exotic Other in the music for the films of Ray Harryhausen. The scores by Bernard Herrmann and Miklós Rózsa are replete with essential Oriental signifiers inherited from nineteenth century writers, artists and composers, and reflect an Orientalist discourse that remained prevalent in fantasy film in the 1950s and 1960s. The composers embraced the literary and classical aspects of each film, emphasizing depictions of heroism, and fantastical and mythological creatures and events for which Harryhausen was famous.

James Deaville ("Sword and Sorcery: Fantasy Films in the 1980s") contrasts this tradition with a discussion of a new genre of fantasy film that emerged during the 1980s which came to be known as "sword and sorcery," encompassing such titles as *The Beastmaster, Conan the Barbarian*, and *Krull.* These releases distinguished themselves from earlier mythological films (based on figures like Hercules, Jason, and Sinbad) in that they featured newly created characters from mythical, barbaric ages. To conjure up this world, composers relied upon primitivist musical gestures (percussive timbres, powerful rhythms, etc.) and heroic motifs (e.g. fanfare-like brass motives). While both had existed in previous cinema, their combination comprised the new style and distinguished the "sword and sorcery" scores of Lee Holdridge, Basil Poledouris, and James Horner.

Drew Stephen ("Who Wants to Live Forever: Glam Rock, Queen and Fantasy Film") examines the scores of the rock group Queen for the films *Flash Gordon* and *Highlander*, which are notable for their prominent use of rock music and the unprecedented involvement of rock musicians in the creative process. The scores established a new vocabulary of musical gestures that stood in stark contrast to the orchestral scores that were ubiquitous in fantasy films of this era. By considering both scores within the discursive parameters of heavy metal and glam rock, Stephen demonstrates the ways that rock music styles and elements—timbre, rhythm, meter, mode, harmony, form—support dramatic situations and convey power, strength, and heroism.

Jamie Lynn Webster ("Creating Magic with Music: The Changing Dramatic Relationship between Music and Magic in Harry Potter Films") focuses on the phenomenally popular Harry Potter films. Although much research has focused on defining the properties and limits of the Classic Hollywood style, audiovisual analysis of these films—for which a sequence of directors and composers took part—reveals how the accumulation of small variations in the technical approaches to musical underscore ultimately results in significant differences in both the experience of the films and the ideological interpretations of the story. Aesthetic "difference" makes a difference in this film series, thus articulating stylistic subcategories within the Classic Hollywood style and reflecting contemporary applications of the style within mainstream fantasy film.

Session 1-59 (AMS/SEM/SMT), 8:00–11:00 Fifty Years of Bossa Nova in the United States

Frederick Moehn (Universidade Nova de Lisboa) and Jason Stanyek (University of Oxford), Co-Chairs

Carla Brunet (University of California, Berkeley), Larry Crook (University of Florida), Christopher Dunn (Tulane University), Kariann Goldschmitt (New College of Florida), Sumanth Gopinath (University of Minnesota), Charles Kronengold (Stanford University), Darien Lamen (University of Pennsylvania), Charles Perrone (University of Florida), Irna Priore (University of North Carolina, Greensboro), Marc Gidal (Ramapo College of New Jersey)

The 2012 conference of the AMS/SEM/SMT coincides almost precisely with the fiftieth anniversary of one of the most famous concerts of popular music in U.S. history: the "evening of bossa nova" that took place at Carnegie Hall on November 21, 1962. The performance featured major American jazz musicians and more than twenty Brazilian singers and instrumentalists, most of whom had traveled to New York expressly for the concert. Crucially, many of these Brazilian artists chose to remain in the United States after the show and, almost immediately, a deluge of recordings by American jazz and pop musicians made in collaboration with their Brazilian counterparts ensued. Most conspicuous was *Getz/Gilberto*, an album that would go on to win two Grammy awards and irrevocably alter the trajectory of popular music in the U.S. Indeed, fifty years after the Carnegie Hall concert, bossa nova continues to have an extremely resonant presence in the United States: it is heard practically without cease in restaurants, elevators and waiting rooms, and its grooves have been featured widely in "lounge" mixes and in drumand-bass fusions. In the jazz world, bossa nova standards are perennial, and the genre's rhythmic sensitivity and distinctive harmonic language can be applied to just about any song.

As one of the world's most heard and performed musics, bossa nova is richly deserving of extensive, cross-disciplinary analysis. The two co-organizers of this 180-minute "joint session of alternative format" roundtable bring together nine scholars—with at least two from each of the three participating societies—to provide varied critical perspectives on bossa's history in the U.S. All of the participants are contributors to an edited volume under contract with Oxford University Press tentatively entitled *Brazil's Northern Wave: Fifty Years of Bossa Nova in the United States* and, for this roundtable, each presenter gives a ten-minute-long presentation. A range of topics is considered, including: the aesthetics of "sonic smoothness"; bossa's studio-driven arrangement practices; new patterns of rhythmic accompaniment developed by North American bossa drummers; bossa nova's re-imaginings of Brazilian femininity in the American context; the development of the idea of "tropical cool"; bossa's "ubiquity" and the "distracted listening" of the new global bourgeoisie; the complexities of translation entailed in rendering Portuguese lyrics into English versions; bossa nova's place within recent transnational remix economies; the politics and aesthetics of accent in non-Brazilian performances of Portuguese-language bossa standards.

With a balance of historical, ethnographic and musical-analytic approaches, this diverse series of critical investigations into bossa nova's presence in the United States holds great significance for conference attendees from each of the participating societies. Presentations include carefully chosen audio-visual examples stitched into a single PowerPoint presentation to enable smooth transitions between segments, and the two organizers provide an introduction to the central problematics of studying bossa's transnational history. Individual papers are punctuated with brief, pre-written responses by the panelists and also with performative interludes that disambiguate bossa's sonic structures. The last hour of the session is devoted to discussion with the audience.

Session 1-60 (SMT), 8:00-11:00 French Music, Ancient and Modern

Marianne Wheeldon (University of Texas at Austin), Chair

Composing with Ornaments: Couperin, Brahms, and Ravel Byron Sartain (Stanford University)

When we think of François Couperin, we think of ornamentation. Yet his ornaments, conventionally understood as mere embellishments, often stigmatize his work as musically insubstantial. "Were the decorative surface stripped away, the simplest of shapes would remain," writes Richard Taruskin in his *Oxford History*, issuing the standard charge against Couperin's opulent textures.

Unfortunately, the perception of Couperin's harpsichord pieces as *ornamented* music only obscures his compositional principles. I suggest instead that his work is more sympathetically and fruitfully understood as music *of ornaments*. Preference for the noun (which Couperin used exclusively) over the verb comes with several implications. Most directly, it raises the question of how he uses ornaments as phrase-building materials rather than as cosmetic enhancements. Furthermore, in such a compositional scheme, other musical elements can function as ornaments at broader structural levels. As I demonstrate, Couperin's structural ornaments take several forms: basic motives subject to permutation; sequenced phrases exploring diverse tonal areas; varied and extended repetitions; extra measures that break phrase patterns, and supplemental voices that intermittently enrich textures.

This perspective might also help explain later composers' interest in Couperin's music. The Prelude and Rigaudon from Ravel's *Tombeau de Couperin*, for instance, demonstrate all of the characteristics listed above. Brahms's music does not simulate Couperin's so clearly, but his "developing variations" principle does echo Couperin's use of structural ornaments. Selections from Brahms's late piano works—composed throughout his involvement with Chrysander's edition of Couperin's harpsichord music—reveal several compositional affinities signaling shared (though likely not borrowed) musical goals.

Hearing Improvisation in the French Baroque Harpsichord Prelude Stephen C. Grazzini (Indiana University)

Although the French baroque harpsichord prelude was primarily an improvised genre, nearly a hundred written examples have survived. Most of these written preludes use some form of "unmeasured" notation, and this is where students of the genre have tended to focus their attention, seeking to codify its use of symbols or to identify familiar rhythmic patterns beneath the unfamiliar surfaces. This paper argues, however, that the notation should only be a preliminary concern. The real interest of

these pieces is in the way that they relate back to improvisation—understood in this case both as a practice of extemporaneous playing, and as a historical concept related to freedom, spontaneity, and imagination.

I begin by characterizing the preludes as "model performances," pieces that demonstrate a method of improvising preludes using the techniques of continuo accompaniment. Next, I compare this implicit improvisation method to those described in recent studies of German baroque keyboard music and pedagogy. The German-inspired methods tend to rely on predetermined harmonic plans and patterns of figuration. And although this might be a pedagogical simplification, it does serve aesthetic ends: it encourages tonal and motivic coherence, perhaps in order to conceal the fact that a piece is being improvised. The French preludes, on the other hand, with their irregular patterns of rhythm and figuration and their non-teleological approach to form, seem designed to highlight this fact. I conclude by suggesting that these aspects of the prelude's style are based on a coherent view of improvisation as a process of "exploring."

Messiaen and the Composer's Eye: Analyzing Debussy in the *Traité* Timothy B. Cochran (Westminster Choir College)

Amid volumes of self-reflective theories, Tome VI of Messiaen's *Traité de rythme, de couleur, et d'ornithologie* features analyses of Debussy's music exclusively. This paper will demonstrate how Messiaen's analytical insights often emanate from theories, concepts, and personal affinities that inform his own work.

I have chosen three of Messiaen's analytical concepts to examine within the context of his wider compositional practice. First, I demonstrate how Messiaen's description of Debussy's "rhythm of dynamics" manifests his theory of rhythm as multiparametric, and depends on concepts essential to his own *Quatre Études de rythme*. Next, I turn to Messiaen's analyses of Debussy's dominant-ninth chords *avec la tonique à la place de la sensible*, in which he often treats the leading-tone as an unresolved appoggiatura above the core structure of a suspended V9 chord. This same distinction between an altered V9 sonority and added appoggiaturas is essential to several of Messiaen's invented chords. Finally, I read Messiaen's analysis of inexact augmentation in Debussy as a token expression of his affinity for additive procedures that yield disproportionate expansion; such interpretations are bound up with his signature use of ancient Indian rhythmic formulae.

By situating Messiaen's approach to Debussy within his vast network of theories and techniques, this paper demonstrates that Messiaen's analysis and composition are not activities divorced from one another, but are united by similar conceptions of musical structure.

Takemitsu's Dialogue with Debussy: What *Quotation of Dream* Can Teach Us about *La mer* Douglas Rust (University of Southern Mississippi)

Toru Takemitsu's 1991 two-piano concerto, entitled *Quotation of Dream*, and Debussy's classic symphonic tone poem, *La mer*, share an uncommon relationship where the later composition contains seventeen brief quotations of the earlier work (and each quotation is labeled on the published score). This situation lends itself to a music analysis that is intertextual—one that builds upon post-structural approaches to literary theory and semiotics from the latter twentieth century to better understand the relationships between these two texts. The approach used in this presentation relies upon the work of Michael Klein, whose 2005 book suggests many different approaches to intertextual interpretation that can be useful for music analysis. One of these approaches, developed from the semiotics of Umberto Eco (1976), recognizes significant musical passages (in our context, the quotations of Debussy) as nodes in a network of signs that interpret each other, using references to other works and a contextual analysis of each quotation to introduce conventions of form and structure that lend specific syntactic meanings to each quoted passage. Some of the quotations retain their original syntax while others do not—a situation that tempers the effect of each quoted excerpt upon its new context. These interpretations of syntax will provide a new perspective upon the formal design and aesthetic ambitions of Takemitsu's piece, and they will suggest ways in which Takemitsu's artistic response to *La mer* could influence our own.

Session 1-61 (AMS/SEM), 8:00–11:00 Method in Collaboration

Combined Meeting of the AMS Jewish Studies and Music SG and SEM SIG for Jewish Music Judah M. Cohen (Indiana University), Moderator

The meeting's first half features a presentation by Philip Bohlman (University of Chicago) entitled "Geographies of Jewish Music Research." This topic provides the basis for discussion of problematic methodology within studies on Jewish music as well as consideration of remedy in interdisciplinary collaboration. With prominent participation by the assembled leadership of both groups, including the recently elected chair, Lily E. Hirsch, and board members of the JSMSG board members— Philip Bohlman, Judah Cohen, Klára Móricz, and Ronit Seter—the session's second half concerns the goals of the JSMSG

as they relate to those of SEM's Special Interest Group for Jewish Music as well as communication about future cooperation between the two groups. With this agenda, this meeting stimulates evaluation of recent trends in approaches to Jewish music as well as collaborative response.

Session 1-62 (SMT), 8:00-11:00 Methodology in Mathematical Music Theory: A Panel Discussion–Special Session Jason D. Yust (Boston University), Chair

Rachel Wells Hall (Saint Joseph's University), Guerino Mazzola (University of Minnesota), Steven Rings (University of Chicago), Dmitri Tymoczko (Princeton University)

The extensive interface of music theory and mathematics can be seen in the diversity of research that draws on both. While researchers come to mathematical music theory from many different backgrounds and with many different goals, they share one challenge: the combination of disciplines inevitably provokes reflections on methodology and the role of mathematics in music-theoretic reasoning.

The discussion will begin with position papers from each of the four panelists. Dmitri Tymoczko will advocate for explanatory and compositional uses of mathematics in music over aesthetic and "formalist" applications (the latter represented by David Lewin and Guerino Mazzola). Mazzola will argue that musical creativity in composition and theory can be semiotically deepened and made precise by use of mathematical abstraction, drawing on his own work and presenting an illustrative interpretation of the variations from Beethoven's op. 109. Steven Rings will consider the relationship between mathematical representations and musical experience, arguing against a "soft Platonism" in which mathematical statements are considered more true to musical experience precisely by virtue of being mathematical. Rachel Hall will address the uniquely interdisciplinary nature of mathematical music theory from an applied mathematician's perspective, focusing on the friction between rigorous mathematics and aesthetics in Lewin's approach to music analysis.

After the position papers each of panelists will offer a short response of up to ten minutes apiece, drawing on elements of the three other position papers. The discussion will then open to questions from the audience and free discussion among the panelists and with audience members.

Session 1-63 (AMS), 8:00–11:00 Moving Roots of Music: The Many Worlds within New Orleans

Bruce Raeburn (Tulane University), Chair

William Buckingham (University of Chicago), Shane Lief (Tulane University), Robin Moore (University of Texas at Austin), Ned Sublette (New York, N.Y.)

A more comprehensive understanding of New Orleans culture involves adopting a transnational frame of reference that considers influences on jazz and other genres from beyond the boundaries of the United States. This panel aims to challenge the assumptions of established narratives about musical styles associated with New Orleans, as detailed in Bruce Raeburn's New Orleans Style and the Writing of American Jazz History. Suspending concepts of genre enables a fresh look at the actual musical practices of the late nineteenth and early twentieth centuries, many of which do not fall neatly into any present-day categories of performance. This panel also takes as a point of departure Alejandro Madrid's observations in the colloquy "Studying U.S. Music in the Twenty-First Century" in the latest issue of JAMS: "The white-black racial dichotomy that has dominated the U.S. national imagination for most of the country's history has been central in defining the idea of "American music" and, thereby, in shaping musicology as a discipline in the United States during the late twentieth and twenty-first centuries. In light of this racial discourse, we can read the academic validation of jazz, for example, not only as a triumph for broadening the curriculum but also as a sign of the disturbing ethnic imaginary that sees the United States as a black-and-white nation." In response, our panel discussion explores new possibilities of understanding New Orleans music in a rich context of multiple languages and cultural identities. Will Buckingham discusses pedagogical practices and modes of socialization, presenting on selected New Orleans music teachers such as Peter Davis and Manuel Manetta and assessing their pedagogical activities in the context of their ethnic and racial identities. Shane Lief discusses musicians of various cultural backgrounds, including Armand Veazey and Antonio Maggio, and examine their careers in the context of different linguistic communities in New Orleans at the previous turn of the century. Robin Moore focuses on Hispanic and Francophone contributions to New Orleans cultures in the early twentieth century as a means of critiquing jazz historiography and the frequently nationalist discourses with which it is associated. Ned Sublette explores the impact of recording technology and describe New Orleans music in terms of a multidimensional kalunga line (referring to the Kongo concept of the threshold dividing the land of the living from that of the dead), reflecting shifting social categories. Bruce Raeburn chairs the ensuing discussion among the participants and audience. This session therefore includes both established and emerging scholars who seek a broader context for tracing the development of New Orleans music. Grounded in the details of the most recent historical research, the panel discussion looks past the conventional mythologies surrounding the genesis of New Orleans music and explore the wide range of cultural traditions that defy inherited paradigms of interpretation.

Session 1-64 (AMS), 8:00–11:00 Music and Nature: Relations, Awareness, Knowledge Aaron Allen (University of North Carolina, Greensboro), Chair

From Pythagorean hammers to acoustic guitar construction, listening to "nature" as a historical, contingent, and changing part of our lives has become an increasingly important part of the intellectual work of music scholarship. This panel explores the way beliefs about music's nature have shaped our relationship with the non-human world. Our three panelists—an ethnomusicologist, a musicologist, and a music theorist—engage with nature's place in English guitar workshops, with music's role in the politics of ecological awareness, and with the ambiguous status of "natural laws" for modern tonality. Taken together, these talks raise questions about music's place at the line between natural power and social responsibility that are especially poignant for the New Orleans location of AMS/SEM/SMT 2012.

This panel positions music scholarship as a discourse that speaks across our three professional societies and beyond them to engage with topics in environmental studies, ecology, cultural history, and the natural sciences through questions about musical relations, musical awareness, and musical knowledge. With its breadth of scope and diversity of voices, this panel is a platform for re-thinking traditional divisions between "music" and "nature" in music scholarship, and from there, for building the groundwork to re-think the way studies of music can relate to a broader world that is more than human culture.

RELATIONS—A Social and Environmental History of Small Guitar Workshops in England Kevin Dawe (University of Leeds)

Guitar makers continue to put down roots worldwide, establishing a particular identity for their products. Increasingly, luthier identities are linked to a well-established and cultivated sense of place, rooting their wares in a particular landscape (even if wood supplies can come from far and wide), as if their work were a seamless expression of that landscape. For example, Devon-based Brook guitars have models named after each of the rivers in that county. This is often accompanied by claims to responsible natural resource use and management, and a small-is-beautiful business model, furthering claims to sustainability with little impact on the natural surroundings (or "nature" someplace else). Significant in the small-scale cottage industry of guitar builders in England (as elsewhere) is the intimate but also idealized relationship between local craftsmanship, ethno-aesthetics and place. Given the dwindling supplies of traditional tone-woods worldwide, evidence suggests that guitar workshops draw attention to the potential success and sustainability of cottage industries that increasingly use local materials. The considerable symbolic power of the ubiquitous guitar, as well as the cachet attached to hand-built and custom made instruments means, I argue, that the establishment and promotion of responsible and green workshops are significant and affective in the environmental public sphere (even when they sell without the addition of green certification). Moreover, such workshops and their products, as well as their personnel, are increasingly important (and presented as) emblems of local and national identity, rurality, nostalgia and community building, in tune and in touch with the surrounding "natural" environment, its history, the English countryside, and the cultures and crafts of olde England, acting locally but thinking globally.

AWARENESS—"Hello, the Earth is Speaking": Four Case Studies of Ecological Composition, Performance, and Listening Sabine Feisst (Arizona State University)

For many centuries nature has been a rich source of musical inspiration. Yet in the last six decades unprecedented environmental disasters, the radioactive contamination of Japanese fishermen by the 1954 nuclear fallout on Bikini Atoll, the devastating effects of farm pesticides on wildlife in the U.S. and the recent oil spill in the Gulf of Mexico have propelled musicians worldwide to develop art that displays environmental awareness. In this paper I focus on four different artists exploring ecologically inspired composition, performance and listening: the French and Australian composers Luc Ferrari and Leah Barclay, American clarinetist David Rothenberg, and American composer-accordionist Pauline Oliveros. I show how these musicians have related to their non-human environments and expressed ecological concerns and probe whether their creative activities advance ecological consciousness. I specifically examine Ferrari's *"Allô, ici la terre…"* (1972–74), an ecological multimedia spectacle for orchestra, tape and slides; Leah Barclay's *Sound Mirrors* (2010), an immersive sound installation featuring the sound of rivers in Australia, India, Korea and China and their adjoining communities; Rothenberg's performances

elevating whales and birds to equal musical partners through "interspecies jamming;" and Oliveros's practice of Deep Listening rooted in ecological principles.

My study builds on research by such musicologists as Böhme-Mehner, Harley, Mâche, Morris, Setar, Toliver, and Von Glahn. I embrace concepts from ethnomusicology, literary eco-criticism, and environmental studies, drawing on writings of Buell, Cunningham, Feld, Glotfelty, Guy, Krause, Solomon, Westling and others. I also use published and unpublished statements of the artists in question. With the exception of Oliveros's work, Ferrari's, Barclay's and Rothenberg's music have received little attention in musicology. I thus intend to introduce their work into the musicological discourse and thereby hope to contribute to a better understanding of the growing body of music concerned with one of the most pressing issues of our time—environmental degradation.

KNOWLEDGE—Nature, Culture, and the First Principle(s) of Music: Two Myths of Theoretical Revelation David E. Cohen (Columbia University)

Western music theory, for obvious reasons, has always been one of the chief sites in which nature and culture, variously understood, stake their respective claims to be the source of the first principle(s) of music. In this paper I examine two narratives—in effect, "myths"—that dramatize and fictionalize crucial moments in which such a purported first principle is supposedly first revealed, thus inaugurating a new form or conception of music-theoretical knowledge based, respectively, in nature or in culture. And, as myths often do, they not only "say" more than they intend; they also, as my deconstructive readings show, say something like the opposite of what they intend.

The legend of Pythagoras's discovery of the ratios of the consonances in the ringing of the blacksmiths' hammers (read here in its earliest extant version), purports to tell of the revelation of a purely natural fact of acoustics, utterly independent of human culture, as the foundational first principle of music. Yet culture, in the forms of metallurgy, social organization, and the preexistence of musical instruments, pervades the story and indeed is indispensable to its plot: without it there could be no knowledge of music's "nature."

Two millenia later, François-Joseph Fétis (1784–1871)—eminent music theorist and historian, and early promoter of musical ethnography—recounted a similarly fictionalized moment of epiphany, the revelation of the grand vision embraced by his concept of *tonalité*, the principle underlying all music—a principle which he sees as not acoustical or mathematical but "meta-physical," that is, aesthetic, psychological, and, most important, culturally determined through and through, so that each "people" has its own unique *tonalité* and hence its own music. Yet, as I show, his principle is, in its own way, equally dependent on "natural" facts of acoustics and mathematics.

One possible moral of these stories is that, since there was apparently never a time when the respective roles and relations of nature and culture in music were as clearly defined as we might like them to be, it is perhaps we who should, in this regard as in others, adjust our expectations.

Session 1-65 (SMT), 8:00-11:00 Schumann and Chopin Michael Klein (Temple University), Chair

Acting Art Song: Musical Structure(s) as Subtext Jeffrey Swinkin (University of Michigan)

The expert singer-actor develops an inner monologue for each song he or she sings, one that charts the mental and emotional process as it unfolds over the course of the song. In developing this subtext, art-song stylists can draw upon the music-structural richness offered by a Schubert, Schumann, or Brahms. Such structure, interpreted imaginatively and metaphorically—as analogous to emotional and psychological states—can provide fodder for an inner monologue, the rendering of which produces certain demonstrable music-interpretive variances.

The difficulty, however, with construing music-structural relations in this way is that they are susceptible to multiple interpretations. Hence, such relations can be imbued with specific significance only within a particular para-musical context. Mine, in considering Schumann's *Frauenliebe und -leben* ("Du Ring" in particular), will be a feminist one. Building upon the work of Suzanne Cusick and Ruth Solie, both of whom note the misogynist undercurrent of Schumann's chosen text, I shall develop an interpretation of "Du Ring" in which the female protagonist swims against this current.

My process will be (I) to read the musical structure as consisting of parametric crosscurrents—counterposing, in particular, hierarchical and horizontal domains that cannot be fully integrated, thus educing a potential source of unease and resistance; (2) to infer from such a reading sentient states, which I will concretize in the form of an inner monologue; (3) to demonstrate,

via a performance recorded by myself and a mezzo soprano, how this inner monologue produces and is on some level conveyed by concrete interpretive nuances.

In Modo d'una Tragedia: Narrative Reversal and Failed Transcendence in the Second Movement of Schumann's Piano Quintet Emily Gertsch (University of Georgia)

This paper explores the manner in which structural and expressive musical devices contribute to narrative in the second movement of Robert Schumann's Piano Quintet (*In Modo d'una Marcia*). Grounded in the methodologies of Byron Almén and Robert Hatten, my approach seeks to enhance their theories by exploring how oppositions in foreground voice leading can be mapped onto expressive oppositions, and therefore enrich the narrative interpretation. I will argue that, while this movement contains many of the topical features one associates with tragedy—the most prominent being the refrain's minor-key funeral march—Schumann presents formal and structural problems that complicate a tragic narrative reading. The first part of my analysis will use Harold Bloom's theory of the anxiety of influence to speculate that Schumann's movement may be a willful misreading of the rondo from Beethoven's *Pathétique* sonata. The remainder of the paper will provide detailed structural support to trace musical oppositions—in topic, style, key, motive, hypermeter, texture, and foreground voice leading—that support a reading of this movement as a failed tragic-to-transcendent narrative.

Sonata Form in Chopin: An Evolutionary Perspective Andrew I. Aziz (Eastman School of Music, University of Rochester)

This study examines Chopin's developing use of sonata form, with specific focus on the ways that formal innovations in his piano concertos anticipate formal patterns in his late sonatas (Piano Sonatas no. 2 and no. 3, Cello Sonata). I examine the role of the second-theme group (S) as a primary form-defining unit in Chopin's sonatas, and reconsider a recent debate between Wingfield and Hepokoski/Darcy regarding the application of "Type 2" analyses to Chopin's works. While Wingfield proclaims that this analytical category is most appropriately applicable to binary forms composed in the eighteenth century (1740–70), I posit that the tendencies which evolve within Chopin's forms, specifically with regard to the S group, underscore the Type 2 category, providing a foundation for reconsidering these traditional eighteenth-century forms in nineteenth-century contexts. Part I tracks the evolution of the S group in Chopin's early sonatas (Piano Sonata no. 1 and Piano Trio) and the Piano Concertos, demonstrating its increasing importance as a form-defining unit; Part II counters the claims of Wingfield and considers how the evolving role of the S group provides a link between Chopin's early and late sonatas, thereby underscoring Hepokoski and Darcy's assertion that Type 2 is a viable nineteenth-century form.

Modeling a Physical Dominant Transformational Relation in Chopin—the *Handnetz* James Bungert (University of Wisconsin-Madison)

The accompanimental ostinato of Chopin's *Berceuse* in D-flat major oscillates steadily between tonic and dominant, repeatedly playing out the rather familiar *dominant* transformational relation. The A-flat dominant *Klang* in the second half of the measure, with its protruding minor seventh (G-flat), actively refers "backward" to the earlier, more passive D-flat tonic *Klang*—a characteristic dominant "urge" that opposes the music's temporal flow. During performance, we experience a similar "opposition" into beat four within the left hand itself: on beat three, the hand and arm rest naturally at our side, the wrist is straight in line with the forearm, the thumb lies in a comfortable position on F, and the palm is flat. Into beat four, playing G-flat with the thumb precipitates a striking physical shift in which the left hand apparently wrests itself from this more comfortable, passive *tonic hand position* to a more active *dominant hand position*. This paper models a *dominant* relationship between these two hand positions. Rather than model this relation in more traditional neo-Riemannian terms, this approach focuses on the changing physical position(s) of the hand itself. At any time during performance, four particular physical ("binary") characteristics combine to form an ordered quadruple—a "Gestalt-hand-position"—creating a transformational node, e.g. (w, s, i, f). If we arrange the sixteen different possible nodes such that moving between any two adjacent nodes involves a shift in only one of the four factors we might affectionately term the resulting network a *Handnetz*, which vividly models our *Berceuse* accompaniment performance.

Friday Morning, 2 November

Session 2-1 (SMT), 8:30–10:00 Beethoven

Edward Pearsall (University of Texas at Austin), Chair

The Aesthetics of Fragility in Stylistic Signification: A "Gnostic" Encounter with Beethoven's "Heiliger Dankgesang" William Guerin (Indiana University)

Carolyn Abbate's provocative essay "Music—Drastic or Gnostic?" served as an important check on the tendency of analysts to carry out their work in an abstract conceptual space, one detached from one's real experience of music. Yet her eloquent revalorization of the "drastic" nonetheless invites charges of a regressive mode of listening—one incompatible with innumerable works composed self-consciously as art music and inarguably intended to provoke much in the listener beyond the force of their presence in performance. This paper aims to bring musical meaning and the listener's experience into closer contact by way of an examination of the famous "Heiliger Dankgesang" from Beethoven's op. 132—a movement whose distinct styles act as topical signifiers. Pursuing the distinction between sign *codification* and sign *production* drawn by Umberto Eco in his semiotic, as well as Rosen's conception of style as *achievement*, I propose an aesthetics of stylistic signification in which signifiers are revealed as intensely fragile and precarious entities. A refocusing of attention in our appreciation of musical meaning—from signified to signifier—carries the potential to reanimate our "gnostic" experience of music with a new sense of drama and—in the case of op. 132—a confrontation with issues of transcendence, disability, and mortality. My paper thus aims to extend topic theory by way of a new engagement with the sensuous material of music, while suggesting one means by which listener-centered approaches to music can accommodate considerations of musical meaning.

Perceiving Irony in Music: A View from Beethoven Janet Bourne (Northwestern University)

Hatten (1994) writes that if musical passages are "inappropriate to the context of the movement . . . an ironic interpretation would be one way to reconcile that inappropriateness as a compositional effect rather than a flaw" (185). Why would listeners reconcile this inappropriate musical moment as a "compositional effect"? What motivates listeners to perceive a musical passage as ironic as opposed to non-ironic?

Building upon Hatten's scholarship, this paper illuminates how a listener infers irony in Beethoven's music by drawing on the general cognitive principles shared by music and language. I create the following framework by drawing conditions from psycholinguists' empirical studies on verbal and situational irony (Colston 2007, Lucariello 2007). The first condition is violation of expectations established through a norm or schema. I use Caplin's (1998) theory of formal function, Gjerdingen's (2007) schema theory, and Hepokoski and Darcy's (2006) Sonata Theory to measure violation of expectation as defined by Beethoven and his audience's stylistic knowledge structures. Since listeners develop expectations in music simply by listening (Meyer 1956), this paper incorporates "common ground," Clark's (1996) concept for all information, knowledge, and cultural norms the composer and listener share. The second condition is blatantly failing to fulfill one or more of Grice's maxims. The linguist H. P. Grice's (1975) maxims form his "Cooperative Principle," which argues that a person implicitly follows the maxims in any "cooperative" conversation. I apply this framework to analyze two Beethoven string quartet movements that Hatten and others have characterized as "ironic": op. 95/iv and op. 131/V.

Session 2-2 (SMT), 8:30–10:00 Carter and Ligeti Amy Bauer (University of California, Irvine), Chair

Multiple Temporalities in Elliott Carter's Instrumental Music: Speeds, Beat Cues, and Beat Tracking Ève Poudrier (Yale University)

In the music of Elliott Carter, multiple temporalities usually involve the simultaneous presence of contrasting speeds and beat structures made tangible through the use of different character-patterns, tempo fluctuations, and long-range polyrhythms. From a psychological perspective, the cognition of multiple temporalities involves the perception of separate *auditory streams*, the association of each stream with a contrasting rhythmic process, and some form of parallel processing. Sensorimotor synchronization studies show that people are generally very good at synchronizing with regular periods, but when faced with competing beats listeners typically integrate these into a single metric framework. In Carter's music, regular beat structures often recede to the background in favor of rhythmic irregularity and cross-accentuation, thus challenging listeners' ability to perceive clear or enduring beats. Nonetheless, from Carter's writings and interviews, it is apparent that the composer writes for

a listener that is not only able to pick up on these temporal manipulations, but also to form predictions about future events, and that this process contributes to the communication of musical meaning. By activating competing beats, the composer invites the listener to engage in a form of perceptual "play" in which pulse sensations are used as a rhetorical device and are communicated by specific cues, such as isochronous sequences, dynamic accents, anacrustic gestures, and articulation patterns. In this context, complexity of texture and elusiveness of the beat become effective compositional strategies that prevent the integration of concurrent rhythmic strands into a single metric framework, and thus allow for the perception of multiple temporalities.

Hemiola, Maximal Evenness, and Metric Ambiguity in Late Ligeti Stephen Taylor (University of Illinois, Urbana-Champaign)

Classical hemiola (three regular pulses in the time of two) can be generalized to any ratio, such as 4:3, II:13, or in works like Nancarrow's Study no. 40, $e: \pi$. As the ratio approaches 1, hemiolas sound more like the phenomenon of phasing, in which two pulse streams are almost (but not quite) the same tempo. Maximally even rhythms, by contrast, distribute a set of onsets as evenly as possible against a background lattice. For example, the *Bossa Nova* clave rhythm can be seen as an attempt to distribute five onsets evenly against sixteen background pulses.

Polyrhythms in Ligeti's late music tend to fall into two categories: those which superimpose two or more different pulse streams ("generalized hemiolas"), and those which draw from sub-Saharan African or Aksak rhythms. These two devices can be compared from the perspective of maximal evenness. Although hemiola-derived rhythms tend to be less even, some sub-Saharan rhythms combine elements of both hemiola and maximal evenness. This paper looks at rhythm in Ligeti's late music and compares it with music of the Aka Pygmies, as well as work on metric ambiguity by the ethnomusicologist Simha Arom and the computational music theorist Godfried Toussaint, to explore this synthesis of hemiola and maximal evenness.

Session 2-3 (SMT), 8:30–10:00 Late Nineteenth Century Form

Seth Monahan (Eastman School of Music, University of Rochester), Chair

Bruckner's Formal Principle as Beyond the Sonata Principle Nicholas Betson (Yale University)

This paper engages Sonata Theory in order to reevaluate a claim about "Bruckner's formal principle" made by Ernst Kurth (1925): that in working out the problem of sonata form in finales, Bruckner was working out the problem of modern (here meant typologically, i.e. as post-Classical) sonata form as such. Kurth argues that while at first Bruckner imagines the finale only in opposition to some other version of a (modern) sonata form offered in the first movement, the strategies of finale come to infuse both movements to the point where any opposition between first and final movements becomes impossible. In this way the problem of the finale becomes the problem of modern sonata form. Kurth substantiates this claim by tracing the development of strategies from the finale of Symphony no. 4 (in its non-*Volksfest* version) as they emerge through their displacement to the first movement of Symphony no. 9.

While Kurth's argument could be questioned on philological grounds, this paper explores how Sonata Theory can both (I) model and (2) reevaluate it. To do this it reconfigures Kurth's Brucknerian *principle* in terms of a second principle whose critique has been constitutive for Sonata Theory: the Sonata Principle (first proposed by Cone). This reconfiguring gives special attention to tensions in meaning of the phrase "Beyond the Sonata Principle" in Sonata Theory, as both (I) a refinement of a general rule for Classical sonata form and (2) formal principles that may lie beyond Classical composition, i.e. precisely a principle of modern sonata form.

Rachmaninoff's Branch on the Russian Oak: Rotational Form and Symmetrical Harmony in *The Isle of the Dead* and the "Intermezzo" of the Third Piano Concerto Stephen Gosden (University of North Florida)

The year 1909 is often characterized as a turning point in the development of Rachmaninoff's compositional style. Many theorists and biographers observe a substantial rise in the harmonic, rhythmic, textural, and formal complexity of his music beginning at this time. However, like many of his compositions, the two works written that year—*The Isle of the Dead* (composed January–March) and the Third Piano Concerto (composed that summer)—have received only modest analytical scrutiny. In this paper, I argue that the formal, tonal, and thematic organization of the symphonic poem served as a catalyst for the stylistic developments mentioned above in ways that have not been fully addressed, and I demonstrate this is especially evident in the piano concerto's second movement ("Intermezzo").

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To begin, I discuss how Rachmaninoff employs what Hepokoski and Darcy call the "rotational principle" as a way of deliberately eschewing conventional formal models in *The Isle of the Dead*, and how this relates to David Cannata's observation that its tonal structure is based on the equal division of the octave. I then show how the Intermezzo combines the formal and tonal logic of the symphonic poem with the more schematic aspects of Rachmaninoff's earlier instrumental works, and as a result sometimes gets labeled (misleadingly) "theme and variations." Furthermore, Viktor Tsukkerman describes this movement as illustrative of the so-called "*Kamarinskaya* principle." Therefore, I address Richard Taruskin's problematization of Tchaikovsky's dictum that the whole Russian symphonic school was in Glinka's Fantasia, "just as the whole oak is in the acorn."

Session 2-4 (SMT), 8:30–10:00 Sentences with and without Words William Caplin (McGill University), Chair

A Taxonomy of Sentence Structures David Forrest (Texas Tech University), Matthew Santa (Texas Tech University)

In *Classical Form* (1998), William Caplin dedicates an entire chapter to Schoenberg's concept of the sentence. While Caplin has effectively saved the concept from obscurity, he only saved the concept for Classical-period music: his book only covers the music of Haydn, Mozart, and Beethoven. While Schoenberg's own examples of the sentence did cover other composers, twenty-three of his thirty-seven examples are from those three. Because very few writers other than Schoenberg have even suggested that the sentence is found outside of the Classical period, sentences as they occur in earlier and later music have yet to be examined in detail. This paper will examine the importance of the sentence throughout the history of tonal music, and at the same time will present a taxonomy of sentence structures to explain them.

While the sentence in its textbook proportions is not as commonly found outside of the Classical period, it was still used, and more importantly, patterns of phrase organization that are best understood in terms of the sentence are abundant. This paper will establish five categories to explain sentence structures: simple sentences, imitative sentences, sentences with undivided continuations, expanded sentences, and truncated sentences. All five sentence types have the same characteristic sequence of formal functions (expository-developmental-cadential) and will have proportions that are directly relatable to the textbook model described above. Using these five categories, this paper will demonstrate the importance of the sentence throughout the history of tonal music.

Sentences with Words: Text and Theme-Type in Schubert's *Die schöne Müllerin* Stephen Rodgers (University of Oregon)

The past fifteen years have seen an outpouring of scholarship on theme-types (periods, sentences, and hybrids), inspired largely by the work of William Caplin. The bulk of this research has focused on instrumental music; studies of theme-type in vocal music, however, are more rare. My presentation explores the relation of sentence form to poetic structure and meaning, using Schubert's *Die schöne Müllerin* as a case study. I begin by considering what Schubert's sentential models might have been, arguing that he inherited them not only from the instrumental themes of his predecessors but also from the many vocal sentences found in early nineteenth-century German folk songs. I then show how he adapted these models, responding in remarkably consistent ways to the nuances of Müller's poetry. Analysis reveals that Schubert's sentences often go hand in hand with poems that begin with rhyming couplets, and that even when this is not the case poetic rhymes invariably correspond with musical "rhymes"—i.e., the statement and repetition of a basic idea. Furthermore, the specific form a sentence takes often correlates beautifully with the sense and structure of the poetry associated with it. Finally, I examine three of the strangest sentences in the cycle, found in "Halt!," "Am Feierabend," and "Ungeduld," bizarre versions of the form with greatly elongated presentation phrases. These hyper-repetitive, "manic" sentences highlight the repetitiveness of Müller's verses and the obsessiveness of his lovesick hero, and reveal the extent to which Schubert bends his thematic material to the poetic situation at hand.

Session 2-5 (SEM), 8:30–10:30 Roundtable Biographies, Theories, Contexts, and Women Singers— An Exploration of Tensions, Boundaries, and Necessities Ruth Hellier-Tinoco (University of California, Santa Barbara), Chair

Carol Muller (University of Pennsylvania), Louise Wrazen (York University), Amanda Villepastour (Cardiff University)

In 2005 Ellen Koskoff asserted that a challenge for the future of music scholarship would involve finding a balance between the tension of ideas/theory versus people/experience, requiring decisions concerning ideas about people and the real experiences of people, and which to privilege in our work. Koskoff also called for "respect for the individual, and respect for the process of life" in ways that help us to "put real people and the truth of their musical lives back into the picture." Subsequent to the "self-reflexive turn" in anthropology and the interest in subjective experience, one trend in ethnomusicology has involved the ethnographic study of the individual, yet particularities of lived experience are often subsumed into abstractions, generalities, and collectivities, with a tendency to read one person's experience as representative of others. Issues of individual subjectivities, biographical narratives, and global environments lead to questions concerning what is necessary and interesting in terms of both theorization and contextualization. In this roundtable session, five scholars/authors present and discuss issues of writing about and of individual women, using recent experiences in relation to a forthcoming publication on women singers in global contexts. All of the authors encountered their own dilemmas and choices as they crafted their biographical writing on a woman known closely and personally to them. Drawing attention to epistemological issues, covering vocality, feminist theory and politics, identity politics, authoring, historiographical, and postmodern concerns.

Session 2-6 (SEM), 8:30–10:30 Celtism and Celtic Music: Cross-Border Cultural Flows from Galicia to Northern Portugal Salwa Castelo-Branco (Universidade Nova de Lisboa, Portugal), Chair

Música Celta: Concept, Practice and Imaginary Salwa Castelo-Branco (Universidade Nova de Lisboa, Portugal)

Music categories are ideologically grounded symbolic constructs that are assigned meanings through interpretive processes. As symbolic constructs, music categories have been used as effective mechanisms for emphasizing unity or difference, constructing identities, inculcating or combating nationalist ideologies, mobilizing and integrating rural populations in the modernist state, and exercising power. Whether commonsense notions, scholarly concepts, or "interest-bound categories" (Middleton 1990) formulated by cultural politicians, journalists, or the global recording industry, musical categories affect the ways in which musical worlds are constructed, and the ways musicians and listeners perceive and participate in music making (Castelo-Branco 2009).

In Galicia and northern Portugal, the notions of musica celta", "musica folque," "musica folclorica," "musica popular," or "musica tradicional" are often used interchangeably to designate the same music repertoires and styles. Drawing upon ethnographic and historical research, this paper will present a discursive analysis of the notion of "musica celta" both in historical sources as well as in current use by musicians, festival promoters, journalists, record labels, and other players in the "celtic music" arena. More specifically, I will address the following questions: How is the notion of "música celta" formulated discursively in Galicia and northern Portugal? How is it assigned meaning and by whom? How and why do these meanings change in space and time? Who affects those changes and why? How does the notion of música celta affect music discourse and the ways it is marketed? What are the musical characteristics associated with "musica celta"?

Listening to People Listening: Memories of the International Festival of the Celtic World of Ortigueira Ana María Alarcón Jiménez (Universidade Nova de Lisboa, Portugal)

The International Festival of the Celtic World (IFCW) takes place every summer in the coastal town of Ortigueira (Galicia, Spain). Every year the festival attracts an international audience of over seventy thousand people, seven times more than its total local population, to five days of free concerts, bagpipe-band parades, and music workshops. Since its foundation in 1978, the IFCW has provided a physical, social, and sonic space for both the performance of Galician identity, and its assertion as part of a North-Atlantic European celtic world. Currently organized by the local state, the IFCW started as a civil initiative, constructed collectively through the efforts of voluntary workers, musicians, audience members, and the citizens of

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Ortigueira. Some of those who participated in the early construction of the IFCW keep returning to the festival every year. For them, the festival is a socially meaningful place, a space that facilitates seasonal social encounters, and which landscape is embedded with memories of people, music, sound, and life experiences. Drawing upon ethnographic research, documentary sources, and extensive interviews with long-term IFCW participants, this paper investigates the history of the IFCW as lived and remembered by long-term festival goers. Listening to the memories of people listening at the IFCW, I wish to highlight the importance of the IFCW as a collectively constructed and produced space, invested with personal meanings mapped through memories of musical experience.

Celtic and Traditional Music as Development Resources in Contemporary Northeastern Portugal Susana Morena Fernàndez (Universidad de Valladolid, Spain)

The celtic music movement can be traced in Portugal to the 1980s when the Festival Intercéltico do Porto was inaugurated in the city of Oporto, in 1986, followed over a decade later by the Festival Intercéltico de Sendim celebrated annually since 2000 in Terras de Miranda do Douro in the area bordering Spain in northeastern Portugal. Since then, several smaller celtic music festivals have been organized in other parts of northern Portugal. In this paper, I will examine the interrelated contribution of "celtic" and "traditional music" events and related institutions toward the social and cultural development of Terras de Miranda. In this rural, underdeveloped area, since the 1990s, the promotion of local music and culture has been part of initiatives of cross-border cooperation, and development supported by local, national or European institutions. Drawing on my fieldwork since 2007, as well as on archival and on-line research, I will analyze the celebrations and cultural dynamics involving "traditional" or celtic music" that brought prosperity to the area, exploring some connections between celticism and commerce. Specifically, I will focus on the Festival Interceltico de Sendim which has been crucial for attracting tourism, boosting local economic and social development, and catalyzing a wide array of local activities that contributed to promoting musical traditions (especially bagpipe playing) locally, nationally and internationally. "

The Repercussions of the Galician Celtic Music Movement in Northern Portugal: A Case Study of Bagpipe Bands Dulce Simões (Universidade Nova de Lisboa, Portugal)

Since the 1980s, instruction in bagpipe performance has been institutionalized throughout Galicia through local associations and the official educational system, transforming this instrument into an icon of traditional music and a symbol of counter hegemonic culture in the region. This phenomenon stimulated the formation of new bagpipe bands and the organization of music-related events centered on the bagpipes, articulating political and economic interests. In addition, changes were introduced in the morphology of bagpipes leading to new standardized models used in Galicia. Despite the negative reaction by some musicians and constructors to these changes, they contributed to the formation of bagpipe bands, and to the promotion of Galician bagpipe groups and musicians in the international celtic music market. In this paper based on field and archival research as well as internet sources, I will briefly introduce Galician bagpipe bands and analyze their repercussions on the formation and invention of similar bands in northern Portugal since 2000. Through case studies of the bands of Sao Bernardo de Aveiro and Sao Tiago de Cardielos, I will attempt to demonstrate the importance of cross-border cultural flows in the activities of these groups.

Session 2-7 (SEM), 8:30–10:30 Jazz's Changing Configurations in the New Europe

Kristin McGee (University of Groningen, the Netherlands), Chair

Popular Jazz, Digital Aesthetics and Transnational Networks in the New Europe Kristin McGee (University of Groningen)

In Northern Europe, the revival of popular, mixed-genre vocal jazz speaks to a continued fascination with prior symphonic, dance-oriented styles gaining prominence during the golden" decades of the 1930s, 40s and 50s as American jazz producers cultivated popular aesthetics and acquired prestige within an American-dominated star system. While earlier popular vocal jazz projects—formulated within local professional networks—solicited studio musicians and analogue recording technologies, the recent commercial success of jazz-tinged popular albums relies upon transnational networks of producers exploiting sophisticated software to digitally manipulate iconic sound signifiers from prior decades. Moreover, mixed-genre producers challenge conventional Major versus Indie models (Hesmondhalgh 2008) as they simultaneously exploit both the local labor of precarious Indie arts entrepreneurs and the transnational distribution networks of professional Major jazz subsidiaries. This presentation highlights the intermediated nature of European popular jazz by investigating the complex engagements of a

variety of European musical participants promoting flexible, cosmopolitan and neo-jazz identifications, which in turn invite a critique of gentrification and multiculturalism in the New Europe (Bohlman 2004). Dutch jazz vocalist Caro Emerald, for example, sensationalized European audiences upon the release of her deeply nostalgic, pop-inflected and digitally manipulated debut *Deleted Scenes from the Cutting Room Floor* (2010). In particular, I examine the mimetic configurations guiding Emerald's musical recordings and live performances to illuminate the intersections between dance music, digital media and transnational jazz collaborations as producers reposition European jazz aesthetics and musical tastes cultures within latecapitalist systems of articulation."

Jazz in Ireland: Historicity versus Intermusicality Therese Smith (University College Dublin)

Until 2005, if one traveled eastwards from Ireland to Russia, Ireland had the dubious distinction of being the only country, other than Albania, not to offer a third-level (degree) course in jazz (Guilfoyle, 2001). Yet Ireland had a history of engagement with jazz, certainly from the Harlem in Montmartre" florescence of the 1930s (Stack 2001). Ireland's largest jazz event—the [Guinness] Cork Jazz Festival—was founded in 1978, annually attracts ca. 40 000 visitors from around the world, and regularly headlines renowned international jazz artists. Contemporary jazz gigs (in whatever style) attract sell-out audiences and jazz has developed distinctively on the island, and also influenced other types of music, most notably traditional Irish music (O'Flynn, 2010). Part of the difficulty for jazz in Ireland stems from the long-established and entrenched dichotomy between music performance and musicology, as well as a historically conservative adhesion to the European Art tradition. That situation has improved considerably over the past two decades, but tensions continue to exist between the "ology" and the practice, or, to borrow from Nettl and Solis (2009), between improvisation, art, education and society. This paper will examine the founding of the first degree-programme in jazz at the Newpark Music Centre in Dublin in 2005 and what impact this has had on the contemporary jazz scene in Ireland. In so doing, it will also interrogate such long-standing debates as whether bimusicality or intermusicality is essential or desirable and whether a music language can, or should, be adequately comprehended devoid of original cultural context."

Multiethnic Femininity and Hungarian "Gypsy Jazz" Barbara Rose Lange (University of Houston)

In the mid-2000s, several Roma (Gypsy) musicians and jazz critics proposed the genre *dzsipszi-dzsessz*. With this Hungarian spelling of "Gypsy jazz" they asserted an identity contrasting with other Hungarian jazz genres, with other Hungarian Roma musics, and with the Roma and Sinti jazz of Western Europe. The exponents of *dzsipszi-dzsessz*, foregrounded female performers, all singers, as representative of this idiom. Yet some of these women self-identified as multiethnic and claimed only part Roma ancestry; they also resisted being marked as Roma in a country experiencing rampant anti-Roma sentiment, for they aspired to broad-based commercial success. Many faced obstacles that Vickie Willis has identified for female jazz singers including the ability to compete and interact with instrumentalists via improvisation. Yet such exchange frequently destabilized traditionally construed notions of femininity (Willis 2008). Based on fieldwork conducted in the mid-2000s, in this paper I argue that these singers constructed hyper-feminine personae to frame multiple subjectivities and to disguise their artistic authority. Like the biracial performers theorized by Tomie Hahn, these singers intentionally switched codes. They created solo projects blending jazz, regional folk, and other ethnic musics. Improvising prolifically alongside instrumentalists, they juxtaposed timbres and vocable styles from different traditions. In particular, I discuss selected projects of two singers to highlight these code-switching strategies: Bea Palya, who sexualized and later spiritualized her image; and Ági Szalóki who produced an album of smooth ethno-jazz and also performed experimental children's music.

"Free From Jazz": The Jazz and Improvised Music Scene in Vienna (1971–2011) Thomas Zlabinger (York College, City University of New York)

Focusing on an incredibly diverse scene that is under-documented, this paper investigates the historical, social, and cultural aspects of jazz and improvised music in Vienna by examining the wide variety of musical genres represented by jazz and improvised music labels during the last four decades. From this work, I have gleaned various trends regarding the jazz and improvised music scene in Vienna. One of the most striking is the near-absence of a racialized discourse among musicians and critics and of stereotypical markers of blackness" in performance such as "playing in pocket" and call-and-response. Moreover, the absence of an African-descendant population in Austria due to the country's near-lack of a colonial history distinguishes it from the U.S.. Even without a recent colonial past, one of the common threads throughout Austria's history is cultural mixture (Brook-Shepherd 1996) due to its geographic location and its propensity to merge with its neighbors through marriage rather than might. Additionally, Austria's jazz scene did not resist a U.S.-model of jazz performance practice while other jazz

scenes in Europe and around the world struggled to "be free of America" (Atkins 2001). Therefore the construction of the jazz and improvised music in Vienna is better seen as a process of cultural layering rather than the more familiar process of signifying (Gates 1988) in the U.S. I highlight this aspect of Vienna's scene in particular as I examine the recordings of musicians like the JazzWerkstatt Wien, Christian Muthspiel, and Matthias Rüegg."

Session 2-8 (SEM), 8:30–10:30 Local Musics on World Stages

Mark Slobin (Wesleyan University), Chair

"Cuban Music is African Music": Negotiating Africa and Its Diaspora on the World Music Stage Aleysia Whitmore (Brown University)

World music musicians have long negotiated transnational difference. In Orchestra Baobab and AfroCubism, two bands that combine West African and Cuban music, musicians grapple with ideas about Africa and its diaspora, cultural ownership, cultural differences, and their own identities. Drawing upon six months of ethnographic fieldwork attending concerts and interviewing band members in Mali, Senegal, and Europe, I argue that musicians employ unique discursive strategies as they position themselves on the world music stage and in the Black Atlantic. Orchestra Baobab, a Dakar-based band comprised of Senegalese musicians, became known in the 1970s for making the Cuban music popular in Dakar at the time more Senegalese by singing in regional languages and employing traditional singers. The musicians see their music as a natural product of the long history of West African/Cuban exchanges: not "foreign", but "African", cosmopolitan, and symbolic of the musicians' worldliness, "open ears" and Senegal's cultural diversity. Members of AfroCubism, a collaboration between Malian and Cuban musicians formed in 2008, also see their music as symbolic of historical transatlantic connections. However, their imaginings of African-diasporic connections collide with their in-person interactions. Frustrations with different performance styles are constantly juxtaposed against their discussions of transatlantic connections and their desires to learn each others' music. Building on scholarly work on world music, the African diaspora, and cosmopolitanism, this study provides insight into how musicians enact musical and cultural mixing, presenting themselves in different ways as they negotiate their own desires and those of the larger world music stage.

Jazz and Vodun in Beninois Brass Bands Sarah Politz (Harvard University)

Since the early 1990s, a generation of globally minded musicians in the People's Republic of Benin has been adapting traditional vodun music and American jazz, including New Orleans brass band styles, in original arrangements and compositions for an international audience. The music of vodun is integral to Benin's local spiritual practices, and permeates many aspects of Beninois musical culture. Because of vodun's diasporic connections in the Americas, especially in New Orleans, Haiti, and Brazil, its representation by Beninois brass bands can be seen as a symbolic assertion of Benin's place in a globalized black Atlantic. The Gangbe Brass Band and the younger Beninois ensembles that have emerged in their wake act as cultural brokers between post-colonial Africa and Euro-America, although they often play this role implicitly through their musical choices, rather than explicitly through rhetoric, activism, or message. In this paper, I focus on those musical choices, which are also implicitly political and social, particularly the use of specific local markers of vodun music invoked alongside modern jazz harmonies and New Orleans brass band orchestration. I read the political history of vodun practice in Benin in conversation with musicians' accounts of their own formative musical and religious experiences, and then use these materials to inform the musical analysis of a Gangbe composition. By filtering an eclectic selection of influences to produce their work, the brass band musicians of Benin embody an analogous negotiation of the myriad forces joining to form new Beninois cultural identities.

Writing across Histories: Mariachi Mujer 2000 and the 2008 Beijing Olympics Candida Jaquez (Scripps College)

The participation of the US all women's Mariachi Mujer 2000 in the Beijing 2008 Olympics Opening Ceremonies signaled for cultural critics, community members, and professionals a new arrival of mariachi as a transnational phenomenon. The only North American ensemble included in these ceremonies, the group's participation opened an intriguing space to contemplate the intersections of historiography and historicity in constructing a narrative that emphasizes both performative aspects of the event itself and the socio-cultural meanings produced through mariachi as an aural icon imbued with nationalist tendencies and ethno historical considerations. Among the many challenges in approaching this historical narrative are the multiple agendas in thinking about the critical meanings of a "first" event of its kind, the politics involved in cultural representation (particularly for a racialized ethnic minority in a North American context), and the subtleties between Mexican descent identities. Drawing upon discursive practices surrounding the group's evaluation, selection, participation, oral histories with the musicians themselves, and resources documenting the group's presence, this work examines potential approaches in writing an historical narrative as an analytical text that reveals mariachi's ability to produce a nationalist tradition but also to conceive the broader concept of historical heritage on the world stage.

Reaching Out, Turning Home, and a Glocal Sense of Place: The Musical Projects of Filippo Gambetta, Genoese Organetto Player Andy Hillhouse (University of Toronto)

Since the late 1980s, in North America and Europe, a transcultural, universalist folk festival model has been emerging that fosters musical exchange across cultural and genre boundaries. Building on connections made at such festivals, many touring musicians develop personalized, transnational, heterogeneous networks of collaborators. Their social and musical lives exist both in their communities of origin and on the touring circuit. In light of this, are transnational collaborations and the discourse around them markers of "home" and "locality", or of transcendence of the local? This question is particularly pertinent in relation to those who self identify as folk musicians, as they trade upon their identification with specific places. As a case study, I examine the various projects of Filippo Gambetta (b. 1981), a diatonic accordion (organetto) player from Genoa in Northwestern Italy whose collaborative network includes Canadian, Finnish, Belgian, Irish and Breton musicians. I demonstrate that while touring has strengthened his transnational connections, this has not negated his identification with Genoa and Italy. In fact I propose that transnational engagements often serve to reinforce such identifications, as touring musicians reflexively re-imagine "home" in relation to the universalistic folk festival milieu (Rasmussen 2005). In this process, the local is reconfigured as glocal (Robertson 1995). This paper is based upon multi-site fieldwork (Marcus 1995) in which I performed with Gambetta on tour and visited him at his home in Genoa, as well as at concerts and festivals in Italy, Holland and Denmark.

Session 2-9 (SEM), 8:30–10:30 Music and Indigenous Language Revitalization

Nate Renner (University of Toronto), Chair

Two Music and Language Revitalization Projects on Vancouver Island Suzanne Urbanczyk (University of Victoria)

Vancouver Island is home to several severely endangered Salish and Wakashan languages. There is a growing movement to revitalize each of these languages, by various means including music. This paper will discuss two collaborative projects in which music is the focus, and which aim to reflect the goals of the communities in terms of their music and language revitalization. Kwak'wala—a Wakashan language spoken on the northern part of Vancouver Island and adjacent mainland of British Columbia—has a rich history of documentation. There are literally thousands of pages documented in the late 1800s by George Hunt and Franz Boas. During the potlatch ban, Austrian ethnomusicologist Ida Halpern worked alongside several Kwak'wakawakw elders to record their family's songs, resulting in the documentation of hundreds of songs of various genres, 25 of which were published by Smithsonian Folkways recording Kwakiutl Music. The central goal of this project is to analyze the recordings and prepare an instructional DVD that outlines the musical patterns of the different musical genres. Just to the south is Ey'ajuthem, a Salish language. Very few historical documents exist of the language and only one recording of a traditional song has been located in the British Columbia Archives. Therefore, this project aims to develop new songs in collaboration with community members. These songs are designed for language learning, including songs related to body parts and actions. Both projects will be discussed in the context of language and music revitalization.

I Ke Mele Ke Ola: Hawaiian Language Lives Through Song Keola Donaghy (University of Hawai'i at Hilo)

While the use of the Hawaiian language in everyday life diminished drastically after the overthrow of the Hawaiian monarchy in 1893 and the annexation of Hawai'i as a territory of the United States in 1898, the language maintained a place of prominence in live and recorded performances of music throughout the twentieth century. Music played an important role in a cultural resurgence in the late-twentieth century that later became known as the Hawaiian Renaissance", both documenting the social changes that occurred in Hawai'i and contributing to those changes. As organized efforts to revitalize the Hawaiian language as the language of the home, school and community began in the 1980s, music became a powerful tool for Hawaiian language activists and educators. In this presentation I will examine the use of *mele* (Hawaiian language poetry), *oli* (chant) and *hīmeni* (singing) as both curriculum and pedagogy, and discuss how they are used to assist in the acquisition of vocabulary, grammatical structures, Hawaiian cultural perspective, concepts and values in the movement to revitalize the Hawaiian language. I will draw from examples of older *mele* that have been recontextualized to serve educational purposes, and newer compositions that have been composed explicitly to address educational needs."

"Háálá Ayóó Diyin" and Other Paradoxes of Navajo-Language Christian Music Kimberly Marshall (University of Oklahoma)

In this paper I contribute to the discussion of the role of music making in language revitalization by examining the musical performance of Navajo Pentecostals. I aim to add complexity to the picture of musical language revitalization by demonstrating that indigenous-language music does not always aid in indigenous-language revitalization. Among Navajos, the influential and indigenously-led tent revival" movement of charismatic Christianity continues to provide one of the major public venues for the performance of spoken Navajo. In such a setting, the popularity of Navajo-language hymn performers like Elizabeth Bryant and Virginia Graymountain may seem to suggest Navajo tent revivals as a ripe context for the propagation of the Navajo language. However, my research indicates that Navajo Pentecostal musical practice reflects a language ideology whereby Navajo language is used in static and interjectory ways. For example, there is almost no new Navajo-language composition, a potent factor when combined with the near English-language exclusivity in the praise music used to manifest the central rite of spiritual gifts in this faith community. I therefore argue that, despite originating in an indigenously-led and indigenous-reaching setting, overall Navajo language music-making among Navajo Pentecostals does not significantly contribute to language revitalization. "

Ainu-Language Popular Music and Standard Language Ideology Nate Renner (University of Toronto)

"Ozoro omap, ozoro omap [I love bums, I love bums] . . . we want independency," sings one of the few remaining speakers of the Ainu language, Oki Kano, blending ancestral words with English on his 2010 album, Sakhalin Rock. Ainu people, like members of indigenous communities in other parts of the world, were forced to abandon their language in the late nineteenth century. As the rapidly modernizing Japanese government extended their domain to include diverse populations like the Ainu, indigenous to Hokkaido and other northern islands, language standardization proved a means to homogenize cultural identities and naturalize ideology about Japanese superiority. Policymakers developed a register of speech they hoped would be spoken across Japan exactly as it was written and disseminated. Standard Japanese was believed to convey the rational ideas of modernity through clear and efficient reference, while the Ainu language was naturalized as culturally inferior due to its lack of written script. Today, efforts to revive Ainu language are in full force, but many programs operate within the framework of modern language ideology that posits speech's primary function is to refer and convey fully formed ideas. Songs examined in this paper were co-composed by Kano and children from Asahikawa Ainu language school by assembling flash cards in humorous or aesthetically pleasing ways that have little or no referential meaning. Revitalizing language through games that become rock songs, challenges standard language ideology by asking, "What ways besides reference and clarity can marginalized people use language to maintain and revitalize culture?"

Session 2-10 (SEM), 8:30–10:30 Music and Institutions II Alejandro L. Madrid (University of Illinois, Chicago), Chair

The Role of the Amateur Group in the Theory and Practice of Safeguarding *Kunqu* in the PRC Post-2001 Min Yen Ong (University of London)

Kunqu opera was selected as one of the Masterpieces of Oral and Intangible Heritage of Humanity by UNESCO in 2001. This brought attention to an otherwise neglected genre. Government policies were implemented and financial support was invested to safeguard the genre. Today, there are seven national Kunqu troupes and a small number of vibrant amateur groups made up of Kunqu enthusiasts of varying ages and retired professional performers, working to ensure the continual transmission of Kunqu. However, UNESCO and national initiatives, recent academic research and general publicity have focused on the former (the national troupes). It is the role of the Kunqu amateur groups that I seek to discuss. In this paper I aim to explore the power play between top-down and grassroots initiatives, by examining the impact of government strategies and UNESCO intervention on practitioners within the amateur groups, and contrasting this with the vital role and functions that the amateur groups play in safeguarding Kunqu in the PRC today. My research draws from fieldwork among practitioners in Beijing, Tianjin, Suzhou and Shanghai, those in positions of authority in the PRC and time spent with UNESCO Beijing. In demonstrating this fine balance, I shall reveal the complexity, the obstacles, and the reality of how Kunqu is being promoted, enhanced and re-contextualised in the PRC today.

Friday Morning: Session 2-10

Configuring Mexico City's Intellectual Elite: Music at El Colegio Nacional Ana Alonso-Minutti (University of North Texas)

Responding to a political ideology to modernize Mexico during the decades that followed the Revolution, the State supported the creation of institutions and award systems to sustain the apparatus of the Mexican intellectual elite, both ideologically and financially. In this paper I discuss one such institution, El Colegio Nacional (National College), and analyze it as a space where the perimeters of the Mexican intelligentsia are configured. In particular, I examine the incorporation of composers into the College, and their role in establishing a validation system for contemporary music. Founded by presidential decree in 1943, the College appointed fifteen members who represented the country's most eminent intellectuals. Since its inception, it has admitted only three figures from the music scene: Carlos Chávez, founding member until his death in 1978; Eduardo Mata, from 1984 until 1995; and Mario Lavista, since 1998. An investigation of their admission process reveals that their membership is not only connected to their merits, but also responds to a mentorship system in service of a modernist ideology of musical progress, manifested in these composers' avant-garde compositions. I argue that their primary assignment, as composersintellectuals, has been to defend that ideology in order to guarantee State support for their endeavors. Drawing from ongoing research and personal interviews, I will analyze the configuration of that ideology as an entrance circuit to the intellectual elite, and its repercussions in forming a collective imaginary of present-day Mexican concert music.

Cultural Rivalry in the Crescent City: The Development of New Orleans's Social and Cultural Life during the Antebellum Golden Era Gillian Rodger (University of Wisconsin-Milwaukee)

By the 1840s, the American population of New Orleans was well established and had come to dominate the business life of the city. The American social and entertainment world had also come into its own, and offered a choice of theaters, as well as musical concerts, circus performances, and both public and private balls. Focusing on a number of the city's most prominent social institutions, including the French Opera House and the St. Charles Avenue Theatre, rival social organizations and ball societies and the seasonal celebration of Mardi Gras, I will show how the desire to create a superior social life drove the Americans to establish venues for musical and theatrical performances in New Orleans. The division of the city into three municipalities, each with its own council in 1836 enabled the American quarter to grow and its cultural life to flourish. By the 1850s, the social life of the city had shifted up-river from the French to the American quarter, but that social life continued to be shaped by the customs and seasonal patterns employed by the Creoles in earlier periods. The aim of the new American residents was first to match, and then to eclipse the institutions that catered to the Creole population. The divided nature of the city's population—split between American and French/Spanish, Protestant and Roman Catholic, newcomer and locally-born—and the yearly social rituals that preceded Lent, also encouraged this proliferation of entertainment, which resulted the city's reputation for a lively social life that continues to the present.

Opera in Oman: Identity, Creativity, and the Self Nasser Al-Taee (Royal Opera House-Muscat)

At a time when many orchestras and opera companies in the West are shutting down permanently or facing serious cut backs, the Royal Opera House-Muscat (ROHM) was born with the mission of emphasizing Oman's unyielding commitment to celebrate the arts as a tool for dialogue, peace, and cooperation amongst nations. The newly constructed house in Oman opened extravagantly last October with new productions by Franco Zeffirelli of Puccini's Turandot and Gianni Quaranta's production of Bizet's Carmen. In addition to opera, the inaugural season featured first appearances by international artists like Plácido Domingo, Renée Flemings, Yo-Yo Ma, and Wynton Marsalis. What is the artistic significance of the ROHM in a region swept by a wave of demands for reforms? What do these performances tell us about the role of the arts in shaping cultural politics, identity, and the construction of the self in the region? I argue that Oman's rapid transformation in the past four decades has led to the creation of a new self, one that is rooted in tradition, but also exposed and open to Western values. Building on Homi Bhabha's notion of culture, I contend that this emerging identity is firmly grounded in the understanding of art as a form of resistance to both East and West and that Omanis are embracing fluid identities to cope with the rapidly changing world around them. The establishing of the ROHM is an important edifice towards the realization of the new Self.

Session 2-11 (SEM), 8:30–10:30 Music and the Modern Festival Timothy Storhoff (Florida State University), Chair

International Music Festivals as a Zone of Awkward Engagement in U.S.-Cuban Relations Timothy Storhoff (Florida State University)

While the U.S. and Cuba do not have a direct economic relationship or engage one another politically, new connections have recently been established through cultural exchanges. President Obama called for a "new beginning" in the U.S.-Cuban relationship and has relaxed the musical embargo of Cuba. More Cuban musicians have been able to perform in the U.S. because the State Department resumed issuing cultural exchange visas to Cubans, and the Cuban government is allowing more musicians to travel abroad. Music festivals are one of the leading venues for these exchanges and are a primary site for musical interaction between performers and participants from the U.S. and Cuba. However, the irregular nature of U.S.-Cuban relations combined with the disparate goals and political intentions of both festival actors and institutions turn international music festivals into zones of awkward engagement. Like other global economic processes, the connections created through transnational musical interaction are awkward, uneven and discontinuous. Despite initial appearances as disruptive, awkward relations are productive and vital to entering into future fruitful collaborations. By analyzing recent music festival engagement and bellwether for future relations. While politicians and diplomats fail to pursue or achieve tangible results, it is through these shared musical experiences in international music festivals that action is taking place, connections are being created, and zones of awkward engagement are being navigated so routes for potentially smoother musical flows can emerge.

Cultural Representation in Cape Breton's Celtic Colours International Festival Jane Piper Clendinning (Florida State University)

The Celtic Colours International Festival (CCIF) in Cape Breton, Nova Scotia, Canada, annually showcases more than 300 performers in 45 concerts and promotes hundreds of community cultural experiences, such as church suppers, workshops, and lectures. The Festival attracts visitors from mainland Nova Scotia, every Canadian province and US state, and dozens of other countries, who constitute about half of the attendees. The CCIF began in 1997 to promote and preserve the musical traditions and language of the small island's Scottish Gaelic-heritage majority. From the beginning it embraced Celtic "roots and branches," including internationally-known Scottish and Irish musicians and regional Canadian, Appalachian, and other Celtic diaspora musics and dance, while providing performing and recording opportunities and an international stage for many Cape Breton performers. In recent years the CCIF has reached out to the marginalized French-speaking Acadian minority communities with concerts featuring Acadian and Cajun musicians. The CCIF programming reveals cultural differences, such as those between tightly-knit Scottish-heritage rural communities and the city-dwellers from cosmopolitan and industrialized areas, and the balancing act between establishing group identity (as Cape Bretoners) and the inclusion/exclusion and centrality/marginalization in the Festival of particular cultural groups within Cape Breton. Inclusion is both culturally and financially significant: the CCIF extends the summer tourist season into October, producing a direct economic impact in millions of dollars. This paper examines the entwined and conflicting roles of the CCIF: cultural expression, representation, preservation, and transmission; community-building and sharing community heritage and values; and the economic necessity of cultural tourism.

An Invitation to Bliss: Negotiating Faith and Culture through the New York City *Rath Yatra* Parade Sara Black Brown (Florida State University)

Rath Yatra is a traditional Indian festival in which Hindu deities are enshrined in decorated carts and paraded through a city, accompanied by ecstatic singing and dancing. In the last 45 years the Hare Krishna movement has brought Rath Yatra to the West. New York City hosts one of North America's two largest Rath Yatras with an annual parade down Manhattan's Fifth Avenue. Between the visually extravagant carts, the blissfully uninhibited dancing of devotees, and the loudspeakers that amplify music that Hare Krishnas believe can literally transform their environment, Rath Yatra presents a significant disruption of the Manhattan cityscape. Even so, the celebratory nature of Rath Yatra offers a positive context for a complex negotiation of multiple religious and cultural identities and the character of the city itself. This paper examines Rath Yatra as it is situated at the intersection of Eastern spirituality, South Asian culture, and New York multiculturalism. For followers of an often misunderstood religion, the exuberant singing of Krishna chant affords an opportunity to dramatically juxtapose the bliss and spiritual freedom promised by their philosophy with the chaotic rush of the city. The parade and associated cultural performances also serve to demonstrate the powerful influence of Indian culture in New York. At a more subtle level, Rath

Yatra acts as an assertion of the diverse nature of the city and, during a period of complicated relations between Americans and South Asians, an appeal to the open-minded character that is a source of pride for many New Yorkers.

Negotiating Marginality through Musical Discourse at Pride Festivals Todd Rosendahll (Florida State University)

Pride festivals are events that are both political and celebratory in nature, and focus broadly on issues of gender, sexuality, identity, and human rights. Many from outside, and even within, the queer community view pride festivals as spaces for creating and celebrating a unified group identity. While this is partially true, it is also a space in which positions of centrality and marginality are negotiated, particularly for gendered and racialized groups found within the larger, queer community. Pride festivals have become sites of power struggles grounded in debates and negotiations over the politics of queer identities. This negotiation can, at times, reproduce the same structures of marginality that the festival was intended to combat on a societal level, thus creating internal marginalization within an already marginalized group. In this paper I examine the negotiation of marginality through musical discourse (interviews, media reports, town hall meetings, official Pride documents, etc.), and through music as discourse (the musical performance itself), which I view as two central components for understanding the relationship between music as a performance of identity and as a subject for initiating and sustaining dialogue on social power within the queer community. With over one million participants and roughly 300 musical performances each year, Pride Toronto is one of the largest pride festivals in the world. As such, it is a particularly useful case study for examining the connections between social power, identity politics, and musical performance.

Session 2-12 (SEM), 8:30–10:30 Prison Music: Ethnography between the Bars

Gage Averill (University of British Columbia), Chair and Discussant

Music Interventions, Structural Violence, and Self-Harming in Women's Prisons in Britain Maria Mendonca (Kenyon College)

Recent British government reports have drawn attention to the ways in which elements of imprisonment are likely to impact women differently from men. One issue that has received increased attention is self-harming (intentional, direct injuring of the body, most often carried out without suicidal intentions) while inside prison. The statistics are compelling: in 2009, 37% of women prisoners self-harmed, compared with 7% of male prisoners; viewed from another perspective, women accounted for 43% of all incidents of self-harming, despite representing only 5% of the prison population. As one means of addressing this problem, and following the success of other arts initiatives in engaging other "hard-to-reach" prison populations, several women's prisons have used music-based projects as a means of tackling self-harm among these particular women. While both the women involved in these initiatives and observers report positive and powerful effects of self-harming behavior, it is also worth considering whether this musical involvement critiques or supports the larger issues of "structural" violence in the prison system, particularly in light of a prominent commentator's recent suggestions to "overhaul the system to address the incompatibilities of accommodating women in a system designed by men and for men" (Corston Report, 2007). This paper investigates the complicated (and at times, contradictory) relationship between public-sector music interventions and social agendas based on ethnographic work in women's prisons in Britain with Good Vibrations, a music project centered on the Javanese gamelan, and other UK-based prison music initiatives.

Politics and Privacy of Talent: Music at the Louisiana Correctional Institute for Women Benjamin J. Harbert (Georgetown University)

In 1961, 101 female inmates left the men at Angola prison for a new home in St. Gabriel. They were 2.8% of Louisiana's inmates and worked as seamstresses, administrative assistants, and nannies. In 2011, 2,244 women make up 5.6% of the state's inmates. Half are in the parish jails. The other half live in St. Gabriel at the Louisiana Correctional Institute for Women (LCIW).

Over the past fifty years, Louisiana prisons have reformed labor practices while raising minimum sentences. Inmates now do more time and less work in crowded facilities. As the Lomaxes once argued, music can relate to custodial circumstances. Relations still exist. Circumstances, however, have changed. This paper describes the lives of several singers at LCIW in order to suggest new ways in which music connects to custody, in the chapel, the sewing factory, and lockdown.

Like men, women use music to form communities and also to escape from the crowd. Several factors, however, differentiate women's custody in Louisiana. Eleven male facilities help sort the diverse male population by offense, needs, and sentence length. At LCIW, the only state prison for women, lifers mingle with those doing a few months and violent offenders are on

The Missing String Incident: Social Tension and Release in an Upstate New York Prison Music Room John Runowicz (Independent Scholar)

Among inmate populations "rec" time (as in "recreation") is a highly valued part of the weekly schedule. This can include working out at the gym, going to the library, or just watching television. At the Adirondack Correctional Facility in upstate New York where I was an inmate from August 2010 to February 2011, there was a room set aside for musical activity. The space was utilized on a regular basis by a small group of inmates both black and white of varying musical ability and taste whose ages ranged from early twenties to late fifties. Soon after my arrival at the prison I became involved in the room, first as seeker of rec, and then as teacher, musical director, and researcher. The room was small, a fifteen by ten foot space. At any one time there would be about five or six men there. The close proximity of the environment, the often intense emotional responses engendered by music making and prison life in general, the vying for control of the evolving agenda for musical activity, and the relationships among the regulars made for often complex social interaction. In this paper I will discuss a representative event, a particularly piquant moment that exemplifies the social tension and release endemic to music making within the institutional strictures of the correctional system. My intent is offer an inside view on, and contribute to the discussion of, the value of prison recreational activity involving music.

Session 2-13 (SEM), 8:30–10:30 Putting a Genre to Work I Kathryn Metz (Rock and Roll Hall of Fame and Museum), Chair

Reimagining the "African Success Story" through Ivorian Coupé-Décalé Julia Day (University of Washington)

Côte d'Ivoire, dubbed the "African success story," was a rare example of political stability and economic success in Africa after independence in 1960 through the 1990s. In the past decade, however, Côte d'Ivoire has been troubled by social and political turmoil. The music genre coupé-décalé developed and became popular during this time. Contrary to the social and political critique prominent in Ivorian popular musics of the 1980s and 1990s, coupé-décalé depicts the extravagant lifestyles of young Ivorians in Europe. Though seemingly unrelated to the sociopolitical climate, I argue that the development of coupé-décalé is a direct reaction to the conflict of the Ivorian civil war. In this paper, the reimagining of Côte d'Ivoire as an "African success story" by Ivorian youth is examined through the music, dance, and video of coupé-décalé. I use three early coupé-décalé music videos to highlight depictions of young successful Ivorians abroad. Drawing upon literature on transnationalism (Appadurai 1991; Hannerz 1996; Welsch 1999) and Turino's concept of "cosmopolitan loops" (2000), I contend that the representation of non-African places through image and sound in early coupé-décalé links listeners to Ivorian successes across continental borders. Although the imagery in coupé-décalé does not resolve the difficulties that are a reality for young Ivorians, it does provide a space where Côte d'Ivoire as a success story is visualized and celebrated. Through coupé-décalé, Ivorian youth can respond to political helplessness, participate in cosmopolitan loops, and realize values for new socioeconomic stability as a way to escape the realities of civil crisis.

Dancing the Body Politic: The Adoption of *Dabka* by Jordanian Bedouins Kathleen Hood (University of California, Los Angeles)

Among the Bedouin tribes of North Badia, Jordan, one of the main genres of music/dance performed at weddings is the dabka, a line dance with accompanying songs. Although the *dabka*, along with its non-Bedouin folksong repertoire, has long been common throughout the eastern Mediterranean among settled villagers, it is a fairly recent addition to the Jordanian Bedouin dance repertoire and was added, one consultant insisted, only in the late nineteenth century. Associated with agricultural life and recognized as a wedding tradition, dabka is now recontextualized as a performance of traditional and modern Bedouin identity—particularly as embodied by men who must display strength and agility. The Jordanian Bedouins had begun to become settled at least as late as the latter half of the nineteenth century, and now, nomadic Bedouins form only a small percentage of the population in Jordan. This paper, based on recent and continuing fieldwork in Jordan, addresses the multidirectional and complex relationship between Bedouins, their local neighbors, and the national and regional communities to which they belong in order to explore the adoption of the dabka by the Bedouins. Because the adoption of the dabka dance and its song repertoire seem to parallel the path to settlement, I hypothesize that dancing the dabka exemplifies the Bedouins'

adaptation to new circumstances, embodies their new status as settled Jordanians, and reconnects them across borders with the broader pan-Arab community—a particularly salient point, since Bedouins consider themselves to be the original Arabs.

Rock 'n' Roll in "Bollywood"? Oppositional Strategies in Mumbai's Post-Colonial Music Culture and Industry, 1960–1980 Gregory D. Booth (University of Auckland)

Rock 'n' roll (known as "beat music"/"pop") appeared in Mumbai in 1962, when local guitar-based bands began to appear as novelty acts in night clubs and entertainment for school functions. Bands became more numerous through the latter 1960s and 1970s. Mumbai's rockers played covers of western hits from the Bill Haley to Led Zeppelin, but were almost entirely isolated from both the burgeoning local film music industry and the global music industries. They were, at best, part-time musicians, living separate daytime lives while rehearsing and performing at night. Oral accounts suggest that very few musicians did much more than pay for the costs of their enthusiasms. This paper presents conclusions from ethnographic and archival research in India and elsewhere. It examines the explicitly and implicitly oppositional perspectives and strategies of Mumbai's early rockers, who were predominantly members of minority, Christian, non-Hindi speaking communities, and who incorporated rock into an ideological framework that opposed India's dominant, and generically uniform, popular music culture (film song), the nationally dominant musical language (Hindi) and—to some extent—the increasingly middle class norms of post-colonial India. Those norms, however, were reinforced by the distorted structure of India's music industry, the regulatory relations between India and the global music industry, and even the ideologies of Indian nationalism. Collectively, these factors made musical and cultural opposition economically impossible. Most rock bands had disappeared before the increasing globalization of India in the latter 1980s ushered in a new, and somewhat more successful wave of pop and rock bands.

Negotiating Identities in Gendered Public Spaces: Examining *Garba* in Gujarat, India Niyati Dhokai (University of Alberta)

Garba is a type of folk dance from Gujarat, India that is mostly danced during Navratri, a nine day religious festival that honors the Goddess Durga. Dancers, particularly females, worship Durga, who embodies feminine force. While garba was originally tied to caste-based practices, it served as a site of political and social discourse during the twentieth century, through the songs that were composed for garba, which expressed sentiments that ranged from the desire for Indian Independence to pan-Gujarati ideologies that have become signifiers of Gujarati "tradition." Garba is well-known around the world as a significant maker of traditional identity and religious ritual amongst Gujaratis, particularly in the diaspora. Within the homeland, however, the dances and musics associated with garba are an important site for negotiating pan-Gujarati issues. Through the field research that I gathered from conversations with radio announcers, garba competition judges, and from my own observations of garba at urban locations in Gujarat, I would like to examine the current social discourse associated with garba in Gujarat. In my paper, I consider the function of garba as a site for negotiating these pan-Gujarati issues relating to gender, urban identity, and significance of having a regional music in a time when popular music, particularly music from Bollywood, permeates Gujarati soundscapes. I am particularly interested in how gendered behavior is negotiated in urban, garba spaces through the choices of stylistic markers such as the music itself, dance styles, clothing worn, and venues where individuals come together to dance.

Session 2-14 (SEM/SMT), 8:30–11:30 Subjectivity and Method in the Analysis of World Music

Marion A. Guck (University of Michigan), Chair Michael Tenzer (University of British Columbia), John Roeder (University of British Columbia), Respondents

The ethnomusicologists and music theorists on this panel offer a wide-ranging set of objectives, perspectives, and techniques for the analysis of music from disparate traditions. Together they illustrate the potential benefits and pitfalls in the emerging subfield of world music analysis, both of which are be addressed in a critical overview given by respondents, one each from SEM and SMT. Questions are raised about the necessity of fieldwork and direct experience for analysis, the relevance of secondary sources about perception and meaning, the potential for examples drawn from world traditions to contribute to cross-cultural theories of musical structure and cognition, the adaptability of existing Western theories to other repertoires, and the ambitions of the subfield itself.

The four papers are ordered to track a set of parallel methodological progressions from etic to emic, theoretical to descriptive/analytical, and empirical to subjective. Without direct contact with performers or secondary sources, the first presenter assesses spectrographs to theorize how to parse Tuvan musical progressions using Cogan's (1984) categorization of timbral

Friday Morning: Session 2-14

"oppositions," thus offering an application and enrichment of an explicitly theoretical model. The second paper draws on Fürniss's (2006) fieldwork in Central Africa, applying established melodic contour theory to expand on the conclusions she reached interactively with Aka music makers. The third paper comprises the post-fieldwork thoughts of an ethnomusicologist trying to negotiate a productive symbiosis between her training in Western music theory and the perceptions and values of the Balinese people among whom she worked—to the extent that she feels her understanding of this is reliable. Turning the tables, the last paper gives a confident analysis by a researcher who was born in the Bulgarian culture he studies, but who subsequently embraced Western tools. He argues that they persuasively illuminate how his own music works.

The respondents identify concerns, issues and challenges that all these diverse approaches confront. The goal is to candidly assess the often-differing interests of theorists and ethnomusicologists, as well as to clarify what they share.

Spectral Spaces, Transformations, and Morphologies in Tuvan Multiphonic Throat Singing Lawrence Shuster (Skidmore College)

Unlike many global music traditions that privilege pitch and rhythmic relationships as the formative variables of musical production, Tuvan music places great emphasis on tone-color and textural design, with pitch class content often restricted to a single anhemitonic pentatonic scale and relatively small assortment of corresponding durational values.

Tuvan performers engage sophisticated vocal techniques to generate a fundamental tone accompanied by one to three harmonic tones, or partials. The succession of diverse spectral textures provides a rich tapestry of harmonic colors and spectral contrasts characteristic of Tuvan music. This paper proposes some new analytical tools useful for describing select features of spectral design in Tuvan multiphonic throat singing and should be understood more as an "analytical blueprint" for exploring musical spectra as opposed to presenting any type of unified theory.

In *New Images of Musical Sound* (1984), Robert Cogan pioneered the analysis of musical spectra based on the use of thirteen sonic oppositions or *features* derived from Roman Jackobson's research in phonology. The collection of oppositions can define a *feature space*; instantiations of various oppositions result in feature complexes or *events*. Cogan segments timbral surfaces into event successions and describes them as a combination of features each assigned a corresponding value: "+" (positive), "-" (negative), or "o" (neutral).

This paper employs Cogan's approach as a springboard to develop additional analytical tools useful for describing and characterizing the spectral design of Tuvan melodies. The analytical method can be summarized as follows: (1) Segment the timbral surface into a succession of spectral events; (2) Characterize the spectral design of each event in relation to Cogan's thirteen oppositions; (3) Define the succession of spectral events as a series of transformations within a discrete feature space; (4) Map the number, position, and relative energy of each harmonic corresponding to a given fundamental tone as descriptive of its corresponding *spectral class*; (5) Characterize the succession of spectral event-features, and spectral classes as transformational pathways descriptive of *spectral morphology*.

Analytical examples include transcriptions, recordings, and spectrographic analysis of performances by Tuvan national icon and virtuoso Kongar-ool Ondar.

Melodic Contour and Collective Individuality in Aka Vocal Polyphony Rob Schultz (University of Massachusetts, Amherst)

Like a plethora of diverse musical repertories throughout the world, the vocal polyphony of the Aka people of Central Africa is based on the anhemitonic pentatonic scale. With respect to performance practice, however, the Aka pentatonic system is highly idiosyncratic in that the realization of a given scale degree can vary in absolute pitch by up to a full semitone. Investigation into this phenomenon by Simha Arom and Susanne Fürniss (1992, 168) has revealed that the pitch structure of this music, though indeed fundamentally pentatonic, is in fact characterized not by any measure of fixed interval size, but rather by "the order of succession of the degrees according to the melodic model of a given song, or . . . the melodic contour belonging to that song."

Taking its cue from this crucial discovery, this paper examines the nature of melodic variation and contour structure in five different realizations by two separate singers of the *dìyèi* (yodel) part of the Aka divination song *dìkòbò dámù dá sòmbé*. First, the paper analyzes the twenty melodic variants presented in Fürniss (2006, 185–6) using a modified form of Michael Friedmann's (1985) *Contour Class Vector*. This analytical tool provides a succinct structural profile for contours by tallying the number of ascents, repetitions, and descents that a given contour segment contains. Thus, the opening four-note succession of Fürniss's variant *a*, G4–E4–D5–E4, contain a total of two ascents (G4 \Rightarrow D5; E4 \Rightarrow D5), one repetition (E4 \Rightarrow E4), and three descents (G4 \Rightarrow E4; G4 \Rightarrow E4; D5 \Rightarrow E4), yielding a vector of (2,1,3).

The paper then maps the pathways traversed by the five realizations of the *diyèi* in a newly constructed transformational space for contour vectors. The unique yet constrained journeys that each of these realizations undergo in this space affirms Arom's (1983, 30; translated in Kisliuk 1998, 3) characterization of Aka polyphony as "a simultaneous dialectic between rigor

and freedom, between a musical framework and a margin within which individuals can maneuver," and thus further substantiates his observation that this musical feature "reflects perfectly the social organization of the [Aka]...and it does so perhaps not by chance."

Analyzing the Four-Tone Universe of Balinese Gamelan Angklung Music Ellen Koskoff (Eastman School of Music, University of Rochester)

Ethnomusicology has had a long-standing love-hate relationship with traditional musical analysis. Most often a formal process, largely applied in the past to western classical music, analysis asks the basic question, how does the music work? To answer, the analyst generally uses a printed score, or transcription to translate the work's aural presence into the world of "thing-ness," and often applies modeling or mathematically based theories to show how the piece is structured and could/ should be heard or played. From 2007 to 2008, I lived in Bali Indonesia, studying and performing a repertoire of Hindu cremation music with musicians from Banjar Baturity in Southwestern Bali. I had been initially attracted to this repertoire because gamelan angklung music uses only four notes to the octave-creating a wonderfully vibrant four-tone universe that piqued my inner analyst's curiosity. The music is learned orally/aurally and is not improvised, simply absorbed by musicians from life-long exposure to the recurring rituals of death and cremation. When I first heard the pieces, I recorded them and listened to them constantly, not attempting to write them down; I wanted to learn them orally, like the Balinese. When I left the field and returned home I soon realized that, while still interested in my basic question, I could not adequately answer it without taking into account the oral fieldwork process through which I had learned the music. This process, filled with countless, basic musical misunderstandings, would ultimately lead to at least three different analyses: a (hopefully) sensitive analysis based on transcription and all my training as a western musician; a Balinese social-musical analysis, based on language, metaphor, and context; and a perhaps personal cognitive analysis based on trying to learn this music through listening and participating in its culturally appropriate performance. This paper explores these separate, sometimes overlapping analyses to ask not only: how does this music work, but also for whom and why.

Tradition and Innovation in Bulgarian Concert Wedding Music: Analysis of Petar Ralchev's *Bulgarian Suite* Kalin Kirilov (Towson University)

The music of Bulgaria is an excellent example of a complex musical tradition that combines Middle Eastern *makams* (modes), regional microtonal structures, pentatonic scales, diatonic modes, and major/minor collections. This paper analyzes *Bulgarian Suite*, an accordion piece written in 1990 by the Bulgarian composer Petar Ralchev. *Bulgarian Suite* is a trend-setting piece incorporating mixed asymmetrical meters, modal harmony, dense ornamentation, improvisation, folk motives from various regions of Bulgaria, and influences from Western music styles. Stylistically, it exemplifies Bulgarian concert wedding music and Balkan jazz of the 1990s which became popular worldwide through the performances of Ivo Papasov and his *Trakiya* (Thrace) orchestra.

My analysis focuses on Ralchev's compositional techniques and his innovative approaches to combined metric groups (several asymmetrical meters recurring periodically), heterometric rows (meters which do not follow a particular pattern), and modal/makam-based harmony. Ralchev's primary compositional idea in *Bulgarian Suite* is to establish balanced asymmetry at the beginning of the piece and gradually progress towards more traditional and symmetrical structures. Due to the improvisatory nature of Bulgarian Wedding Music, *Bulgarian Suite* should not be considered a fixed composition. Rather, as seen from other recordings of the same piece, Ralchev uses the suite structure as a flexible framework that is varied to a great extent in different performances.

From the viewpoint of the material used both in the precomposed and improvisatory sections, *Bulgarian Suite* incorporates motives from Thrace and the Shope region. From a broader perspective, it is a musical journey that proceeds from east to west. It originates in Thrace—the region where concert wedding music flourished in the 1980s with its complexity of modes, harmonies, rhythmic dissonances, and mixed meters—and progresses towards the Shope region which is easily defined with its limited melodic vocabulary but significantly faster dance tempos.

In addition to analyzing and adapting Western analytical tools to a particular non-Western piece, this paper also introduces a new, comprehensive model of inquiry which could be applied to repertoire from other Eastern European countries exhibiting levels of metric and harmonic complexity similar to those found in this piece. Donald Henriques (California State University, Fresno), Chair

In the annals of music scholarship, the history of music in Latin America is often positioned as distinct from the history of music in the United States and Europe. Robert Stevenson's considerable contributions notwithstanding, ethnomusicologists tend to emphasize strong regional distinctions between these areas, while musicologists have largely maintained the perception of Latin American music as peripheral to the more central musical trends of Europe and its North American colonies. Indeed, while Latin American music traditions are often acknowledged as an outside influence on musical performance and composition in North America and Europe, the notion of Latin American music developing in concert with other European and North American music trends remains an under-researched phenomenon. Consequently, the purpose of this panel is to explore research that demonstrates how some types of music in Latin America developed out of a Pan-American context, that in some cases also referenced back to Europe.

Musics that developed in this way include Mariachi, which is considered a very Mexican tradition. The first author of this panel presents a paper looking at how this characteristically "Latin" music actually developed in the southern United States in the late nineteenth century before migrating to Mexico. The second author on this panel explores the very strong connections between European-style art music composers in South America and their counterparts in North America, who maintained a high level of respect for their South American counterparts during the mid-twentieth century. The final author on this panel looks at the central role of the fox trot in early twentieth century Guatemala, where this dance genre from the United States came to embody modernity and technology. Even as Guatemalans associated the foxtrot with modernity, however, they also viewed it as an exotic, primitive dance, and thus treated the foxtrot in much the same way as Latin dances were being viewed in the United States during the early twentieth century.

Pan-Americanism in Action: Serge Koussevitzky, Aaron Copland, and Latin American Music and Composers at Tanglewood from 1941 to 1965 Hermann Hudde (Brandeis University)

During the beginning of the twentieth century, Latin American composers promoted nationalistic trends in order to consolidate their own musical voices. The following events attempted to organize the music of the Americas and are worth mention: the Pan American Music Congress in Cuba in 1926, the Pan American Association of Composers formed by Edgard Varèse in 1928, and the first publication of Francisco Curt Lange's *Boletín Latino Americano de Música* in Uruguay in 1935. Soon after at the Eighth Conference of American States in Lima in 1938, the formation of a Music Division at the Pan American Union in Washington, D. C. was proposed and approved with the goal of promoting America's art music. Simultaneously in the United States, the visionary artist and conductor Serge Koussevitzky, who was a cultural entrepreneur and new music supporter, founded the Berkshire Music Center. Koussevitzky appointed Aaron Copland, who was intimately involved in Panamericanism trends, as the head of the Composition Department. Copland suggested the idea of offering scholarships to young Latin American composers in order to foster a cultural exchange, taking advantage of the "Good Neighborhood Policy" during the Franklin D. Roosevelt administration. This presentation analyzes and connects the primary sources and music of Latin American composers who had attended the Tanglewood Music Festival as Fellows and Faculty to the historical context of the Americas in order to better understand the novel musical contributions by Latin American composers.

The Fox Trot in Guatemala: Importing the Sounds of Modernity in the Early Twentieth Century Andres Amado (University of Texas at Austin)

The fox trot may well rank among the most ubiquitous and least studied musical practices of the early twentieth century. With origins in the United States, it spread globally after its remarkable success in Paris. While in many places the fox trot waned in the presence of newer styles of music and dance, it presently survives in the Guatemalan national canon with pieces like "Ferrocarril de Los Altos," "Cobán," and "Río Polochic." Thus, an investigation of the fox trot in Guatemala can illuminate processes of its worldwide dissemination, and its continuous role in Guatemalan culture. Based on printed and manuscript scores from ca. 1920, and other archival sources from this period, I argue that Guatemalans embraced the fox trot as an emblem of modernity, a central component of nationalist discourse since the Liberal Revolution of 1871.

The fox trot, alongside noises of airplanes and locomotives, represented, to many Guatemalans, the sounds of modernity.

Since modernity appears in early twentieth-century discourse in opposition to "tradition" and "primitivity," I first connect Guatemalan fox trots to U.S. ragtime (from which it derives) through musical analysis; I suggest that exoticist and primitivist perceptions of African American culture contributed to the spread of this music. I then discuss references to technological developments in Guatemalan fox trots, highlighting the near-obsession with local aviation during this period. I conclude by reflecting on possible implications of the fox trot for understanding modernity, racialization, nationalism, and cosmopolitanism in Guatemala and beyond.

Session 2-16 (AMS), 9:00–12:00 Censorship and Cultural Policies in Soviet Music after World War II Kevin Bartig (Michigan State University), Chair

Dmitriy Shepilov and the Campaign against Musical Formalism of the Late Stalinist Period Patrick Zuk (University of Durham)

This paper deals with a personage who played a role of crucial importance in the notorious campaigns against musical formalism of the late Stalinist period, who has received comparatively little attention from scholars—the Communist Party bureaucrat Dmitriy Shepilov (1905–95). In 1947, Shepilov was seconded by the high-ranking official Andrey Zhdanov to assist him in the task entrusted to him by Stalin of reasserting strict ideological orthodoxy in all domains of Soviet cultural and intellectual life. Working behind the scenes in the Department of Propaganda and Agitation, he became the driving force behind the anti-formalist campaign in its early stages. Shepilov immediately focussed on musical activities, which had so far escaped attention. A keen amateur musician, he appears to have been motivated primarily by his antipathy to modern Soviet composition. In late 1947, he prepared a classified report for his superior on the current state of the USSR's musical life in which he castigated the country's leading composers for departing from the "healthy realist traditions" of Tchaikovsky and The Five, singling out recent works by Myaskovsky, Prokofiev, and Khachaturian for extensive adverse comment. Close examination of this document reveals that it set the tone not only for the notorious Central Committee resolution on music that was promulgated in early 1948, which censured several of the country's leading composers, including Myaskovsky, Prokofiev, and Shostakovich, but also for discussions of their work at the various high-profile forums convened in its wake. I shall argue that scrutiny of Shepilov's involvement clarifies aspects of this notorious episode in Soviet musical history that might otherwise remain obscure—in particular, with regard to his crucial importance in instigating it.

Soviet Musicians as Cultural Diplomats Meri Herrala (University of Helsinki)

In its Cold War quest of strengthening Soviet cultural and ideological influence and advertising its successes to the world, cultural diplomacy became the alternative and even preferred method of interaction that played an important role in shaping Soviet post-war policies. The powerfully persuasive force of Soviet performers was at the disposal of the Soviet Union in transmitting "socialist realist" culture to the Western stages and showing the "superiority" of the Soviet system and the talents it had produced. Cultural diplomacy through concert tours and cultural transfers was also a strategy to counteract American successes and wide-ranging cultural influence around the world.

In this paper I show how the Soviet government and Western concert firms and impresarios used the best Soviet performers such as violinist David Oistrakh and pianist Sviatoslav Richter as cultural diplomats for reconnecting the East and the West during their first concert tours to America—Oistrakh's in 1955 and Richter's in 1960. I show how the Soviet government noticed that the successes of the concert tours of these performing titans not only created political and diplomatic credibility for the Soviet Union, but also financial legitimacy in the form of international record deals and commissions by foreign impresarios. I discuss how the processes of control and supervision as well as cultural, ideological and financial exploitation and utilization of these Soviet talents happened in practice. I analyze how they were able to influence the hearts and minds of the concert-going public in the West by not only performing both Russian and Soviet classics but also demonstrating that Soviet performers were able to present superb performances of Western works.

My work fills the gap in the current scarcity of primary research in this field using declassified archival materials from the former Soviet archives (for example the Soviet Ministry of Culture) that have not been previously researched. I also rely on some American archival materials as well as both Soviet and American newspaper articles.

Prokofiev's Surprise Stalin Prize: How *On Guard for Peace* Trumped Its Critics Vladimir Orlov (University of Cambridge)

Following the notorious 1948 Zhdanov campaign that had accused him of formalist deviations, Prokofiev set about proving he could toe the party line with a new work, the oratorio *Na strazhe mira* (On Guard for Peace, 1950). The work earned Prokofiev an ostensible comeback, netting him a sixth (and final) Stalin Prize, the Soviet government's highest official award in the arts.

Friday Morning: Session 2-17

Behind the scenes, however, the work had a far more contentious reception. In both official discussions and published reviews, Soviet composers and musicologists sharply criticized both the music and the text of the oratorio. They identified numerous, sometimes vaguely articulated deficiencies, including "instrumentalism," "naturalism" of melodic style, dissonant writing, and an insufficiently optimistic finale. These ills testified to the crime of "lingering" formalism and the failure of Prokofiev's attempt at self-rehabilitation. In one reviewer's disgruntled words, "the new oratorio compelled one to repeat the rebuke," calling to mind the unhappy charges leveled at Prokofiev two years earlier. Indeed, we would look in vain for a single aspect of the oratorio *not* attacked by its official evaluators. A transcript of the official Composers' Union vetting records the vitriol of their impassioned criticisms and is perhaps the lengthiest such document in the whole of Prokofiev's archive. To be sure, some of Prokofiev's colleagues viewed the oratorio favorably, but they were an unequivocal minority: the Union chairman Tikhon Khrennikov's closing summary leaves no clue as to why *On Guard for Peace* would subsequently receive the USSR's most prestigious award.

My paper examines this disconnect between critical reception and official benediction, relying heavily on unstudied archival sources. My starting point is contemporaneous oratorios by Dmitri Shostakovich and Yuri Shaporin, which, I argue, met the demands of Socialist Realism far more successfully than Prokofiev's, insofar as that doctrine was understood by cultural figures in the late 1940s. Given that context, my analysis of the Composers' Union transcript and related documents reveals the extent to which official governmental recognition had become detached from aesthetic doctrine under late Stalinism.

The Heart of the Matter: Censorship and Cultural Politics in Zhukovskii's *With All My Heart* Leah Goldman (University of Chicago)

By 1951, Soviet composers could proudly claim success in a variety of musical genres. From Shostakovich's grand symphonies to Dunaevskii's popular songs, members of the Union of Soviet Composers had succeeded across the board in pleasing top Party leaders with their work. However, there was still one glaring hole in this otherwise satisfying façade: they had yet to create a true paragon of Soviet opera.

Many had hoped the Bolshoi Theater's first postwar production, Vano Muradeli's *The Great Friendship*, would finally fill the gap. But this attempt, like its predecessors, ended in disaster. The premiere was quickly followed by a Central Committee resolution condemning *The Great Friendship* as an example of Soviet composers' "formalist" tendencies, and the summary replacement of the leadership of the Union, the Bolshoi, and the Party's own Committee on Arts Affairs. Eager to make amends, and with the Cold War and its attendant East-West cultural competition on the rise, when obscure Ukrainian composer Evgenii Zhukovskii brought his collective farm opera *With All My Heart* to the capital, the new musical leadership raced to produce it at the Bolshoi. Upon its January 1951 premiere, musical society lavished the opera with praise, even nominating it for a Stalin Prize. Yet, once again official intervention brought their efforts to naught; in April, the opera was condemned in *Pravda* and its Stalin Prize revoked. An ideal Soviet opera still had not been found.

Drawing on archival records of the Union of Soviet Composers, the Bolshoi Theater, the Central Committee, and the Committee on Arts Affairs, as well as memoirs of composers and cultural bureaucrats, I argue that both the outsized praise and severe criticism *With All My Heart* received were products of the tension-laden climate of censorship and cultural politics in the postwar Soviet Union. Were the stakes less vertiginous, musical society would not have been so desperate to praise it; yet, once those stakes were raised, the Party could not easily accept any opera as fulfilling its demands. Unable to receive an objective evaluation, Zhukovskii's *With All My Heart*, more than anything, fell victim to its place and time.

Session 2-17 (AMS/SEM), 9:00–12:00 The Ecomusicology Listening Room

Mark Pedelty (University of Minnesota), Chair

Robert Fallon (Carnegie Mellon University), Ellen Waterman (Memorial University of Newfoundland), Tyler Kinnear (University of British Columbia), Aaron Allen (University of North Carolina, Greensboro), Denise Von Glahn (Florida State University), Kate Galloway (Memorial University of Newfoundland), Naomi Perley (CUNY), William Bares (Harvard University), Rachel Mundy (Columbia University), Jeremy Woodruff (University of Pittsburgh), Justin D. Burton (Rider University), Michael Austin (University of Texas at Dallas), Michael B. Silvers (University of California, Los Angeles), Miki Kaneda (Museum of Modern Art), Zeynep Bulut (Berlin Institute for Cultural Inquiry)

The *Ecomusicology Listening Room* (ELR) invites everyone to join ecomusicology's rapidly evolving conversation concerning music and the environment. Design teams combined wall-sized photographs, ambient sound, and musical scores to create immersive, virtual soundscapes. The AMS Ecocriticism Study Group (ESG), SEM Ecomusicology Special Interest Group (ESIG) and co-sponsoring SIG's designed the exhibits. After experiencing the ELR, participants are encouraged to go to the ELR web site to provide their thoughts, questions, ideas, and interpretations. The goal is to engage the entire AMS, SEM, and SMT membership in conversation around ecomusicological questions.

A number of questions have guided ecomusicologists: What does sustainability sound like? How do composers use technology to re-imagine environments? Do animals make music? How do music, space, and time interrelate? What is noise? Nonnative new age: indigenous inspiration or cultural appropriation? Is silence essential? How are environmental myths reflected, reproduced, and/or contested musically? Why did music evolve? Environmental performance: entrainment, community, or control? These and other questions guided ELR design teams. All participants are encouraged to join the discussion, provide their thoughts, and raise new questions. Taking the form of an enhanced poster session, the ELR allows participants to choose any level of engagement, from visiting a single soundscape to experiencing all of them, from active listening on site to taking part in an ongoing ELR dialogue. The online dialog will be initiated "live," during the ELR session in New Orleans.

Listening rooms are a prominent aspect of sound festivals, conferences, and galleries, such as Akusmata in Finland, and the Tonspur in Vienna and Berlin. The intent is captured by John Luther Adams's principle of listening deeply, carefully, and with our broadest awareness. The Ecomusicology Listening Room provides a high quality and focused listening experience, enhanced by visual imagery and critical inquiry. By posing thematic questions related to music and place, ecology and society, the ELR invites interactivity while introducing conference participants to rich genres of soundscape composition.

Session 2-18 (AMS), 9:00–12:00 Gershwin and Bernstein as Composers and Performers Howard Pollack (University of Houston), Chair

Performance Practice Methodology and Its Limits: The Case of George Gershwin Jonathan Bellman (University of Northern Colorado)

For those interested in historical piano performance practices, the surviving record of George Gershwin's playing has much to offer. Relevant material includes several descriptions of his playing by friends and pianists close to him, a large number of piano rolls, and a variety of recordings, including those from studio, live radio performance, and rehearsal circumstances. Gershwin's playing had many admirers, and the amount of information available would be the envy of performance practices scholars studying the pianism of, say, Chopin, Liszt, or Brahms. According to traditional performance practice methodologies, then, the available Gershwin material ought to command a good deal of authority.

Yet this is not the case. To draw conclusions from the piano rolls is difficult, fraught with the usual difficulties of gleaning information from recording using a technology susceptible to *post facto* alteration. The descriptive accounts can yield worth-while information, given a certain necessary care in using them, but they are uneven, and clouded by a certain hero-worship. It is particularly unfortunate that for a variety of reasons Gershwin's actual recordings tend to disappoint. Aside from a few bland, straitjacketed studio recordings, one tends to hear more of a young and undisciplined player than a confident pianist. This is ultimately not surprising, given his song-plugging youth and spotty-at-best formal training, and it leads to the inescapable conclusion that Gershwin wrote much better music than he was capable of doing justice to at the piano, an idea also echoed in some contemporary reviews. That in turn means that although there is a good deal to be learned from his playing, it cannot be regarded as interpretively authoritative. A better approach, for pianists seeking the original flavor and panache of his playing, is to identify the moments—often in informal rehearsal recordings—where he plays with ease, command, and an irresistible rhythmic spark that seems to accord with the most admiring memoirs, and to apply the lessons learned there to interpretations of his other music.

Who Really Composed *Rhapsody in Blue*? Ryan Raul Bañagale (Colorado College)

On paper—the composite record made up by the copyright registry, published editions of the sheet music, and even the program from the work's premiere—George Gershwin remains the sole "composer" for *Rhapsody in Blue*. Nonetheless, the extent of arranger Ferde Grofé's compositional contributions to the work has occupied critics and scholars since the *Rhapsody*'s 1924 premiere. As Gershwin completed pages of his original two-piano score, he passed them along to Grofé, who orchestrated the *Rhapsody* for the timbres and talents of the Paul Whiteman Orchestra. Twenty-six instrumental indications, such as the famous opening clarinet glissando, appear in a variety of hands throughout this manuscript. Herein lies the dispute. Some believe Gershwin provided these indications, while others assign greater agency to Grofé. However, scholars on both sides of this divide assumed that Grofé received pages from this original two-piano manuscript. New evidence indicates that he did not.

This paper proposes that Grofé worked from a separate fair-copy manuscript, a crucial source document heretofore unconsidered in literature on the *Rhapsody*. Various copyists prepared this ink manuscript—including an important passage by Gershwin himself—as Gershwin completed portions of his aforementioned two-piano pencil score. Fundamental elements such as page groupings and scribal hands suggest that Grofé relied on this fair-copy text as he prepared the premiere arrangement of the *Rhapsody*. Since this fair-copy manuscript bears only thirteen specific instrumental assignments, more than half of which Grofé ignored, it would seem that Grofé played a significantly larger role in the genesis of the *Rhapsody* than previously acknowledged. New insights into Gershwin's early compositional process emerge as a result.

Grofé's original jazz-band orchestration for the Paul Whiteman Orchestra made history, but his subsequent symphonic arrangement of the *Rhapsody* secured its permanent place in American culture. This paper concludes by considering the ongoing contributions of Grofé to the *Rhapsody* over the course of the twentieth century. It not only elucidates the significant role of the arranger in the lifespan of a piece, but also prompts the question of who is ultimately responsible for one of the best-known "compositions" of the twentieth century.

Leonard Bernstein and the New York Philharmonic in Moscow: Educational Television, Diplomacy, and the Politics of Tonal Music Emily Abrams Ansari (University of Western Ontario)

During their 1959 State Department-funded tour of the Soviet Union, Leonard Bernstein and the New York Philharmonic filmed a CBS TV show before a Moscow audience. Combining talk from the podium with musical examples from the orchestra in the format Bernstein made famous, the composer-conductor compared Aaron Copland's *Billy the Kid* with Dmitri Shostakovich's Seventh Symphony, using the two pieces to demonstrate the similarities between Americans and Russians and thereby encourage friendlier relations.

Through this case study, this paper considers Cold War political appropriations of contemporary music, interpreting the new meanings applied as reflections of changing attitudes to the conflict. Using archival documentation, I argue that a diverse group of individuals and institutions helped alter the political signification of works of music during this period, including musicians themselves. Cold War television—a "site of contest" for competing political agendas, as Michael Curtin puts it—provided a particularly fraught venue for power struggles over meaning to play out.

Bernstein's musical analysis advanced his pacifist agenda by presenting Copland's ballet and Shostakovich's symphony as evidence of a similar directness, humor, and ethnic diversity in U.S. and Soviet culture. Nevertheless, the show vividly demonstrates the challenges of turning music already rich with cultural meaning to new political ends, since both of these works would have evoked not peace but violence for contemporary audiences.

Other interested parties included producer Robert Saudek, CBS, the Ford Foundation (which sponsored the show), and a host of U.S. government officials—all of whom had aided efforts by the U.S media to promote democratic capitalism and denounce communism. Saudek effectively undermined Bernstein's pacifist message by adding a new final scene to the Moscow show. Here *Omnibus* host Joseph Welch reads from the original Declaration of Independence in Philadelphia, urging Americans to work to maintain the freedoms hard-won by the Founding Fathers. With this oddly unconnected postlude, the producers reoriented Bernstein's closing expression of a "common desire for peace"—a phrase that would, earlier in the decade, have been interpreted as an expression of Communist sympathies—within a more conventional American "freedom" narrative that could more clearly be distinguished from the Soviet alternative.

Serenade to "Somewhere": Pre-Stonewall Structures of Feeling in West Side Story's "Love Ballet" Daniel Callahan (University of Chicago)

West Side Story's long gestation (1949–57) has been covered by many writers, a few of whom cursorily note that the initial three collaborators (Leonard Bernstein, Arthur Laurents, and Jerome Robbins) briefly considered making a musical of James M. Cain's novel *Serenade* following a 1955 proposition from producers. Forgotten today, Cain's 1937 bestseller moves from Mexico City to the Metropolitan Opera and back. It follows a once-celebrated American tenor who has lost his beautiful voice after sleeping with a gay male conductor years earlier and is now destitute. After raping a Mexican female prostitute with whom he later falls in love, the tenor's voice and high-profile career returns. When the gay conductor resurfaces in New York, however, murder and a career-ending spiral into homosexual desire soon follow. The novel's moral is clear: homosexuals can be neither successful musicians nor happy. *West Side*'s collaborators abandoned *Serenade* and returned, now with Stephen Sondheim, to their much-delayed *Romeo and Juliet* project, with its original warring Jews and Catholics now converted to Latinos and whites.

This paper begins by demonstrating that Bernstein began planning *Serenade* in the summer of 1946 at the latest. Drawing on interviews with Roger Englander—the then nineteen-year-old Bernstein approached to adapt and direct *Serenade*—and Bernstein's correspondence with various male lovers and Cain himself, I suggest that Bernstein was on the verge of representing the homosexual onstage and continuing a discreet but extremely active gay life. While the project never materialized and Bernstein ultimately married, I argue that *Serenade*'s pre-Stonewall structures of feeling (for example, the sense of being unable to love without shame and penalty) strongly informed *West Side Story*'s second-act "Somewhere" ballet, which in draft scripts the collaborators called the "love ballet" as it included danced depictions of "actual sex." I highlight the ignored lyrics of Bernstein's earliest sketch of "Somewhere," which antedate *West Side Story Side* and concern two men who lament their love for each

other. I ultimately propose we recognize that "Somewhere" is suspended between its reception as a song of hope and origins marked by disavowal and shame.

Session 2-19 (AMS/SEM), 9:00–12:00 Historiographies of Jewish Music Research

Philip V. Bohlman (University of Chicago), keynote introduction, Judah M. Cohen (Indiana University), Tina Frühauf (Columbia University), Kevin Karnes (Emory University), Mark Kligman (Hebrew Union College), Pamela Potter (AMS/University of Wisconsin-Madison), Florian Scheding (University of Southampton), Edwin Seroussi (Hebrew University), Assaf Shelleg (University of Virginia)

Historiographies of Jewish music traverse the separate disciplines of Jewish studies and musicology, while at the same time negotiating them with other disciplines. Research and writings on Jewish music have since the early nineteenth century frequently addressed internal disciplinary concerns and perspectives, as well as contextualizing them against contemporaneous non-Jewish currents in musicology. Jewish studies thus has the potential to reflect broadly upon our understanding of musicological approaches. In further pursuit of interdisciplinary conversations, the panel discusses historiographical thinking vis-à-vis Jewish music between the eighteenth and twenty-first centuries in the respective contexts of their times and places. The geographical reach of the panel is also deliberately broad, stretching from Europe and the United States to the Middle East. Concrete examples are given in brief presentations followed by a wide-ranging roundtable discussion among panelists, who have all established and recently contributed to promising new directions in Jewish music research.

Introduced by a keynote delivered by Philip V. Bohlman on "Jewish Music in the Historiographies of Modernity," the panelists cover a wide spectrum of approaches, ranging from ethnomusicology and the history of Jewish music around 1900 to post-World War II developments in music history. Pamela M. Potter discusses the disengagement of German and Austrian musicologists from undertaking a serious study of Jewish music during the first half of the twentieth century, a time otherwise distinguished by groundbreaking contributions by these scholars in both Western and non-Western areas of musicology. Tina Frühauf analyzes how Jewish music as a research subject evolved in Germany after 1945 and Florian Scheding examines the position of Jewish music in what has been termed Exilforschung in East and West Germany. Kevin Karnes presents challenges to the historiography of Jewish music in the Baltic region. Looking beyond the shores of Europe, Assaf Shelleg explores the historiography of Jewish art music, which attests that the eastern European soundscape has become musicologists' ultimate seismograph for Jewishness, and that composers who transgressed from these sonorities were rendered marginal. Edwin Seroussi critiques the marginalization of the "Oriental" voice from Jewish music investigation, capturing two moments in the historiography of Jewish music research: the early travelogue ethnography of the Jewish musical Orient preceding modern research (Samuel Romanelli and Ludwig A. Frankl) and the denial of agency from Middle Eastern musicians and musicologists in the constitution of the field. Mark Kligman uses the historiography of Sephardic music to reflect upon disciplinary methods in musicology and Jewish studies from the nineteenth through the twentieth century, particularly the shift from grand comparative approaches to focused ethnographies.

In so exploring the commonalities and differences in Jewish music historiography across time and continents, the panel aims to highlight scholarly interaction within and as an integral part of Diaspora. By combining distinct yet interconnected tropes and topics, the panel explores the extent to which Jewish music is relevant to wider questions of both Jewish studies and music historiography and aims at a deeper understanding of how Jewish music history can most appropriately be studied, within which frameworks, and with what methodologies.

Session 2-20 (AMS), 9:00–12:00 Identity, Effect, and Affect in Seventeenth- and Eighteenth-Century Music Martha Feldman (University of Chicago), Chair

Canonizing San Carlo: Preaching, Meditation, and Memory in the Small Sacred Concerto Christine Getz (University of Iowa)

For the celebration of Carlo Borromeo's "beato" status in 1603 and his subsequent canonization in 1610, the Cathedral of Milan commissioned a series of paintings detailing the archbishop's life and miracles. Printed chronologies of Borromeo's life and work were also issued across the first two decades of the seventeenth century. These images and texts served to reinforce the collective memory of Milan's newest saint among a public already one generation removed from the events that led to his canonization. Although their role in generating public enthusiasm for the canonization has been the subject of recent scholar-ship by Albruzzi (2009) and Zardin (2010), little attention has been afforded the polyphony written for similar purposes.

Whereas Giovanni Battista Porta's Madrigali . . . in laude di S. Carlo (1616) capture significant moments in Borromeo's career in a manner similar to the images and vitae, the sacred concerti written in his honor rely on the rhetorical techniques

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associated with the eulogies dating from after 1601 in which, as Turchini observed, Milan becomes the theater, its citizens the chorus, and Borromeo the main protagonist. Using rhetorical and structural devices derived from preaching manuals of the era, Vincenzo Pellegrini's *Congratulamini omnes* and *Exultate Deo* and Andrea Cima's *O felicissimus dies* invite the listeners to visualize themselves as Israelites standing in the presence of one of the nation's prophets. In so doing, they reference the moment with which Carlo Borromeo's sanctity was often most closely identified, namely the processions of 1576 in which the barefoot archbishop led the populace through the streets of Milan in supplication for relief from the plague.

Kendrick has noted that some of Pellegrini's concerti may be recomposed works, and the reworking of liturgical texts in these three concerti for Carlo Borromeo suggests that the technique was part of a larger tradition in which pre-existing liturgical texts were used as frames. Within these frames, the novel vocal and stylistic effects of the small sacred concerto heralded the arrival of a modern Milanese saint. Despite their modernity, however, all three concerti find their rhetorical and structural affinity in the already familiar sonic model of post-Tridentine preaching.

"This Charming Invention Created by the King": Christian IV and His Invisible Music Arne Spohr (Bowling Green State University)

Court ceremonial in early modern Europe functioned, in Jörg Jochen Berns's words, as "a media-strategic system for the creation and maintenance of princely-courtly representation and pretension to power." Music was an essential part of this system, since it legitimized the ceremonial by linking it to the Pythagorean idea of the "harmony of the spheres." This idea, still present in early modern discourse, was evoked through music in connection with other media, such as visual arts, and in specific spatial situations.

This paper explores a particularly spectacular form of musical display that was practiced at several European courts during the late Renaissance and has so far largely escaped the attention of musicologists. The Danish King Christian IV (1577/1588–1648), who employed musicians of European fame in his *Hofmusik*, not only publicly staged them as precious objects, but also kept them from view so that their performance, through the "charming invention" (in the words of a contemporary visitor) of sound conduits, appeared as an acoustic miracle to visitors. Provisions for invisible music could also be found at the courts of Stuttgart and Dresden.

My paper begins with an outline of what is currently known about the settings of invisible music at the court of Christian IV, discussing both recently discovered sound conduits in Rosenborg Castle and hitherto unnoticed seventeenth-century travel accounts. Moreover, I evaluate possible cultural sources, such as installations in garden villas in northern Italy as well as theatrical practices in the Florentine *Intermedi*, placing invisible music in the context of other currents in mannerist aesthetics, such as *Kunst-* and *Wunderkammern* and musical machines. Finally I discuss Christian IV's use of his "charming invention" as a political instrument by offering a close reading of a 1634 travel account. I suggest that the king used this acoustic device not only as a cultural capital that set him apart from the local nobility and neighboring princes in northern Germany, but also as a tool that allowed him to symbolically stage himself as cause and center of earthly harmony and, accordingly, of political order and peace in the destructive times of the Thirty Years War.

Serious Tuscans or Ridiculous Foreigners?

Revisiting Multilingualism and Musical Characterization in the *commedeja pe 'mmuseca* Zoey M. Cochran (McGill University)

Previous research on early eighteenth-century Neapolitan commedeja pe 'mmuseca and its gradual inclusion of Tuscan has generally been based on the mistaken premise that Neapolitan is the language of the people and Tuscan, that of the aristocracy. This has led to the theorization of a dichotomy between Tuscan serious characters and Neapolitan comic ones (Capone, 2007; Jori, 2001; Strohm, 1979; Zanetti, 1978). However, Neapolitan was spoken by all Neapolitans, whereas Tuscan was the language of foreigners and the Austrian ruling power (Borelli, 1983; De Mauro, 2002). Through an analysis of multilingualism in sixty-four commedeja libretti, dating from 1721 to 1749, as well as with the case study of Lo frate 'nnamorato (1732) by Federico and Pergolesi, I suggest that the traditional view of the genre is a simplification and ignores the political and nationalistic implications underlying the use of dialect. The libretto analysis reveals that the Tuscan/Neapolitan distinction is neither one of social class nor of high or low register, but one of regional origin. This is apparent, for example, in the preface of Li marite a forza (1732), where the librettist warns the readers that "if Camilla . . . speaks toscanese, it is because she was brought up in Rome by her aunt." Tuscan is spoken by characters from outside of Naples, be they aristocrats or servants. When the Tuscan-speaking characters are "serious," their music is usually in the style of the contemporary dramma per musica. This might suggest a high/low dichotomy instead of a native/foreigner one. However, in the context of the genre, this seria music generally seems artificial, almost ridiculous. Weiss (1986) demonstrates this for the Captain's aria "Or non più mi far guerra" in *Li zite 'ngalera* (1722). Lo frate 'nnamorato gives us a rare opportunity to analyze this phenomenon: its serious characters are equally divided between Tuscan-speaking Romans and Neapolitan-speaking Neapolitans. The Romans sing stereotypically serious texts, in a virtuoso seria style, while the Neapolitans' music is simple and deeply expressive. The opera's outcome, in which the only couple to marry is the Neapolitan one, reinforces the subtle Neapolitan superiority implied by this musical characterization.

Tartini's Violin and the Tongue of Saint Anthony Pierpaolo Polzonetti (University of Notre Dame)

New documentary evidence from the Archive of the Basilica of Saint Anthony in Padua, including encrypted annotations in manuscript orchestral parts, sheds light on the liturgical use of Giuseppe Tartini's violin concertos. This material also helps us understand rituals of composition, performance, and listening of purely instrumental music that are rarely taken into account in music research. An interesting case is a group of concertos performed in honor of the tongue of Saint Anthony. The veneration of Anthony's tongue, still preserved as a relic, was particularly fervent in the eighteenth century, and strongly supported by Pope Clement XIII. In an eighteenth-century biography of Saint Anthony, Azevedo writes that the first miracle by this Portuguese friar was his preaching in Italy. Even though Anthony allegedly spoke only Latin and Portuguese, people of every language, even the illiterate, were moved by a rhetoric that transcended verbal signification. Azevedo equates this miracle to Pentecost, when the apostles received the power to be understood by people of different languages. In the eighteenth century, the Catholic Church reengaged in this mission to overcome linguistic barriers by commissioning orchestral music (symphonies and concertos) for liturgical use. The resulting rituals of music making and listening left long-lasting traces of sacrality in secular rituals of production and consumption of purely instrumental music for large ensembles.

My analysis of the rhetorical resources in Tartini's concertos performed for the feast of the Santa Lingua (Holy Tongue) takes also into account Tartini's ideas from his music-theory treatises, as well as his search for a universal form of expression through his proto-ethnomusicological studies and transcriptions. The latter represents an important contribution to a debate on music universality vs. musical multiculturalism that also engaged Jean-Jacques Rousseau, Padre Martini, and Charles Burney. Like Anthony's tongue and his preaching, Tartini's violin and his teaching in his "School of the Nations" were often praised for their power to overcome linguistic barriers and to reach out to a global community defined by linguistic and cultural pluralism.

Session 2-21 (AMS), 9:00–12:00 Looking Back/Looking Forward: New Perspectives on Medieval Topics Mark Everist (University of Southampton), Chair

The Concept of *Copula* Reconsidered Makiko Hirai (Tokyo University of the Arts)

The manuscripts of the Notre-Dame repertory have blocks of two-part organa, which are considered to have three rhythmic patterns: specific organum, which consists of a sustained tenor part and an organal voice in free rhythm; copula, which has a sustained tenor part and an organal voice in modal rhythm; and discantus, whose tenor and organal voice are both in modal rhythm. These definitions were established by Fritz Reckow's 1967 interpretation of Johannes de Garlandia's statements, which had been considered problematic: "there are three species of organum: discantus, copula, and (specific) organum"; "copula is that which is between discantus and organum"; and "copula is that which is produced by proper measure equivalent to a single sound." Reckow explained: "copula is between discantus and specific organum therefore when discantus has modus-rectus style in both parts and specific organum has modus-non-rectus part over sustained-note tenor, copula must have modus-rectus part over sustained-note tenor" and this has been widely accepted. However, it is difficult to determine whether the organal voice is written in free rhythm or modal rhythm, although whether the tenor of the specific portion is written with sustained tones or in modal rhythm can be immediately recognized. In short, it is impossible to distinguish a specific-organum portion from a copula portion.

Observations reveal that the explanation of copula given by treatises coeval with Garlandia holds as its central characteristic "between discantus and organum" rather than "sustained-note tenor and modal-rhythm organal voice." Some other characteristics that the treatises share regarding copula include: "keeping some kind of 'correct sequence'" and "related to closing of a phrase." Examinations of the musical pieces mentioned in relation to copula demonstrate that they have in common a repeated sequence at a transition from specific organum to discantus. This paper proposes a revised definition that the copula is a repeated sequence, the function of which is to connect organum per se and discantus. Copula is considered to work as a sign to tell the beginning of discantus, and the theorists' remark means that copula is between specific organum and discantus not stylistically but as a "connecting device."

The Beginnings of the Motet: A New Hypothesis Lawrence Earp (University of Wisconsin-Madison)

Every textbook teaches that the motet began with the texting of preexisting discant clausulae. I maintain, however, that around 1200, setting a poetic text was the only way to notate rhythm, and thus poetry shaped the development of clausula and motet alike. Thomas Payne convincingly argues that it was a collaboration between the composer Perotin and the poet Philip the Chancellor that produced the motet, a genre first adumbrated in "troped" forms of Perotin's organa quadrupla *Viderunt* (1198) and *Sederunt* (1199). I push Payne's thesis further by locating the earliest notation of rhythm itself in the musical declamation of the rhythmic (not quantitative) poetry that was intensely cultivated at the end of the twelfth century, demonstrating that the texted duplum voices of Perotin's *Viderunt* and *Sederunt* in W_2 , and the fragmentary texted four-voice *Sederunt* in *Ma*, preceded the familiar melismatic organa. In the earliest compositional practice, Philip's poem, composed *ad hoc*, preserved the rhythms of Perotin's musical rhetorical units (*colores*) as they were worked out in rehearsal. Philip's text—in effect a twelfth-century continuity draft—preserved the integral work for subsequent performance.

Compositional interest soon shifted to discant, Perotin's "more and better clausulae" (Anonymous IV). We witness the beginnings of the new style in one striking work, the discant segment *Ex semine* within Perotin's three-voice Alleluia *Nativitas*. The five tenor notes setting these two words, falling unusually at the very beginning of the segment, inspired both the musician, fixing the tenor ostinato and the initial discant motto, and the poet, prompting new verses that preserve subsequent rhythms and phrases. The abundant production of discant clausulae in the first years of the thirteenth century hastened the development of the conventions of ligature notation, which postdated a practice rooted in text declamation. The concept of "rhythmic modes" was later still.

My hypothesis reconciles recent scholarly work of Busse Berger (memory), Gross (rhetorical *colores*), Fassler, Page, and Sanders (poetry), as well as earlier work of Fuller (consonance). Among its implications is the likelihood that the discant segments in the earliest organa, attributed to Leonin, were not yet precisely measured.

Jacobus de Ispania? Margaret Bent (All Souls College, Oxford)

The early fourteenth-century *Speculum musice* is the most extensive and comprehensive music treatise of the middle ages. The author signals his name in an acrostic, which yields simply JACOBUS. Internal references in the treatise to Paris and Liège have led to the reasonable assumptions that he studied in Paris, and that he spent at least part of his old age in Liège. Less well founded is the assumption that he was returning to his area of origin, which has led to the designation "Jacques de Liège" or "Jacobus Leodiensis" by which he is now almost universally known. More recently, Karen Desmond has convincingly developed an earlier suggestion that he might be identified with the "Jacobus de Montibus" mentioned in the Berkeley theory manuscript. She further proposed an identification of this man with a canon of Mons.

This paper presents new documentary testimony, earlier than any surviving manuscript, that Jacobus was "de Ispania," thus challenging both the Mons identification and the origins of Jacobus in Liège. It examines the little that we can securely know about the theorist, demonstrating that some hypotheses have acquired the status of facts in the absence of competing claims, and that some proposed identities can survive this scrutiny better than others. It opens up some possible new connections that were not compatible with the older hypotheses. There is also a cautionary historiographical lesson here: assumptions about the identity and origins of Jacobus would have taken a different course had the new evidence been known a century ago.

Negotiating Identity in Medieval English Music: Anxiety and Ethnicity Lisa Colton (University of Huddersfield)

The lack of authorial attribution for almost all English repertoire before the fifteenth century, especially within polyphonic music, makes answering questions relating to style and genesis difficult. Music with English text makes an English place of origin more plausible, but English lyrics are relatively rarely outside of the para-liturgical repertory of thirteenth-century devotional items and fifteenth-century carols. Musical style itself has less potential for secure attribution. Though aspects of musical language have sometimes been associated with English compositional practice (notably voice-exchange and a preponderance of thirds), a number of scholars have found that the same features are often found in pieces that have uncontested origins from across the English Channel. Such discussions were particularly energetic in articles by Jacques Handschin and Ernest Sanders in the 1940s, 1950s and 1960s. The need to satisfy the question of a piece of music's "ethnicity" (that is, in addition or in place of similar information about the composer him/herself) pervades much of the writing about medieval English music. Nicky Losseff queried the validity of mapping style onto national origin: "It does now seem that a more cautious attitude towards real or imagined ethnic differences should be taken, and that a more imaginative approach to questions of reception and influence is needed" (*The Best Concords* (1993), 15).

As Martin Stokes has commented, "musical styles can be made emblematic of national identities in complex and often contradictory ways" ("Ethnicity, Identity and Music" (1994), 13). Thus in musicology, a discipline whose origins lie in the classification of musical repertories, genres and styles in the eighteenth and nineteenth centuries, there has been a historical trend to separate characteristics, to identify differences, along a number of lines that include ethnic boundaries. In this paper, I explore anxieties relating to the "ethnicity" of English medieval music, with the aim of moving towards a more representative historical approach for the repertory.

Session 2-22 (AMS), 9:00–12:00 Riffs, Revisions, and Revisitings in Jazz

Scott DeVeaux (University of Virginia), Chair

Who Wrote Those "Livery Stable Blues"? Authorship Rights in Jazz and Copyright Law as Evident in *Hart et al. v. Graham* Katherine Maskell (Ohio State University)

In January 1917, the Original Dixieland Jazz Band (ODJB) released what has often been called the first jazz record. A title change during production led to the B-side of the record being registered under the title "Barnyard Blues." Due to a labeling error, however, the record itself retained the earlier title "Livery Stable Blues," which therefore became the song's popular name. An unauthorized sheet music release entitled "Livery Stable Blues," allegedly based on the B-Side of the same record, prompted the band to release its own sheet music entitled "Barnyard Blues" and to file for an injunction against the competition based on copyright infringement. The resultant case of October 1917, *Hart et al. v. Graham*, found substantial similarity between the two pieces of sheet music, but also elicited conflicting witness testimony regarding the compositional process of the song. Thus, *Hart* raised questions about the identity of the musical author and authorial rights appropriation for the song as intellectual property.

This paper examines extant court records and period sources pertaining to *Hart* in order to evaluate the responses of jazz musicians and legal professionals to these questions. It reveals conceptual friction between the jazz and legal communities with regard to the musical author's rights, rooted in differing constructions of the essential identity of a "work," or song. In contrast to the community rights commonly bestowed on authors for their songs as dynamic property within oral jazz traditions, period copyright law provided a narrower scope of rights dependent on copyright formalities. As a result, authors whose songs were recognized within the jazz community may or may not have received federal copyright protection for their compositions.

As the first significant intersection of jazz and copyright law arising from the first famous jazz record, *Hart* sheds light on what would become points of contention between jazz and legal communities in future decades. Divergent perceptions of the identities of the musical author and the song, as well as the relationship between author and song, led to two opposing views of rights appropriation that would leave songs like "Livery Stable Blues" unprotected in the public domain.

"Flamenco Sketches" or "All Blues"? The Last Two Tracks on Miles Davis's Classic Album *Kind of Blue* Jeremy Yudkin (Boston University)

Since the release of Miles Davis's (and the jazz world's) most famous recording Kind of Blue in 1959, controversy has swirled around the titles of the last two tracks: "All Blues" and "Flamenco Sketches." The two books on the album (Ashley Kahn's Kind of Blue: The Making of the Miles Davis Masterpiece and Eric Nisenson's The Making of Kind of Blue: Miles Davis and His Masterpiece, both published in 2000) are unhelpful or misleading on this subject. The track named "All Blues" in all modern recordings is in a moderate, somewhat urgent, tempo, with a constantly repeated bass figure and a distinctive piano tremolo. It is also in 6/4 time. The track now called "Flamenco Sketches" is very slow and pensive, in 4/4 time. I argue, as follows, that the names are incorrect and should be reversed: I. Davis was generally cavalier about the naming of tracks. 2. The tape log for the recording session has the names reversed. 3. Two memos from the producer of the recording, Irving Townsend, have the names reversed. 4. First pressings of the LP, both in the U.S. and in Europe, have the names reversed. Two months after the release, Teo Macero, who had taken over production, "corrected" the names according to what he now says was a phone call with Davis. There is evidence against my hypothesis, including interviews with Davis and Bill Evans, the latter some twenty years after the fact. However, close examination of the manuscript of the liner notes for the album by Bill Evans (held at the Music Division of the New York Public Library) and of a photograph taken by Fred Plaut at the actual recording session on April 22, 1959 (held at the Irving S. Gilmore Music Library at Yale University) supports the hypothesis that the titles should in fact be reversed. Perhaps most important, it is the musical content and the character of the tracks, analyzed in detail, that suggest that the titles are the wrong way around.

Dear Old Stockholm, Revisited: Jazz, Scandinavian Design, and the Imagined Soundscapes of Sweden Charles Carson (University of Texas at Austin)

A reworking of a nineteenth-century Swedish folksong, "Ack Värmeland, du sköna," the jazz standard "Dear Old Stockholm" has continued to both inspire and fascinate since its introduction by Stan Getz in 1951. As a jazz standard, it conjures images of sophistication, distance, or introspective reflection, highlighting the song's connection to post-bop jazz styles of the 1950s and 60s—styles that proved to be especially popular in Sweden. Among Swedes, the song's folk origins mean that it also strongly associated with ideas of nationalism, *Svenskhet* (Swedish-ness), and *patria*. The explicit evocation of location in both versions is apropos, as place and space play central roles in the imagining of Scandinavian identity, both in Sweden and abroad. Värmeland (rural, traditional) and Stockholm (urban, modern) represent two extremes of the Swedish physical and cultural landscape, and this duality echoes debates taking place within both jazz and society concerning the relationship between traditional and contemporary values in the mid-twentieth century. These debates affected virtually every aspect of Swedish life, inspiring social, political, and aesthetic changes that would transform Swedish society. The result was a strain of modernism—evident in both music and visual design—that recognized the importance of folk traditions, while attempting to overcome their romantic connotations. Beyond Sweden, however, the rest of the world saw this modernism as sleek, efficient, and slightly idiosyncratic. It was, in a word, *cool*.

This paper explores the links between "Ack Värmeland" and "Dear Old Stockholm," tracing their connections to midcentury modernist movements like cool jazz and Scandinavian design, with an eye towards how ideas about Sweden inform the sonic possibilities of place as imagined in these works. Specifically, how do ideas about Nordic culture, Swedish folk traditions, or northern Europe in general continue to influence how musicians and audiences engage with these songs? In other words, how are elements of the Nordic soundscape—real or imaginary—evoked by or present in performances of "Dear Old Stockholm"? Influenced by the work of R. Murray Schafer, ecomusicology, and theories of design aesthetics, I explore how these ideas coalesce to inform conceptions of place, space, and modernity in contemporary jazz.

Kindred Riffs, Rival Banter: Kenneth Rexroth's and Lawrence Lipton's Jazz and Poetry Experiments Melissa Ursula Dawn Goldsmith (Nicholls State University)

Kenneth Rexroth (1905–82), credited as one of the founding fathers of the San Francisco Renaissance, was known for his jazz-inspired poetry. While the literature—Michael Davidson's *The San Francisco Renaissance: Poetics and Community at Mid–Century* (1991), Rexroth's *An Autobiographical Novel* (1966; reissued 1991), and Sam Hamill's Introduction to *The Complete Poems of Kenneth Rexroth* (2004)—provide literary context as well as historical background, it does not consider Rexroth's musical knowledge, particularly of jazz, or his performance practice. This presentation explores Rexroth's musicality within the context of his writings, recordings, and correspondence with Lawrence Lipton about jazz and poetry experiments.

Music was a major point of interest in Rexroth's journalism, personal correspondence, and books. His 1958 essay "Some Thoughts on Jazz as Music, as Revolt, as Mystique," which appeared in *New World Writing* (reprinted in 1959 in his *Bird in the Bush: Obvious Essays*), demonstrated his intimate knowledge of jazz as sensuous dance music that he believed literary critics rarely experienced in dance halls. Earlier in 1953 Rexroth's childhood friend Lipton (1898–1976), author of *The Holy Barbarians* (1959) and a writer, poet, chronicler of the Venice (Los Angeles) beats, and self–appointed impresario for the Venice West and Gas House Cafés, had rekindled their friendship, and they began an epistolary dialogue. Unearthed in special collections at the University of California, Los Angeles and the University of Southern California, the unpublished correspondence reveals their mutual interests in conducting jazz and poetry experiments, as well as their banter, at times regionally oriented, about music and musicians. In addition, it shows a musical connection between San Francisco Renaissance poets (e.g., Rexroth and Lawrence Ferlinghetti) and their lesser known and published contemporaries (e.g., Lipton and Stuart Perkoff). At the time of these writings, Rexroth appeared at The Cellar in San Francisco. A recording of his 1957 reading of "Thou Shalt Not Kill (In Memory of Dylan Thomas)," accompanied by The Cellar Jazz Quintet, was remastered on CD in 2004. This presentation examines how that performance offers a glimpse into Rexroth's musicality, as he interacts with the establishment's improvisational jazz musicians.

Session 2-23 (AMS), 9:00–12:00 Wagner and His Afterlives Annegret Fauser (University of North Carolina, Chapel Hill), Chair

Wagner as Venus Gundula Kreuzer (Yale University)

Readings of *Tannhäuser* (1842–75) have tended to focus on the tensions between the Venusberg and the Wartburg worlds, and to associate Tannhäuser's trials with Wagner's own straddling of such opposing pulls as innovation and convention, sensuality and intellect, Parisian modernity and German nationalism. By contrast, this paper associates Wagner not with Tannhäuser, the singer, but with Venus, the total director. Her grotto boasts signifiers of endlessness, life-like simulations of nature, and technical effects that Wagner would desire down to *Parsifal*; and she lures Tannhäuser by controlling every aspect of its multi-medial appearance. In their various versions, the Venusberg scenes also demonstrate the emergence of music drama from pantomime and of singing from "orchestral melody," just as Wagner envisioned it in *Opera and Drama* (1850–51). Moreover, Venus's single-purpose realm is hermetically closed, artificially lit, removed from civilization, elevated on a mountain, and accessible only to the initiate—in short, a proto-Bayreuth. Even on an intimate level, Venus shares Wagner's fetish for scents of roses, pink hues, and the subordination of partners/audiences. If Adorno considered the Venusberg the epitome of Wagner's musical phantasmagoria, I argue that it prefigures and allegorizes theories of the *Gesamtkunstwerk*: it provided a conceptual laboratory that Wagner would tellingly abandon only a year before the opening of Bayreuth proper.

Why, then, does Tannhäuser flee the Venusberg? I propose that, in experimenting with ideas for Wagner's total work of art, *Tannhäuser* also presaged audience resistance against its uninterrupted artifice, overbearing dominance, and subliminal manipulation of their experience. Indeed, Tannhäuser's opening words ("too much!") and his reasoning against Venus would be echoed almost verbatim in Nietzsche's anti-Wagnerian polemics of 1888 and into the twentieth century. When, shortly before his death, Wagner pronounced that he still "owed the world" his *Tannhäuser*, he may thus have referred to a failure of his overall, illusionist artistic ideal. This paper, then, reveals new connections between Wagner's theories and works across his oeuvre. Ultimately, it suggests that operas may carry an allegorical vision of their own modes of staging, as evinced in the many productions of *Tannhäuser* that render the Venusberg as theater.

Listening to the Future: Wagner and "la musique de l'avenir" in Paris 1860 Flora Willson (King's College London)

In January 1860, near the end of his long political exile from Germany, Wagner returned to Paris to conduct three concerts of excerpts from his operas. His fortunes had altered considerably since his frustrated initial sojourn there twenty years previously: stagings of *Rienzi* (Dresden, 1842), *Der Fliegende Holländer* (Dresden, 1843), *Tannhäuser* (Dresden, 1845) and *Lohengrin* (Weimar, 1850), and—almost more significant for Parisian audiences—the publication of his so-called Zürich essays had bolstered his burgeoning reputation as operatic-cum-political firebrand. Although largely overshadowed in opera histories by *Tannhäuser*'s notorious Paris premiere in 1861, the 1860 concerts provided the city with its first hearing of parts of that opera, alongside excerpts from *Holländer*, *Lohengrin* and *Tristan*. Public reaction centred on the notion of "la musique de l'avenir," a phrase suddenly ubiquitous in the press and elsewhere. Jacques Offenbach, for example, promptly made it the subject of a musical sketch, "Le Musicien de l'avenir," which was performed at the Bouffes-Parisiens on 10 February 1860, its eponymous musician a barely-disguised portrait of Wagner. But the mania for all things "future" was by no means confined to Wagner: it was also present in debates about Paris's ongoing physical transformation under Baron Haussmann; in critical anxieties about a cultural landscape similarly in flux; in studied exegesis of the latest feats of technological progress; and in their imaginative extension in early works of science fiction.

This paper builds on the formidable body of musicological work on Wagner in 1860s Paris, but also draws on recent writings by David Edgerton, Leo Marx, and Lisa Gitelman on future-orientated tendencies in the historiography of technology. What did operatic soothsaying—whether in earnest, by critics pondering Wagner's concerts, or in jest, as in Offenbach's boulevard satire—mean in the context of a broader cultural preoccupation with the future? In a period more famous for its turn to opera's past, such nuanced attitudes to the operatic future can cast new light on Wagner's appropriation of the term, while also encouraging a reconsideration of the relationship between operatic and technological progress.

Never Ask the Merry Nibelungs: Wagner in Operetta from Critique to Aspiration Micaela Baranello (Princeton University)

Parody and satire were foundational elements of the genre of operetta. But around 1905, with the start of Viennese operetta's "Silver Age," they ceded to sentimentalism and greater mimesis. In this paper, I analyze this transformation through the

changing influence of a figure very far from operetta: Richard Wagner. Between Oscar Straus's *Die lustigen Nibelungen* (1904) and Franz Lehár's *Endlich allein* (1914), operetta shifted from parodying Wagner's works to aspiring to their pathos and scale. This marked not only a radical change in the genre but also a larger evolution from locally integrated cultural spheres to a fractured yet internationally disseminated mass culture.

Nineteenth-century Viennese composers and playwrights such as von Suppé and Nestroy had found within the discontinuous, referential, self-conscious style of operetta an ideal antipode to the *Gesamtkunstwerk*. In works such as *Lohengelb* and *Der fliegende Holländer zu Fuss*, the Wagnerian epic becomes domestic in the manner of Offenbach's mythological travesties. Following their example, Straus's *Götterdämmerung* parody *Die lustigen Nibelungen* denies audiences total immersion in favor of topical jokes and subversive references to various Wagnerian works (not only *Götterdämmerung* but also *Lohengrin* and *Tannhäuser*). Adopting both Offenbach's political consciousness and the satiric style of their work for Ernst von Wolzogen's *Überbrettl* cabaret, Straus and librettist Fritz Oliven take the *Nibelungenlied*'s revival and Wagner as emblems of Wilhelminian Germanic culture—including jokes about finance, government, and social mores that gave the operetta a rare bite and element of anti-Wagnerian critique.

But while *Nibelungen* was popular with critics, it was only a modest success with the public. It was Lehár's *Die lustige Witwe* the next year that would launch the new era of operetta, one that aspired to Wagnerian ambition and timelessness rather than deflating it. In 1914, Lehár's *Endlich allein*'s earnest modeling of Act II of *Tristan und Isolde*, grandiose and requiring no knowledge of Wagner, would meet with wide acclaim, showing how far the aesthetic paradigm of the genre had changed.

Loathsome Deutschtum? Wagner, Propaganda, and the American Documentary Film of the 1930s and '40s Julie Hubbert (University of South Carolina)

Much has been said about the Nazi appropriation of Wagner's music in the 1930s and '40s. As early as 1933, Hitler transformed the Bayreuth Festival into a celebration of National Socialist ideology and propagated miniature Wagner festivals to celebrate his own birthday. Wagner's music also resounded throughout the culture and media at large. "The Ride of the Valkyries" accompanied Nazi newsreels of German airstrikes against the Allies; the overture to *Rienzi* routinely underscored ceremonial events at Nazi Parteitage; and the Berlin Philharmonic played live concerts of Wagner music to German factory workers on their lunch hour. Most chillingly, a pastiche of leitmotivs from the Ring cycle was heard at a 1934 Nazi Party rally in Nuremberg and even more indelibly in the film of the event, the final reel of Leni Riefenstahl's highly influential propaganda work *Triumph des Willens* (1935).

In the American media, Hollywood films of the late '30s and '40s in particular, Wagner's music was also used to depict not only Nazis but the even larger cliché of, as Carolyn Abbate describes it, "loathsome Deutschtum." What has been less understood and examined, however, is how this same music was also used in non-narrative film, newsreels, government documentaries, industrial and educational films of the period. Here the appropriation of Wagner is more complex and problematic. *Master Hands* (1936), the critically-acclaimed, feature-length documentary film sponsored by the American car company Chevrolet, is an excellent example. As several film scholars have observed, the film's artistic depiction of the American automobile industry borrows heavily from Riefenstahl's *Triumph of the Will*. But the film's score, a compilation full of Wagner excerpts, arranged by composer Samuel Benavie and performed by the Detroit Symphony Orchestra, about which almost nothing has been said, is equally propagandistic. By examining the music for this neglected documentary film, this paper not only reexamines the reception of Wagner in the U.S. between the World Wars, it examines the integral role his music played in the creation of American films of persuasion. It explores the use U.S. filmmakers made of Wagner's music as an audible signifier not for German fascism but for American democracy, industry and capitalism.

Session 2-24 (SMT), 10:00–12:00 Musical Dialogues with Carl Schachter

Poundie Burstein (Hunter College and Graduate Center CUNY/Mannes), Chair Carl Schachter (Mannes College, The New School for Music, and The Juilliard School), Respondent

> Interpreting Harmony and Voice Leading in the Six-Four Chord Wayne Petty (University of Michigan)

This talk considers reprises that begin on six-four chords (for example, Chopin Prelude in B-flat, Nocturne op. 62/2) and dissolving or negated six-fours (for example, Beethoven op. 90, first movement, end of the development section; op. 101 finale, near the beginning of the development section). The talk will also consider six-fours in evaded cadences, and the foreground tonic aspect of some cadenza openings. The overall idea is to consider situations where the "passing tonic" aspect of the six-four

over scale degree 5 interacts with a genuine tonic in its vicinity, and how these situations might affect structure and design in entire pieces.

Form and Drama in *Don Giovanni* Elaine Sisman (Columbia University)

In several important studies published over the past twenty years, Carl Schachter has explored large-scale structural connections and dramatic-musical relationships in Mozart's *Don Giovanni*, especially in its ensembles; in the most recent he advises that "we must be prepared to respond without preconception to every kind of continuity and discontinuity that [Mozart's] inexhaustible brain might bring forth."

This talk examines the Act I Quartet, Act II Trio, and Graveyard scene (recitative and Duet) from the perspectives of nonsimultaneous tonal and dramatic resolutions, and of Mozart's complex realizations of Da Ponte's modes of dialogue, persuasion, narrative, and direct address.

Hypermeter Reconsidered William Rothstein (Queens College / Graduate Center, CUNY)

Along with several other writings of the late 1970s and early '80s, Carl Schachter's trilogy of essays "Rhythm and Linear Analysis" helped to set the agenda for the study of hypermeter in North America. This talk surveys the study of hypermeter since the 1980s and offers some suggestions for how theorists might approach the subject today.

Session 2-25 (AMS/SEM), 10:30–12:00 Beyond Hearing: Soundscapes and Ideoscape in Early Nineteenth-Century America Deane Root (University of Pittsburgh), Chair

Love, Loyalty, and Fear: American Reception of Thomas Moore's *Irish Melodies* Sarah Gerk (University of Michigan)

Thomas Moore's *Irish Melodies* of 1808–34 contains songs so wildly popular that they defined Irishness across the globe for decades. Their ubiquity engendered variegated ideas about them, complicated by contradictions within Moore's public image. A dandy of the British aristocracy who fervently supported Irish independence, Moore embraced the roles of both colonizer and subaltern. This was problematized further in the United States not necessarily because of Irish immigration as one may think, but because of the American political context. The country was still in its infancy, a new republic experimenting with a new form of government after a rebellion against British domination. American reception of Moore's *Melodies* reveals both an allegiance with another country struggling with British colonialism and a fear that the Irish were unfit for self-rule, thus dangerous for the new country. Scholars on whiteness, such as Matthew Frye Jacobson, Noel Ignatiev, and David Roediger, have overlooked these feelings of sympathy towards the Irish. Such work relies on legal and political documentation that discloses perceptions of Irish immigrants' abilities to participate in representative democracy but does not examine how Americans felt about the political situation in Ireland. This paper draws on a collation of contemporaneous newspaper articles about Thomas Moore and the songs of his *Irish Melodies*, such as "Tis the Last Rose of Summer" and "The Harp that Once Through Tara's Halls," to show how such fears existed alongside feelings of community or fellowship for another colonized nation.

Mr. Jefferson's Ears

Bonnie Gordon (University of Virginia)

Thomas Jefferson famously wrote that "music is the deepest passion of my soul." The song books, instruction manuals, sonatas, operatic arias, folk ballads and drinking songs in his music collection contain almost no written traces of African-American sounds, yet we know that when his musical daughters organized weekly dances in the 1820s they turned to the enslaved sons of Sally Hemings for musical assistance. Meanwhile, excavations of slave quarters at Monticello reveal fragments of violins, jaw harps and other instruments. In this paper I read Jefferson's obsessive collective of western art musics and musicians against the virtual absence of African-American sonic records. I argue that sound—musical and otherwise—reflected and shaped his nation-building project, and that a condition of this project was the sonic erasure of African-Americans.

Jefferson's relationship to sound provides a rich point of departure for considering the soundscapes of late eighteenth-and early-nineteenth century America.

Drawing on original research in Jefferson's music collection, I add sound to the interdisciplinary dialogue on American nation building. The paper first presents Jefferson's collection of music and writing about music as explicit attempts to build

a national past and as part of his endeavor to bolster political power with a European-style court at Monticello. His writings and art music collecting actively combat a European conviction that the New World was the province of a weak and inferior species, asserted most avidly in George Buffon's popular theory of degeneracy, whereby any species imported to the Americas would, as a result of the climate, become weak and uncivilized.

The paper then reads the audible silence of African-American sounds in the context of Catherine Holland's notion of the black body as a figure of "dissonance and disharmony in the national present." African American musical embodiment, I argue, troubled Jefferson's notion of what constituted an American Soundscape and Nation. The paper listens to audible silences in order to hear an African American presence, despite its relative absence in the written record.

Session 2-26 (SEM), 10:45–12:15 Workshop The Candombe Drumming of Uruguay— Contextualizing Uruguayan Identity Through Afro-Uruguayan Rhythm Clifford Sutton (University of Miami)

This lecture-demonstration explores the drum rhythms associated with Uruguayan *candombe*, an Afro-Uruguayan music and dance, promoted nationally—and internationally—as Uruguayan cultural heritage. At the heart of this cultural form, both musically and symbolically, is the drum—commonly referred to in Uruguay as tambor—and collective drumming performances known as llamadas. Scholars of Afro-Uruguayan history, culture, and music, are quick to acknowledge the significance of the drum to candombe culture, linking it to Afro-Uruguayan discourse and the politics of national identity. Historian George Reid Andrews comments on these types of studies in his book, *Blackness in the White Nation: A History of Afro-Uruguay*, indicating that the majority of the research is only available in Spanish, primarily conducted by Uruguayans, and therefore written "within an explicitly national paradigm" (2010: 19). Additionally, missing from the majority of available works are transcriptions and contextual analyses of these drum rhythms, which would serve to illustrate their musical and cultural significance. This study combines an examination of existing literature with nine months field experience performing with, and observing, candombe musicians and ensembles in Montevideo, the capital city of Uruguay. In this presentation, my intent is twofold: first, to provide those interested in Latin American and Caribbean musics with materials to aid in understanding llamada rhythms and their application in collective drumming performances; and second, to define and contextualize associations between these rhythms and their socio-cultural identities.

Session 2-27 (SEM), 10:45–12:15 Workshop Eastern Arab *Maqam* in Performance—The Case of *Maqam Hijaz* Scott Marcus (University of California, Santa Barbara)

The rendition of a *maqam* in eastern Arab music, whether in an improvisatory *taqasim* or a pre-composed composition, generally follows a common-practice understanding of the rules and features of that *maqam*. The musician or composer is not trying to be "out there" but rather to creatively stay within the general understandings of the mode. Beyond the notes of the modal scale, this understanding includes ways to begin a performance, which notes to emphasize, intonation issues unique to the *maqam*, specific ways that accidentals are used, use of variant upper tetrachords, common modulatory patterns, common melodic motives, and a specific path for moving through the mode's many features. This body of knowledge is not generally taught; rather it is absorbed through listening to and watching performances and through learning respected repertoire. In the workshop, I will lead participants through the features of *maqam Hijaz*, one of the common modes of eastern Arab music, including a focus on the dynamic interplay between the existing (and minimalist) codified theory and practice. The workshop will have a hands-on format: participants can bring instruments or participate by singing. My presentation is based on extensive study in the U.S. and in Cairo and also longstanding experience as a performer and instructor of this music. This workshop has the enthusiastic sponsorship of the Society for Arab Music Research and also the Special Interest Group for Improvisation.

Session 2-28 (SEM), 10:45–12:15 President's Roundatable Music and Power – Ethnomusicological Contributions to the Study of Politics and Culture Harris Berger (Texas A&M University), Chair

Jayson Beaster-Jones (Texas A&M University), Jocelyne Guilbault (University of California, Berkeley), Maureen Mahon (New York University), Henry Spiller (University of California, Davis), Deborah Wong (University of California, Riverside)

Across the humanities and social sciences, a wide range of scholars seek to understand the role that expressive culture in general and music in particular play in the politics of social life. This roundtable seeks to understand what ideas from the interdisciplinary dialog have been most productive for our field; more importantly, the roundtable will explore ethnomusicology's contributions to the broader discourse and where that conversation is heading. The panel will construe politics broadly, examining topics that include but are not limited to music and the politics of race/ethnicity, class, gender, sexuality, the music industries, and nationalism.

Session 2-29 (SEM), 10:45–12:15 Lecture-Demonstration There's an App for That: Technological Mediation in the Live Performance of Hip-hop Michael D'Errico (University of California, Los Angeles)

A recent editorial in *Computer Music* magazine asks, "Are DJing and Music Production Converging?" While the author cites the rise of the *Ableton Live* digital audio workstation as well as the use of the Apple iPad in live settings as proof of the shift from studio-oriented production to stage-based performance, this convergence has in fact been happening since the advent of electronic dance music performance. From turntable manipulation in disco, to live sampling and drum machine performance in hip-hop, to the laptop performances of current EDM artists, new technologies never simply break from past technologies, but rather—as new media theorists have suggested—"remediate" their forerunners, simultaneously preserving and extending performance practice. In this lecture-demonstration, I will explain this process of technological remediation in the context of *Low End Theory*—a weekly instrumental hip-hop night in East Los Angeles in which DJs utilize an iPad in conjunction with two turntables. Combining technical analyses of turntable technique and capabilities of iPad applications with ethnographic data gathered by participant observation, I will demonstrate the ways in which live performances in hip-hop music shape and are shaped by constantly emerging technological innovations. Rather than democratizing performance practice—as discussions of new technology often assert—actual applications of the iPad reveal quite specialized performance practices, merging techniques present throughout the history of hip-hop with emerging technologies of touch-based interfaces in digital music production.

Friday Noontime, 2 November

Session 2-30 (AMS), 12:15–1:45 Current Trends in Latin American Musical Scholarship Susan Thomas (University of Georgia), Chair

To "be a Musicologist" in Cuba: Traditional Approaches and New Trends Liliana González Moreno (CIDMUC/Universidad de La Habana)

In this presentation, I reflect upon the transformation and redefinition of the Cuban musicological panorama, examining lines of continuity and the emergence of new trends. I will address, from my own personal experience, how musicologists have become inserted into "non-traditional" or "non-academic" spaces that enable dialogue and encourage participation with interdisciplinary projects in the humanities and social sciences, leading to new trends in the discipline. Informed by the theoretical frameworks of cultural studies, there has been a shift among some scholars to move away from a traditional approach that privileged the history of musical production towards a more critical examination of cultural politics. From dissimilar experiences, scholars have developed new interpretive lenses to examine contemporary musical-social relationships. Using my own work in the rock scene in Cuba as a case study, I suggest that our academic stance and professional practices raise questions not only about aesthetic canons and paradigms, but that they also promote the development of various theoretical concepts that can be applied more broadly to the study of music in Latin America.

> Historical Musicology in Latin America: Trends and Perspectives Omar Corrado (University of Buenos Aires/National University of Rosario)

The musicological production by scholars from Latin America on issues relevant to the history of musics from this region presents continuities as well as differences from the types of critical thinking generated in other latitudes. This lecture traces a panorama of the most noteworthy trends and paths observed in different countries, pausing to reflect on some topics deemed significant. These include the asymmetrical quantity of available studies on culture-specific historical periods (i.e. the abundance of colonial music studies vis-à-vis the still less explored nineteenth century); a relative indifference to "strict" disciplinary subdivisions into ethnomusicology, historical musicology, popular music studies, and canonic genres; the urgency to document historical practices that have not been systematically explored; a need to disseminate knowledge about repertoires and incorporate them into current musical life; the synchronization of theoretical tools and methodologies with musicological trends at an international level; and the criticism of models and generation of new theory, responsive and sensitive to the requisites of the cultural context. This panorama also will stress some specifics that characterize research in the region, such as the unrelenting production of studies centered on composers; the interest of composers in writing about other composers; a concentration in migration and reception studies; and the deconstruction of current stereotypes on musics from Latin America.

Session 2-31 (AMS), 12:15–1:45 Lecture-Recital

An Eighteenth-Century Manuscript from New Orleans

Mark McKnight (University of North Texas) Denton Bach Players, Andrew Justice (University of North Texas), Director

Because of the scarcity of surviving primary documents, we know relatively little about music activities in colonial New Orleans. Consequently, a manuscript score long housed in the archives of the Ursulines Convent in New Orleans, and now owned by the Historic New Orleans Collection, is all the more valuable, since it is by far the most important surviving musical document from eighteenth-century Louisiana.

Though the document survives, it reveals precious little about its provenance, or for what purposes the Ursulines community in New Orleans used it. We know that the score is a hand-written copy of a collection of vocal music that, according to its copyist, identified only as "C. D.," was made "during Lent" in 1736. It includes the inscription "Recueil de Musique, et de Chant de 1736, offert en present, aux Ursulines de la Nlle Orléans, par Mr Nicollet, en 1754." Unfortunately, nothing else is presently known about the donor, M. Nicollet, or about the scribe, although details about the manuscript indicate that it was the product of an amateur rather than a professional copyist.

The works contained in the Ursulines manuscript are principally contrafacta, or parodies, of well-known secular vocal works—opera airs, vaudevilles, etc.—plus some instrumental pieces, by leading French and Italian Baroque composers (Jean Baptiste Lully, André Campra, Henri Desmarets, Michel de Montéclair, and François Couperin, among others), fitted with

Friday Noontime: Session 2-32

new sacred or devotional words. The manuscript lacks the title page of the original and was referred to in the inventory of the New Orleans convent's archives as *Louanges de Dieu*, which is actually the title of the first section of works in the collection. Recent research has revealed it to be a copy of *Nouvelles poésies spirituelles et morales sur les plus beaux airs de la musique françoise et italienne avec la basse*, a seven or eight-volume collection (depending on printing), bound together, originally published in Paris between 1730 and 1737. Dated 1736, the Ursulines manuscript contains only the first four volumes of *Nouvelles poesies*. A close comparison of the Ursulines manuscript with a 1737 print edition of *Nouvelles poésies* owned by the University of North Texas Music Library reveals few changes from the original. A performance of selections from the collection by members of the Denton Bach Players provides an intriguing glimpse into musical life in eighteenth-century New Orleans and demonstrates clearly the connections New Orleans continued to maintain with European music and culture throughout Louisiana's years as a French and then Spanish colonial outpost.

Session 2-32 (AMS), 12:15–1:45 Concert Jazz Band Music by Sam Morgan (1895–1936)

Louisiana Repertory Jazz Ensemble John J. Joyce, Jr. (Tulane University), Director

P R O G R A M

Bogalusa Strut	MUSA score
The Waltz You Saved for Me	Emil Flindt/Wayne King
Mobile Stomp	MUSA score
West Indies Blues	Armand J. Piron New Orleans Orchestra
Short Dress Gal	MUSA score
Everybody's Talking About Sammy	MUSA score
Steppin' on the Gas	MUSA score
Down By the Riverside	MUSA score
Sing On	MUSA score
Over in the Gloryland	MUSA score
New Orleans Stomp	King Oliver Creole Jazz Band
Black Bottom Stomp	Jelly Roll Morton Red Hot Peppers

This concert consists of a rehearsed performance of the newly published transcriptions (MUSA, volume 24) of the complete recordings of the Sam Morgan Jazz Band, eight tunes cut in 1927. These are among the first recordings of a black New Orleans jazz band made in its home city and, as the band consisted of musicians who stayed on in New Orleans after the Great Exodus to Chicago and New York in the early 1920s, the recordings preserve a purer form of the collectively improvised ensemble of the earliest black jazz bands. It is a loosely integrated, purely linear ensemble mass, a collective projecting of melodic lines close to the unassimilated heterophonic singing of the Black Primitive Baptist and Sanctified Churches. This proto-jazz style was being rapidly eclipsed in the 1920s by more flamboyant and technically brilliant forms of New Orleans jazz being recorded by Louis Armstrong, Sidney Bechet, and Jelly Roll Morton. The MUSA scores are the first complete transcriptions of this rare and distinctive music to appear in print, an important step in beginning to study this music. Jazz, as an improvised music, early came to rely for its geographical expansion, and, hence, its continued existence, on documentation by means of recording. Yet recordings, precisely because they capture a "live" performance, are as intangible and ephemeral (even if repeatable) as that performance. For the most part they are received intuitively, as a listening experience. As documents, they elude critical reflection, and therefore the kind of objective description that would form the basis of jazz scholarship based on style analysis. Finally, while recordings have been valuable auditory tools by which individual jazz performers have perfected their craft, they have proven unwieldy as an aural guide for collective ensemble performance. As Gunther Schuller has stated in his preface to the Smithsonian's Jazz Masterworks Editions: "However generally accepted the proposition that jazz is a great American cultural treasure, this music has never gained the level of appreciation, understanding, and institutional support that it deserves. Jazz Masterworks Editions is dedicated to removing one major obstacle to that appreciation and support: that few classic recorded performances are available as published music." Transferring improvised jazz to musical score, then, renders it accessible to more careful scrutiny, by both scholar and performer. A jazz transcription allows the scholar to main control over a recorded event by capturing it on the page. By providing reading musicians with a visual graph of a live performance it allows them to capture the precise sound fabric of that performance, an important component of style in the case of early ensemble jazz.

Friday Afternoon, 2 November

Session 2-33 (AMS/SMT), 2:00–3:30 New Perspectives on Beethoven's "Eroica" Sketchbook William Kinderman (University of Illinois, Urbana-Champaign), Chair

At the end of 2012 a complete critical edition of Beethoven's "Eroica" Sketchbook will be published. It is the culmination of a six-year partnership between members of the American Musicological Society and the Society for Music Theory. The edition will include a complete transcription of Beethoven's manuscript and a commentary. Each part has benefited immeasurably from musicological and music theoretical approaches. A joint AMS/SMT session offers an exciting opportunity to reflect on some of the findings generated by this collaboration.

In 1880 Gustav Nottebohm wrote a book on this sketchbook, but only transcribed about one-fifth of the "Eroica" Sketchbook. To give one example, Nottebohm transcribed a mere fifty-eight measures of the "Eroica" Symphony Finale, chosen from over twenty pages of sketch material. Most scholars have been content to rely solely on Nottebohm's excellent, but incomplete accounting of the manuscript. A century later Rachel Wade made an impressive inventory of the complete contents of the sketchbook, but because she needed to rely on black-and-white photographs from 1938, and because it was not based on a complete transcription, it remained difficult to consider the sketchbook as carefully as desired.

A reviewer of a draft of our book has compared the current complete transcription to the "first successful probes of Venus or Mars, which supplied for the first time ever not just excerpts, but a view of the whole surface of the object!" This session is an opportune time to introduce this new resource along with our new perspectives on some of the pieces composed in the book and Beethoven's compositional process during the pivotal years of 1802–4.

From Heiligenstadt to *Leonore:* Beethoven's "Eroica" Sketchbook Lewis Lockwood (Harvard University)

This paper offers an overview of the nature and significance of Beethoven's "Eroica" Sketchbook (late 1802–early 1804), in the light of the newly completed critical edition. After a brief description of its primary contents, which include the only surviving sketches for the Eroica Symphony and Waldstein Sonata, it explores the sketchbook as a diary of Beethoven's creative work during a transformative period in his career. Alongside its extensive material for op. 55 and op. 53, the sketchbook includes Beethoven's first ideas for movements of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the unfinished opera *Vestas feuer*, and the first five numbers of *Leonore*. This project in effect takes up and completes the presentation of this important source, which was described in Nottebohm's monograph of 1880 but with drastically incomplete music examples; and the excellent inventory published by Rachel Wade in 1977. Close study of its physical features have resulted in a new view of the dating of the manuscript, expanding Katherine Syer's view that it could have been begun not in June 1803, as heretofore proposed, but in late 1802, after Beethoven's return to Vienna from Heiligenstadt. Our study also offers new insights on Beethoven's way of working within this sketchbook, based on close study of his way of folding leaves within the sketchbook, with potential implications for the larger field of Beethoven sketch studies. It will also be shown that this manuscript contains marginal symbols that apparently reflect Beethoven's continuing interest in Freemasonry.

The Persistence of Several Early Sketches in the "Eroica" Symphony Alan Gosman (University of Michigan)

In this paper I highlight four Eroica Symphony sketches from Beethoven's "Eroica" Sketchbook that are not included in the final version of the symphony, but are noteworthy for their persistence through the early sketches and their continued influence on the material and form of the final version. These sketches, ostensibly abandoned, provide insight into the Eroica Symphony as well as Beethoven's compositional process.

The first two of these sketches are from the first movement and it is hard to believe that they had any chance of surviving through to the final version. Each one reiterates the opening theme in ways that are at odds with the conventions of sonata form. The first entry disregards the convention that the second theme should be the earliest statement in the dominant key. The second entry ignores the principle that the second theme group should not modulate back to the tonic key. On the one hand, these statements of the opening theme can be understood as placeholders for more highly developed musical material that Beethoven has yet to work out. But once Beethoven has introduced these "errant" statements, he is surprisingly resistant to deleting them. Beethoven's struggle to preserve some, if not most of their features, motivates a number of his exposition drafts.

Beethoven's early sketches of the symphony's second movement make clear that he conceived of the movement in rondo form. In the earliest sketch the first and second refrains are identical. In subsequent sketches Beethoven progressively shortens

the second refrain until it lasts only ten bars compared to the original sixty-eight. It is remarkable that his choices of how much to cut, as well as what key to use for the Couplet 2 fugue, seem to reflect his desire to maintain a continued presence for the deleted bars.

Finally, in the fourth movement I consider the return of the Presto Opening at m. 479. Beethoven changes his mind numerous times about what key to begin this passage in, and whether to include the material at all. It provides an excellent example of considerations regarding whether or not to include a section.

Session 2-34 (AMS), 2:00–3:30 The Soviet Genius and the Russian Self

Olga Haldey (University of Maryland), Chair

Performing *á la Russe:* Russian Folk Songs, Gypsy Romances, and the Russian Émigrés in 1920s New York Natalie Zelensky (Colby College)

After the Bolshevik Revolution (1917), approximately two million people fled Russia, six thousand of whom immigrated to New York City. Despite the significant impact made by this group on New York's social, art, and cultural scenes, the Russian exiles in New York have been largely overlooked by scholars. The popular music culture of the Russian exiles, specifically, has never been studied systematically and unveils a world of Russian gypsy romances, stylized folk songs, cabarets, and costume balls that permeated the émigré world and made their mark on American culture. Based on archival findings, concert reviews and announcements, and extant recordings, this paper looks at the music culture surrounding the Russian émigré community in New York in the 1920s and early 1930s.

Beyond documenting an understudied tradition, this paper combines Svetlana Boym's theory of "restorative nostalgia," Susan Stewart's concept of "souvenir," and a performative framework to explore how the émigrés in New York used music as a space for representing a particular form of Russian Self and, in turn, using this performance as a strategy for coping with exile. An assessment of two of the most prevalent musical genres performed by the émigrés in New York, Russian "gypsy" and "folk" songs, shows that this music served as a forum for dealing with exile due to its musical qualities, associations with the lost Russian homeland, and room for the construction of an exotic and exaggerated Russian Self. Finally, I assess the impact of this music on New York's social scene, exploring the sudden emergence, for example, of Russian-themed costume balls and sheet music during this period. An analysis of the Russian music culture espoused by the post-Bolshevik émigrés in New York and coopted within New York's social scene provides an important, yet hitherto unexplored, aspect of both Russian and American music history. Ultimately, this paper reveals the interplay between "Russian" and "American" cultural sites at a time when a new group of immigrants infiltrated New York's ethnic scene and when the United States was determining its own cultural course vis-à-vis the newly-established Soviet Union.

Shostakovich and the Idea of "Late Style" Judith Kuhn (University of Wisconsin-Milwaukee)

Although Shostakovich is often portrayed as a passive victim of his critics, there is ample evidence that he worked intensely and cannily to promote his works and shape their reception. His "marketing" activities provide an interesting case study in everyday Socialist Realism at work, and are well documented in the archives and memoirs of performers and critics.

The composer's concern for reception may have influenced his adoption of a "late style" as he came face to face with death. As Gordon McMullan's cross-disciplinary *Shakespeare and the Idea of Late Writing* (Cambridge, 2007) demonstrates, critics across the arts have historically connected "late style" with great genius. While late works (including those of Shostakovich) can certainly engage profoundly with end-of-life issues, late-style critical discourse has also provided powerful incentives for artists to *create* a style that will place them among elites like Beethoven, Titian, and Rembrandt. For McMullen, "late style" is rarely a neutral designation, and late-style critical discourse is almost always in complicity with authorial self-fashioning.

Shostakovich had an unusually long and well-documented period of conscious proximity to death, beginning at the latest with his first heart attack in May, 1966 and extending to his death in 1975. During the final decade, his public and private statements dealt frequently and explicitly with end-of-life issues. As Soviet discussion of Adorno's writings and celebrations of Beethoven's centenary brought late-style discourse to the fore, Shostakovich's stylistic emphasis shifted away from maximalist symphonies towards chamber and vocal works that often focused on death. Many late works feature prominent twelve-tone rows and are at times cryptic, thorny, and "difficult," relying less often on his popular folk-inflected style.

On this evidence, I argue that Shostakovich fashioned a self-conscious "late style," with knowledge—at some level—that it could be heard as a sign of genius. While it would be wrong to dismiss these works as *only* self-fashioning, the composer's late-style "spin" profoundly influenced their reception. If not interrogated, late-style critical rhetoric can blind us to many factors that may have shaped these works, and to the composer's complex, sometimes-collaborative relationship with his critics.

Session 2-35 (AMS), 2:00–5:00 American Musical Theater: New Sources, New Readings Geoffrey Block (University of Puget Sound), Chair

Reviewing the Revue: Unpacking the Textual and Musical References in *The Passing Show of 1914* Jonas Westover (University of St. Thomas)

The American musical revue is one of the most interesting of the neglected areas in the study of musical theater, partially because what we think we know about the genre is based primarily on its modern incarnations rather than its beginnings. Through careful in-depth study of each individual revue, a specific world is revealed through musical and textual allusions; each show becomes a window into the culture of theater-goers in that year. Using the whole season as fodder for gags, songs, characters, and plenty of ridiculous "business," the revue catered to a society that attended nearly every theatrical event on the early Broadway stage—a culture that cannot be exposed so directly through any other means.

This paper uses a single revue from a single year—*The Passing Show of 1914*—to demonstrate the panoply of means used to incorporate the season's biggest hits (and flops). Inside every moment of this farcical production is a piece of the history of that particular theater season. No show is spared, whether it be a revival (*H.M.S. Pinafore*), a straight play (*Kitty McKay*), or a musical (*The Midnight Girl*). Both the music, mostly by Sigmund Romberg, and the script and lyrics, by Harold Atteridge, is examined. This study not only provides a model for considering the revue as an important part of theater history, but suggests the key to opening the social world surrounding nearly every aspect of the show. Using this model, a significant portion of hitherto forgotten and discarded music becomes vital, full of meaning, and a part of a sonic story whose story remains untold.

Grecian Urns in Iowa Towns: Delsarte, Gender, and Cultural Aspirations in *The Music Man* Marian Wilson Kimber (University of Iowa)

Meredith Willson's *The Music Man* (1957), set in Iowa in 1912, is often considered to be sentimental Americana, as exemplified by its nostalgic evocation of the small town band and barbershop quartet. However, the musical's caricature of Delsarte poses, which became popular with American women before 1900, has received little critical scrutiny. This paper draws on the history of Delsarte in Iowa to demonstrate that gender is at the core of River City's cultural "trouble" and that Willson's satire reflects the reaction against women's artistic aspirations in the Progressive era.

The Delsarte movement expanded the oratorical poses of elocutionists into tableaux of Grecian statuary, performed to recitation or music; its female practitioners endeavored to associate their bodies with the highest art of Western culture. Over one hundred such performances, largely by amateurs, took place ca. 1888–1920 in fifty Iowa communities, from Willson's rapidly expanding Mason City to towns as small as five hundred. Music was essential to these exhibitions, creating mood, pacing movements, or filling time frames created by statue-like stillness. Pedagogical texts by women authors included marches, waltzes, or character pieces appropriate for women physically "expressing" particular emotions. Music also clarified meaning: popular songs and hymns provided specificity for audiences otherwise unable to interpret poses when elocution was discarded for wordless Delsarte.

Similarly, *The Music Man*'s ladies abandon their voices, satirized in the "speak song," "Pick-a-Little, Talk-a-Little," a deliberate contrast to the more lyrical "Good Night Ladies," sung by the school board, who have found their musical selves. Performing bodies without song, the women do not personify powerful goddesses, but pose as "Grecian urns"—the receptacles on which such characters were painted—suggesting the emptiness of their artistic efforts. Harold Hill's real accomplishment is not convincing River City's women to engage with culture (as embodied in Marian Paroo) but, through music, to validate high art as an appropriately masculine endeavor. When *The Music Man* ends, the local citizens have gained some recognition of the importance of culture, but reflecting the critical backlash against Delsarte and its historical abandonment, the artistic status of the town's women remains basically unchanged.

"You Can't Deny You're Irish": From Nationalism to Irish American Pride in the Musicals of George M. Cohan Elizabeth Titrington Craft (Harvard University)

Third-generation Irish immigrant George M. Cohan revolutionized American musical theater in the early twentieth century. As a composer, playwright, actor, director, and producer of such shows as *Little Johnny Jones* (1904) and *George Washington*, *Jr.* (1906), he micro-managed every aspect of his productions, and his early flag-waving shows struck box office gold. Cohan handled his public image as carefully as his onstage work, positioning himself as American to the core—so much so, in fact, that he became known as "Yankee Doodle Dandy," the catchphrase in one of his hit songs. Thus, when he (somewhat abruptly) turned to Irish protagonists in the late 1910s, he was well positioned to help write Irish Americans into contemporary notions of American cultural citizenship.

In this paper, I explore Cohan's shift from hyper-patriotism to Irish pride and examine his first Irish American-themed show, *The Voice of McConnell* (1918), demonstrating how it depicted ethnic identities and conveyed messages about assimilation. In the wake of major waves of Irish immigration to the United States, Cohan represented various character types—from the newly arrived Irish tenor to the "lace curtain" elite—for "mainstream" (largely "Yankee") theater audiences. Song, dance, and romance, I argue, served as mechanisms for depicting the assimilative potential of various ethnic types, even as they subtly gestured towards social barriers. Close study of these shows illustrates the tiered, multifaceted nature of Irish American ethnic identity and sheds light on the complexities of onstage representation. Yet these shows were still, first and foremost, entertain-ment—Cohan embedded their social messages within his signature energetic, tongue-in-cheek style.

While Cohan looms large in musical theater legend, his shows have received little scholarly attention, and Cohan the Broadway magnate is much better known than Cohan the Irish American. Drawing upon archival material at the Museum of the City of New York and the Harvard Theatre Collection as well as recent scholarship on immigration and whiteness (e.g. Gerstle, Jacobson), my work bridges these two identities, positioning Cohan in the shifting political and cultural tides of his time and illustrating his significant contributions to the process of making the Irish "American."

"Give Me Time": Sondheim, a Clever Maid, and "The Miller's Son" Kim Kowalke (Eastman School of Music, University of Rochester)

The remarkable "Miller's Son" from *A Little Night Music* (1973) remains virtually a cipher within Sondheim studies. Situated between "Send in the Clowns" and the finale, the song occupies the eleven-o'clock slot, usually reserved for the plot's denouement or the star's show-stopper. Here, however, it seems to have no plot function, and it is sung by the secondary character Petra, a descendant of the knowing maids from Mozart's milieu that the show's title invokes. The song includes the only vocal passages in duple meter anywhere in the score, and it is the only number intended for an "untutored" belt voice. As a quint-essential "I am/I want" monologue song, it functions dramaturgically not as the customary introduction, but as an unusual farewell to the character. And what about its unlikely (in urban Scandinavia) and allusive (Schubertian) title? Sondheim's own sparse comments offer few clues: he envisioned a "Sibelius twilight waltz," and it was his first "conscious" attempt to write in minor mode. The song cries out for critical inquiry.

The folk-like simplicity of its opening transforms, at first mention of "meanwhile," into a rhetorical, rhyming, and vocal tour de force. A spiraling strophic structure expands and escalates as Petra's conjured bridegrooms climb the social ladder. Each of three strophes accelerates metrically from 3/4 to 2/4 and then 3/8, from static pedals in B minor to propulsive platforms of short ostinato patterns that never cadence. But strophes 2 and 3 add "extra" couplets to create inter-strophic rhyming chains culminating in the climactic "when I die," the eighth rhyme for "what passes by."

Indeed, Petra's preceding (and final) line of dialogue, "Give me time," hints at what she will sing about: I shall marry— SOON; but meanwhile "it's a wink and a wiggle" for NOW; because "it's a very short road to the paunch and the pouch" of LATER. Intuitively understanding what the Eggerman trio couldn't in the "Now/Later/Soon" sequence of monologue songs that had opened Act I, Sondheim's maid thus becomes the mistress of the show and articulates its theme: live life fully now, because later comes soon enough for everyone—even the clowns.

Session 2-36 (AMS/SMT), 2:00–5:00 Ars Nova Jennifer Bain, Chair

Contrapuntal Confrontation in the Motets of Machaut Justin Lavacek (University of North Texas)

This paper presents a methodology for interpreting the multifarious counterpoint of the motets by Guillaume de Machaut (ca. 1300–1377). The polyphony in this repertory may be divided into two entities: the borrowed tenor and the newly-composed upper-voice pair. It was stylistic of the medieval French motet that added voices be composed in relation to and so amplify the tenor voice, whose contrapuntal authority may derive from its source in chant. Machaut's polyphony is largely loyal to the pitch structure and phrasing of his self-imposed cantus firmus, analogously to the fealty of the courtly lover to his self-imposed dame found in the motets' *fin'amors* poetry. Yet Machaut's counterpoint can also reinterpret the tenor and direct the course of the whole, thereby undermining the chant's assumed function. What is found is not a static dominance by the tenor centerpiece, but a dynamic interplay between the fundamental line and those that adorn but can also modify, recontextualize, and subvert it. I call these acts *contest* and set them out as a special practice marked for interpretation within a field of *conformance*, the conventionally compliant realization of a tenor's modality and phrasing. Analyses of a few representative motets will reveal

that a calculated and inventive liberty with his imported tenor was an essential part of Machaut's style, and occurs to some degree in all of the motets. With their contrapuntal entities perceived in a creative dialogue, and sometimes adlibbing over the isorhythmic script, a richer reading of Machaut's motets as a genre emerges.

Contrapunctus Theory and Dissonance Regulation in Fourteenth-Century French Polyphony Sarah Fuller (Stony Brook University)

The presence of prominent dissonances between "structural" voices in the polyphony of Guillaume de Machaut has aroused debate about compositional process and analytic methodology appropriate to fourteenth-century French polyphony, a debate engaged particularly between scholars Daniel Leech-Wilkinson and Margaret Bent. Central issues in the discussion are the stance of fourteenth-century French music theorists concerning regulation of intervals between voices in polyphony, and the status of the theorists as promulgators of a fixed musical grammar operational in complex polyphony and consequently as arbitres for present-day analysis of the repertory.

A comprehensive review of relevant treatises by fourteenth-century French music pedagogues reveals several problems in taking the theorists as trusted guides to notated multi-voiced composition. There is a discernible gulf between the domain of discourse to which the pedagogical treatises are largely directed and the domain of art and artifice in which notated composition was cultivated. Moreover, a diversity of opinions among theorists who either proffer basic rules for dissonance treatment or comment on dissonances in actual music calls into question the idea of a uniform theoretical viewpoint on procedures in complex polyphony. The rather mechanical examples of decorated polyphony proffered by the theorists further imply a distinction between a pedagogical sphere of practical training and the realm of notated *ars nova* polyphony.

This study also reveals a strand of fourteenth-century thinking about dissonance not concerned with specified rules but rather oriented toward sound quality and aural effect in context, a perspective that has intriguing historical resonance.

Texts in Play: The Ars nova Textual Tradition and Its Hypertextual Representation Karen Desmond (University College, Cork)

Early *Ars nova* theory sources present a complex web of interdependencies. Apart from the more substantial texts of Jehan des Murs and Marchetto da Padova, there are a number of sources containing short texts that appear to emanate from the orbit of Philippe de Vitry. Vitry's role as the author of a definitive written text, however, is now regarded as doubtful, with the hypothesis favored that the extant sources are but remnants of an oral teaching tradition possibly originating with Vitry. We can study these "Vitrian" texts today through editions published in various edited volumes, in journal articles dating from 1908, 1929 and 1958, and in the nineteenth-century *Scriptores* edition of Edmond de Coussemaker. The differing presentation formats, and specific editorial policies and accessibility issues, however, have served to obfuscate attempts at the analysis and interpretation of these texts.

While HTML versions of many medieval theory texts are available online (*TML*, *Lexicon musicum Latinum*), technologies available today could better present the relationships between these texts. In this paper, I demonstrate how these technologies might realize the potential of truly "hyper-textual" editions that would reflect the fluidity and variance that characterize medieval texts. As a proof of the concept, I have prepared a digital edition, following the guidelines of the Text Encoding Initiative (TEI), of one important early *Ars nova* text (incipit "Omni desideranti notitiam"). This is the first modern edition of this text, which is extant in three Italian sources dating from the fourteenth and fifteenth centuries. My analysis of *Omni desideranti notitiam* demonstrates that Jacobus de Montibus used it, in his *Speculum musicae*, as a primary authority for the Vitrian tradition (in a written version), as did other fourteenth-century theorists. I reconsider the importance of this text within the early *Ars nova*, and I extrapolate on the advantages of presenting all the *Ars nova* texts online. Modern readers of digital editions, using hypertext, could mimic the intertextual and indeed hypertextual experience existing within the medieval work (whether text or music), whose web of reference and allusion becomes apparent to those in on the "game."

What's So New about *Nova Musica*? Johannes Ciconia and Early Quattrocento Theories of Imitation Katherine Hutchings (Eastman School of Music, University of Rochester)

In contrast to numerous other treatises with the words "New" and "Music" in their titles, the *Nova musica* of Johannes Ciconia (ca. 1370–1412) eschews the most cutting-edge topics of discourse among fifteenth-century music theorists: mensural notation, hexachordal solmization, and counterpoint. Indeed, *Nova musica* names no musical authorities or repertories more recent than the eleventh century. How, then, may musicologists reconcile the conservative contents of the treatise with its more progressive title—and with Ciconia's reputation as a composer of progressive polyphony?

This paper proposes that the novelty of *Nova musica* derives from its renovation of music according to Quattrocento theories of literary imitation. The preface to the first book of *Nova musica* defines "new music" as an accretion of authoritative sayings

that has been reordered and transformed into a new entity. Key passages from the *De inventione* of Cicero, the *Epistolae morales* of Seneca the Younger, and the *Saturnalia* of Macrobius describe the imitation of multiple models in similar terms of selective gathering, re-organization, and transformation. Humanist pedagogues, writers, and painters in Ciconia's circles cite such passages as the basis for their own theories of imitation. *Nova musica*, I argue, alludes to the same passages. Moreover, Ciconia's reformulation of *musica* according to pre-eleventh-century doctrines parallels his fellow humanists' endeavors to rebuild the language and even the basic structure of their respective disciplines according to antique models.

Margaret Bent and Anne Hallmark have published landmark studies that link Ciconia's polyphony with early fifteenthcentury humanism and humanist rhetoric. By demonstrating that humanist rhetorical concepts like imitation also inflected Ciconia's music-theoretical thinking, this paper seeks to unite the seemingly dichotomous personalities of Ciconia the composer and theorist. Finally, Ciconia's appropriation of imitation theory broaches the possibility that other fifteenth-century musicians considered it a valuable music-theoretical device.

Session 2-37 (AMS/SMT), 2:00–5:00 Eighteenth-Century Musical Topics as an Interface between Structure and Expression Danuta Mirka (University of Southampton), Chair

Joel Galand (Florida International University), Vasili Byros (Northwestern University), William Caplin (McGill University), Stephen Rumph (University of Washington), Robert Hatten (University of Texas at Austin), Melanie Lowe (Vanderbilt University), Dean Sutcliffe (University of Auckland)

The idea of topics has emerged in the work of Leonard Ratner, Wye Allanbrook, Kofi Agawu, Robert Hatten, and Raymond Monelle in reference to conventional subjects of musical discourse. As a repository of stylistic knowledge shared by composers and listeners, topics constituted a means of communication and a source of expression in eighteenth-century music. Today they allow scholars of this music to gain access to its meaning and expression in a way which can be intersubjectively verified, thus facilitating its interpretation. At the same time, their musical characteristics participate in various dimensions of musical structure and have implications for analysis. Although topics have become part of common vocabulary in the study of eighteenth-century music, critical reception of topic theory has revealed a number of questions concerning their identification, organization of the topical universe and topical syntax. These questions are explored in *The Oxford Handbook of Topic Theory* and the session allows some of the contributors to discuss them "live." By celebrating topics as an interface between structure and expression, we contribute to current debates about the link between music analysis and interpretation and attempt to bridge the history/theory divide splitting the field of musical scholarship since the 1980s.

Danuta Mirka concentrates on the relation of topics to meter. If the choice of meter is frequently motivated by topics, eighteenth-century theory of meter and peculiarities of metric notation are of consequence for identification of musical topics. Joel Galand explores the role of topics in tonal trajectories shaped by eighteenth-century composers, which were frequently influenced by the intention of reaching tonal centers associated with certain types of expression. Vasili Byros draws the distinction and interconnections between topics and contrapuntal-harmonic schemata. William Caplin raises the question of the extent to which topics correlate with formal functions.

Stephen Rumph focuses on musical characteristics shared by several topics. Such characteristics suggest the basis for a topical syntax independent of semantics. Robert Hatten considers compatibility of topics within a trope and suggests that topics incompatible with each other may create the musical equivalents of metaphor or irony. Melanie Lowe explains how topical competencies of amateur listeners are accommodated in string quartets by Mozart, Haydn and Pleyel and how this has bearing on their commercial failure or success. Dean Sutcliffe argues that chamber music absorbed a wider spectrum of topics, combined them with a greater versatility, and changed them at a quicker rate than any other style of eighteenth-century music.

Session 2-38 (AMS/SMT), 2:00–5:00 Embodiment and Gesture Arnie Cox (Oberlin College), Chair

Four Gestural Types in Chopin's Mazurka in C-sharp Minor, Op. 50, no. 3 Margaret Britton (University of Texas at Austin)

In 1833, Berlioz noted that it was not only "Polish elements" that gave Chopin's mazurkas their unusual character, but also the "thousand nuances of movement" that Chopin alone was able to convey in performance. I suggest that the "nuances of movement" Berlioz perceived may be understood as the musical expression of the physical gestures of the danced mazurka. Taking my cue from Eric McKee (2004, 2012), I posit that, as a skilled dancer who often favored the flurry of action on the dance floor to the confinement of providing musical accompaniment at the piano in social settings, Chopin's physical understanding of the mazurka must necessarily have informed his translation of the dance's steps and gestures into musical ones.

Drawing on theories of musical gesture by Robert S. Hatten (2004) and Alexandra Pierce (2007), I examine possible relationships between four musical gestures featured prominently in Chopin's mazurkas—striving, yielding, revolving, and reverberating—and the choreography of the ballroom mazurka as described by French dance master Henri Cellarius in his 1847 treatise, *La danse des salons*. Using Chopin's Mazurka in C-sharp Minor, op. 50, no. 3 as a case study, I demonstrate that, through the manipulation and re-contextualization of these basic gestures—and consequently, the affects they imply—Chopin transforms a simple, physical dance narrative into a complex, introspective one. My paper thereby aims to reinstate the "nuances of movement" at the heart of Chopin's mazurkas.

Thomas Adès's Glossary Drew Massey (Binghamton University)

The British composer, conductor, and pianist Thomas Adès (b. 1971), like many composers, has been significantly influenced by the musical past. This paper seeks to illuminate Adès's compositional priorities by considering his works that respond to complete, pre-existing musical pieces. I refer to these efforts collectively as Adès's glossary. There are several qualities that make this remarkably diverse body of work noteworthy. Most generally, Adès not only draws on existing music, but also relies on pre-existing models of using that music. In other words, most of his glosses refract an existing piece through the lens of his own aesthetic, and also constitute a kind of commentary on practices through which composers have historically recruited music of the past into their work. Moreover, I argue that Adès's engagements with composers ranging from Dowland, to Couperin, to Janáček, to his self-borrowings can be grouped according to a few overarching goals. Some of his glosses seek to comment or clarify on the harmonic or structural features of a piece; others focus on questions of performativity; and his selfborrowings seem particularly keen to distill or intensify the uncanny—or even disturbing—qualities present in the originals.

The ultimate significance of Adès's glossary remains to be seen, since it will probably change shape as he continues to compose. With this caveat in mind, I conclude by suggesting that these pieces should nevertheless enjoy a special status in consideration of Adès's output for three reasons. First, Adès gives very few interviews, and as a result his glossary offers an alternative avenue to evaluating his thoughts on music. Second, although nineteenth-century tropes of autonomy or originality continue to place composition as a loftier practice than arrangement, the works considered here reveal facets of Adès's sensibility that are otherwise obscure. Finally, I suggest that Adès's glosses—and their liminal status between composition, performance, and analysis—might constitute a particularly important category of work in his case, since he is not only a composer but also active as a conductor and pianist.

Towards a Perceptually-Based Theory of Orchestral Gestures Meghan Goodchild (McGill University)

Orchestration and timbre are underdeveloped areas of music-theoretical research. Orchestration treatises typically provide prescriptions for instrumental combinations and short excerpts to be emulated, but there is little resembling a *theory* of orchestration. Research on emotional responses to music indicates that prominent changes in instrumentation and timbre elicit a strong reaction in listeners. Although orchestration treatises allude to these large-scale gestures (such as an "orchestral swell"), a clear taxonomy of techniques and a conceptual framework related to how they function are lacking.

As a starting point for inquiry, I construct four categories of *orchestral gestures* based on large-scale instrumentation changes that vary in terms of time course (gradual or sudden) and direction (addition or reduction). In order to examine how these gestures unfold in real musical excerpts, I introduce a new type of visualization that illustrates the relative textural density of each instrument family over time. In addition to quantitative and qualitative comparison of similar gestures across pieces, this method can be used to study the interaction of instrumentation and other musical parameters.

Finally, this paper explores the perceptual relevance of orchestral gestures; I discuss the results of an exploratory experiment investigating listeners' emotional responses in relation to changes in instrumentation. The results suggest there are significant differences in the continuous response profiles of the four categories, indicating timbre's distinct effect on listening experiences and the importance of research in this area.

Embodied Listening and Musical Empathy: Perspectives from Mirror Neuron Research Zachary Wallmark, Marco Iacoboni (University of California, Los Angeles)

The discovery of the mirror neuron system (MNS) (di Pellegrino et al. 1992, Gallese et al. 1996, Iacoboni et al. 1999) offers potentially paradigm-shifting evidence for the embodied nature of music cognition and musical taste. Converging neuroscientific research suggests that when we hear the meaningful, goal-orientated action sounds of another person, our premotor cortex is activated as if we were performing the same action. Thus "humanly organized sound" (Blacking 1973)—the sound of musical action—has the potential to induce a corporeal mirroring effect whereby the hearer and the producer of the musical signal affectively co-experience the same communicative act. In this paper, we review major MNS findings relevant to musicologists, share hypotheses and preliminary findings from our current experimental research, and formulate questions and topics for further study, theorizing some potential aesthetic, social, and ethical implications of the MNS for musicological inquiry.

Bringing together an interdisciplinary research team from musicology and cognitive neuroscience (Zachary Wallmark, Robert Fink, and Marco Iacoboni), our ongoing project uses functional magnetic resonance imaging to observe brain activity while subjects listen to music they have selected in advance as either "strongly liking" or "strongly disliking." We hypothesize that musical liking is directly correlated to the listener's level of bodily engagement with the sound itself, as indicated by the strength of MNS activation while listening. Confirming recent work by music scholars Marc Leman (2007) and Arnie Cox (2001 & 2011), it seems that liking a particular music requires us to resonate with the motor patterns embodied in it; in short, we must empathize with the sounding bodies behind the music. Conversely, disliked music leads to attenuated mirroring activity, signaling a breakdown of empathy with the motor activities producing the sound. Drawing on these findings, we suggest that musical empathy is fundamentally corporeal, and that processes of identification with or rejection of different music (and, in some cases, the people making it) are thus mediated by neurophysiological mechanisms of motor mimicry originating in the MNS. We conclude by suggesting three main ways musicologists can integrate these conclusions into their own projects.

Session 2-39 (AMS/SMT), 2:00–5:00

Five New Early Songs of Debussy: History, Style, Analysis, and Performance

Ralph P. Locke (Eastman School of Music, University of Rochester), Chair

Elizabeth Calleo, Soprano

Marie Rolf (Eastman School of Music, University of Rochester), Denis Herlin (Centre National de Recherche Scientifique/Institut de Recherche sur le Patrimoine Musical en France), Jonathan Dunsby (Eastman School of Music, University of Rochester)

Carolyn Abbate (University of Pennsylvania), David Grayson (University of Minnesota), Marianne Wheeldon (University of Texas at Austin), Respondents

Rarely do we have the opportunity to hear and study significant new fin-de-siècle repertory. The first publication (in March 2012) of four early *mélodies*, coinciding with the sesquicentenary of the composer's birth, is a veritable milestone in Debussy studies. These songs are "L'Archet" (Cros), "Le Matelot qui tombe à l'eau" (Bouchor), "Romance" (Bouchor), and "Les Elfes" (Leconte de Lisle). A fifth song, "Séguidille" (Gautier), remains unpublished.

This session offers the conference attendees a unique listening and learning experience, in which these new songs are performed live and examined from multiple points of view: historical, stylistic, and analytic-theoretical (including text-music relations).

The session begins with a performance of all five songs, sung by Elizabeth Calleo, one of the few singers of international renown to be offering these new works to the public at this time. Two papers then consider the first four songs, followed by a paper on the "Séguidille":

Denis Herlin is editor-in-chief of the Debussy *Œuvres complètes* and co-editor of the complete *Correspondance* of Debussy. He explains the origin of the four songs and evaluate their multiple sources—including the Kunkelmann manuscripts—demonstrating that they were probably composed in late 1881 (when Debussy was nineteen years old). Further, he examines the connections between these four manuscript songs and the copybook, a source that gives evidence of the musical quest that the young Debussy was pursuing at the time, no doubt quite independently from the training he was receiving at the Conservatoire.

Jonathan Dunsby is the author of *Making Words Sing: Nineteenth- and Twentieth-Century Song.* His presentation relates the style of the first four songs to theorists' conceptions of a transformation in composition that is typically dated to the 1890s. Bergeron (2010), for example, writes of a "new kind of melody" at that time. Yet the compositional evidence of this more *libre* approach was, as detailed analysis of these four songs reveals, already strongly present ten years earlier.

Marie Rolf is a founding member of the *Œuvres complètes de Claude Debussy*, for which she is editing a volume of songs. Rolf discusses Debussy's "Séguidille," ascribing its probable date of composition to 1882. She compares Debussy's song with the conventions of the Spanish *seguidilla* and consider its possible antecedents in Bizet's *Carmen*. She also relates the song to Debussy's other Spanish-inflected pieces, and situate it in the context of his two other songs based on Gautier texts: "Les Papillons" and "Coquetterie posthume." The session continues with a second performance of the five songs and then comments from various additional perspectives by three respondents. The session concludes with an open discussion with the audience.

Session 2-40 (AMS), 2:00–5:00 Jazz and Blues Lisa Barg (McGill University), Chair

How Blue Can You Get? "It's Tight Like That" and the Hokum Blues Tradition Roberta Schwartz (University of Kansas)

Though the Chicago blues are most commonly associated with the post-war era, they are an outgrowth of an earlier style that flourished from 1928 to 1941. These "city" blues have received little scholarly attention; most writers have argued that little of this music is worth serious consideration, a degradation of the robust country blues into "glossy, mechanistic self-parody and tasteless double-entendre."

Traditionally, one song has been identified as the root cause of this degradation, a seminal recording of the "city" style: "It's Tight Like That." The song has served as a trope for everything hard-core blues addicts disliked about the "city blues," but especially the notion that, under pressure from producers and recording executives, folk artists were reduced to performing carbon copies of slick, double-entendre blues that harked back more to Tin Pan Alley than the authentic blues.

"It's Tight Like That"—originally written and recorded by Georgia Tom and Tampa Red for the Vocalion label in October 1928—quickly became a standard for professional entertainers, and a flood of cover versions were released. However, the diversity of these simulacra suggests the song—or at least, many of its components—has a rather longer history.

Though song collectors refused to publish works they found indecent, anecdotal and musical evidence establishes that such "hokum" or ribaldry is deeply rooted in the folk blues tradition. However, "Tight Like That" also represents a fusion of various styles of African American popular music: the beat patterns and tempos of Chicago jazz, the polish of Tin Pan Alley blues, the forms and instrumental techniques of country blues and string and jug bands, and the rhythms of barrelhouse piano. Key characteristics of the song—its use of structural riffs, multiple rhythmic layers, bass lines and extended harmonies—provide a musical definition of the "city" blues style. Moreover, the blues from this period suggest a conscious evolution of the style by professional performers for a newly urbanized audience, rather than a diktat from record company executives exploiting a popular folk style.

"A Dreadful Bit of Silliness": Feminine Frivolity and the Early Reception of Ella Fitzgerald Christopher Wells (University of North Carolina, Chapel Hill)

From her earliest reviews in the 1930s, one would never have guessed that Ella Fitzgerald would come to be regarded as a significant jazz artist. While the young Fitzgerald catapulted Chick Webb and his Orchestra into the national spotlight with songs like "A-Tisket, A-Tasket," jazz critics savaged the band for abandoning hard-driving swing music in favor of "tuneful trifles" and "infantile novelty songs." This fierce critical reaction is perplexing when viewed in light of the band's recordings and accounts of their live performances, since Webb also released his most famous up-tempo instrumentals during this period. Rather than reflecting a genuine change in the band's priorities or style, I argue that critics' sudden distaste for the Webb band reflects a drive to police the scope of a woman's role in a swing band and to trivialize female performers' contributions within the hyper-masculine realm of the all-male swing orchestra. Furthermore, through contrasting appraisals of Fitzgerald's work with Webb with those from later in her career, I show that she only received strong critical acceptance once her vocal performance asserted a masculine presence through her use of scat singing or using the voice as "instrument." As scholars and critics have evaluated Fitzgerald's body of work, her early output with Webb has been dismissed by authors such as Gunther Schuller, who described "A-Tisket, A-Tasket" as "a dreadful bit of silliness" that she was made to sing. However, by failing to account for Fitzgerald's role as co-author on "A-Tisket, A-Tasket" and many other songs, this framing robs the young singer of her agency as an artist who was particularly sensitive to the tastes of her popular audience. The layers of oppositional rhetoric in this discourse: hard-driving vs. soft, serious vs. commercial, intense vs. frivolous, and even instrumental vs. vocal, all reveal heavily gendered undertones within jazz aesthetics that persist today in both contemporary criticism and scholarly historical discourse. Therefore, evaluating the early reception of Ella Fitzgerald asks scholars to take a critical look at the dismissive, misogynist implications of terminology and critical strategies that are too often deployed uncritically.

From Left to *Gauche* and "In Between": The Politics of Duke Ellington's *Beggar's Holiday* (1946) James O'Leary (Oberlin College)

"That's the symbolism. That's the highbrow stuff. It gives meaning or something." These are the final, flippant words of *Beggar's Holiday*, Duke Ellington and John Latouche's 1946 jazz adaptation of John Gay's *Beggar's Opera*. Scholars have usually cited this little-known work as a political musical that promoted racial equality in a manner that was "radically daring" or "ahead of its time" (Van de Leur, Hajdu, Cain, Franceschina, Mercer Ellington). But contemporary reviews do not support these claims, and an examination of the original manuscripts demonstrates that Ellington and Latouche excised all of the overtly political material in the show during rehearsal. In its place, they inserted seemingly innocuous parodies of highbrow and lowbrow culture like the one cited above. However, even though it may not look polarizing today, many contemporary reviewers still deemed the show too left-wing for Broadway.

My paper explains how Ellington's and Latouche's ostensibly inoffensive invocation of the highbrow/lowbrow divide could be so politically charged. Drawing upon the writings of such critics as Theodor Adorno, Clement Greenberg, Dwight Mac-Donald, and Russell Lynes, my paper revives a 1940s aesthetic discourse that posed strong divisions between highbrow and lowbrow art. I argue that this discourse did more than classify; it also politicized the consumption and composition of art. Through an analysis of *Beggar's Holiday*'s opening song, "In Between," and the final scene of the musical, I demonstrate that Ellington and Latouche simultaneously invoked and undermined this aesthetic discourse to make an intervention in left-wing political debates.

Ultimately I address this musical's legacy by comparing its contemporary reception in the African American press to later writing about the show. Building upon the work of Graham Lock, I argue that the historiographical tendency to invent details about *Beggar's Holiday* is less an act of fabrication than it is one of translating World War II political rhetoric into the post-Civil Rights era. Thus, I suggest that appealing to the highbrow/lowbrow divide enabled composers and librettists on Broadway to make strong interventions in social debates—and to do so in ways that no longer appear political to us today.

Mahalia Jackson Meets the Wise Men: Defining Jazz at the Music Inn Mark Burford (Reed College)

In the summer of 1951, as the jazz community was confronting its "midlife crisis," thirty-nine-year-old gospel singer and New Orleans native Mahalia Jackson was hitting her stride. Jackson, the official soloist for the National Baptist Convention, was already in constant demand as a performer and receiving glowing international accolades. Meanwhile, jazz critics, fans, and musicians, simultaneously facing historicist glorification of the music's origins and bebop's vanguardism, grappled with schisms over how to acknowledge jazz's classicism and its status as progressive modern art.

Into this breach stepped Marshall Stearns, the medieval literature scholar-cum-jazz apostle who by the end of the decade would found the Institute for Jazz Studies, create perhaps the first jazz college course, author an authoritative jazz history text, and emcee U.S. State Department-sponsored jazz tours overseas. Jackson's emergence as "the Queen of the Gospel Singers" and Stearns's fence-mending academic jazz initiatives merged in August 1951 at a weeklong "Definitions in Jazz" roundtable at the Music Inn in Lenox, Massachusetts. With the expressed goal of "establishing a common ground" at a "violently controversial" juncture in the music's history, Stearns, anthropologist Richard Waterman, and folklorist Willis James led panels on jazz's musical roots and diasporic cultural traditions. Featured prominently was Jackson, whose performances served to illustrate the "blue tonality," West African-derived "off beat phrasing," and "Negro folk cry" that the three professors identified as jazz's seminal and enduring vernacular traits.

Drawing on recorded documentation of the roundtable, this paper assesses Jackson's complex presence at the Music Inn. For the "great wise men," as Jackson described them, comparisons with Bessie Smith situated Jackson as a living embodiment of origin myths identifying the blues and black church music as an aesthetic dyad forming the heart and soul of jazz. At the same time, Jackson's extended mid-performance commentary—encompassing religious testimony, music-historical narrative, gratification and bemusement at the mode of analysis, and defiant response to criticism from within the black Baptist church—extends an uncommon invitation to probe epistemological questions of cultural authority arising from the intersection of traditional and organic intellectual discourse at a pivotal moment for Jackson and for jazz.

Session 2-41 (AMS), 2:00–5:00 Musical Deployments and Initiatives: World War II and After Karen Painter (University of Minnesota), Chair

The Road to *Friedenstag:* Politics, Strauss, and Stefan Zweig Patricia Josette Moss (University of Oregon)

The controversy surrounding Richard Strauss and his involvement with the Third Reich has been a topic of debate since the end of the Second World War. Most discussions have centered on Strauss's ideological stance as well as the political ramifications of his works written between 1933 and 1945. One such work was *Friedenstag*, written at a time when his amicable relationship with the government was deteriorating. Partly due to the anti-Semitic atmosphere that pervaded his adolescence as well as his own professional aspirations, Strauss was eager to participate in the new National Socialist government. However, soon after becoming president of the *Reichsmusikkammer* (Reich Music Chamber or RMK), he started to become disillusioned with the routine duties of the office. This paper proposes that Strauss's initial involvement with the National Socialist government as well as his subsequent removal as RMK President likely influenced his decision to compose *Friedenstag*.

In the midst of his political entanglement with the Nazi government, Strauss was simultaneously working with Stefan Zweig, an internationally celebrated Austrian-Jewish writer. A close examination of their correspondence reveals the origins of discord between not only Strauss and Zweig but also between the composer and the Nazi regime, and explains Strauss's rationale for choosing what he referred to as the "serious subject" of *Friedenstag*. In this paper, I argue that Strauss deliberately chose *Friedenstag* (disregarding other operatic projects that were available to him) not as a political act but rather a personal reaction to the socio-political milieu which surrounded the composer in 1935. Revealing a "glaring lack of historical perspective" in previous Strauss scholarship, Pamela Potter challenges the next generation of Strauss scholars to consider the composer in a broader social context and leave aside unsubstantiated allegations (1992). Heeding Potter's challenge, my research illuminates the biographical and political influences that led Strauss to choose an opera which celebrated peace as his own country prepared for war.

General Huntziger's *Centre théâtral et musical:* Music-Making on the Front Line of the *"drôle de guerre"* Christopher Brent Murray (Université Libre de Bruxelles)

General Charles Huntziger's *Centre théâtral et musical* was an orchestra and theatre troupe in which Olivier Messiaen served as a rehearsal pianist during the spring of 1940 before being taken prisoner by the Germans. An amateur violinist, General Huntziger hoped his *Centre* would provide an opportunity for drafted musicians to serve their country and maintain their craft while offering more "refined" entertainment to their fellow soldiers than pre-existing amateur ensembles and the popular stars of the *Théâtre aux armées* like Maurice Chevalier and Josephine Baker.

Many renowned artists besides the young Messiaen took part in the *Centre*'s activities. Alfred Cortot played the Schumann Concerto with its orchestra and Nadia Boulanger's vocal ensemble appeared on a few programs. Still, Huntziger's tactical decisions during the German invasion and his actions during the early hours of the Occupation as an Armistice negotiator and Vichy Minister of War have long overshadowed his short-lived *drôle de guerre* cultural initiative.

Though few tangible traces of the *Centre* remain, its members, activities, and repertoire can be pieced together from documents scattered across a varied range of French archives. My presentation sketches the history and right-wing politico-cultural context of the *Centre*, from its origins in army theatre initiatives of the First World War, to its final dismantlement under fire in the midst of the German invasion, ending with the flight and capture of its members.

I show how the *Centre* changed musicians' lives, bringing them together as soldiers, keeping them together as prisoners of war, and often linking them in later, post-war life through their common experiences. My work also sheds light upon the catalyzing role this unusual and forgotten cultural institution played in generating new music and forging relationships between artists.

Rudolf Mauersberger's *Dresdner Requiem* (1947/48), East German Reconstruction, and Communities of Bereavement Martha Sprigge (University of Chicago)

On February 13, 1949—the fourth anniversary of the Allied bombing of Dresden—the Dresden Kreuzchor performed Rudolf Mauersberger's *Dresdner Requiem* amid the ruins of the Kreuzkirche, initiating a practice of remembrance that has continued to the present day. Annual performances of the *Requiem* allowed different groups of mourners—or "communities of bereavement" (James Winter)—to interact in a single, musically-framed space. While the Socialist Unity Party (SED)

appropriated the commemorative ritual as anti-fascist propaganda (depicting the bombings as a "barbarous attack on a city of civilian victims"), personal accounts indicate that performances of the *Requiem* also created a context for the expression of narratives that could not be voiced verbally.

Choristers' testimonies, Mauersberger's musical sketches, and audience accounts show how the *Dresdner Requiem* served and continues to serve—as an outlet for grief, providing Dresden's citizens with a "performing cure" for working through their postwar losses. Adapting Soviet historian Alexander Etkind's distinction between "hard" and "soft" memory (i.e. official monuments and private written testimonies), I illustrate how music mediated between these modes of remembrance under a political regime that suppressed alternative accounts of the wartime years. While previous studies have regarded the annual commemoration of the bombings as a mirror of nationally-politicized postwar reconstruction, I demonstrate how remembrance in Dresden was an inherently *local* practice, grounded in the "hard memory" of destruction, yet able to accommodate individual "soft memories" through Mauersberger's work.

While the Allied bombings came to symbolize Dresden's postwar identity, citizens could neither process the impact of this event immediately, nor were their reasons for mourning immutable. Indeed, by 1989, the annual ritual mourned a different kind of loss, becoming a silent protest against political suppression in the German Democratic Republic (GDR). By tracing the relationship between private and public memory in Mauersberger's *Requiem*, I argue that the work allowed Dresden's citizens to process their reactions to the wartime bombings, enact the mourning process in gestures rather than prose, and perform their emergent community identities. This localized approach to remembrance reveals the changing interplay between personal mourning and official commemoration in the GDR.

Aftershocks of Operetta in Early Post-War Vienna Ulrike Petersen (University of California, Berkeley)

The first grand postwar premiere at Vienna's renowned Raimundtheater in October 1946 was an immediate popular and critical smash. Awaited impatiently by the press, *Die Straussbuben*—a new Singspiel cobbled together from previously unknown music in the Strauss brothers' estate—was hailed as prime evidence that operetta was alive and well. Political support was likewise substantial: an operetta featuring original Strauss confections and trusty "old-Viennese" subject matter was a welcome focus for a recovering, resolvedly apolitical Austrian national pride.

Ironically, however, the work in question was a so-called Überläufer: only because of the general theater closure in September 1944 had the operetta not premiered during the Third Reich. In fact, *Die Straussbuben* had been written as an official government commission under the Nazis as part of their desperate attempt to bolster the Reich's "Aryan" operetta repertory, which had so far—out of necessity—relied on works by Jewish composers. The use of Johann Strauss as an ideal German operetta composer and eponymous hero was especially juicy, considering that Reich officials had only just concealed evidence of the composer's Jewish ancestry in a cloak-and-dagger operation.

Die Straussbuben's innocuous plot and nostalgic, idealized setting—focusing on cheerful episodes from the three Strauss brothers' adolescence—made the work perfect for two determinedly different political environments, providing Vienna (first the "Greater-German" city, then the renewed Austrian capital) with escapist entertainment, the consoling reminder of a glorious past, and a signpost for a brighter future. While these values remained appealing in the post-war period, they did not ensure the work's lasting success: by the early 1950s, *Die Straussbuben* vanished from the Viennese repertory, and revivals in Austria and Switzerland fell flat. Critics now used the pasticcio as a prime example of operetta's hopeless backwardness, sparking yet another heated discussion of the art form's future.

Focusing on the interaction between musical genre and changing collective identities, an issue such scholars as Gundula Kreuzer and Pamela Potter have recently explored for twentieth-century Germany, this paper examines Austria's postwar cultural scene and its stubborn investment in Viennese operetta.

Session 2-42 (AMS), 2:00–5:00 New Perspectives and Sources for Italian Music ca. 1600 Alexandra Amati-Camperi (University of San Francisco), Chair

Old Chant, New Songs: Plainchant and Monody in Early Modern Rome Barbara Swanson (Case Western Reserve University)

Two controversial musical reform movements emerged in two seemingly disparate communities in late sixteenth-century Italy: the reform of plainchant within and beyond the Vatican, and the emergence of monody. Although both have been attributed to humanist thought, no study has investigated the important relationship between them. The lack of scholarship is hardly surprising given significant differences: monody developed in emulation of popular music and research into ancient practices. By contrast, Italian chant reformers seemed simply to be fitting old melodies into contemporary theories of modality

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and pure Latin declamation. And while early monody has a long-standing history of scholarly investigation, early modern chant reform has only begun to interest scholars in the past decade. Monody and plainchant shared a fundamental similarity, however. Distinct from polyphony, both chant and monody employed a single musical "melody" to declaim text. Girolamo Mei (1519–94), the leading humanist scholar behind the development of monody, himself identified plainchant five times as an important conceptual model for the new music.

These largely unexamined comments by Mei comprise the starting point for a detailed comparison of convergences between the chant reforms of little-studied Vatican cleric Giovanni Guidetti (1532–92) and the monodies of Emilio de' Cavalieri (ca. 1550–1602)—both innovative in their use of rhythm to create speech-like, affective delivery of text with the conversion of souls in mind. The paper compares chant versions of the Lamentations of Jeremiah by Guidetti from his *Cantus ecclesiasticus* (1587) and his *Directorium Chori* (1582) with Cavalieri's monodic versions ca. 1599 and 1600 (Biblioteca Vallicelliana MS o 31). This is set alongside discussion of the important place of rhythm in early modern formulations of music, rhetoric and the soul.

These findings challenge the received history of monody by positing a concrete relationship between monody and plainchant, contribute substantially to studies of Guidetti and Cavalieri, and reframe sixteenth-century plainchant—largely neglected in today's music histories—as a significant creative force in early modern musical culture.

"On the Knowledge of Oneself": The Soul, the Senses, and Subjectivity in the Musical Aesthetic of Late Renaissance Florence Marica Tacconi (Pennsylvania State University)

Over one hundred intellectual academies were likely active in Florence in the second half of the sixteenth century. Operating in a climate of rich cultural exchange, the Accademia degli Alterati, Accademia Fiorentina, and Camerata de' Bardi were most directly involved in promoting the aesthetic shifts that led to the significant musical innovations around the turn of the century—the development of monody, the emergence of the *stile rappresentativo*, and the birth of opera.

This paper focuses on a little-known book published in Florence in 1595 by a member of the Accademia degli Alterati. Constructed as a fictional dialogue among several interlocutors—some actually members of these prominent academies—Giovanbattista Muzi's *Della cognitione di se stesso* ("On the Knowledge of Oneself") stages a discussion about the soul and the five senses. The book is dedicated to Christina of Lorraine, whose wedding to Ferdinando de' Medici was the occasion for the sumptuous 1589 *intermedi*.

Della cognitione di se stesso serves as a rich case study, illustrating the development of a new subjectivity out of which grew multimedia and multisensory genres such as the *intermedio* and, eventually, opera. This paper considers several passages from Muzi's book and show their relevance to the musical aesthetic of the time. For example, in his discussion of the sense of hearing, the author goes into considerable detail describing the phenomenon of echo and the effect it has on the listener. Echoes are compared to mirrors, the auditory equivalent of one's image reflected on glass. Considered in this context, the numerous musical echoes found, for the first time, in works of this period (e.g. the 1589 *intermedi*; Cavalieri's *Rappresentatione di anima et di corpo*, 1600; Monteverdi's *L'Orfeo*, 1607) can be viewed as potent rhetorical devices that point to the self-awareness—the "knowledge of oneself"—of the character/singer.

Muzi's book provides an important window onto the vibrant cultural climate of late sixteenth-century Florence, constituting a significant and largely unknown source in the rich tapestry of humanistic writings that influenced Italian Renaissance musical thought.

Che sconsolata sei: The Phenomenology of Echo in Seventeenth-Century Opera Chadwick Jenkins (City College, CUNY)

Fraught with allegorical connotations, the "echo" effect was a favorite device among late-sixteenth and seventeenth-century Italian composers of vocal music. Depicted in Ovid's *Metamorphoses* as an aural reflection, Echo becomes a musical signifier of irrevocable loss and the disruptive re-presencing of the past. If we accept the notion that the early seventeenth century, with the rise of figured bass and the increasing emphasis on directional harmony, represents a new musical conception of temporality, then these echo effects may be seen to do philosophical work with respect to how one understands time, modes of representing the past, and the differing possible meanings of return.

This paper pursues Echo, in all her disembodied elusiveness, through two hermeneutic pathways. First, Echo is viewed as something that disrupts one's familiar grasp of musical time. If, as Husserl suggests, our experience of time involves a protensive-retensive fabric (meaning that one does not experience "Now-moments" but rather situated and extended times involving an immediate past and an expected future that serve to give rise to a horizonal understanding of the now), Echo derails the protensive-retensive flow of our temporal experience.

Second, we shall explore a contemporary philosophical understanding of Echo that derives from a Renaissance interpretation of an old Pythagorean dictum: "Flantibus ventis echon adora" ("Implore Echo when the winds are blowing"). I propose that the reading of Echo has been somewhat misunderstood in its application to musical understanding. Echo is not to be understood as just one more way in which the universe reverberates with wholeness. Rather Echo preserves something vital from the past that threatens to dissipate altogether.

Both of these philosophical shadowings of Echo will serve to deepen the chiaroscuro effects of echo as employed by the early composers of opera. We will test our understanding of echo through examining its use in the 1589 Florentine Intermedi (precursors in many ways to opera proper); the two "first" operas, *L'Euridice* by Jacopo Peri and Guilio Caccini, and *L'Orfeo* by Claudio Monteverdi. Echo, in its disembodied passivity, is far more eloquent than its reliance on repetition might suggest.

Rethinking *Cori Spezzati:* A New Source from Central Italy Valerio Morucci (University of California, Davis)

For more than half a century it has been widely assumed that the performance of *cori spezzati*, in its early stage, represented a regional practice peculiar only to a restricted area of Northern Italy, particularly to the cathedrals of Padua and Treviso in the Veneto, and that of Bergamo in Lombardy, where it was already in use among a small group of native Italian composers. Then it was adopted at San Marco in Venice, first by Adrian Willaert and successively by the Gabrieli family, with whom it reached its apex as a distinctive Venetian compositional style. There is new evidence that now allows us to challenge this idea. The basis for our discussion rests on eight manuscript part-books, which are preserved in the Biblioteca Vescovile Fonti Archivio Diocesano in Gubbio, under the call number *GUB d II A 4,27*. Although this source is virtually unknown to the academic community, it represents, in its integrity, an extraordinary collection and an essential testimony of *cori spezzati* in central Italy.

Previous research in the field has delineated the historical development of *cori spezzati* focusing primarily on stylistic aspects in relation to individual composers. Anthony Carver, in his in-depth study, attempted to trace the compositional origin of polychoral singing back to liturgical antiphony, relating its constituent elements to the canonic and voice-pairing techniques of the earlier Franco-Flemish composers. However, it was in Northern Italy that the setting of polychoral psalms essentially became a distinct *ante litteram* practice in its own right, which, by the fourth quarter of the sixteenth century, attained wider diffusion. To date, no scholar has established that this practice stems from an early broader peninsular tradition, in part because at the time of Carver's study Gubbio MS 1 was still unknown.

The repertoire of GMS I consists mainly of new polychoral psalms for the Divine Office. It contains a total of thirty-six compositions for double choir, of which twenty-eight bear no attribution, and also includes other motets and four Magnificats, all *unica*. This source, in relation to the ninety-five pieces preserved in all Northern Italian manuscripts, contains more than a third of the surviving double choir music written before the early 1550s. Through a close examination of the manuscript, I suggest the authorship of some of the compositions contained in it and I demonstrate that *cori spezzati* in its initial phase was not exclusively a northern Italian or Venetian phenomenon, but a practice well rooted and flourishing on a wider regional level.

Session 2-43 (SMT), 2:00–5:00 New Vernaculars

Shaugn O'Donnell (City College / Graduate Center, CUNY), Chair

The Trope of Expectancy/Infinity in the Music of the Beatles and Others Frank Samarotto (Indiana University)

My purpose will be to identify a small but highly significant song type, apparently originating in the music of the Beatles; I shall call this the *trope of expectancy/infinity*. Its *locus classicus* is "Hey Jude"; through it, I shall define this trope by specifying both textual and musical characteristics, as well as some basic deformations common to this model.

The essential textual characteristic of this trope is a reference to some change of state that may desired, hoped for, or feared. This text-type is not a narrative but rather a looking forward to a future psychological state that, from the perspective of the present, has the quality of an expansion into infinity. Musically, this is realized in a song that has two main parts: the first is a conventional verse-chorus form; the second consists of a single repeating musical phrase or idea not heard in the previous section. Primary characteristics for the first section include marked lack of closure, melodic figures that point toward an unfulfilled continuation, and a lighter texture; those for the second section include content overtly different from the first section; a single phrase, or at least content too brief for a typical song; and, if vocals are present, there is minimal text which never changes.

The result is a song whose two sections belong together in an almost organic relationship, requiring each other for their complete meaning to emerge. Other examples will show the common deformation of a frame-like preview of the infinity section. More speculative examples will also be considered.

A Preliminary Study of Articulation and Affect in Rap Kyle Adams (Indiana University)

In rap, the sound object and composition are one: songs exist as recordings, rarely transcribed into musical notation. Thus, the timbral properties of both voices and instruments are as fundamental to the compositional fabric as are the pitches and rhythms, with vocal articulation playing a key role in conveying expressive meaning. Rappers themselves often attest to this, noting their attempts to deliver each song in precisely the same way at each performance. In an earlier article, I described "articulative techniques" as making up nearly half the ways in which rappers manipulate flow, and this paper represents an initial attempt to formalize the ways in which articulation contributes to musical meaning in rap.

To do so, I will present a graph (based on the one that appears in George List's celebrated article "The Boundaries of Speech and Song") on which different types of rap articulation can be plotted. The two axes will measure relative amounts of staccato/ legato and the type of consonant sounds most frequently emphasized ("sharp/dull"). Motion between quadrants will represent change in affect, which will be demonstrated by a rap song that typifies both the articulation and affect in question. I will conclude by speculating on the expressive possibilities inherent in manipulating other facets of rap articulation, such as speed and pitch.

"It's not my imagination, I've got a gun on my back!": Riff Schemes, Form, and Energy and Aggression in Early American Hardcore Punk Rock (1978–83) Dave Easley (Oklahoma City University)

Characterizations of American hardcore often emphasize the energy and aggression in its performance. While fast tempos and concise song forms certainly invite such descriptions, the performative actions of guitarists also play a role. For instance, Chick (2009) states that Black Flag's songs "reveled in the pure rush delivered by riffs that, in their ascendant and descendent simplicity, packed an almost physical punch" (51). My own reactions are similar: while I hear pitches and rhythms I also feel the physical gestures with which they are performed. Recent studies by Koozin (2011) and Rockwell (2009) have illuminated similar performative items, but in this paper I present a more generalized study, which focuses on how the gestures of a riff unfold over time. That is, as series of repetitive lateral motions along a fretboard. Many riffs reflect a structural basis in one of the following main schemes: (I) riffs that begin with a repeated gesture before undergoing change at the conclusion; (2) riffs that begin with a single gesture before concluding with a contrasting repeated gesture; (3) riffs that follow a pattern of statement and varied repetition; and (4) riffs in which an initial gesture is subject to transposition.

These schemes may also play an expressive role in song narratives of energy and aggression, both of which are common tropes in oral histories of the genre. In the second part of the paper I present analyses of two songs that demonstrate this use: Minor Threat's "Straight Edge" and Black Flag's "Rise Above."

Kid Algebra: Radiohead's Euclidean and Maximally Even Rhythms Brad Osborn (Ohio University)

Though Radiohead's music is regularly described as exhibiting "non-isochronous meters" and "metric dissonance," their grooves more often employ two related phenomena: Euclidean rhythms and maximally even rhythms. In order to differentiate these two phenomena, as well as demonstrate the various ways they appear in Radiohead's music, this paper adapts Godfried Toussaint's recent theory of Euclidean algorithms. Consider the following confectionary problem as a familiar application of the Euclidean algorithm (*E*), which concerns dividing *n* elements into *k* groups. Given five people and a pie cut into 16 slices, how does one evenly distribute the pie? Since we are not concerned with the order in which our participants receive the portions, our problem is *Euclidean* rather than maximally even, and can be expressed as E(k, n): $E(5, 16)={33334}$; four participants receive 3 portions and one participant receives 4 portions.

This E(5, 16) distribution is precisely the rhythm necklace found in "Pyramid Song" and a host of other Radiohead songs. Since the E(5, 16) necklace contains only one instance of its largest group (4), it is maximally even in each of its five rotations. However, there also exist Euclidean rhythms in Radiohead's music which are *not* maximally even. Though their accent patterns represent Euclidean distributions of k beats over n pulses, these rhythms are not maximally even because they are ordered in such a way that does not space the larger beats evenly—for example, the E(4, 10) rhythm spaced as 3+3+2+2 in "Morning Bell."

Session 2-44 (AMS), 2:00–5:00 Nineteenth-Century Opera: Habits and Habitats Rachel Cowgill (Cardiff University), Chair

The Cortège at the Opéra from *La Muette* to *Le Prophète* Marian Smith (University of Oregon)

Staged cortèges (processions) were a feature of nearly every new grand opéra staged at the Paris Opéra beginning in the mid-1830s, as Mark Everist has pointed out. Yet, as he further notes, "in general cortèges have received little attention in modern scholarship" excepting studies by Smart on *Dom Sébastien* and Newark on *La Juive*.

Drawing examples from several operas (and ballets as well), and following Zopelli's study of "stage music," I show that the cortège served a multitude of dramatic purposes. These include (a) helping establish local color, (b) redirecting the narrative perspective to that of a character who reacts to a passing cortège, (c) helping confer "pantomimic intelligibility" (Dahlhaus's term), and (d) serving as an aural and visual framing device in a given scene.

But what made the onstage cortège so potent at this *particular* time and place? Following Smart, who notes (regarding *Dom Sébastien*) the Opéra audience's "sense of a startlingly close connection between the operatic stage and real life," I argue that this audience dwelt in a real-life setting that gave them plenty of practice at appreciating a cortège's inherent theatricality and reading its symbols. Too, this was an age fascinated "with bringing the past alive" (Hibberd), and the cortège lent itself especially well to doing so for several reasons, including its capacity to appeal to a nostalgia for Revolutionary-age processions.

In sum: the onstage cortège at the Opéra during this era merits our attention both as a dramaturgical type and a cultural phenomenon with strong appeal to its historicist observers and direct ties to the street.

Opera, Repertory, Place: London in the 1830s Roger Parker (King's College London)

My focus is operatic London in the 1830s: a nineteenth-century locus that has tended to languish on the musicological periphery—inevitably so given its paucity of indigenous composers of international standing (a situation endlessly lamented at the time). However, London boasted the largest musical public in Europe-which meant in the world-during most of the century, and its pre-eminence in the 1830s was especially pronounced. Famously, this was the result of its burgeoning middle class, and of the burgeoning concert culture which became identified with that complicated and ever-shifting social stratum. However, operatic enterprise in the capital was also an industry of great vigour and prestige, superseded in splendor and budget only by Paris. What is more, operatic London was, in part because reliance on ticket receipts was far greater than in Paris, arguably quicker to establish a peculiar and ever-unstable tension between public enjoyment and critical acceptance of the operatic repertoire: between the claims of an audience canon and those of a critical canon. It is an aspect of that tension which occupies this paper. Specifically, I should like to argue that certain politically resonant binaries-between the middle class and the aristocracy, between severe Mozartians and pleasure-loving Rossinians, between hard-working city men and Westend fops, between work and performer-seem to have been weakened when played out not, as usual, in the theatrical press (where they were endlessly rehearsed), but in actual performances within a particular theatrical space. They were weakened still further, I argue, when mediated by a group of singers who were overwhelmingly associated with that space. The space in question was His Majesty's Theatre in the Haymarket, considered the very heart of hedonistic darkness by those espoused to self-improvement by musical means; the performances in question were revivals of Mozart's Don Giovanni. A close examination of these revivals may encourage a salutary pause: a pause in which we can remind ourselves of the slippery nature of the sources we habitually use to construct nineteenth-century operatic histories.

Theatrical Canon at the Opéra-Comique: *le vieux répertoire* in the Nineteenth Century William Weber (California State University, Long Beach)

The concept of canon has yet to be applied in depth to the study of opera. While some has been written about how symphonies, sacred works, and string quartets remained in concert repertoires, little systematic effort has gone into determining the practical or aesthetic aspects of long-term opera repertoires. Having written on the repertoire of *la musique ancienne* at the Académie Royale de Musique in the ancien régime (and on canon generally), I have recently been studying the evolution of repertoire in the two theaters during the nineteenth century. How did the average age of repertoire in a given theater change over time? In which genres did works survive on stage the longest? With what vocabulary did commentators treat old pieces in canonic terms? How much did such discourse relate with that of "classical music" in the concert hall?

This paper asks these questions about repertoire at the Opéra-Comique between 1820 and 1890, showing that works survived from the eighteenth century much longer there than at the Opéra, the city's premier lyric theater. A reconstitution of repertoire

Friday Afternoon: Session 2-45

occurred at both theaters in the decade after 1825, but that process went the furthest at the Opéra. Whereas nothing predating 1820 remained at the Opéra, at the Opéra-Comique at least one piece written before 1800 was performed in every season through 1890. These works included six by André-Modeste Grétry, two by Pierre-Alexandre Monsigny, and two by Nicolas-Marie Dalayrac. Moreover, the average age of repertoire—calculated by numbers of daily performances—did not decline as greatly at the Opéra-Comique and went back up again more aggressively from the 1850s through the 1870s. That happened in part because the theater was less bound up with international fashion.

After long being taken for granted, the pieces were rediscovered enthusiastically in the 1860s, being viewed as a canon though not as *la musique classique*. The reprise of *La Servante Maîtresse* by Giovanni Pergolesi was revered as part of *le vieux répertoire*, showing how French opera once again developed its own canonic vocabulary.

"How is it possible to speak ill of a Frenchman's work?" The Reception of Massenet's *Thaïs* in Milan, 1903 Matthew Franke (University of North Carolina, Chapel Hill)

Recent scholarship has examined the ways that music crossed national boundaries during the long nineteenth century; some notable examples include Kreuzer's account of Verdi's German reception, and, in the volume edited by Fauser and Everist, Paris's role as a center of cultural transfer. The international success of Jules Massenet's operas, however, has received relatively little attention. This paper analyzes the Italian premiere of Massenet's *Thaïs* through contemporary Franco-Italian relations, demonstrating the ways in which Massenet's opera benefited from the political context of its time and the ways in which it served as a tool of a broader political agenda. Drawing on previously undiscussed material from the Italian and French press, I argue that Massenet's opera owed much of its success to its arrival in Italy at the end of a ten-year cold war between Italy and France.

Thais's Italian premiere was also part of a larger cycle of musical and political exchanges between France and Italy. Massenet's visit to Milan corresponded with an official state visit to Paris by the Italian king and with Giacomo Puccini's trip to Paris for the Parisian premiere of *Tosca*. The pro-French rhetoric surrounding both the premiere and Italian newspapers' coverage of the king's French visit undoubtedly affected the audience and the critics. The crowd's behavior at the premiere betrayed a political stance: most of the curtain calls were for Massenet, not the singers, and instead of an encore, some audience members demanded the "Marseillaise." Some Milanese newspapers acclaimed Massenet, now sixty-one years old, as the living embodiment of French music; others sought to claim him as an honorary Italian. His status as a politically significant artist was confirmed at a grand banquet to celebrate the new friendship between France and Italy, in which Massenet was the sole musician to give a public speech among a crowd of politicians. *Thais*, as part of Massenet's oeuvre, thus played an important role in celebrating the diplomatic reconciliation between France and Italy.

Session 2-45 (AMS), 2:00–5:00 Pop-Rock Production and Aesthetics Albin Zak (University at Albany, SUNY), Chair

"The Purest Feeling": Re-constructing the Creative Process and Revealing Stylistic Boundaries within Nine Inch Nails' *Pretty Hate Machine* Jason Hanley (Rock and Roll Hall of Fame and Museum)

In 1989 a twenty-four-year-old musician named Trent Reznor released his debut album entitled *Pretty Hate Machine* [TVT Records] using the band name Nine Inch Nails. The record is now seen as a seminal work within the history of popular music; particularly within the style of industrial music where it represents a bridge between modernist conceptions of noise held by bands during the 1980s and the alternative rock sounds of groups in the 1990s. Reznor wrote the songs on *Pretty Hate Machine* over the course of two years through a process of trial and error. Early demos recorded in Cleveland, Ohio showcase experimentation with a variety of musical ideas, from the Roxy Music-inspired saxophone and synthesizers of "The Purest Feeling," to the expanded sonic palate of "I Can Make Myself Forget," which used metallic percussion and distorted guitars. The final album was created through a process in which Reznor worked with four different music producers who moved the songs in the direction of an aggressive industrial soundscape.

Daphane Carr (2011) has recently pointed out how *Pretty Hate Machine* pushed at the stylistic assumptions of popular music, and my work reveals the specific changes that were made to the musical sound. Through the use of published interviews, interviews I conducted with musicians who worked with Reznor, and recorded demo tapes (several of which I uncovered during my research), this paper reconstructs the creative process by which the distinct sonic signature of *Pretty Hate Machine* was created. I discuss why several songs were left off of the final album and why others such as "That's What I Get" were transformed significantly from the original demo recordings. The changes made to the lyrics, melody, harmony, and arrangements of the songs showcase how the definitions of particular musical styles can influence the process of recording an album, and as a result, alter the final musical sound. I argue that changes made by the four producers were an attempt to make the album more "industrial," while Reznor fought to retain particular musical cues that allowed the album to be what he called "emotion-based rather than technique-based."

A Shot of Rhythm and Blues: Defining the Muscle Shoals Sound Christopher Reali (University of North Carolina, Chapel Hill)

Between the mid-1960s and the mid-1980s, a group of four men known as the Muscle Shoals Rhythm Section (MSRS) performed as sidemen on numerous chart-topping hits that ranged from soul to pop to reggae. Legions of fans who adore these songs, however, know only the soloists' names: Wilson Pickett, Aretha Franklin, the Staple Singers, Paul Simon, Jimmy Cliff, Bob Seger, and many others. During the 1960s, Muscle Shoals, situated in northwest Alabama, became one of the preeminent locations to record soul music. As the popularity of soul music waned in the early 1970s, Muscle Shoals attracted many musicians wishing to reap the financial rewards of an area that billed itself as "The Hit Recording Capital of the World." The number of certified hits that feature the Alabama born and raised MSRS suggest there may be more than just "something in the water" as the locals in the region like to say. How the MSRS earned a reputation as one of the hottest rhythm sections in soul music, and created iconic sounds for musicians as diverse as Cher, R. B. Greaves, Herbie Mann, and Rod Stewart raises questions about genre, race, and studio practices in popular music.

Musicians, critics, and fans have invested tremendous importance in the idea that there are identifiable, sonic characteristics that distinguish Muscle Shoals recordings of all styles. This paper investigates those sonic and musical characteristics, while considering the cultural forces surrounding them. Combining the close study of select sound recordings with interviews and archival research, I examine the so-called "Muscle Shoals Sound" while focusing particular attention on the groove established by the MSRS on representative recordings. This paper proposes that the critical and popular appeal of the "Muscle Shoals Sound" was due, in part, to a combination of both musical and non-musical factors. Although fans and critics alike revere much of the music recorded in Muscle Shoals, it has received only limited attention from popular music scholars. This research explores the musical and cultural signifiers of the MSRS and suggests how the sounds from this region of Alabama came to dominate much of the popular music landscape.

Semiotic Pandemonium: An Exploration of the Soviet Art Rock Aesthetic Alexandra Grabarchuk (University of California, Los Angeles)

Much contemporary research on Soviet culture places important figures within a binary system in relation to the regime: artists in various fields are assumed to have worked either "with" or "against" the authorities. This overly simplistic approach lacks the depth and flexibility necessary to fully explore the workings of popular entertainment. In an attempt to shed light on that problem, this paper examines the career of one major figure within Soviet popular music. Now in his fifth decade of active work as a songwriter, David Tukhmanov occupied a unique position in the USSR. Both an "insider" and an "outsider," Tukhmanov belonged to the official Union of Composers, which granted him privileges most rock musicians could not dream of under the Soviet regime. Yet his interests frequently lay outside the realm of the government-sponsored agenda, as can be heard in his 1976 album *On the Wave of My Memory.*

In stark contrast to his officially sanctioned output, that nationally famous album embodies a unique aesthetic constituted by frenetic quotations and permutations of Western musical influences—a risky endeavor behind the Iron Curtain. Nonetheless, despite the bold musical and social messages of this album, it was not only extremely well received by Soviet audiences, but also approved by the authorities. An examination of this album will explore the ways in which room for this aesthetic could exist within Soviet state-approved music—which is so often dismissed as ideologically conservative—and shed light on the contrary forces that drove musical production and promotion within the USSR.

Session 2-46 (AMS/SMT), 2:00–5:00 Poster Session

Evan Jones (Florida State University), Chair

The Best of Both Worlds: Combining Improvisation and Composition Beyond the Minuet Nancy Rogers (Florida State University)

Numerous music theory curricula include a composition project, often requiring students to write a galant-style minuet. This tradition may be traced back to Riepel's 1752 treatise *Fundamentals of Musical Composition (Anfangsgründe zur musika-lischen Setzkunst*), in which the teacher begins by asking the student to demonstrate his musical skills by composing a minuet. The student immediately declares this task among the easiest in the world, boasting that he could instantly write a dozen minuets in a row.

This casual remark suggests an ability to improvise, which would have been taken for granted during the eighteenth century. The success of Riepel's treatise hinges both on the student's familiarity with the specific genre as well as the student's more general internalized knowledge of musical patterns. To a budding eighteenth-century musician, the minuet was an ideal point of departure: because its conventions were extremely familiar, composition teachers could easily address issues of style and taste. However, today's music students are considerably less acquainted with minuets, and so I turn instead to one of the few remaining popular genres that employs conservative common-practice harmony: the college fight song. Through a series of assignments and improvisatory exercises, my goal as a music theory teacher is to build conscious knowledge, to tap into unconscious knowledge, and—most importantly—to integrate these two realms better.

The Combinatorics of Stretto Fuga Peter Schubert (McGill University)

The present study examines, for the first time, Thomas de Sancta Maria's wonderfully thorough and systematic presentation of stretto fugas (duo canons at short time intervals), and extends his approach to three-voice fuga. In his *Arte de Tañer Fantasia* (1565), he shows every possible combination of two voices imitating at the fourth or the fifth, above or below, after one or two notes. The total number of combinations of these paired attributes is eight (2x2x2). The purpose of such a neat and complete set of combinations is to enhance memorability for the aspiring organist. By doing this Sancta Maria places himself in a long line of theorists who present exhaustive lists of possibilities, from Tinctoris to Mersenne. Fuga after two notes is also included in Sancta Maria's set (it is not discussed in any treatise, but has been modeled by Robert Gauldin).

When it comes to three-voice stretto fuga, Sancta Maria only gives a single example, mixing pitch intervals of imitation of fifth and octave. I will continue Sancta Maria's project and enumerate the four ways to combine these pitch intervals of imitation (two are the mirror inversions of the other two) and show how the invertible counterpoint at the twelfth produces interesting variations of chordal pitch-class content between the originals and the inversions. Mirror inversion reveals itself here not only as a learned device occasionally found in motets and keyboard music, but as a pedagogical tool for learning patterns to be improvised.

A Diachronic Study of Changing Mode Use in the Classical/Romantic Transition Katelyn Horn (Ohio State University)

While the major and minor modes share many commonalities in Western music, they are often used for different rhetorical or affective purposes. Though both the major and minor modes might be used in loud, quiet, fast, slow, staccato, or legato passages, there are certain associations that have been observed. For example, previous research has shown that the minor mode is more likely to be associated with slower tempo (Post & Huron, 2009) and with quieter dynamics (Turner & Huron, 2008; Ladinig & Huron, 2010). However, this same research also suggests that these associations may not be stable.

In light of the observations of the changing nature of the major and minor modes between the Classical and Romantic periods, the purpose of this study is to chronicle in greater detail possible changing uses of these modes in Western art music. Specifically, in this study, we employ cluster analysis as a tool for attempting to trace changing uses of the major and minor modes over time.

In general, the results of our cluster analysis show an increased use of the minor mode by the end of the nineteenth century. In addition there is a dramatic decline in apparent *light/effervescent* music and a concurrent increase in apparent *tender/lyrical* music. These and other results are consistent with conventional informal stylistic descriptions of the Classical and Romantic periods. This empirical approach appears to provide greater specificity and nuance in describing the changing musical practices over this important period in common practice music-making.

Does Higher Music Tend to Move Faster? Pitch-Speed Relationships in Western Music Yuri Broze (Ohio State University), David Huron (Ohio State University)

It would seem that higher music is associated with faster musical speeds. We report the results of three studies which investigate a possible relationship between musical speed and pitch height. First, a notewise examination of Western musical scores indicated that pitch-speed relationships might be genre-dependent: while English motets and Joplin rags tended to have longer notes in lower pitch ranges, the same could not be said for Bach concerti, Haydn symphonies, Beethoven symphonies, or Chopin preludes. A second study considered a different sample of music part-by-part and found that in a sample of Bach fugues, Palestrina mass movements, and nineteenth century string quartets, low voice parts tend to contain fewer notes than do high voice parts. The third study identified a strong correlation between an instrument's tessitura and the speed with which

recital music tends to be performed. We suggest based on this evidence that any pitch-speed relationship in music appears to depend on the notion of musical "line."

"A Theory about Shapes": Clouds and Arborescence in the Music of Xenakis Benjamin R. Levy (Arizona State University)

In a 1989 interview, Iannis Xenakis stated, "I believe that [this] is what is lacking today: a theory about shapes. Perhaps in twenty, thirty, forty years' time, fundamental shapes will be classified, along with their applications and expressions in different fields of observation and production." (Varga, 207) The two most prominent shapes Xenakis mentions, clouds and arborescence, have deep salience in both his instrumental and electronic music, and can elucidate aspects of the composer's aesthetics which other approaches may overlook.

These shapes have both concrete and abstract connotations, and examples of each occur throughout Xenakis's writings. Moreover, these shapes manifest themselves at both microcompositional and macrocompositional levels. A significant finding of this research is that these seemingly oppositional archetypes often coexist in the same piece. *Pithoprakta*, celebrated as a cloudlike form, allows small-scale moments of linear motion to emerge, in contrast to the prevailing texture. Conversely, *Mikka* shows a predominantly arborescent design, but passes through areas of cloudlike microcompositional structure by using noisier timbres involving more random waveforms. Representations including waveforms and spectrographs augment score examples showing these archetypes from different perspectives in diverse works. Xenakis's compositions are often described solely through the mathematics of their macrocomposition; this research questions such an absolute system of classification and opens a new path for appreciating Xenakis's works by following the more immediate interplay of this opposition through a composition—a distinct trait that set him apart from other composers, who envisioned more unified structuring of the small and large scale.

Timbre Spaces: New Graphical Models for Analysis and Composition Aaron Einbond (CeReNeM, University of Huddersfield)

Recent work in diverse fields of music scholarship, perception, and composition has shown an intensified interest in timbral organization and hearing. But only recently have technological tools made possible an interactive platform for exploring such "timbre spaces" analytically and compositionally. In this paper I will show that recent advances in digital audio feature mapping can be used advantageously to model timbre space for both analytical and compositional purposes. At the heart of this method is corpus-based concatenative sound synthesis (CBCT) as implemented with the computer program CATART, a package of tools developed by Diemo Schwarz for the computer program *Max/MSP* with the *FTM&Co.* signal processing library. Such timbre space visualizations can be used to identify analytical results that are difficult to identify from the notated score alone, or even from a spectrogram, as demonstrated in examples from Debussy, Ravel, and Grisey.

A similar "timbre map" may be used by a composer to plan a form in advance, as harmonic or rhythmic graphs have served composers in the past. Examples include using a timbre space representation to organize the sequence of recorded materials in a work. Smaller-scale musical materials can also be organized using a technique of *corpus-based transcription* (CBT), where a *target* trajectory in timbre-space and time, generated from an analysis of an audio recording, is mapped to a recorded corpus. If the corpus comprises acoustic instrumental samples, these may then be transcribed to a score using the computer program *OpenMusic*.

"Trumpetiste" Clora Bryant: The Missing Link Angeleisha L. Rodgers (North Carolina Central University)

The contributions of artists such as Louis Armstrong, Roy Eldridge, and John Birks "Dizzy" Gillespie to the art of jazz trumpet playing are no secret. The individuality that each of the aforementioned artists brought to the instrument and genre is undeniable, but what if there is more to the story than history—as it has been transmitted—shows us? Each of these artists shares another similarity: they are men. Most historians have not considered the idea that a woman trumpeter has had any impact. As contemporary saxophonist Red Holloway notes, most men did not believe women had a place on the band stand. Similarly, jazz research tends to be negligent in its recognition of female instrumentalists, recognizing only performers who fit the stigma of being attractive singers who "fronted" the band.

Several female instrumentalists broke this mold. One notable case is Clora Bryant (b. 1927). Her career began as a member of the Prairie View Co-Ed's "all-girl" swing band, and she went on to become a vital part in the Central Avenue jazz scene in LA. Bryant proved her complete competency and capability as a musician and became a successful jazz performer. This paper examines Bryant's album *Gal With The Horn* and how she musically and stylistically fits into the canon of jazz trumpeters. I demonstrate her connections with men such as Dizzy Gillespie and Roy Eldridge, and the way in which she held her own in

sessions with musicians of the highest stature. Her efforts in jazz education continue to garner accolades, and these too deserve recognition. Furthermore, I investigate why Bryant, a female trumpeter in the male-dominated world of jazz, has not received due recognition in spite of her success.

What Happens at the Beginning Should Stay at the Beginning: The Role of Phrase Beginnings, Middles, and Ends in Key-Finding Models Leigh VanHandel (Michigan State University), Michael Callahan (Michigan State University)

This study extends prior research by investigating how pitch distribution differs at beginnings, middles, and ends of phrases, and by determining whether these differences impact key-finding. In the corpus of Haydn and Mozart string quartets used in Temperley and Marvin (2008), many opening phrases modulate to either the dominant or the relative major; this results in an overrepresentation of raised scale degree 4, as the leading tone to the dominant, and of lowered scale degree 7, as the dominant of III. The overrepresentation of these two scale degrees in the overall distribution may have contributed to the difficulties that Temperley and Marvin's subjects had with key finding. This study corrects the problem of overrepresentation by limiting the corpus to non-modulating phrases. A behavioral study indicates that subjects have better success with the distributional view of key finding with this modified distribution of pitches. In addition, melodies were constructed using independent pitch distributions for the beginnings, middles, and ends of phrases. Results show that subjects improve at identifying the key of a melody when the pitch distributions within its beginning, middle, and end follow those of the three sections of the original phrases.

Session 2-47 (SMT), 2:00–5:00 Schoenberg as Composer and Theorist

Severine Neff (University of North Carolina), Chair

What *Is* "Developing Variation"? Áine Heneghan (University of Washington)

Of all of Schoenberg's writings, "Brahms the Progressive" (1947) is perhaps the most influential. As the *locus classicus* of developing variation, it has inspired an extensive literature. In the English-speaking world, Frisch's pioneering study on Brahms prompted a variety of responses, including reviews and dissertations. The topic was concurrently scrutinized in German, first by Velten and then, most famously, by Dahlhaus, whose essay was subsequently translated as "What is 'developing variation'?" In seeking to elucidate the concept, Dahlhaus, like others, cites Schoenberg's analysis of Brahms's String Quartet, op. 51 no. 2. However, the expression "developing variation" does not appear in "Brahms the Progressive," and it is a passage by Mozart, not Brahms, that Schoenberg declares "one of the most perfect examples of developing variation."

The analysis of Mozart's "Dissonant" Quartet, K. 465 exists in two parts (1917; 1934). When read together, and in the context of his other writings, a different picture emerges. Schoenberg's comments invite us to re-imagine developing variation not as an intra-thematic but as an inter-thematic construct. Distinct from simple "variants" that operate locally, developing variation entails a careful stitching-together of components to generate the musical fabric. Schoenberg highlights melodic and rhythmic features to depict the causal chain from principal to subordinate theme, and in so doing, reveals how developing variation mediates between and conjoins contrasting elements. Shifting the focus onto Mozart permits a more refined and precise understanding of developing variation that has ramifications beyond the tonal framework.

The Continuity of Schoenberg's Pedagogy: A Reevaluation of Models for Beginners in Composition on the Eve of Its Seventieth Anniversary Gordon Root (SUNY Fredonia)

This paper explores the foundations of several important theoretical concepts in *Models for Beginners in Composition*. The study begins with an examination of Berg's 1907 exercises, which are valuable not only for their documentation of Schoenberg's early pedagogical practices, but also for the remarkable continuity that they reveal in Schoenberg's teaching—particularly when compared with the practical exercises in *Models* some thirty-five years later. The exploration of Berg's exercises is followed by a brief history of Schoenberg's various attempts to mold such exercises into a comprehensive composition textbook, an effort that culminated in the independent publication of *Models for Beginners* as a fragmented excerpt of this larger project in the summer of 1942. The final portion of this essay, subtited *Models and the Musical Idea*, attempts to situate the principal musical concepts in *Models* within Schoenberg's larger theoretical framework.

The Traumatized Tonic: Murder and the Half-Diminished Seventh Chord in Schoenberg's *Song of the Wood Dove* Steven Vande Moortele (University of Toronto)

The *Song of the Wood Dove*, the conclusion to Part One of Schoenberg's *Gurrelieder*, occupies a special position within that work. Analysts have emphasized how the song's instrumentation, harmonic syntax, and B-flat minor key signature set it apart from the first nine songs (which are tonally closed in E-flat major) and point forward to Part Two (Schubert 1975, Trezise 1987, Haimo 2006). Recently, Jill Brasky (2010) has provided a detailed analysis of its signature sonority, the half-diminished seventh chord, against this B-flat minor background.

In this paper, I argue that for both musical and dramatic reasons, the *Song of the Wood Dove* is best understood as still centering around the E-flat that functioned as a tonic earlier in Part One. That tonic's main representative, however, is not an E-flat major or minor triad, but the half-diminished seventh chord on E-flat.

I begin by showing how the E-flat half-diminished seventh chord governs the tonal organization of the *Song of the Wood Dove*. I then demonstrate how the tonic-functioning half-diminished seventh chord in this song is related to, and prepared for by, several events earlier in Part One. Finally I argue that the distortion of the original diatonic tonic of *Gurrelieder* into the dissonant tonic half-diminished seventh chord in *the Song of the Wood Dove* relates to the drama that unfolds in Part One of *Gurrelieder*, expressing a sense of irreparable trauma over the murder of the work's female protagonist Tove in the orchestral interlude that precedes it.

Dominant Tunnels, Form, and Program in Schoenberg's *Verklärte Nacht*, Op. 4 Julie Pedneault-Deslauriers (University of Ottawa)

Many early critics of Schoenberg's op. 4 doubted whether the intricacies of Dehmel's poem "Verklärte Nacht" could lend themselves to musical treatment: when a woman confesses to her beloved that she carries another man's child, her companion vows that their love will transfigure the child into his own. There has been little consensus regarding the work's form and its relation to this story. Analysts alternatively describe op. 4 as a rondo, a pair of sonata forms, an overarching sonata design with an interpolated slow movement—or dismiss *Formenlehre* approaches altogether. My contribution to these issues revolves around the formal and programmatic implications of a distinctive harmonic progression, an expanded cadential formula in which two dominants frame an ambiguous ninth chord in fourth inversion. I demonstrate how this "dominant tunnel" makes several modified reappearances at the conclusions of major formal sections. It thus articulates "closing parallelism," a technique whereby multiple sections conclude with the same materials in a kind of formal rhyming strategy. Drawing on Schoenberg's own programmatic comments, I demonstrate how these recurrent dominant tunnels musically articulate the transfiguration narrative of Dehmel's poem. I consider how the progression functions in the sextet's large-scale formal design, suggesting that closing parallelisms project two formal dimensions that operate simultaneously (if partially) in the work: an overarching sonata form and a multi-movement cycle. In sum, the close relationship between dominant tunnels and large-scale form suggest that dynamic process—and not only tectonic layout—must be considered to address questions of form in op. 4.

Session 2-48 (SMT), 2:00–5:00 Twentieth-Century Modernisms Gretchen Horlacher (Indiana University), Chair

Representations of Key Species in the Music of Béla Bartók James N. Bennett (University of Wisconsin-Madison)

Labeling Béla Bartók's works with a particular tonality or key has long since fallen out of fashion; the composer's wellknown claim that pieces appearing to have significantly different harmonic vocabularies nevertheless belong to the same key does little to inspire the analyst. What if, however, we view "C major" as labeling a *tonal genus* and Bartók's famous designation, "Phrygian-colored C major," as labeling a particular *species* within that genus? This view resonates not only with Bartók's own evolutionary model of folk music (in which tunes, having no original version, are endlessly varied), but also with the idea, first observed by Milton Babbitt, that Bartók balanced "functional tonal relationships, existing prior to a specific composition" with "unique, internally defined relationships" specific to each piece. In this paper—part of a larger project exploring Bartók's evolutionary model of folk music and its philosophical commitments—I extend the parallels that Edward Gollin has recently drawn between Bartók's compound interval cycles and Moritz Hauptmann's key representations, thus providing a means to conceptualize and visualize such key species. In particular, I posit two forces ("augmented" and "diminished" tendencies) that are immanent to tonality and—just as Bartók described forces that press on folk tunes and guide their evolution—influence traditional keys, encouraging them to evolve into various key species. The first of Bartók's Five Songs, op. 16 (1916), "Three Autumn Teardrops," the opening of which defines a species of B minor heavily influenced by the augmented tendency, serves as my primary analytical example.

Harmony and Voice Leading in the Music of Stravinsky Joseph N. Straus (Graduate Center, CUNY)

A great deal of Stravinsky's music from throughout his career is based on two structural fifths separated by some interval. Typically, one of those fifths is deployed harmonically (with various possible harmonic fillings) and the other is deployed melodically as a perfect fourth (with various possible melodic fillings). The harmony and voice leading of Stravinsky's music thus often elaborates and prolongs *a fundamentally bi-quintal structure*. Examples are drawn from many of Stravinsky's compositions from *Petrushka* (1911) to *Agon* (1957). The dominant current approach to the analysis of Stravinsky music is based on scales (especially octatonic and diatonic scales) in relation to which harmonies and melodies are understood as partitions. This paper reverses the polarity and sees scales as by-products of harmony and voice leading.

From Uncanny to Marvelous: Poulenc's Hexatonic Pole and the Creation of Musical Surrealism David Heetderks (Oberlin Conservatory)

Francis Poulenc's idiosyncratic use of the hexatonic-pole progression has received little analytical attention, despite the significant role this progression plays in many of his pieces. My presentation examines the hexatonic-pole progression that occurs at the conclusion of his song "Tu vois le feu du soir" (1938; text by Paul Éluard), and argues that the song's surrealistic text provides a new context that expands the progression's expressive and tonal implications.

Because the hexatonic pole is tonally ambiguous and blurs the distinction between consonance and dissonance, Richard Cohn suggests that during late Romanticism it frequently signified the Freudian concept of the *uncanny*, which arises when repressed psychic elements appear in defamiliarized form. I argue that in Poulenc's song, by contrast, the progression is associated with surrealists' counter-concept of the *marvelous*, characterized by a union of real and unreal and a continuous challenge to rational modes of perception. The final stanza of Éluard's poem creates the marvelous through gradually removing the barrier between observer and observed, combining uncanny elements of self-erasure with the possibility of a redemptive union with others.

I argue that Éluard's aesthetic ideals suggest analyzing Poulenc's setting of the final stanza using a guiding metaphor of tonic as self. The setting creates a directed motion toward tonal closure, but the hexatonic pole's functional ambiguity leaves open to question how closure is achieved and whether tonal closure is achieved at all, creating a simultaneous self-loss and self-finding at its conclusion.

Segmentation and Process in Post-Pitch Music: Rhetoric and Gesture in David Tudor's Recording of John Cage's *Variations II* Kevin Holm-Hudson (University of Kentucky), Karen M. Bottge (University of Kentucky)

The "score" of John Cage's *Variations II* (1961) consists of five transparency sheets with single straight lines and another five with points. The instructions call for superimposing these points and lines by dropping perpendiculars to obtain "readings" for frequency, amplitude, timbre, duration, and other parameters. Given the lack of specificity for how Cage's transparencies are to be used, one would expect a performance to lack formal cohesion. Surprisingly, however, David Tudor's 1967 recording of *Variations II* seems to display an unusual degree of internal organization, cohesion, and continuity, leading us to question both the role of the performer in actualizing indeterminate works and the role of the listener in comprehending them.

Accordingly, our presentation begins with the end product—Tudor's recording—analyzing the listener's role in constructing musical meaning. We discuss how Cage's *Variations* pieces (1958–66) blur the distinction between composer, performer, and listener, first by transferring the act of "composing" to the performer by presenting them with the raw materials for constructing an indeterminate work. Moreover, once such a work is recorded, repeated close listening transfers the performer's purview of determining and interpreting the work's structural design to the listener. Our approach to *Variations II* draws from theories of musical signification and gesture (Hatten, Monelle, Tagg) and embodied cognition (Cox, Lidov, Lakoff and Johnson) to propose multiple listening trajectories—all of which support a unified formal scheme—and which suggest that this performance may not be as "indeterminate" as it purports to be.

Session 2-49, 4:00–5:30 SEM 2012 Charles Seeger Lecture "Everybody Wanna Sing My Blues . . . Nobody Wanna Live My Blues": Deconstructing Narratives of Race, Culture and Power in African American Music Scholarship Portia K. Maultsby (Indiana University)

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

An examination of the treatises and commentaries on African American music published since the eighteenth century reveals the multiple lenses through which this tradition has been critiqued. A recurrent narrative that frequently emerges from both historical and contemporary European and Euro-American writers privileges the voice of the dominate culture. Often these "objective" histories of African American music have been widely circulated and accepted in the academy as "definitive." Although such accounts exclude the voices of those who have created, developed and defined the tradition under investigation, too often these constructed historical "truths" become the primary "texts" for subsequent histories, underscoring the imbalance of power between the analyst and those whose traditions are under investigation.

The current use of post-modern and post-racial theories in African American music scholarship often renders the subjects and their points of view invisible. In constructing narratives of African American music that rely primarily or exclusively on historical or critical texts, "fantasized" experiences, and abstractions, scholars often dismiss the significance of race and culture in interpreting meaning.

An alternative approach to "post-modern" and "post-racial" scholarship is to employ theoretical models that consider music as a lived rather than an abstract experience. My presentation explores African American popular music as a process shaped by social traditions and cultural values grounded in the legacy of an African past. My discussion seeks to affirm how scholarly study, which engages perspectives of musical creators, can generate counter narratives that reveal the complex intersections between race, culture and power that continue to profoundly shape this tradition, even today.

Friday Evening, 2 November

Session 2-50, 7:00–9:00 *Ariadne* at 100: *La folle soirée*, Revisited

Paul-André Bempéchat (Center for European Studies, Harvard University), Chair Sharon Mirchandani (Westminster Choir College), Respondent

Memory and Trauma in Strauss's and Hofmannsthal's *Elektra* and *Ariadne auf Naxos* Bryan Gilliam (Duke University)

This paper argues that the opera portion of *Ariadne auf Naxos* (1912/16)—Hugo von Hofmannsthal's only one-act mythology after *Elektra*—is, in part, a response to some central concepts of his earlier tragedy. As a hybrid of the tragic and comic, *Ariadne* demonstrates, on the one hand, the poet's post-*Elektra* skepticism that the tragic mode can be maintained in a modern work for the stage. But, more deeply, this opera-within-an-opera sheds light on Freudian notions of memory and trauma and how they how they should be negotiated for survival. There is, however, another source for Hofmannsthal's interest in remembering while forgetting (Ariadne's only option for transcendence), namely Nietzsche's essays, *On the Advantage and Disadvantages of History for Life* (1874) and *The Genealogy of Morality* (1887).

In them he suggests a uniquely human active, selective forgetfulness, which allows us "to reshape and assimilate everything past and alien, to heal wounds [and] replace what is lost and reconstruct broken forms out of itself." It is this very "plastic strength" (*plastische Kraft*) that allows Ariadne to (as Hofmannsthal explained in a letter to Strauss) "to live on, to get over with it, to transform oneself, to remain a human being and not to sink to the level of a beast, which is without recollection." It is Ariadne's ability to retain humanity that allows her to live, while Elektra must die.

Dessau's *Einstein, Ariadne auf Naxos*, and the Failure of Humanism Timothy Jackson (University of North Texas)

When, in 1933, Richard Strauss became the president of the *Reichsmusikkammer*, Paul Dessau, the grandson of a cantor, emigrated to France, and in 1939 moved to the United States. During his American exile (1933–48), while Strauss was lionized by the Nazi regime, Dessau composed works such as the incidental music for Brecht's play *Fear and Misery of the Third Reich* (1938) and *German Miserere* (1943–44). Into his late opera *Einstein* (1969–72, composed in East Berlin), Dessau inserts two putatively comic *Intermezzi* and an *Epilogue* in which he represents a Hans Wurst character—a German Harlequin—who here stands in for the German people, ultimately devoured by a crocodile. Writing in 1986 about the music of these *commedia dell'arte* interjections into *opera seria* (the Einstein-plot), Eberhard Schmidt observes, "It is no coincidence that Dessau summons up echoes of Strauss's *Ariadne auf Naxos* and similar late-middle-class entertainment opera . . ." He continues enigmatically and without further commentary, "That Dessau composed an incredible wealth of citations into his *Einstein o*pera depends obviously upon his desire for clarity of musical commentary." But through his allusion to *Ariadne*, combined with a wealth of other citations, especially of Bach, what exactly was Dessau trying to say?

"When all the stupidities and irrelevances of a thousand critics have hardened, it is of no use at all": Hofmannsthal and *Ariadne*'s Critics Scott Warfield (University of Central Florida)

The early history of Richard Strauss's and Hugo von Hofmannsthal's *Ariadne auf Naxos*, like that of so many operas, is known primarily from the viewpoint of the composer, with Strauss's own "Reminiscences of the First Performances of My Operas" (1942, published in *Recollections and Reflections* [1949]) as the source quoted most frequently by historians of this opera. In the composer's account of its genesis and premiere, the hybrid *Ariadne auf Naxos* (Stuttgart, 1912) was a failure chiefly for two reasons: an evening made overly long by a royal patron's excessive intermission festivities and an audience split between play-goers with no interest in an opera and opera fans with no interest in a play.

Interestingly, Strauss placed none of the blame on his collaborator, even though in their correspondence, Hofmannsthal expressed doubts several times about the ability of audiences and especially critics to understand his libretto. Strauss may have planted the seeds of doubt when he wrote, "If even I couldn't see [the symbolism], just think of the audiences and the critics." (19 July 1911) Hofmannsthal would then insist that the libretto be published in advance of the premiere with a brief explanation of the work's meaning in an effort to minimize that potential problem.

This presentation will explore Hofmannsthal's concerns about the critical reception of his libretto before it had ever been heard in public, as well as the often overlooked contemporaneous criticism of *Ariadne auf Naxos*, in order to gain a fuller picture of the reception of this opera and its subsequent reworking.

"A very serious trifle": The Revised Ending of *Ariadne auf Naxos* Charles Youmans (Pennsylvania State University)

This paper explores the artistic purposes served by the revised ending of *Ariadne auf Naxos* (1912; rev. 1916). Although the first half of the work underwent massive alteration—with Hofmannsthal's abridgement of the Molière comédie-ballet *Le bourgeois gentilhomme* replaced by a prologue set in the house of the "richest man in Vienna"—the relatively modest changes to the conclusion had weightier implications for the opera's aesthetic substance. Correspondence and analytical evidence suggest that Hofmannsthal and Strauss reconciled themselves in sharply contrasting ways to the near-elimination of the crucial framing elements (Jourdain and the comedians).

Hofmannsthal's famed "Ariadne-Brief," and his treatment of the Composer as personal spokesman, establish that the work's "essence" lay for him in Ariadne's experience of a mutual, "allomatic" transformation with Bacchus. The revised ending thus brought forward "the pure poetic content," with the added virtue of reducing superficial elements meant only to "[give] the audience for the time being something to grab and nurse like a child."

For his part, Strauss initially tried to preserve the frame by suggesting a return of the Composer, who once more would complain over the fate of his work and be mocked. But predictably fierce resistance to this plan diverted him to a master-stroke of reverse psychology; he proposed concluding with Ariadne and Bacchus, knowing that Hofmannsthal would recognize the necessity of recalling Zerbinetta, the other half of the symbolic feminine duality. By this means Strauss maintained quotation marks around the musical High Style of the "opera," having allowed Zerbinetta to commandeer this mode during her seduction of the Composer.

Session 2-51 (SMT), 8:00–11:00 Darmstadt Serialism and After

Eric Drott (University of Texas at Austin), Chair

Complex Multiplication, Structure, and Process in the Music of Boulez C. Catherine Losada (University of Cincinnati)

This paper proposes a new analytical framework for Pierre Boulez's music. Through an analysis of *Chapitre 1* of *Structures II* (1956–61), it argues that the juncture point for Boulez's exploration of more sophisticated approaches to musical form coincided with his development of new serial techniques (including multiplication) in the mid 1950s. To demonstrate this, it elucidates the logic behind the musical language developed at that time. An application of transformational theory gives insight into the harmonic properties embedded in the precompositional scheme for *Structures II*, which is analogous to schemes used in such influential works from this time period as *Pli selon pli* and *Le marteau sans maître*. The scheme is based on a series of anchor notes that determine the main framework for harmonic progression on many structural levels. Crucially, this organization mirrors some of the most important qualities of the tonal system in that it is hierarchical and achieves functionality through such transcendent criteria as common tones and subset structures. The actual formal structure of *Structures II* is revealed through an understanding of the harmonic properties, as well as an in-depth study of the way the underlying scheme is realized in the piece. Isomorphic relationships are central to the underlying structure, and the sonorities that define them are linked to thematic recurrence and composed out in tangible ways in the musical setting.

"Freeing of Constrictions": The Reception of Bruno Maderna's Serialism in the Music of Norma Beecroft Christoph Neidhöfer (McGill University)

Norma Beecroft (b. 1934) studied with Canada's first twelve-tone composer John Weinzweig (1913–2006) before continuing her studies with Goffredo Petrassi in Rome 1959–1961 and joining the European avant-garde. In 1960–61, it was the lectures on serial music by Bruno Maderna in Darmstadt and Dartington that led to a "complete shift" in her musical thinking. Beecroft credits Maderna for "freeing [her] of constrictions from the twelve-tone ideas" she had previously encountered (Beecroft 1982, 2011).

Beecroft's statements resonate with those of other Darmstadt composers mentored by Maderna, especially Luciano Berio and Luigi Nono. What was it about Maderna's particular approach to serial composition and pedagogy that had such a liberating effect on his peers? I examine this question through analyses of two works by Beecroft written shortly after Maderna's lectures. Bringing together published and archival materials, the paper reconstructs Maderna's lectures Beecroft attended, contextualizes them in relation to his own compositional practice, and traces how his ideas provided the impetus for Beecroft's mature style to emerge.

Scholars have shown that Maderna's compositional poetics relied on three key elements: (1) an acute sensitivity to interval characteristics, (2) the systematic generation of highly complex pitch and rhythmic structures far beyond what can be obtained through canonical twelve-tone operations alone, and (3) great flexibility in the use of these serial materials. Beecroft's manuscripts substantiate that it was in these areas that Maderna provided her and others with the ideas and methods to free themselves from the limitations of more conventional approaches to twelve-tone technique.

Creation and the Unknowable: Symmetry and Contingency in John Adams's *China Gates* Alexander Sanchez-Behar (Ashland University)

John Adams's early works *China Gates* (1977) and *Phrygian Gates* (1977–78) have been described by K. Robert Schwarz as process pieces predicated on precompositional decisions of formal structure. On the surface, the overall form of *China Gates* displays proportional symmetry through an almost perfect palindrome. Yet Schwarz's now classic dichotomy between *process* (of pieces characterized by a single germinating idea) and *intuition* (of the composer), polarizes two separate compositional workings that jointly animate Adams's gate pieces. While proportional symmetry plays an important factor as a precompositional process, contingent musical events mitigate symmetry and give intuition an equal role.

This study begins with a commentary on the essential characteristics of process music described by Reich and echoed by Schwarz to reveal the aspects of *China Gates* that do not conform to an archetypical early minimal work. As a preamble to examining the symmetrical techniques in *China Gates*, this study brings out several facets of symmetry that are commonly utilized in analytical literature and accents its significance throughout Adams's compositional career in his writings, interviews, and music. It then elucidates ways in which proportional symmetry interacts with other sorts of symmetries to create a cohesive whole. In particular, it investigates the role of various analytical operations, including inversionally-related scalar content between formal sections and *step-class* retrograde-inversions of the molded musical patterns. Last, it explores the role of contingency as a dynamic mollifier of symmetry, which, as will be demonstrated, reflects Adams's own writings on the subject of composing intuitively.

Alfred Schnittke's Triadic Practice Christopher Segall (University of Alabama)

In several atonal works of 1975–85, Alfred Schnittke deploys successions of consonant triads in ways that defy tonal-functional explanation. Schnittke's triadic practice adheres to a consistent set of principles that have not been previously recognized. Some scholars have related Schnittke's use of triads to his well-known concept of "polystylism," even though he uses triads in contexts that do not otherwise invoke historical styles. Others have identified his pervasive use of the triadic relation known in English-language scholarship as SLIDE, but have not realized that this relation constitutes only a component of a broader systematic framework. In this paper, I will show that this particular framework affords Schnittke maximum voiceleading flexibility while specifically avoiding tonal reference. Beginning with three near-simultaneous works—the *Hymn II* (1974), *Requiem* (1975), and Piano Quintet (1972–76)—Schnittke largely focuses on three triad-to-triad relations: P (parallel), S (SLIDE), and a third relation, called M in this paper, which relates a major triad to the minor triad whose root lies three semitones higher (e.g., C major and E-flat minor). As I will demonstrate, each of the three relations connects the two most distantly related triads that preserve a different number of common tones (2, 1, and 0 respectively). This allows Schnittke to construct progressions that are flexible with regard to common-tone preservation and that avoid the patterns of tonality. Examples from several of Schnittke's works will illuminate the composer's unique, systematic solution to the problem of establishing a latetwentieth-century triadic practice.

Session 2-52 (AMS/SMT), 8:00–11:00 A Discussion on Mentoring and Being Mentored

Alfred Cramer (Pomona College), James Cassaro (University of Pittsburgh), Moderators

Christi-Anne Castro (University of Michigan), Andrew Dell'Antonio (University of Texas at Austin), Robert Hatten (University of Texas at Austin), Timothy A. Johnson (Ithaca College), Denise Von Glahn (Florida State University), Andrew Weintraub (University of Pittsburgh)

The importance of mentoring in professional advancement is widely recognized. This session considers practical issues involved in mentoring from the perspectives of both mentors and mentees. The panelists are musicologists, ethnomusicologists, and music theorists with experience on both the giving and receiving ends of mentoring advice and support.

The session begins with a moderated panel discussion in which the panelists proceed from descriptions of their own most salient experiences to more general considerations of issues such as the following:

- how to find mentors
- how to be an effective mentor
- ways of mentoring (e.g. giving advice; finding opportunities for mentees to gain experience; and so on)
- what kinds of professional problems are amenable to mentoring
- when one needs a mentor—and when not
- how mentoring can affect the direction and makeup of a scholarly field

During the second half of the session, audience members will be invited to participate by posing questions to the panelists, sharing experiences, and offering comments. To make this a more direct learning experience, the session will include tenminute periods during which attendees break into small-group discussion.

Session 2-53 (AMS), 8:00–10:00 A Graduate Student Forum for New Research Sponsored by the AMS LGBTQ SG Nina Treadwell (University of California, Santa Cruz) and Emily Wilbourne (Queens College, CUNY), Co-Chairs

Size and Shape are Approximate, and Subject to Change: Queer Arousal and the State of Musicology's Search for Meaning Sarah Hankins (Harvard University)

Employing the slippages and transgressions of queer experience as reference points, queer musicology's intervention in the 1990s was the construction of a dialectical framework in which musical particulars and subjective experiences together generate musical meaning. Suzanne Cusick explored the disciplinary implications of "musician" as a sexual orientation, yet musicologists have subsequently failed to comprehensively articulate "historian," "theorist," or "ethnographer" as similarly relational, erotic positionalities. This incompletion reveals the extent to which object/subject boundaries and musical "facts" remain paradigmatically static in musicology despite formal experiments that have introduced subjective and imaginative tropes into music writing. In this talk, I present fieldwork with an urban gender performance troupe in which I participated as ethnographer and DJ as a case study in radical modes of apprehending "fact" and formulating meaning. In this community, sexualized interaction between ethnographer and performer becomes a *fieldwork requirement* and a monetized exchange. This uncommon arrangement demands reexamination of methodological norms that persist in inscribing long-problematized tropes of scientific objectivity. I theorize sexual arousal as the ultimate failure of the subject/object boundary—a failure rich with potential to deepen music scholarship. I draw upon feminist readings of Mikhail Bakhtin's "open body;" historical writing on alchemy/transmutation in musical experience; and recent work on the politics of overlap between sonic frequency and tactile sensation. Out of the darkness of socio-historical constructions of queerness as impossibility and untruth, queer arousal emerges as a precision instrument for locating musical fact as a shape-shifting object constructed first and foremost within our own bodies.

> From "You Better Work" to "Born this Way": Popular Music and Gay Visibility Jarek Paul Ervin (University of Virginia)

Many theorists have interpreted the striking political, cultural, and economic progress made by the LGBTQ community since the 1990s in the U.S. as reflecting a time of gay visibility. This era marks the rise of a gay mainstream, reflected as much

in the popularity of TV shows such as *Modern Family* as in *Newsweek*'s recent conclusion that Barack Obama is the "first gay president."

As images of queer persons have circulated through television, film, and advertising, LGBTQ culture has gained unprecedented political capital. But the entrance of gay politics into mass media has alarmed queer theorists and sociologists, who question the wisdom of handing the reins over to business interests. Pursuing a different kind of capital, critics allege, the gay rights movement seems more concerned with becoming a marketing demographic than attaining sexual liberation.

While much research has highlighted the importance of television and advertising for gay visibility, the *Billboard* charts have been as influential as Aeropostale ads in disseminating this new ethos. As early nineties queer icons such as RuPaul have been replaced in the Hot One Hundred by gay-friendly divas such as Lady Gaga, music has closely paralleled the changing stakes of LGBTQ identity politics.

This presentation attempts to a make sense of the complicated relationship between music and gay culture in the last two decades. Popular music is deeply implicated in a widespread debate about the nature of identity politics under late capitalism. Witnessing its own concessions in the name of chart rankings, music reveals the price of a visible gay culture.

Session 2-54 (AMS), 8:00–11:00 The Lied in Performance: Text and Context

Jennifer Ronyak (University of Texas at Arlington), Chair Laura Tunbridge (University of Manchester), Benjamin Binder (Duquesne University), Wayne Heisler (College of New Jersey), Kira Thurman (University of Rochester)

Jonathan Dunsby (Eastman School of Music, University of Rochester), Mary Ann Smart (University of California, Berkeley) Respondents

Musical scholarship on the German Lied has traditionally centered on the rich multiplicity of its textual dimension, which can encompass a song's poetry and music, the resultant "work," and its historical context. Despite a diversity of music-theoretical, hermeneutic, and contextual approaches, studies have responded to this complexity in one main way: they have analyzed the multiple "texts" of Lieder in order to understand Lieder as "works." Less attention has been paid to the varied contexts in which Lieder have been performed and heard through the nineteenth and twentieth centuries. This panel explores how the study of Lied performance can reconfigure relationships among the "texts" in and around a song, problematize traditional conceptions of the Lied's intimacy and German nature, and lead us to discover new methodological paths to address the per-formance of song as well as performance studies in historical musicology in general.

The session comprises five ten-minute position papers, followed by two responses and a general discussion. Taking Zelter's settings of Goethe's texts around 1800 as her primary example, Jennifer Ronyak asks to what extent the historical practice of singing Lieder in salon circles may be accessed using musical and contextual evidence that discloses performance ideals, personal perceptions of a performance, and reception. Benjamin Binder takes this study of past performances inward. Looking anew at the intricate relationship between voice and piano in several Schumann songs, Binder conceptualizes the practice of song performance for the performer(s) alone. Moving into the twentieth century, Wayne Heisler and Kira Thurman consider more public aspects of performing Lieder. Considering choreography of Mahler song cycles by Antony Tudor and Maurice Béjart, Heisler highlights the ways that bodily movement goes beyond the "texts" of a given Lied, calling attention to the performative dimension. Examining Lied performances by black opera singers in Germany and the United States, Kira Thurman shows how racial and national preconceptions about corporeality and voice inflected the reception of these Liederabende. Laura Tunbridge closes this section with an exploration of the impact of early recordings on scholarly interpretations of Lieder, arguing that today's association of Lieder with intimate expression resulted from the new listening practices that grew up around recordings in the 1920s and '30s. Jonathan Dunsby and Mary Ann Smart offer responses to the previous papers, emphasizing epistemological perspectives and presence effects, respectively, before opening up the floor to a general discussion.

Session 2-55 (AMS), 8:00–11:00 Music and Video Games: History, Theory, Ethnography

William Cheng (Harvard University), Moderator Neil Lerner (Davidson College), Roger Moseley (Cornell University), William Gibbons (Texas Christian University), Elizabeth Medina-Gray (Yale University), Kiri Miller (Brown University)

Mark Katz (University of North Carolina, Chapel Hill), Respondent

While video games have played a vital role in modern cultures of recreation for several decades, scholars have only recently begun to undertake rigorous studies of this medium's music and its broader intellectual contexts. Innovations in game technologies have offered players novel means of musical engagement and posed numerous challenges to conventional understandings of music and musicality. The expressly interactive nature of game audio calls for new vocabularies and methods of musical analysis, criticism, and fieldwork. Investigating the ludic qualities of this digital medium can further urge us to think more deeply about the kinship between music(ology) and play—about the various ways in which we (as historians, theorists, ethnographers, pedagogues, listeners, composers, and performers) play *with* music in all of its signifying and material forms. By bringing together historical, theoretical, and ethnographic perspectives, the panelists here seek to present the first AMS session devoted to music and video games writ large. Our primary goal is to contemplate—and invite audience members to debate—how musical scholarship as a whole might ultimately stand to benefit from long overdue reflections on this subject.

By considering the monophonic, unnotated, and largely anonymous aspects of early game audio through the lens of analogous properties in early medieval music, Neil Lerner begins our session with meditations on issues of musical style in digital games from the 1970s and early '80s. Roger Moseley explores connections between keyboard tablature and computer code in order to demonstrate how the "scores" of both music and video games configure opportunities for improvisation via digital play. William Gibbons discusses the extent to which theoretical frameworks derived from studies of film music can be fruitfully applied to diverse examples of game music. Elizabeth Medina-Gray compares the modular, chance-based features of game audio with formal precedents in aleatoric compositions and other genres of twentieth-century modernist music. By examining a quasi-interactive staging of Puccini's *Tosca* in a recent action game, William Cheng addresses how embedded lyric spectacles in video games reflexively expose the narrative, textual, and aesthetic contrivances of operas and video games alike. Through a close look at the new wave of dance games that teach players full-body choreography via motion-sensing interfaces, Kiri Miller emphasizes digital gaming as an always potentially multisensory, visceral experience. To conclude our panel, Mark Katz suggests some future directions for game music scholarship by placing its inquiries in broader dialogue with current research trends in sound, media, and technology.

Session 2-56 (AMS), 8:00–11:00 Music and War

Gwyneth Bravo, Moderator

Jonathan Pieslak (City College of New York), James Deaville (Carleton University), Benjamin J. Harbert (Georgetown University), Golan Gur (Humboldt University of Berlin), Guilnard Moufarrej (University of California, Santa Cruz), Alexander Stewart (University of Vermont), Cornelia Nuxoll (University of Göttingen), Margaret Kartomi (Monash University), James Sykes (University of Chicago/King's College London)

During the last ten years, a growing body of scholarship has developed on the subject of music and war. This full-length evening panel provides a forum for exploring this relationship across a wide range of historical and cultural situations, focusing on the period from 1945 to the present. Whether conflicts are being waged in the name of national, ethnic, economic, or ideological concerns, it is clear that music and musical practices play critical roles in the elaborate sociological rituals that accompany all stages of war. The nine 10-minute position papers included on the panel feature the work of scholars who are contributors to our forthcoming book (*Music of War*), which explores the topic from an interdisciplinary perspective.

Envisioned as a series of variations on the theme of war, the panel begins with Jonathan Pieslak's "Sounding Torture," which examines the use of music and sound in detention. Exploring the deployment of classical music in times of conflict, James Deaville focuses on the use of Haydn's *Missa in Tempore Belli* in Vietnam and Iraq in his presentation "Haydn in Times of War." In "Contemporary Uses of the U.S. Army Band," Benjamin Harbert analyzes the role that the band plays in memorializing soldiers killed in action in the wars in Iraq and Afghanistan, while Golan Gur examines their use in shaping national identity in Israel in "'The Sword and the Pigeon': Music of the Israeli Military Bands, 1967–73." Focusing on music as protest, Guilnard Moufarrej's presentation, "Women Singers and Protest Music in Lebanon: Voices Defying War," explores the role that four Lebanese singers played in unifying a sectarian community during the civil war in Lebanon. In "Music, Media, and Anarchism in Oaxaca," Alexander Stewart analyzes the use of radio to broadcast voices of dissent during the 2006 insurgency in the Mexican state of Oaxaca. Cornelia Nuxoll's "'We listened to it because of the message': Juvenile Soldiers and Music in the Sierra Leone Civil War," engages with the use of music in the formation of collective identity among rebel combatants during the conflict.

Shifting the focus to Asia at the end of the session, Margaret Kartomi examines responses to war in Indonesia and Vietnam from 1955 to 2000 in her presentation "Music of War: Case Studies in Southeast Asia." Finally, in "Hearing Like a State: Sri Lanka and the Ethics of Musicology," James Sykes raises the question of an ethics of musicology, which asks us to pay close attention to the interpretive language we use to define the music of a nation state. Exploring the relationship between musicologies that utilize "identity" discourses and the ethno/nationalist ideologies that promote the differences driving conflict, Sykes suggests the possibility of generating a new language of "musical community," which might facilitate co-existence rather than war. His presentation, like others on the panel, demonstrates that the conditions of war resonate far beyond the battlefield,

providing a powerful impetus for exploring fundamental questions concerning our responsibility as scholars and teachers in developing socially engaged practices in our work.

Session 2-57 (AMS/SEM), 8:00–10:00 The Music Course in General Education: Eliciting Student Enthusiasm and Investment James R. Briscoe (Butler University), Chair

Julia Chybowski (University of Wisconsin-Oshkosh), Patrick K. Fairfield (Saginaw State University), Ramona Holmes (Seattle Pacific University), Marjorie Roth (Nazareth College), Sarah Watts (Cleveland State University)

Teaching courses for general-education students raises the daunting challenge of eliciting and maintaining student interest in a classroom comprising diversity atypical of music majors. Understanding and addressing the heterogeneity of the class can make the difference between an exciting and engaging semester and one dreaded by students and faculty alike. Those students who choose courses out of interest generally show strong motivation and perform well throughout the semester. Others select courses for a variety of reasons, including convenient scheduling, the need for an art elective, or the perception that music classes are easy. Speakers on this panel suggest strategies for engaging the general student, drawing on the perspectives of musicologists and ethnomusicologists.

Session 2-58 (SEM/SMT), 8:00–11:00 Rhythm and Dance

Marianne Kielian-Gilbert (Indiana University), Chair

The Mechanics of Multiplanar Polyrhythm: How a Single Melody-Playing Musician Can Generate, Coordinate, and Manipulate Complex Three-Dimensional Motion in a Room Full of Dancing Couples David Kaminsky (University of California, Merced)

This paper deals with playing techniques specific to the Swedish polska tradition, within which complex three-dimensional motion in a room full of dancing couples can be generated, coordinated, and manipulated by a lone musician playing a single melody line. In order to explain the phenomenon I propose a concept of "multiplanar polyrhythm." Whereas the "-rhythm" in polyrhythm is normally understood to refer to patterns of attack, in multiplanar polyrhythm it can mean any pattern of change in sound over time, be it on the level of attack, accent, timbre, pitch, or dynamics. By manipulating temporality along these multiple planes at once, a solo melody-player can guide motion along dancers' vertical, horizontal, and sagital axes simultaneously. Musical patterns of smoothness and accentuation, fuzziness and definition, intensity and lassitude, pitched height and depth, and timbral lightness and weight all combine in differing yet complementary patterns to create a multidimensional musical texture that compels specific kinds of complex motion among initiated dancers. Over the past few decades, Swedish folk dancers and musicians have been working together closely to develop this language of music-dance interaction, yet scholars have thus far not taken the opportunity to theorize the phenomenon fully. I aim to fill this lacuna using interviews with dancers, vocable singers, fiddlers, and various other kinds of instrumentalists; as well as my own experiences and training as a polska dancer and musician. I build my work on existing scholarship on polska dance music, current general literature on music-dance relations, and theories of African melorhythm.

Clave-Based Rhythms in Pop-Rock Music Nicole Biamonte (McGill University)

The group of related rhythmic patterns known as the clave has the widest geographic and stylistic distribution of any rhythmic archetype: similar rhythms are found in musics from North America (New Orleans in particular), the Caribbean, Latin America, and Africa, and they are more pervasive in Anglo-American pop and rock music than has been generally recognized. Syncopation considered more broadly is one of the most salient musical parameters in rock, and thus studies to date have adopted primarily perceptual approaches. This paper offers an analytical and theoretical study of clave-based rhythms in rock music and their relationships to formal structures, with implications for a broader theory of syncopation in rock. Such patterns are typically located in a rhythmic layer that creates tension against the underlying meter, which is normally a clearly expressed 4/4 with a backbeat.

I propose that the ubiquity of clave-family patterns stems in part from two properties that seem to constitute preference rules for syncopation in rock: maximal evenness and maximal individuation—i.e., the onsets in a given pattern are as evenly

distributed as possible, and each has a unique set of relationships to the other onsets. By analogy with the special properties of the diatonic scale, such patterns have been called "diatonic rhythms" by Jay Rahn (1996) and Mark Butler (2006). Many diatonic rhythms occur in more than one rotation, but an additional preference is for rotations that align with the 4/4 meter at the end of the pattern, thus progressing from rhythmic dissonance to consonance.

In the Heat of the Moment: Rhythmic Interaction Between Salsa Music and Dance Chris Stover (The New School University) and Rebecca Simpson-Litke (University of Georgia)

In this presentation, we scrutinize the rhythmic, metric, and gestural interactions between music and dance in salsa, focusing on: (1) the complex polysemic fabric constituted by the interaction of meter and clave; (2) the dancers' relation to this musical fabric, as influenced by their chosen entrainment point ("on-one," "on-two"); and (3) how these elements interact in the improvisatory flux of performance. We begin by defining the intersection of three strata of syncopation, all of which result from interactions between clave, bombo and ponche, and meter. We then locate the dancers' basic footwork in "on-one" and two common "on-two" basic steps within this rhythmic terrain, foregrounding the complexity of this fundamental rhythmic interaction before considering other musical and gestural strata. We examine the physical motion of these three dance styles, analyzing the metric location of breaks, pauses, anticipations, and the different ways in which the dancer's footwork syncs with the metric grid and the music. Finally, responding to recent research, we theorize a flexible space in which each group of three steps is circumscribed by clave, but need not align precisely with the metric grid, and we project this space onto other gestural aspects of the dance (hips, torsos, arms of dancers; spatial interactions between dance partners and between couples on the dance floor). We then draw parallels between these flexible physical spaces and the flexible rhythmic spaces of Cuban son and rumba styles upon which salsa draws, illustrating these concepts through live demonstrations and video performances of well-known salsa dancers.

Listening Made Visible: Dance as Kinetic Listening within South African Jazz Appreciation Societies Brett Pyper (Klein Karoo National Arts Festival)

Among the vernacular cultural practices where music meets dance in contemporary South Africa, township jazz appreciation societies provide some remarkably creative and sociable instances. Functioning at some remove from the formal jazz club and festival circuits that characterize the neoliberal post-apartheid public sphere, these associations of jazz lovers performatively curate aspects of the international jazz repertoire in ways laden with local significance. Among these localizing practices, improvised solo dancing at collective listening sessions plays a crucial role, significantly shaping musical aesthetics and intensifying social interaction. Here the blues aesthetic inherent in late swing can be brought to resonate with sartorial or choreographic signifiers of African modernity, or the abstract lines of post-1960s avant-garde jazz grounded in danced grooves felt to echo a precolonial past. Providing a contrapuntal, self-consciously "African" cultural line to the cosmopolitanism inherent in globally circulating jazz culture and recordings, these vernacular dance practices offer, I argue, instances of "kinetic listening" where musical reception is rendered socially visible, providing particular insights into the ways in which jazz music is received and experienced in these distinctive local contexts. In so doing, my study of the social life of jazz within this milieu takes its cue from general calls for a more ethnographically grounded cultural and historical contextualization of musical listening and auditory experience more broadly, in particular recent moves within ethnomusicology and popular music studies to more fully theorize listening as a cultural practice.

> Session 2-59 (SMT), 8:00–11:00 Schenker: History and Analysis Peter H. Smith (University of Notre Dame), Chair

Unraveling Schenker's Ideas of Musical "Unfolding" Rodney Garrison (University at Buffalo / SUNY Fredonia)

The *Ausfaltung* (unfolding) symbol is a central component of Schenker's theory. Like the *Zug* and *Urlinie* symbols, the *Ausfaltung* symbol fundamentally represents the prolongation of a harmony. Despite its similarity to the *Zug* and *Urlinie* symbols, Schenkerian analysis textbooks present disparate explanations of how to use the *Ausfaltung* symbol. Until this study, no prescribed use of the *Ausfaltung* symbol has considered the history of the unfolding. Schenker's ideas of musical "unfolding" first appear in *Harmonielehre* (1906), and they are consistently present in his subsequent writings through *Der freie Satz* (1935). Indeed, ideas of "unfolding" predate the first use of the word "*Ausfaltung*" in *Der Tonwille 8/9* (1924) and the first use of the *Ausfaltung* symbol in *Das Meisterwerk in der Musik 3* (1930). Throughout his writings, Schenker uses many words that are equivalent to "unfolding" and "to unfold."

Friday Evening: Session 2-59

In this study, every textual "unfolding" in German and its English translation is accounted for, and progressions of trends are traced. The study of all graphs associated with textual "unfoldings" has revealed several graphic strategies predating the *Ausfaltung* symbol. In total, Schenker explains seven types of "melodic unfoldings" that describe the unfolding of one voice. "Unfolding" types are ranked from general to specific, and collectively, the examples of the most specific "unfolding" type provide the best explanation of how to use the *Ausfaltung* symbol. Supporting evidence shows this suggested usage of the *Ausfaltung* symbol participates in both the hierarchical and recursive processes of the theory in conjunction with *Zug* and *Urlinie* symbols.

The Fifth-Third-Root Paradigm and Its Prolongational Implications Diego Cubero (Indiana University)

Although an arpeggiation represents the most basic way to prolong a harmony, there are several examples in *Free Composition* where the prolonged harmony differs from the one being arpeggiated. Many of these involve a descending arpeggiation of a triad from fifth to root that connects two chords a fifth apart. This paper will examine Schenker's sophisticated but problematic reading of this voice-leading paradigm and the prolongational issues surrounding it.

Schenker's reading of this progression involves a prolongational overlap, where the arpeggio prolongs the final chord back into the time span of the initial one. The arpeggiation is unusual in that it composes-out a forthcoming harmony rather than one already heard. On the other hand, the prolongation of the initial harmony arises not from the unfolding of its triad but from our ability to keep its scale-step alive in our imagination. The result, I will argue, is a prolongational ambiguity that may only be clarified by other parameters, such as rhythm and meter. If the ambiguity remains, the final harmony would seem to emerge gradually during the course of arpeggiation.

By examining the Fifth-Third-Root paradigm and its prolongational implications, this paper draws attention to the role of various musical parameters in prolongation and lays the groundwork for a theory of harmonic emergence.

Walter Dahms and *Der Wille zu Schenker* John Koslovsky (Amsterdam Conservatory of Music / Utrecht University)

The history surrounding Heinrich Schenker's life and work continues to invite scholarly inquiry. In recent years, the context in which Schenker's polemics took shape has become a focus for both theorists and musicologists. *Schenker Documents Online*, a project that seeks to publish the complete diaries, lesson books, and correspondence of Schenker, has brought to light documents that add a new dimension to our understanding of many of Schenker's controversial ideas. The correspondence of Walter Dahms (1887–1973) is case in point.

A music critic, biographer, and political journalist, Dahms was one of Schenker's most dedicated spokespersons in the German press during the 1910s and '20s. Though the two met on just one occasion, their correspondence spanning nearly twenty years (1912–31) reveals a striking congruence of thought concerning the politics and culture of a post-World War I Germany. Just like Schenker, Dahms sought to rescue German genius from what he saw as its demise after the Great War; he also fought bitterly with proponents of musical modernism. His work reached a crucial juncture in two books: *The Revelation of Music: An Apotheosis of Friedrich Nietzsche* (1922); and *Music of the South* (1923).

Using both the correspondence and the published writings, this paper provides a critical look at Dahms's ideas during the interwar period and points to the impact they had on Schenker's own views at that time. In the end, it establishes an interpretive framework around a long-neglected figure, and it offers insight into the context in which Schenker's polemics developed.

Lessons in "Pure Visibility" (*reine Sichtbarkeit*): Victor Hammer's Correspondence with Heinrich Schenker Karen M. Bottge (University of Kentucky)

In 1924–25, Heinrich Schenker attended a number of sittings for his now famous mezzotint portrait by the artist Victor Hammer (1882–1967). It was during this time that Schenker and Hammer began an ongoing exchange of ideas concerning the relations between art theory and music theory. Their communications culminated in 1926 when Hammer mailed to Schenker four postcards of Renaissance paintings on which he affixed transparent overlays with notes and tracings regarding their composition. Although it is impossible to recover the private conversations that took place at these portrait sittings, I will highlight the "lessons" Hammer sought to express to Schenker by revisiting the paintings featured on his postcards and by interpreting Hammer's annotations in the context of nineteenth-century aesthetic ideals for perceptual clarity.

I begin my talk by tracing the ideals of linear and geometrical perspective from the Italian Renaissance (Alberti and da Vinci) to their resurgence in the nineteenth-century aesthetic theories of Konrad Fiedler and Adolf von Hildebrandt. It is within Fiedler and Hildebrandt's theories of "pure visibility" (*reine Sichtbarkeit*) that Hammer sought to find common ground with Schenker. This reconstruction will serve to demonstrate that the principles and symbols of "visualization" were not merely techniques for producing or judging artworks. Rather, they comprised a system of ordered perception that reached beyond the surface of the subject to configure artistic thought in both painting *and* music.

Saturday Morning, 3 November

Session 3-1 (SEM), 8:30–10:30 Beyond the Solo: Jazz, Gender, and Collaboration Sherrie Tucker (University of Kansas), Chair

Black Women Working Together: Negotiating Gendered Contexts in Jazz Collaboration Tammy Kernodle (Miami University, Ohio)

During the summer of 1957 jazz pianist/arranger Mary Lou Williams joined the Dizzy Gillespie Orchestra during their performance at the Newport Jazz Festival. This performance would mark Williams' returned to public performance after a three-year self-imposed hiatus, during which she vowed to never perform again. Instrumental in Williams' return was Gillespie trombonist Melba Liston, who during the months prior to this performance frequented the Harlem apartment of the pianist. While the details of those visits are sparse, what is clear is that they found in each other a kindred spirit who understood the perils of life on the road for a black woman in all-male aggregations and the desire to move beyond being the girl in the band" to the acknowledgment of their roles as architects of jazz's evolving sound. Over the next twenty years Williams and Liston would expand their friendship to include a series of collaborative performances and works that would highlight Williams' desire to bridge the gap between liturgical music and jazz. This presentation will examine a series of collaborative endeavors between Melba Liston and Mary Lou Williams specifically during the years 1957–65. It will investigate how these women extended beyond the role of instrumentalists within majority male bands to create arrangements that extended the jazz repertoire and expanded the definition and uses of jazz during the height of the post-bop years. It will also discuss their role in initiating the Pittsburgh Jazz Festival in 1964 and defining the musical performances of the inaugural and subsequent festivals.

Gender, Arranging, and Collaboration in Jazz: The Weston-Liston Partnership Lisa Barg (McGill University)

This paper examines issues of gender, arranging and collaboration in jazz through a focus on Melba Liston's creative partnership with the composer-pianist Randy Weston. Beginning in 1958, and continuing to her death in 1999, Liston collaborated with Weston on ten LPs. In his recent autobiography, Weston describes Liston as having been absolutely essential" to his work, likening their partnership to that of Billy Strayhorn and Duke Ellington. Indeed, as with the Ellington-Strayhorn relationship, Weston relied on Liston's skills as an arranger, orchestrator and musical director in ways that closely merged professional and personal bonds, and allow us to consider how marginalized identities/positions have been accommodated in the homosocial (and homophobic) world of jazz at midcentury. The comparison with Ellington-Strayhorn has other parallels: the stories told about Liston and Strayhorn emphasize their self-effacing, quiet personas, and their preference for working behind the scenes.

Taking their groundbreaking 1960 Afro-diasporic recording "Uhuru Afrika" as a point of departure, I will ask how we might relate the gendered spaces in which Liston worked to her arranging/composing practices, and to understandings of jazz arranging in the history of post-swing big-band jazz. What does their partnership tell us about the intersecting paths of gender and race along which mid-century modern jazz circulated? How did the role of composer/arranger during this period enable Liston to navigate her position as a woman working behind the scenes in all-male bands? Through attending to these questions, my presentation promises to expand scholarly understandings of the collaborative process in jazz arranging."

Melba Liston, Filmscore Composer: Crossing Events Dee Spencer (San Francisco State University)

The film score may be regarded as the least-explored area of collaboration in jazz history. Yet, many jazz musicians such as Duke Ellington, Oliver Nelson and Quincy Jones scored for motion pictures. In May 1976 the comedy/drama film "Smile Orange" was released. This film is now regarded as a cult classic representing a Jamaican approach to the American "Blaxploitation" film genre. These commercially successful films were produced by African Americans and were intended for African American audiences. However, the appeal of these films extended beyond the intended viewers. The mixture of comedy and serious drama reflecting the African American experience in urban America was widely appealing to mass audiences. Much like its American counterparts, "Smile Orange"s appeal was its funk inspired sound track. This music would mark a historical first in which the black female composer entered the film-music paradigm, in this case, an African American woman living in Jamaica, and a jazz composer and musician collaborating with reggae musicians.

This presentation will be an analysis of the music of "Smile Orange" as well as the collaborative nature through which this project came to fruition. It will also explore the dynamics of the working relationship between film director and composer, and how Liston's music reflected her interest in the relationship between African American music and the African diaspora.

It will discuss how Liston's collaborations with Jamaican reggae artists, which served as a transnational reinterpretation of contemporary popular culture in the 1970s.

Not One to Toot Her Own Horn: Melba Liston's Oral Histories and Presentations Monica Hairston (Columbia College Chicago), Sherrie Tucker (University of Kansas)

African American trombonist, composer, arranger, Melba Liston, is remembered by those who knew her as a valued, but reluctant soloist, and a quiet, modest person, who preferred to score arrangements than to play a featured solo with the band or hold forth in interviews. Yet she did both. Her trombone solos with the bands of Dizzy Gillespie, Dexter Gordon, Quincy Jones, Randy Weston and others are celebrated for their lyricism, embrace of a wide range of tone, style, and feeling, and rich pallet of tone colors. Her interviews and presentations similarly found her belying her modest demeanor to speak out in many ways, sensitive to the relationship between her performance of subjectivity and the parameters in which she navigated the dynamic interaction of conversation over time. This co-authored and co-presented paper draws on theories of oral history and performance and raced and gendered subjectivity in order to explore what Liston said when and to whom in a variety of conversations in which she collaborated with interviewers and students and spoke about her life and career as a trombonist and arranger. How can Liston's presentational, narrative, and improvisational strategies as a speaker and interviewee inform our understanding of jazz as a collaborative endeavor?

Session 3-2 (SEM), 8:30–10:30 Emergent Forms of Music Tourism, I: Music Tourism in the Aftermath of Rupture in New Orleans, Berlin, Bali Daniel Sharp (Tulane University), Chair

Music and Cultural Tourism in Post-Disaster Economies Elizabeth Macy (University of California, Los Angeles)

Today, in our highly mediatized society where disasters are instantaneously broadcast around the globe, death and destruction are viewed with an immediacy that connects us globally. In the case of the 2002 and 2005 Bali bombings and the after-effects of Hurricane Katrina, global opinion and consumption are forever altered for economies largely dependent upon outside interest and support. Under these circumstances, tourism suffers. The need to address how tourism, specifically cultural and music tourism, is utilized and depended upon following disasters, and how and when recovery occurs, is great, particularly in light of the growing number of large-scale disasters we see today. For areas designated as cultural tourism destinations, ones in which art, music, food, and cultural uniqueness are first and foremost in the development of a tourism economy, repairing that image and utilizing it for reinvigorating a disaster-ravaged locale becomes imperative. Music and cultural tourism are necessary aspects and components of disaster recovery in that they present the image and idea of cultural continuity where there is a perceived threat against it. Even with changing tourism goals and new developing kinds of niche tourism (targeting a shifting tourist body), cultural and music tourism are crucial in removing the stigma associated with disaster. This paper engages directly with the question of music's ability to rebuild and reimagine tourism in a post-disaster context. Using music and cultural tourism in New Orleans and Bali as a lens through which to explore social, cultural, and economic change, I examine the post-disaster recovery process.

Consuming Atmospheres and Social Worlds: "Techno-Tourismus" and Post-Tourist Tourism in Berlin's Electronic Dance Music Scenes Luis-Manuel Garcia (Tulane University)

Ever since the fall of the Berlin Wall in 1989, Berlin has been an increasingly popular destination for tourists. The city's historical significance has attracted all kinds of tourists, but its reputation for alternative" and "underground" nightlife has drawn a particular kind of tourist: the post-tourist. Also described as "hipster," neo-bohemian, neo-romantic, or simply "new" tourists, they avoid the activities of conventional tourism (e.g. sightseeing, guided tours, museums, shopping) in favor of "everyday" activities that are meant to access the "real" Berlin: hanging out in offbeat cafés, flânerie around quirky neighborhoods, seeking out graffiti art, eating cheap street food, and partying with the locals. Rather than landmarks and souvenirs, these tourists come to Berlin to consume atmospheres and the social worlds that sustain them. This paper aims to examine the entanglement of Berlin's electronic dance music (EDM) scenes in the rise of post-tourist tourism to the city. In particular, it will focus on the emergence of so-called "Techno-Tourismus" (Tobias Rapp, 2009) since the early 2000s, which brings to the city large numbers of travelers whose primary goal is participating in EDM nightlife. These patterns of tourism have both

invigorated and pressurized local EDM scenes, engendering ambivalence towards techno-tourists as well as conflicts between EDM scenes and the city, local residents, and property owners. This paper will engage with these issues through interviews with techno-tourists and locals, profiles of Berlin nightlife establishments, and engagement with the music that animates them.

Dithyrambalina: A Shantytown Sound Installation in Post-Katrina New Orleans Daniel Sharp (Tulane University)

This paper explores the cultural fault lines underlying Dithyrambalina, a sound installation built out of Post-Katrina scraps by the artist Swoon and her collaborators. Dithyrambalina is one of many art exhibits built in New Orleans neighborhoods for the Prospect series, a recurring exposition of local and international artists that attracts tourists to visit art installations placed in areas hard-hit by the 2005 hurricane. At Dithryrambalina, visitors explore a seemingly animate shantytown house teeming with unusual musical instruments built into the floor, walls and ceiling. Aleatory, visitor-produced cacophony gives way to euphony as all the instruments throughout the site are tuned to E major. Amidst the easy consonance, however, dissonance can be found in the relationship of the site to the city, which mandated the regulation of noise levels and access to the site, and in the relationship of the site to the surrounding neighborhoods. Permit issues led to the construction of a fence, and the required signing of release forms for reasons of safety and noise. The utopian rhetoric of the artists, who seek to bring happiness to a space they view as beleaguered, has bumped up against the liability issues that often accompany official municipal sponsorship. In this presentation, I examine this play of participation and exclusivity as it unfolds on the boundary between the Lower Ninth Ward, a 90% Black neighborhood notoriously hard hit by the hurricane, and the Bywater, an enclave of bohemian artists that is newly 90% White.

Authenticity Seekers: Music, Post-Tourists, and the Shifting Sound-Scapes of New Orleans SherriLynn Colby-Bottel (University of Virginia)

Whether arriving at the Louis Armstrong International Airport today or reading a 1952 tourism pamphlet, tourists are greeted with what locals have long promoted: New Orleans as the birthplace of jazz where the music is heralded as both a soundtrack of the city and evidence of its "authentic" cultural uniqueness. Locals also promote the idea that visitors' experiences, no matter how overtly scripted, are based in "real" organically occurring local activities. This "realness" has long attracted authenticity-seeking post-tourists, including music seekers. In this paper, I overview that history and consider how disaster brought the value of New Orleans music and culture into national debate, then continue with an examination of shifts in music post-tourism trends in the last five years. Media coverage post-disaster and US imaginaries of Blackness, suffering, and art have all contributed to a reframing of the look and sound of New Orleans music in the media. Jazz imagery common throughout the city's tourist zones is being augmented or replaced by the sounds and looks of brass band music, a closely related musical tradition that has embraced the sounds of funk and hip hop as part of its modern incarnation. Concurrently, the jazz played in local clubs has been notably altered by the post-disaster arrival of many young. White musicians and dancers networked with a growing underground retro swing-dance movement. My paper seeks to elucidate ways that these shifting soundscapes, and the post-tourists they draw, resonate with and against local attitudes and representations of music in the city.

Session 3-3 (SEM), 8:30–10:30 Enchanting Time and Space: Musical Performance in Latin American and Caribbean Communities

Ryan Bazinet (Graduate Center, CUNY), Chair Suzel Ana Reily (Queen's University, Belfast), Discussant

Enchanting the State as Religious Congregation: *Gaita* Music as Popular Prayer in Maracaibo, Venezuela Rob Carroll (University of Washington)

This presentation considers how the singing of gaita music in Maracaibo, Venezuela, links regional Catholic saint-devotion to an anti-national political identity. In Catholic communities worldwide, and especially in Latin America, regional patron saint festivals fuse concepts of sociopolitical and religious identity. A bounded geographic region is reified in the popular imagination through the belief that a patron saint protects it; the festivities that surround the patron's feast day offer the community an opportunity to unify spiritually and politically. In Maracaibo, devotion to the patrona, the Virgin of Chiquinquirá, nicknamed "La Chinita," climaxes in the Feria de la Chinita, a week of concerts, parades, and other events where religious fervor flirts with advocacy for local political autonomy. On the eve of La Chinita's feast day, thousands crowd around the Basilica to hear the Serenata a la Chinita, a concert of popular gaita bands. Approaching midnight, the throng joins in a communal singing of "La Grey Zuliana," the most famous gaita of all time, in which the singer implores La Chinita to improve her people's living conditions and punish corrupt politicians. At midnight, as fireworks explode over the Basilica, the crowd sings La Chinita's hymn, which combines religious devotion with regional patriotism. Based on several fieldwork trips to Maracaibo over the past decade, I claim that through communal singing, the crowd "enchants" an alternative reality of political autonomy, based on imagining the community as a religious congregation.

Singing for *Shango*, Enchanting the Diaspora: Trinidadian *Orisha* Music in Brooklyn Ryan Bazinet (Graduate Center, CUNY)

Since 1965, West Indian immigration to New York has exploded. There are currently around fifty thousand Trinidadians in Brooklyn, a number equaling the municipal population of Trinidad's capital, Port of Spain. Afro-Trinidadians in Brooklyn have been remarkably successful at recreating a number of aspects of their culture, and especially notable among these are the music and religion known as Orisha (also called "Shango"). These Trinidadians employ a multitude of techniques—most importantly, collective musical performance—to reconstruct home in the diaspora, transforming apartments, backyards, and church basements into sacred spaces worthy of their spiritual practice. This paper will examine these methods of transformation using the idea of "enchantment" as conceptualized by Suzel Reily (2002). By performing Orisha songs, Trinidadians enchant the diaspora, inviting spirits into the lives of a small but strongly devoted group of faithful practitioners, assuring the continuation of their religious practice as well as a place within that practice for the individuals involved. In addition to giving historical sketches of Orisha and its music, Trinidadian emigration patterns, and Orisha's emergence in Brooklyn in the 1980s, the paper will also briefly assess connections between Trinidadian Orisha and other Afro-Caribbean religions in New York, as well as consider challenges faced by Orisha people. Based on my own ethnographic research among Brooklyn-based Afro-Trinidadians over the past two years, this paper offers insight into a poorly understood spiritual and musical practice that is an important part of the Caribbean diaspora.

Enchanted World: Sacred Ecology and Indigenous Music-Making in Northwest Mexico Helena Simonett (Vanderbilt University)

An eminent scholar of Aztec culture concludes that indigenous mentality before European contact was a mentality of participation, rather than of causality, and that the fundamental indigenous mode of perception was a holistic rather than an analytical one. Ethnographic work among indigenous (Yoreme) musicians in northwest Mexico supports this idea. While creative processes in ceremonial music-making spring from a fusion of sensory modalities (aural, visual, kinesthetic), intuitive understanding rests in perceptual skills that emerge through a process of development in a specific environment—the thorn scrub covered mountains to which the Yoreme refer as juiya annia, the world of sensation. Their "enchanted journey" into juiya annia, to borrow from Suzel Ana Reily, facilitated by ceremonial musical practices, promotes an experience of cosmic wholeness that bridges the gap between intellectual imagination and bodily sensations." As the musicians and dancers immerse into the enchanted world, self-consciousness is being replaced by a primary consciousness that is emotional, holistic and unburdened by self. This paper explores the relationship between the creative process in ceremonial music-making and the conceptualization of the world—one that is not a matter of construction but of engagement, not of building but of dwelling, not of making a view of the world, but of taking up a view in it. Dwelling is simultaneously a deeply epistemological, phenomenological, and ontological event."

Session 3-4 (SEM), 8:30–10:30 Modern Margins in East Asia: Musical Re/Construction of Self and the Politics of Identity Justin Hunter (University of Hawai'i), Chair

Tourism Off Center: Ainu Ethnic Tourism as Identity Construction and Artistic Expression in Modern Japan Justin Hunter (University of Hawaiʻi)

After the Meiji Restoration of 1868, the Japanese government enacted several assimilation strategies to unify the nation through education reform, militarization, and modernization. As a result, Japan's minority populations were forcibly integrated into the mainstream society and were ostensibly transformed into dutiful, loyal Japanese citizens. This assimilation saw the decline of cultural difference and the rise of discrimination for those who resisted. The Ainu, Japan's indigenous people, witnessed wide spread decline in cultural rights and traditional life. In response, the Ainu began in the 1950s to reclaim traditional lands in Hokkaidô to create learning centers that simultaneously functioned as tourist sites for domestic and foreign

Abstracts

Saturday Morning: Session 3-4

travelers as well as teaching spaces for Ainu people to reconnect with their indigenous identity. Today these sites offer tourists "off center" alternatives to Japanese domestic attractions, and are intentionally set apart from mainstream Japan by the Ainu. These places create space for Ainu to construct a separate identity from their daily Japanese life. From an interview in 2010, one Ainu artist asserts that though he lives a "dualistic life," both Japanese and Ainu, when he performs Ainu music, he "becomes" Ainu again. In this paper I explore the music being used to construct the Ainu identity in these tourists sites as both artistic expressions and intentional identity markers. In these performative spaces Ainu reclaim their indigenous heritage and demonstrate their Ainuness in modern Japan while mixing traditional and contemporary musical forms to construct modern Ainu identities.

The Politics of Identity and Cultural Negotiation of North Korean Refugee Musicians in South Korea Sunhee Koo (University of Auckland)

North Korea, the last surviving Stalinist state, has isolated itself from international relations while making the nation the world's most militarized through its development of nuclear weapons. The North's emphasis on military power and detachment from the world market economy have led to suffering among the nation's people from serious famine and poverty. Over the past two decades, a number of North Koreans have escaped from their totalitarian government and have found a new home in South Korea. Currently, about 21 000 North Korean refugees reside in South Korea. While the refugees are provided with financial aid for their initial settlement by the South Korean government, they are required to attend educational programs to smooth their transition into the capitalist society; after the initial settlement period, they are free to live on their own. This paper investigates North Korean refugee musicians and performing arts organizations based in South Korea. Four major performing arts organizations have actively presented North Korean music and dance at national and international venues. Each group comprises musicians and dancers who were professionally trained in North Korean performing arts institutions and who served as government-employed artists prior to their escape. In this study, I explore the ways in which the refugee musicians and the performing arts organizations utilize their prior artistic training in order to establish themselves financially and socially in their new home. Ironically, in so doing they marginalize and stereotype their North Korean identity by show-casing cultural differences between North and South Korea.

Negotiating Otherness: Creation and Reception of the Mongolian "Grassland Song" in China Charlotte D'Evelyn (University of Hawai'i)

After the establishment of the People's Republic of China in 1949, national stability rested heavily on the absorption of minority peoples into a unified multiethnic state. While minority groups became key participants in so-called "multiethnic unity" they also found themselves marginalized as exotic and backward "others." In this paper, I consider the Mongolian minority group in China and examine the role that the Mandarin-language "grassland song" (caoyuan ge) plays in the construction of Mongolian ethnic identity. Through images of joyful Mongolians in idealized grassland scenes, these songs' lyrics shape and reinforce official stereotypes of the Mongolian people and establish their status as willing members of the nation. I trace the transformation of these songs, in terms of style, lyrical content and reception, from their 1950s origins in propaganda music to contemporary contexts in tourism and popular music. In particular, I demonstrate the strategies that Mongolian grassland song writers use to negotiate their "otherness" as they gain power through their alleged conformity to official stan-dards. Moreover, I illuminate how Mongolian audiences engage with these songs through a range of interpretations, including staunch opposition and even celebration. I examine case studies from five decades and reveal the varied and multi-layered meanings that Mongolians ascribe to these songs and, moreover, to definitions and conceptions of "Mongolianness" in China.

Gender Representation and Identity Reconstruction in Music of the Amis People in Contemporary Taiwan Yuan-Yu Kuan (University of Hawai'i)

The music of the Amis, one of the Taiwanese aboriginal groups whose social structure is still considered matriarchal, became the center of attention in 1996. When one of their traditional songs "Joyful Drinking Song" was used by the German group, Enigma, for the new-age style single, *Return to Innocence*, that was subsequently played during the opening ceremonies of the 1996 summer Olympics in Atlanta, Georgia. This paper examines how Amis ideologies of indigeneity and gender are reconstructed through globalization by analyzing three versions of "Joyful Drinking Song." Traditionally, this duet, requiring a male and female singer, uses a unique polyphonic singing style. In 2010, it was arranged in pop style by the Amis singer Suming Rupi in his album, *Suming*, which won a national award. All songs in this album promote traditional Amis values and ideology and are sung in his mother tongue, Pangcah. Translations into Mandarin, English and Japanese appear in the lyrics book. *Suming's* success and its recognition by the Taiwanese Golden Melodies Award signal a new wave of indigenous awareness and the emergence of a reconstruction of native identity in contemporary Taiwan. By comparing the original recorded performance, the Enigma arrangement and the *Suming* version of, "Joyful Drinking Song" I draw out the interrelationships between the global music industry and the discourse of Taiwanese indigeneity. Further, by problematizing the decline of Amis matriarchal elements, I argue that Amis femininity has been re-defined in the face of a patriarchal worldview.

Session 3-5 (SEM), 8:30–10:30 Music and Nuclear Experience

Gregory Barz (Vanderbilt University), Chair and Discussant

Singing Towards a Cure: The Role of Marshallese Music in Local and Transnational Anti-Nuclear Movements Jessica Schwartz (New York University)

This paper considers how Marshall Islanders employ musical performance in the search for, and as a facet of, a cure" for the nuclear damages caused by the United States nuclear testing program (1946–58). Many Marshallese feel a majority of their health problems are caused by insensible radiation, and the word "radiation" itself is central to a number of protest songs that demand help with cures. These songs share more than just a desire to rid their environments and bodies of radiation; they evidence the irrevocable changes caused by the introduction of radiation and US militarism. Moreover, songs that convey the ways in which the nuclear legacy has impacted the entire archipelago exist in tension with the United States' legal demarcation of only four atolls (Bikini, Rongelap, Utrik, Enewetak) as affected areas for the purposes of compensation. I explore musical performances, skits, and ceremonial laments as potent counter-narratives to US legislation, which provide Marshallese alternative arenas for cross-atoll collaborations which voice concerns over the health of particular communities and the entire country. Further, I suggest Marshallese utilize these expressive modalities as avenues of inquiry and rehearsal towards cures to the illnesses and societal upheavals of the nuclear testing program—land pollution, relocation, lack of medicine and treatment, and general social instability. Confronting larger issues of Marshallese health and sociocultural shifts in both local and transnational settings, musical youth groups and community-based song circulations contribute to transnational anti-nuclear movements by articulating the reach of radiation geographically and generationally."

Music in Korea's Hiroshima Joshua Pilzer (University of Toronto)

During the Asia-Pacific War (1930–45) many Koreans were recruited to work in Hiroshima and Nagasaki's military factories. In the Allied nuclear bombings 40 000 Koreans perished; most of the 30 000 survivors returned to their hometowns throughout the Korean peninsula. The largest percentage of Koreans in Hiroshima was from the rural Southeastern Korean district of Hapcheon, which has come, over the past several decades, to be known as Korea's Hiroshima.", This paper gives an overview of my new project on the musical lives of survivors and their families in and around social welfare facilities in Hapcheon, illuminating how music can be a resource for survival, sense-making, and community building. First generation survivors sing Japanese children's songs to engage with complex memories of childhood in Japan, forge connections with Japanese victims, and sustain connections to the land in which many of them were born. First generation survivors mix Japanese and Korean language in song and talk in complex negotiations of transnational identity. First and second generation victims select and modify popular and folk songs preoccupied with illness, disability, and the passage of time. Victims play Korean traditional percussion instruments as means of improving physical health, expressing physio-social competence, and socializing. Lastly, victims often turn to faith and prayer to try to explain their experiences, and to attempt to positively impact the fates of the dead, themselves, and the Russian Roulette of inter-generational transference of radiation-related illnesses."

Chornobyl Songs: Musical Heritage and the Challenges of Environmentalism in Post-Soviet Ukraine Maria Sonevytsky (Columbia University)

In 1986, the small town of Pripyat, in what was then the north-central region of the Ukrainian Soviet Socialist Republic, was the site of one of the most severe nuclear catastrophes in human history. The isolated and remote villages near Pripyat, now known as the "Chornobyl Zone," had preserved a unique and colorful tradition of polyphonic and heterophonic singing. In those villages, time was marked through ritual songs that served as the bridge between the mundane and spiritual realms of human experience. After the disaster of 1986, 160 villages—approximately 160,000 inhabitants—of Kyivan Polissia were evacuated and resettled, disrupting the life cycle rituals that had bound communities together for as far back as anyone in those villages could remember. Some resettled villagers fought to preserve elements of their traditional life, while some traditions quickly faded away. Some older villagers, unable to accept life away from home, simply moved back into the Chornobyl

Zone, where a few souls still exist today, and where wilderness has ferociously reclaimed the land in the absence of real human settlements. Set in the broader context of Ukrainian neo-pagan movements that emphasize the preservation and celebration of the natural world, as well as fledgling Ukrainian efforts in environmental activism (propelled, in part, by the Chornobyl catastrophe), this paper reviews the work of political, ethnomusicological, and revival folklore ensembles in preserving and honoring the traditional musical heritage of the Chornobyl Zone.

Session 3-6 (SEM), 8:30–10:30 Music and Place Pirkko Moisala (University of Helsinki), Chair

This Bar is Not-For-Export!: The Politics of Locality in the Neighborhood Tango Scenes of Buenos Aires Jennie Gubner (University of California, Los Angeles)

My research explores innovative ways to produce scholarship about how communities form and transform around the social experience of popular music in modern cities. More specifically, I am interested in what I call global musics in times of localization—or what Nestor García Canclini calls reterritorialization (1995)—referring to what happens when globalized popular music styles (specifically those integrated into "world music" industries) experience local revivals in their countries of origin. My doctoral research is focused around the current revival of tango as a form of musical social life in the neighborhoods of Buenos Aires, Argentina. In recent years, the cultural politics of Buenos Aires have aided in building a booming tourist tango industry that has saturated the urban landscape with exoticized stereotypes of the genre. Parallel and intertwined with this industry, networks of neighborhood live-music bars have developed that seek to reclaim tango as a "local" popular music, rejecting the city's tendency to brand the genre as a for-export culture. Through these participatory performance spaces—and strengthened by alternative media networks—multiple neighborhoods in Buenos Aires have created tango scenes that prioritize local values and aesthetics. Yet, as Appadurai reminds us, "locality is an inherently fragile social achievement" (1996:179), and as more foreigners find their ways into these neighborhood scenes, their social dynamics begin to transform. Using film and traditional ethnography I will discuss how discourses of locality are constructed, performed, and challenged in one neighborhood and how film can offer new and exciting approaches to studying these processes.

Musical Pilgrimage to Aomori: Searching for the True "Scent" of Tsugaru *Shamisen* Jacob Barsky (University of Hawai'i)

Tsugaru shamisen, a Japanese improvisatory instrumental folk genre, developed in the northeast part of Honshu in the Tsugaru region of Aomori prefecture. Today, Tsugaru shamisen has moved beyond its roots as a regional folk style and developed into a popular form of Japanese neo-traditional music that is both commercially successful throughout Japan and often represents Japan on the world stage. However, Tsugaru shamisen maintains a lingering connection to its regional identity. The late Chikuzan Takahashi, one of the best-known performers of the music, once said that in the music "you should be able to hear a sound that expresses Tsugaru, a sound with the scent of Tsugaru in it." With this in mind, serious performers travel to Aomori prefecture to study or compete in competitions to either learn to capture this "scent of Tsugaru" or to prove their authenticity as Tsugaru performers by competing in regional performance festivals and competitions. Similarly, Tsugaru shamisen enthusiasts make pilgrimage to Aomori in the hope of hearing great Tsugaru shamisen and experiencing the regional flavor behind the music. In this paper I use personal fieldwork experience, musical examples, and my background in music tourism studies to gain insight into the motivations that drive Tsuagru music lovers, tourists, and Tsugaru shamisen performers to flock yearly to Aomori prefecture for Tsugaru shamisen festivals and competitions. Furthermore, I illuminate the ways in which Tsugaru shamisen music and competitions act as expressions of Aomori regional identity and contribute to the development of an imagined sense of place.

Gharana as Emplacement: The Social and Symbolic Geography of the Imdad Khan *Gharana* Hans Utter (Ohio State University)

The importance and function of the gharana system has been frequently discussed in ethnomusicological literature. This paper attempts to offer a new perspective on gharana by analyzing the formulation of Imdad Khan gharana as a process of Jeffrey Malpas calls emplacement—the grounding of self and society in a meaningful geographic, psychologically, and historically situated place. Place is both imagined and real; it can be experienced as an inner state of emplacement, constructed from symbolic, narrative, and imagined elements, and the physical, social, and economic dimensions of daily life. The aftermath of the 1857 mutiny, especially for Muslim musicians, created a landscape filled with localities stripped of the symbolic, historical, and agential dimensions that inscribe and create the sense of meaningfully experienced place. Through examination of the

psychological, economic, and cultural adaptive strategies compelled by colonial rule and competing interpretations of Hindustani music, I will demonstrate how the gharana operates as network and mode of emplacement, as an adaptive strategy and a narrative. Employing a hermeneutic analysis of the gharana's etiological narrative, including Imdad Khan's chillakashi riyaz, I will analyze how gharana mythos facilitates emplacement in space, time and practice—gharana is both location and potentiality: a linkage of the past, present, and future unfolding of new creative possibilities.

Music, Liturgy, and Media Technologies as vehicles of Transmission and Continuity among the Maronite Christian Immigrants in the United States Guilnard Moufarrej (University of California, Santa Cruz)

The emigration of the Maronites, an indigenous Christian community based in today's Lebanon, to the Americas, started in the 1880s. In the diaspora, Maronites' social and religious life have always revolved around their church, through which they express not only their religious identity, but also their social and national identities. Despite over a century of migration, the Maronite Church in Lebanon remains the mother church of the Maronites worldwide, who show awareness of their religious and cultural heritage while adapting to the culture of their new homeland. Today, the Maronite Church in the United States is a well-established institution with two dioceses, more than eighty parishes and missions, a seminary, a monastery, a convent, and a shrine. This paper discusses issues of transmission and adaptation among migrant religious communities as they relate to the Maronites in the United States. In their new homeland, Maronite Americans have accepted westernization in their careers, their dress code, their language, and their livelihood; yet they have resisted change in their religious traditions, including music, liturgy, and church rituals. Lately, media technologies have helped link the Maronite communities in San Francisco, Calif., Easton, Pa., Brooklyn, N.Y., and Lawrence, Mass., I argue that music, liturgy, and media technologies have played an important role in delimiting the social and religious boundaries of the Maronites in the United States and in linking them to their or their ancestors' homeland.

Session 3-7 (AMS/SEM), 8:30–10:30 Online Musical Communities

Marc Gidal (Ramapo College of New Jersey), Chair

Bach Culture: Performers, Scholars, and Bachfreunde in the Twenty-First Century Tara Browner (University of California, Los Angeles)

In the sixty years since the publication of Theodor Adorno's essay, "Bach Defended Against His Devotees (1951)," surprisingly little has changed in the realms of JS Bach performance, scholarship, and organized fandom ("*Bachfreunde*"). If anything, the persistence of Bach as an ideology into the twenty-first century has only intensified the conflicts between exponents of historically informed performance, scholars, and amateur Bach "experts," all of whom read their own meanings into the life and works of a man who died more than 250 years ago. Disagreements over the ownership of Bach's musical legacy date back to the early twentieth Century, with the 1920s and 30s marking a highpoint in composer skirmishes over Bach reception, echoed by a second resurgence of clashes in the early 1980s by proponents of historically informed performance, perhaps best exemplified in Joshua Rifkin's Mass in B minor interpretation (known in the musicological oral tradition as "The B minor Madrigal"). But in the last decade, the emergence of the World Wide Web and YouTube have turned Bach World upside down, as aficionados of all types have found a platform to globally present their theories and opinions to the public. These include "Faces of Bach" (comparative portraits), Bach Scholar (the secret to Bach's tempi), and YouTube videos where Bach's secret numerologies are revealed in their graphic complexity under scrolling scores. For this presentation, I intend to create a working taxonomy of this complex mix of fans, scholars, and performers, who collectively ensure that Bach's music remains a living tradition.

Für Kenner und Liebhaber 2.0: Modes of Expertise in Online File-Sharing Communities Olga Panteleeva (University of California, Berkeley)

By the twentieth century the qualitative distinction between expert and amateur listening modes had become decisive for the Western classical canon. Originating in the German enlightenment, the imperative that a *Liebhaber* should be cultivated into a *Kenner* was developed by the Romantics over the course of the nineteenth century (notably by Hanslick, in his opposition of elemental and structural listening) and became entrenched in the art music practice.

This paper shows how that distinction manifests itself in listening to classical music in the twenty-first century. I argue that online communities, devoted to sharing and discussing art music, are better conceptualized as perpetuating traditional modes of elitism and connoisseurship rather than a novel artifact of the contemporary digital culture.

In contrast to the widespread perception of virtual reality as ignorant and omnivore, as in Andrew Keen's *The Cult of the Amateur*, I suggest that classical music communities are defined precisely by the qualities whose disappearance Keen laments—namely, high expertise and authoritative opinion.

Despite the fact that most members of these online communities are not professional musicians, the old ideals of expert listening still propel *Liebhabers* to become *Kenners*. Their social interactions are marked by snobbery, the requirement to observe etiquette, and the sense of belonging to a select minority of Brahmins. Analyzing several discussions from a Russian community and an international one, I identify different kinds of musical knowledge and aural skills that are valued and nurtured during the members' online "listening careers."

Current scholarship on the online musical exchange deals predominantly with popular music repertories and focuses on the changes wrought by new media (e.g. Patrick Burkart's *Music and Cyberliberties*). However, analyzing the classical branch of the online listening culture reveals continuity—the conservative values of art music and its emphasis on close listening that have proved resistant to change even when transferred into a new environment.

Solitary Socialities: Music Surf-Sharing in Nain, Labrador Tom Artiss (University of Cambridge)

In this presentation, I explore a solitary sociality that characterizes constellations of song sharing in the Web 2.0 era. In the trad-mo Inuit community of Nain, Labrador, Tabia (59) sits at a computer desk that would not look out of place in a telemarketing bunker. It is 10:30 on a face-freezing Friday night in late January, and the only light in the cozy wood-stove heated bungalow is strobing off Tabia's face to the wall-rattling bass and peaking treble of John Prine's "That's the Way that the World Goes Round." Across the Dam, scarcely more than a hundred yards away, Timo (63) is buffering the next Prine selection, his face similarly lit in his own otherwise unlit bungalow. Tabia and Timo are having a party—in their respective homes, glued to their desktops, uploading songs from YouTube to their Facebook homepages. Is such extra-linguistic meaning exchange a recent development afforded by accessible digital media or does the technology disguise a continuity of shared musical experience that predates the Internet? How, for example, is a phone-in song request at the local radio station different from YouTube/ Facebook surf-sharing? And to what extent does technology assisted space-time compression reflect and/or inflect particular Inuit intersubjectivities? Such questions will be considered in terms of music's (im)materialities and thing theory.

Joking Matters: Music, Humor, and the Digital Revolution Charles Hiroshi Garrett (University of Michigan)

The profound impact of technological developments—including digitized audio/video, networked communication, and social media—on contemporary musical practices has been widely acknowledged, theorized, and studied. What has received little scholarly attention is the degree to which music and humor, often in combination with other media, have helped to animate today's participatory, networked music culture while simultaneously mediating apprehensions about these revolutionary changes. Its ever-increasing simplicity of production and distribution, its popularity and accessibility within a media-rich environment, and its function as a shared means of social bonding have led to a remarkable proliferation of music-related humor, including music/video parodies, ironic mash-ups, amusing viral videos, countless YouTube clips, and dedicated music-comedy acts. As one measure, Barely Digital, a web-based comedy network devoted to parodying digital and pop culture, has drawn more than a billion views for shows such as *Obama Girl* and *Autotune the News*. This presentation addresses how two virtual listening communities—one surrounding the musician Weird Al Yankovic, the other centering on the band Flight of the Conchords—gather around, respond to, exchange, and reshape musical humor, which variously functions to build and divide community, to satirize and celebrate the digital revolution, and to acknowledge and defuse cultural anxieties about modern life. In contrast to prior ethnomusicological studies of musical humor by Sutton (Javanese gamelan), Mahabir (calypso), and Flavin (Japanese music of the Tokugawa era), my approach integrates Internet-based research—drawing on social media sites, blogs, message boards, interactive websites, and electronic surveys.

Session 3-8 (AMS/SEM/SMT), 8:30–10:30 Popular Music and Protest

S. Alexander Reed (University of Florida), Chair

This joint session brings diverse perspectives to the topic of popular music and protest. Throughout history, popular music has been used as a form of resistance, from anticolonial uprisings, struggles for civil rights, and anti-war movements to current political upheavals in the United States and the Middle East. Musicians ranging across genres from folk to global hip-hop have featured prominently in the history of protest, and song in particular has been a medium through which social groups have expressed opposition and solidarity.

The scope of this session is global, with the four papers respectively addressing music of the United States, Japan, Brazil, and Poland. The papers explore the sound of protest by analyzing timbre in funk music, text-music relations in Japanese popular music, and wordless song in the music of Milton Nascimento. They write histories of music and protest by examining the role played by concentration camp music in West German folk festivals and by highlighting the synthesizer as a tool for social protest in the troubled context of 1970s America. They explore the sociomusical dimensions of protest through contemporary ethnographies of musicians within the post-Fukushima Japanese antinuclear movement and of Nascimento's artists' collective that responded to Brazil's military dictatorship of 1964–85. Together, these papers illustrate how music continues to be a powerful force for expressing protest and effecting global change.

This session represents the first time in which all three popular music groups for each of the societies represented in New Orleans have formally collaborated. The multiple disciplinary affiliations of the participants mirror the variety of methodologies and perspectives brought to the session by the papers themselves.

Synthesizers as Social Protest in Early 1970s Funk Griffin Woodworth (MakeMusic, Inc.)

When the *New York Times* printed the Nixon administration's "benign neglect" memo in 1970, it made explicit what some had long suspected: that the dire conditions facing inner-city African Americans were not just results of the recession, but also reflected racially motivated public policy decisions. As the unity of the 1960s Civil Rights movement splintered into disillusionment and militancy, black artists—including Sly Stone, Stevie Wonder, Herbie Hancock, and Parliament-Funkadelic—created new types of protest music, releasing portraits of inner-city problems and strident calls for black power and pride. What distinguishes these particular artists was their pioneering use of synthesizer technology as a tool of social protest. This study explores how funk artists used synthesizers both to critique America's racial inequality and as a balm for that very ill. By divorcing musical timbre from a physical source, synthesizers brought "the machine" into music as never before, allowing these artists to enact both the of alienation many black Americans felt and their dreams for the future. Using timbral, structural and harmonic analysis, I provide close readings of Stevie Wonder's "Living For the City" and Herbie Hancock's "Vein Melter." Focusing on the timbres these artists created, the synthesizers that made them possible, and the ways they deployed them, my analysis uncovers how these artists set up a dialectic between familiar, idiomatic uses of Moog and ARP synthesizers, and threatening non-mimetic sounds, a dialectic that enacted black America's struggles between community engagement and individual alienation, utopian future and dystopian present.

Remixing the Revolution: A Typology of Intertextuality in Protest Songs, as Evidenced by Antinuclear Songs of Post-Fukushima Japan Noriko Manabe (Princeton University)

Despite Hiroshima and Nagasaki, Japan has pursued a program of expanding nuclear power, enabled by tight relationships among the electric power companies, central and local governments, and the media that go back to the beginning of the Cold War. Since Fukushima, public opposition to nuclear power has grown widespread in the face of the perceived lack of trustworthy, timely information on radiation from officials. Nonetheless, the mainstream media has carried little non-official information and ignored protests, while some antinuclear figures have suffered consequences. Under these circumstances, music—in sound demonstrations, performances, and cyberspace—has emerged as an important conduit for the voicing of antinuclear sentiments.

Protest songs, by their very nature, are highly intertextual; they refer to current issues either directly (e.g., through lyrics that quote officials) or obliquely through metaphors. In addition, they often refer to historical movements, thereby accessing the listener's feelings about that movement and compounding the songs' power through *semantic snowballing (cf.* Turino). Classifying types of intertextuality would be useful for analyzing how musicians choose to convey their messages, and how they are received.

Using Genette's classification of transtextuality as a starting point (with references to Lacasse), I formulate a typology of intertextuality for protest songs. These types include hypertextual covers (with changed lyrics), remakes and reinterpretations, mash-ups, metaphors, and allegories; intertextual quotations; paratextual uses of promotional or concessionary materials; and architextual adaptations of style for strategic purposes. In order to analyze reception, I overlay Peircean models of how signs take on meaning and are interpreted. My analytical process considers signifying parameters (e.g., texts, music, performance, visuals), referred events, and dynamic responses.

I apply this process to analyze the music of the Japanese antinuclear movement post-Fukushima, overlaying findings from interviews with artists and protesters, to describe the methods by which musicians deliver their antinuclear messages. Through writing new lyrics to existing songs, quoting hip-hop classics by Gil Scott-Heron and Public Enemy, performing satirically as electric-power officials, adapting light-hearted *matsuri* (festival) styles, or using metaphors (e.g., Godzilla), musicians

comment on nuclear policy and draw parallels between this movement and World War II, antiwar protests, and African American struggles.

"With a Voice Like a Gun": Brazilian Popular Music, Censorship, and Strategies of Resistance during the Military Dictatorship, 1964–85 Holly Holmes (University of Illinois, Urbana-Champaign)

While military leaders and politicians plotted to overthrow the João Goulart administration in 1964, a youth collective of popular music composers coalesced on the street corners of Belo Horizonte, Brazil. Led by performer-composer Milton Nascimento, the Clube da Esquina used music as protest against the military regime (1964–85), its policies of censorship, and suspension of civil rights. The regime censored eight of eleven songs from Nascimento's *Milagre dos Peixes* (Odeon, 1973). When Nascimento resolved to release the album without lyrics—featuring rich wordless melodies, anguished shouts, soaring falsetto, distorted guitars, and vocal percussion—censors even questioned the intent behind the "aggressive" sound of the voice. With the support of Odeon, the release went ahead and Nascimento described the impact of the voice "*como uma arma* [like a gun]."

Using ethnographic and archival research, this paper explores the Clube da Esquina's contribution to Brazilian protest song. To explain musicians' and audiences' interpretation of *Milagre dos Peixes* as an expression of resistance, my analysis must look beyond song texts. Rather, my analysis combines musical elements—timbre, diction, articulation, instrumentation, and groove—as well as historical events and individual actions to explain how this album communicated political messages during the dictatorship's harshest years. In the historical moment of radical clandestine movements, disappearances, torture, exile, and divisive debates about musical authenticity, the collective constructed a diverse set of symbolic expressions relevant to the sociopolitical concerns of youth audiences.

My analysis also privileges the roles of individual actors within the collective over a glossed view of the Clube da Esquina as a unified whole. As a result, various manifestations of the balance between musical artist and social activist come to the fore. Scholarly work on Brazilian protest song has often focused on individual songwriters (Chico Buarque, Geraldo Vandré) or the provocative Tropicalista movement (Tom Zé, Os Mutantes, Caetano Veloso, Gilberto Gil). The Clube da Esquina's frigid relationship with the national media and regional bias both offer explanations as to why the collective has been left out of the conversation until now.

Peace, Love and . . . Concentration Camp Music? Aleksander Kulisiewicz and His Concerts of Prisoners' Songs at the West German Protest Song Festivals of the 1960s Barbara Milewski (Swarthmore College)

Aleksander Kulisiewicz (1918–82) was a law student in German-occupied Poland in October 1939 when the Gestapo arrested him for antifascist writings and sent him to Sachsenhausen concentration camp. A talented amateur singer, songwriter, and musician, he composed fifty-four songs during five years of imprisonment, and took part in a range of music- making activities in the camp. He also acted as a self-sanctioned song documentarian, committing to memory the musical creations of fellow-inmates. Unable after the war to shake himself free of the sounds and images of Sachsenhausen, Kulisiewicz began immersing himself ever deeper in the collection of music, poetry and artwork created by camp prisoners. By the early 1960s, his collecting frenzy led to public performances of these works, with Kulisiewicz—"The Singing Conscience of Europe," as he came to be known—appearing on stages across Europe and the U.S. for the next two decades.

Relying on hitherto unexamined archival documents and recordings, this paper explores the nature of Kulisiewicz's public appearances at two prominent West German Folk-Protest Song Festivals—Burg Waldeck and International Essen Song Days. It evaluates his contributions to Holocaust and World War II remembrance against the backdrop of other such period musical manifestations. Performing to the accompaniment of his own guitar, and dressed in prison garb, Kulisiewicz, I argue, was a provocative outlier of the folk-protest turned pop-rock scene. Moreover, his concerts, all but forgotten today, represent a unique form of historical witnessing that illuminate how survivors living in Communist Poland grappled with the trauma of their World War II experiences.

Session 3-9 (AMS/SMT), 9:00–10:30 Contemporary Jazz Fred Maus (University of Virginia), Chair

Maria Schneider, Digital Patronage, and Composer/Fan Interactivity Justin Williams (University of Bristol)

This paper focuses on the jazz orchestra composer Maria Schneider's success with the internet-based label ArtistShare, providing a model of digital patronage that repositions the concepts of value, labor, and fan-artist interactivity in composition and performance. ArtistShare was founded in 2000 by musician Brian Camelio as an alternative to major labels. In addition to receiving revenue from albums sold exclusively online, an artist can request funding from fans to start a particular recording project. In return, the fan/patron receives information on the recording process through special access to sessions, scores or video updates, and can have their name included on the musical score and CD. Schneider, with the help of her digital platform, became the first artist to win a Grammy without the album available in physical retail stores. Through the ArtistShare model, the artist may be paid up to eighty percent of revenue as opposed to ten percent after recuperating recording and other costs with majors.

With this business model, there exist ideological implications to such a structure of digital patronage, involving what Jenkins calls "participatory cultures." ArtistShare paradoxically reinforces the notions of authorship and of the "great composer" while revealing the imperfections in the compositional process to a select few who pay for it. In other words, compositional process itself becomes of high exchange value, in addition to, and perhaps of more value than, the product for the most dedicated of fans. This paper begins to outline such implications for the jazz community, while raising important questions surrounding new conditions of the digital music industry, artist/fan interactivity and the internet in facilitating spaces for musical creativity and communication. The paper also places such practices in a wider context of music composition, revenue generation, and patronage throughout history.

Revisiting Thematic Improvisation and Form in Jazz: Goal-Orientation in Brad Mehldau's *Unrequited* Daniel Arthurs (University of North Texas)

Melodic connections between the repeated, cyclical improvisations in a jazz tune and the head theme have been pursued as important steps toward the application of Schenkerian analysis to jazz. Yet goal-oriented facets of Schenkerian theory, facets that would seem to be an essential condition for its applicability, remain to be fully worked-out. This paper presents a compelling example that features the kind of goal-directed voice-leading trajectory that has made Schenkerian theory a powerful method for tonal analysis: Brad Mehldau's *Unrequited* (1998).

Recalling Gunther Schuller's notion of "thematic improvisation" through a motivic analysis of a Sonny Rollins blues solo, to Schuller a motive needn't have *any connection* to the head tune in order to cohere. By contrast, Henry Martin's use of Schuller's term is couched within Schenkerian theory, where he examines bebop solos of Charlie Parker. Martin's approach at times all too predictably demonstrates hidden voice-leading references to the structure of the head, a kind of motivic parallelism in Schenkerian terms. I argue that it remains to be seen how the head and solo section can work to form a broader musical discourse.

In my analysis of *Unrequited* I illustrate during the solo section how structural melodic *deviations* from the head tune are important clues that reveal a predisposition towards a single, overarching goal, bringing together the head and solo sections. The analysis presented here demands a subtler approach to the Schenkerian analysis of modern jazz when the music features goal-directed voice leading over a repeated harmonic plan.

Session 3-10 (AMS/SMT), 9:00–10:30 Language and the Senses TBA (TBA), Chair

Le Cerf's Epistemology of Music Charles Dill (University of Wisconsin-Madison)

Scholarship has long acknowledged that French Baroque commentators treated music in literary or linguistic terms, attributing this variously to a Platonic philosophical tradition (Isherwood) or taste (Dill, Cowart, Snyders). I argue that while these ideas are relevant, there is also a distinctly French epistemology of music rooted in seventeenth-century ideas about language.

My argument unfolds in two stages, taking as its primary sources language manuals from the seventeenth century (Arnauld, Bonhours, F. Charpentier, Lancelot, Vaugelas) and Le Cerf's extensive commentary on French music (1704–6). First,

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I show how French discussions of language do follow a particular Platonic reasoning—spoken language is secondary to thought, written language is secondary to spoken. Le Cerf similarly assumes that vocal music is secondary to spoken language, portraying instrumental music in turn as secondary to vocal. Music was thus routinely viewed as dependent on language. This provides important evidence for how commentators discuss opera and instrumental music by showing why instrumental music is usually treated as subservient to vocal music, i.e., as different in kind from vocal music. Second, I trace the related belief that superior languages follow the natural order of thought and that, for this reason, French was a superior language. Writers treated the varied ordering of words and clauses in languages like Latin and Italian as signs of inferiority. Le Cerf's famous arguments against Italian music follow this reasoning precisely: in its application of dissonance, harmony, and ornamentation, Italian music distances itself from the logical ordering of reason, whereas French musical settings underscore not just words or language, but syntactically ordered textual meaning.

The arguments for the superiority of French language in the seventeenth century effectively become the arguments for the superiority of French music in the eighteenth. There is, to be sure, nationalism in this reasoning, but nationalism, like language and music, is here based first within a more wide-ranging belief system about how the mind, and how humans themselves, function. These beliefs reflect the position from which critical opinions regarding music were formed, problems addressed, and judgments made. They also affect how we view eighteenth-century arguments.

René Descartes' Unfinished Compendium of Music: Rethinking Music and the Politics of Sensation after the Thirty Years' War Amy M. Cimini (University of Pennsylvania)

Late in his life, René Descartes told his long-time friend Marin Mersenne that he wished he had produced a theory of music, perhaps desiring to revisit his *Compendium of Music* of 1618. How might the mature Descartes' philosophical trajectory have compelled this hypothetical return to music and how might his now-notorious establishment of dualism and the *cogito* in the *Meditations* (1639) have shaped this unwritten theory of music?

This paper explicates Descartes' mature engagement with music through striking, but rarely-acknowledged affinities between the *Compendium* and his correspondence with the exiled Princess of Elizabeth of Bohemia after the Thirty Years War between 1642 and his death in 1650. In the *Compendium*'s opening pages, Descartes attributes music's ability to please the *immaterial* soul to the *material* ear's perceptual capacities. He implies that the soul depends on the body for the production of musical pleasure, flying in the face of the *cogito* argument. In response to Elizabeth's challenges to dualism and her request for advice for ameliorating post-war melancholia, Descartes re-commits to the *Compendium*'s focus on interactivity between the soul and the senses. This implicit re-engagement with the *Compendium* guides the princess and the philosopher to theorize sensory awareness as a moral and psychotherapeutic practice for cultivating stability in the wake of the violence and political crises wrought by the Thirty Years War. This paper contends that Descartes' correspondence with Elizabeth would have encouraged him to theorize music as a site through which socio-political consciousness is forged through embodied listening and sensory awareness.

Session 3-11 (SMT), 9:00–10:30 Microtiming Concepts and Demonstrations

Fernando Benadon (American University) and Mitchell Ohriner (Shenandoah Conservatory), Co-Chairs

Once the province of "music psychology," microtiming analysis has evolved into a multidimensional research tool. Through microtiming, our field is engaging key topics such as expression, form, cognition, and representation. These investigations, in their applicability to diverse repertoires, are contributing new shadings and extensions to modern theories of rhythm proper. Our session is designed to offer a compactly diverse overview of some current microtiming research techniques. We begin with a hands-on tutorial on audio editing and graphing software ("Generation and Visualization of Timing Data"). This kind of know-how is perhaps the most immediate roadblock faced by scholars wishing to incorporate microtiming into their work. The second presentation draws on jazz, tabla drumming, and Bach's keyboard music to highlight the distinction between variable and self-consistent microtemporal gestures within a performance ("The Rubato-Groove Continuum"). Contrasting performative traditions—of very different natures—are assessed in the next two presentations: the first demonstrates how properties of timing can influence determinations of musical style ("Asymmetrical Meters in Bartók's Fifth String Quartet"); the other offers a case study of improvised performance in a non-Western idiom ("The Case of Turkmen Dutar Performance"). Both of these presentations touch on questions of musical identity and how this knowledge is transmitted among musicians of a given community. We close with a consideration of cognitive factors ("Using Tapping Data"). In addition to offering a crash-course in the collection of sensorimotor data, this segment sheds light on the common ground often shared by empirical and music theoretic methods. A Q&A period follows.

Saturday Morning: Session 3-11

Generation and Visualization of Timing Data for Music and Performance Analysis Mitchell Ohriner (Shenandoah Conservatory)

The aim of this presentation is to demonstrate methods for overcoming technical challenges in generating timing measurements. By way of introduction, the presentation gives a brief overview of how timing data is acquired and visualized in recent music analysis, as well as the kinds of arguments that have been supported through recourse to timing measurement. The presentation also considers ways in which the interpretation of timing data generated by performers and listeners may be constrained by aspects of temporal perception.

Disentangling the Rubato-Groove Continuum Fernando Benadon (American University)

The term *microtiming* encompasses a variety of intertwined concepts. This presentation focuses on the distinction between microtemporal gestures that recur versus those that vary from instance to instance within a performance. A performer's timing approach can thus be thought of as lying on a self-consistency continuum. On one end of this continuum we find groove-like performances that use a recurring temporal template; on the other end lie performances with more variable timing patterns. For instance, two different renditions of the same keyboard composition, highly similar in their heavy use of rubato, can none-theless be considered highly dissimilar if one of them recycles a particular microtemporal profile while the other employs more variety throughout the performance. A useful conceptual outcome of this approach is that it distinguishes self-consistency from rubato depth—two important features of timing that often go undifferentiated in analytical discourse. Musical illustrations will be drawn from jazz, tabla drumming, and Bach's keyboard music.

Performance of the Asymmetrical Meters in the Trio of Bartók's Fifth String Quartet Scherzo Daphne Leong (University of Colorado, Boulder)

Well-known string quartets differ greatly in the manner in which they play the asymmetrical meters ((3+2+2+3)/8, (2+3+2+3)/8, and (2+3+3+2)/8) of the trio section in the scherzo movement of Bartók's Fifth String Quartet. The question arises: do American and Hungarian (or European) quartets evidence two distinct styles of interpretation for the meters in this passage? My demonstration draws representative examples from a study of ten commercial recordings of the quartet (Emerson 1988, Hagen 2000, Hungarian nd, Juilliard 1950, Keller 1995, Pro Arte 1945, Takács 1984, Tátrai 1967, Tokyo 1981, Végh 1972). I focus on the melodic line in the viola and cello, and examine three basic aspects of its rhythmic interpretation: tempo, durational proportions in the asymmetrical meters, and accented versus legato performance. (Using Sonic Visualiser, I manually mark note onsets, and thereby derive tempo and durational information.) Based on my investigation, I conclude that quartets influenced directly (or with one degree of separation) by Bartók's coaching tend to play the trio's primary melodic lines in a vocal, or folksong-like manner; the melodies themselves bear a very close resemblance to specific types of Hungarian folksong discussed by Bartók. This, rather than geographical division, to my ear, articulates the primary stylistic division of the ten performances.

Possibilities for Expressive Timing Analysis in Ethnomusicological Research: The Case of Turkmen Dutar Performance David Fossum (Brown University)

This paper explores expressive timing analysis in ethnomusicological research, with specific reference to the case of instrumental performance on a two-stringed lute called the Turkmen dutar. The dutar tradition in Turkmenistan emphasizes preserving formally-complex compositions passed down orally from master to disciple, but offers the individual performer room to develop an idiosyncratic style of playing these pieces, varying and expanding on inherited musical models in the process. As this paper will show, expressive timing analysis can address several ethnomusicological questions in this case. Rather than conducting an analysis in order to present my own interpretation of performances, I use analysis to account for the interpretations I have heard Turkmen musicians and listeners give in my many conversations with them. Turkmen musicians often dichotomize the stylistic approaches of two of the most influential virtuoso dutar players of the twentieth century, Mylly aga and Purli aga, by describing the latter as a great innovator, and the former as a heritage bearer who preserved traditional compositions completely unchanged in his technically unsurpassed performances. While I find this dichotomy problematic, one explanation for its popular appeal may lie in differences in expressive timing that make Purli aga's playing sound more spontaneous than Mylly aga's. As a further application of expressive timing analysis in this study, I identify how habits of expressive timing seem to be passed on from master to disciple, a line of questioning useful for ethnographic research into transmission.

Using Tapping Data to Study Musicians' Perception of Rhythmic Structures Ève Poudrier (Yale University)

Typically, beat perception is explored through sensorimotor synchronization tasks that require participants to tap along auditory sequences that are manipulated to allow for the statistical analysis of factors that have a significant impact on participants' tapping performance (Repp, 2005). More recently, neuroimaging studies have investigated metric perception by recording brain responses to imagined or simulated metric accents (e.g., Iversen, Repp, & Patel, 2009; Nozaradan, Peretz, Missal, & Mouraux, 2011). The first part of this demonstration will consist in a brief tutorial of how tapping data is collected and analyzed (e.g., Snyder & Krumhansl, 2001; Toiviainen & Snyder, 2003). In the second part, the results of an experiment using an excerpt from Carter's 90+ will serve as a case study to illustrate some of the ways tapping data can be used to explore musicians' perception of rhythmic structures. Tapping variability and synchronization measures confirmed the influence of various factors on participants' tapping performance, including accentuation. However, tapping contours revealed that the present of accents had a variegated effect on individual participants' interpretation of the beat, thus providing valuable information on different modes of rhythmic processing. Furthermore, the mapping of participants' synchronized taps on a two-level representation of the temporal structure also yielded several observations on how participants' synchronization performance is influenced by surface details as well as underlying structure. Thus, by correlating tapping data with musical surface, music analysts can gain further insight into specific cues used by listeners to track the beat as well as uncover new avenues for research.

Session 3-12 (AMS), 9:00–10:30 Music and Gaming Kiri Miller (Brown University), Chair

The Chiptuning of the World Christopher Tonelli (Memorial University of Newfoundland)

In the late 1970s, home video game consoles marketed by companies like Magnavox, Atari, Nintendo, and Coleco became a popular new form of home entertainment for gamers in countries spanning the globe. These consoles were lightweight, easily transportable, and employed standard television screens and speakers to display fantastic worlds and amplify the sounds of those worlds. Handheld gaming consoles followed. These mobile devices used state-of-the art sound synthesis technology to add memorable melodies in unique squarewave timbres and exciting new buzzes and bleeps to the previously silent gaming experience. One of the side-effects of the ubiquity of these devices and the distinctive nature of their sonic palette is the existence of a body of sonic memories shared by a group of culturally and geographically distant users of these forms of mobile music.

As game hardware shifted from chip-based cartridges to CD-ROM, the timbral and textural scope of game sound changed dramatically. The limited sonic vocabulary of the early game systems gave way to an unlimited sonic palette and the frequent use of the sound worlds of rock and other common forms of popular music as accompaniment for games. Following this dramatic change, in the late 1990s, new musical genres rooted in nostalgia for early game sound and misuse of early gaming devices began to emerge.

The umbrella term for these genres is chiptune. Since its inception, chiptune has rapidly expanded from a loose network of artists creating and sharing music online to a diverse international network of local scenes centered on live performance. My talk examines chiptune as a body of musical practices fueled by the ability of the sounds of early video game systems to afford imagined travel. I argue that the pleasure of the imagined travel that lies of the heart of gaming became coded into the sounds that helped afford that pleasure. In chiptune culture, the unique sonic vocabulary of early game consoles has become the symbolic ground for collective, transcultural affirmations of the powerful dreams of movement gamers have shared, as well as the material means through which they collectively re-experience those dreams.

Investigating the Origins of Video Game Music Style, 1977–83: The Early Cinema Hypothesis Neil Lerner (Davidson College)

Despite a recent flurry of scholarly writings that begin to address the functions and cultures of music in video games, basic historical work remains unexplored, not the least being investigations of the historical origins of the music sounding from the earliest video games. With roots in pinball machines, slot machines, and other arcade machines, arcade video games are the inheritors of a sonic tradition that dates back well into the nineteenth century. Because they had the most complex graphics and sound and reached the widest market, coin-operated arcade games in the U.S. from between 1977 and 1983 (the year regarded by most video game enthusiasts and historians as the year of a great crash in the video game market) form the basis for the games under consideration here.

Though the computing technology of the 1970s was primitive, even the earliest of video games supplied some kind of sound component, and what began as formless bleeps quickly became recognizable melodies as early as 1977. Examining music from these early attempts at video game sound reveals a series of similarities with the ways music was deployed in early cinema accompaniment, and this paper advances the argument that early video game music borrowed heavily from the accompanying practices of early film, as filtered through cartoon music of the mid-twentieth century. Four important parallels with early film music emerge: first, early video game music could be, and often was, continuous; second, the music sometimes attempted to match in some way the action on screen; third, the music in early video games consisted at times of a pastiche of nineteenth-century concert hall music together with nineteenth- and early twentieth-century popular music, and fourth, early video games utilized many of the same melodies recommended in early photoplay collections. Moving from monophony to homophony within a matter of a few years, early video game music also began to adopt the convention of photoplay music articulated by Rick Altman of using a series of cues in a single key. Game examples come from *Circus* (1977), *Space Invaders* (1978), *Phoenix* (1980), *Scramble* (1981), and *Donkey Kong* (1982).

Session 3-13 (AMS), 9:00–10:30 Transmission and Historiography: the Mass

David Rothenberg (Case Western Reserve University), Chair

Spain Discovers the Mass Kenneth Kreitner (University of Memphis)

As late in the history of the mass as the late 1490s, Spanish musicians were singing and studying the mass cycles of Josquin, Obrecht, Isaac, et al., but not writing their own: the sources of that period are consistent in showing large, sophisticated imports but only single movements and modest ferial masses by local composers. But at least by the death of Francisco de Peñalosa in 1528, Spain was a full citizen of mass-writing Europe. This paper explores how this one generation discovered this genre and made it their own.

The largest collection of mass music from the Peńalosa generation is the sixteen cycles in Tarazona 2/3, a manuscript probably from near or after their deaths and thus not very helpful in establishing chronology. But a close look at these masses reveals that they fall into a number of more or less distinct stylistic categories that seem to represent rough chronological phases. From various clues in the style, in the composer biographies, and in the few Spanish masses and movements that survive in other sources, I conclude that a number of different processes were going on in the early years of the sixteenth century: the mixing, matching, and supplementing of existing single movements; a period of experimentation with three-voice masses; and the efforts of composers like Juan de Anchieta, Pedro de Escobar, and especially Peñalosa to write mature mass cycles in something like the northern style.

Mass Propers for the Mother of the Renaissance Michael Alan Anderson (Eastman School of Music, University of Rochester)

Marguerite of Navarre (1492–1549), sister of the French king Francis I, has been dubbed the "Mother of the Renaissance" by historians for her extensive literary contributions (*The Heptaméron*, in particular) and her influential role in the spread of the Reformation in early sixteenth-century France. While there have been several studies of music for Francis, little if any music has been connected with the king's sister, who played an unusually strong role in French national politics. As voices of theological reform began to surface in France in the later 1510s, Marguerite received a manuscript with a set of notated plainchants for the Mass Proper in honor of St. Anne, the apocryphal mother of the Virgin Mary. The document has received only passing mention from a few historians, none a musicologist. This paper explores both the musical contents of the Mass for St. Anne and the fragile political context into which it was received.

The Propers give voice to select biblical and apocryphal texts, none of which make mention of St. Anne, but all of which were well-suited to Marguerite. Two seemingly disparate metaphorical themes—the promise of maternity and the restoration of peace—emerge in the Mass. The texts centered on motherhood, broadly conceived within the context of a Mass for Mary's mother, were perfectly geared for the king's sister, whose anxieties about her fruitless marriage to Charles of Alençon have survived in documents. The compiler also used the Mass's texts and the preface to the manuscript to issue a call to Christian leaders to set aside their differences and band together to confront a common enemy (i.e. the Turk). At a time when French biblical humanists expressly argued that the legend of St. Anne was illustrative of wrongly-channeled Christian devotion, this plainchant Mass in her honor strongly defends the saint's efficacy in multiple areas of intercession and also in the face of Marguerite's growing sympathy toward biblical humanism. The study reveals an intertwining of devotion and politics and demonstrates the political utility of plainchant at the early sixteenth-century French court.

Session 3-14 (SMT), 9:00–12:00 Brahms Samuel Ng (University of Cincinnati), Chair

The Merging Aesthetics of Composition and Performance: Brahms, Levy, and the Handel Variations Daniel Barolsky (Beloit College)

The very name "variation form" suggests tensions between part and whole and between performance and composition. Nineteenth-century composers struggled with these tensions and with the challenge of creating form out of this paratactic technique. Johannes Brahms's *Variations on a Theme by Handel*, op. 24 has been celebrated for solving these tensions with its demonstration of unity, coherence, continuity, structure, and shape. Yet in his 1959 performance of Brahms's work, the pianist and composer Ernst Levy dramatically altered the score, selectively eliminating written repeats, re-conceiving many of the dynamic levels, and flexibly adjusting tempi.

Drawing from Levy's writings on musical morphology, I argue that the Levy's radical interpretation reflects his attempt to give the set of variations dramatic shape in a manner that anticipates John Rink's mapping of the work's "dynamic intensity." Unlike Rink, however, and those scholars whose analyses seek to derive or extricate musical structure from the collection of variations, Levy literally gives form to Brahms's variations through his performance. By grouping individual variations through diverse means, Levy constructs internal forms within Brahms's work, which, in turn, build organically into a larger, more unified shape. In other words, Levy uses compositional forms as a principle that governs his decisions as a pianist. Levy's interpretation ultimately compels us to further explore the overlap between the aesthetics of performance and composition; applying the same organicist and Romantic aesthetic that motivated Brahms's compositional structure in the first place, Levy reforms the score in order to reshape it in a Brahmsian manner.

Rethinking the "Unthinkable": Defining Closure in Brahms's Sonata Forms Joan Campbell Huguet (Eastman School of Music, University of Rochester)

Does current research on the Classical sonata apply to Romantic modifications of the form? Although Hepokoski and Darcy amply demonstrate the increasing frequency of ambiguous or missing points of sectional closure, they do not address the possibility that this "extreme" and "unthinkable" Classical technique might not bear the same weight in the Romantic sonata. Even a cursory examination of Brahms's sonata output, however, clearly demonstrates that a completely different rhetorical strategy is at play. This study compares the structural resolutions in Brahms's sonatas to those typical of Classical sonatas, asserting that a de-emphasis of the EEC (essential expositional closure) and ESC (essential structural closure) cadences leads to a broader and less sectionally-defined sonata form. The first piano sonata, the second piano sonata, the horn trio finale, and the second violin sonata exemplify the convergence of thematic and cadential ambiguity to delay structural closure until the coda of the movement, outside of sonata space altogether. This paper thus challenges the use of analytical methods which are grounded in the Classical style for the nineteenth-century repertoire. Each of the movements, while considered to "fail" according to Sonata Theory's EEC/ESC construct, behaves exactly as expected of Brahms's music, delaying closure until the last possible moment.

Expositional Trajectories Gone Awry: S-C Complications in Brahms's Sonata Movements Kyle Jenkins (University of Arizona)

Brahms's complex treatment of sonata form movements has spawned several publications that attempt to explain the paradoxical relationship between the composer's classical tendencies with his extreme rhetorical, formal, and structural innovation (see Smith and Webster). This paper will approach the topic as it relates to formal anomalies occurring within and between the expositional S and C (i.e., the secondary key area and closing sections). More specifically, it will discuss issues that arise when attempting to demarcate S from C-space. These issues ("S-C Complications") divide into two main categories: EEC (essential expositional closure) Complication and S-C Entanglement. While EEC Complication refers to local phenomena that in some way weaken or undermine the EEC itself, S-C Entanglement identifies cases in which rhetorical events contradict an otherwise unproblematic EEC. Ultimately, both categories result in blurring the boundary between S and C, prompting the question of how to reconcile the obscured formal articulation with the highly goal-directed nature of sonata expositions.

This paper will conclude that Brahms utilized the generically sensitive S-C portion of the exposition to explore and even test the limitations of the Classical sonata principle. Composing in an era where "normative procedure" held little meaning, Brahms exhibited a uniquely acute awareness of this vitally important passage by deliberately undermining and thwarting it. The presentation will end with a brief consideration of S-C Complications in other nineteenth-century composers' works.

Brahms, the "Tonic-Heavy" Sonata, and Deep-Level Developing Variation Boyd Pomeroy (University of Arizona)

Brahms's notable penchant for variants of sonata form with dual returns of the tonic, at the beginning of the development as well as the usual location, has often been related to rondo principles. From another perspective, Hepokoski and Darcy's Sonata Theory has recognized Brahms's practice as a late flowering of Classical sonata-formal Types 3 (in its variant with expositional repeat feint) and 1 (especially in its expanded form, with a development inserted within the reprise of P). For Schenkerians, the challenge posed by such forms has been to explain the structural status of the early-returning tonic, ranging from merely apparent to structural at the highest level, or alternatively, "anticipatory" of a later structural tonic. They also raise questions regarding interruption—whether retained at its normal location, displaced to the beginning of development space, or overridden altogether.

Examination of Brahms's repertory of such movements shows remarkable diversity. Indeed, it seems that he was concerned to systematically explore every possibility regarding the relation of sonata types to tonal structure.

Why did Brahms prefer these forms? I will suggest that they proved well adapted to his penchant for developing variation, by enabling its emergence on a large formal scale. They reflect an attempt to reconcile antithetical formal principles: on the one hand, the highly articulated, tonally polarized, strongly goal-directed and essentially dramatic nature of Classical sonata form; on the other, developing variation's basis in both continuously evolving organicism and recurrent cyclicity.

Session 3-15 (AMS/SMT), 9:00–12:00 Discourses of Theory

Joseph Dubiel (Columbia University), Chair

What Do Music Theorists Talk about When They Talk about Gender? Anna Gawboy (Ohio State University)

In modern readings of the gender metaphor, the social and physical inequality of men and women is automatically transferred to the musical objects they represent. This paper reexamines the metaphor as it appeared in seven oft-cited treatises: Sorge (1747), Marx (1848), Hauptmann (1857/74), d'Indy (1909), Schoenberg (1911), Apel (1969), and Cone (1989). I argue that not all theorists invoked the relationship between male and female in the same way, and not all intended the meaning we assume today.

Social inequality is more salient when theorists use "masculine/feminine" to refer to actual human beings, but less so when the metaphor refers to more abstract principles. In some treatises, the gender metaphor appears alongside allusions to religious or metaphysical texts such as the Bible, the natural philosophy of Schelling, Goethe, and Hegel, and the mystical writings of Swedenborg. These authors often construe the male-female relationship as one of organic complementarity, dialectical interaction, and/or oppositional fusion.

Metaphysical and occult overtones disappear from more recent uses of the gender metaphor. I conclude my paper by relating these historical shifts to a larger narrative of disenchantment in musical discourse. The story of analytical aesthetics over the past two centuries tells how ideals such as dialectics and organicism became desacralized, distorted, and flattened while they persisted as habits of speech and mind. Rather than merely participating in a perpetual rhetoric of female subjugation, the use of the gender metaphor in music theoretical writing reflects broader changes in the way music was described and conceptualized.

Musical Polemics and the Modal Ideal, 1600–1788 Gregory Barnett (Rice University)

This paper examines seventeenth- and eighteenth-century debates involving the modes that show, first, how modal theory persisted beyond the Renaissance and even the Baroque era, and second, how its significance lay, not in explaining tonal syntax, but in promoting a post-Counter Reformation ideal of modal-polyphonic style. The debates begin with Artusi's criticisms of Monteverdi (1600) and include several further controversies over modal composition, the last of which unfolded during the 1780s and pitted Padre Martini against a censorius *maestro di cappella*, Francesco Capalti.

I focus on two writings: the defense of a Palestrina mass made by João IV (1654), the musically learned king of Portugal; and a letter by Capalti to Martini (1781) that details the errors in examples that Martini had published as modal exemplars. In their different approaches, João IV and Capalti illustrate the evolution of polyphonic modal theory. In both writers and throughout the polemics studied here, however, we see that modal principles offer, not tools for analysis, but an aesthetic standard that no composer satisfies. Ultimately, Catholic worship and ancient Greek theory inspire the modal ideal of these polemics: compositions must adhere unambiguously and consistently to a single mode according to criteria developed for medieval plainchant, and they must prominently feature the divided modal octave whose design illustrates Pythagorean harmonic and arithmetic numerical means. In short, the modes reveal little about tonal organization in compositional practice, but much about a cherished but unattainable style of vocal polyphony rooted in Catholic-humanist ideology.

What *Is* Musical Structure Anyway? Judith Lochhead (Stony Brook University)

That music has "structure" is a given, but a concept of structure is not well-defined or problematized in recent writings. In *Grove Music Online*, Bent defines analysis as "interpretation of structures in music," leaving structure itself undefined except by example. In a recent *Music Theory Spectrum* article, Temperley offers critique of the kind of theory that operates in Schenkerian analysis, eventually claiming that the theory defines a "Schenkerian structure" which is hierarchical and resides mostly in pitch. And in a recent *JAMS* article, Fink analyzes the "rhythmic structure in groove-based popular music" in order to produce a hermeneutical understanding of that music through its structure.

While pervasive in thinking about music in the broad spectrum of music scholarship, structure as a concept has received little critical attention. For instance, there is no article on structure in *Grove Music Online* or the *Oxford Dictionary*. Several other disciplines—e.g., linguistics, biological sciences, computer science—do have such entries either for structure alone or as qualified by type (as for instance in "deep structure"). And, in the *Dictionary of Sociology* the entry on structure ends with the observation that "structure is generally agreed to be one of the most important but also most elusive concepts in the social sciences." We might well say the same thing about the concept of structure in music: it is one of the most important and elusive. But in music studies, unlike in sociology, there has been little explicit critical thought about what musical structure is and how we know it.

This paper offers the beginnings of a critique, focusing on how the concept has been developed in selected writings about Western classical music since the mid-twentieth century (Boulez, Babbitt, Lewin, Treitler, and others). It traces the genesis of the contemporary concept of structure to early and mid-twentieth century intellectual traditions, such as structuralism, analytical philosophy, and scientism. Furthermore, the paper suggests that differing notions of musical structure, informed by recent thought in philosophy (e.g., thing theory), perception (e.g., theories of emotion), and science (e.g., dynamical systems), could provide a more productive basis for the twenty-first century goals of music scholarship.

Fragile Texts, Hidden Theory Thomas Christensen (University of Chicago)

Music theory, we usually assume, is a discursive discipline, one whose subject matter is bound to notions of authorial agency and textual representation. Yet this modernist notion of music theory is not invulnerable to criticism. There are many instances in the history of music theory where notions of authorship and textual stability prove to be fragile, thus complicating many of our intuitive notions as to what constitutes theoretical knowledge of music, let alone where we find such knowledge.

To test this thesis, I want to consider several disparate examples of music theory pedagogy that have received attention by scholars in recent years, among them, the late-medieval Hollandrinus "teaching tradition" and the eighteenth-century *partimento* keyboard exercise. In all of these instances, notions of authorial identity and textual coherence are seriously complicated, if not fully undermined. Yet at the same time, each of these examples represents a historically significant pedagogical tradition. Is it possible, then, to have music theory without authors and without texts? Is there such a thing as "hidden" theory in our discipline that will not be easily found articulated in the treatises, textbooks and journals that line our library shelves?

It is this subterraneous world of non-monumental music theory—a world of manuscripts, oral tradition, and embodied knowledge—that I wish to draw attention to in my talk. Music theory, I will suggest, might well be seen as more than a canon of fixed doctrines or precepts, but also as a dynamic, social practice.

Session 3-16 (AMS/SEM/SMT), 9:00-12:00

Envisioning a "Relational Musicology": A Dialogue with Georgina Born

Tamara Levitz (University of California, Los Angeles), Chair and participant Georgina Born (University of Oxford), Brigid Cohen (New York University), Ryan Dohoney (University of Kansas), Marion A. Guck (University of Michigan), Ruth Rosenberg (University of Illinois, Chicago), Benjamin Steege (Columbia University), Matthew D. Morrison (Columbia University)

In a recent article, Georgina Born proposes a relational model for the future of music studies. Dissatisfied with current attempts to "suture" together historical and social perspectives on music as a means of being "interdisciplinary," Born suggests that a much more radical reconfiguration of the boundaries between the subdisciplines is required—one that forces a fundamental reevaluation of basic ontological and epistemological categories. Subdisciplines can neither merely integrate or synthesize each other's methods, nor allow one subdiscipline to dominate the others, she argues, but rather must remain in an "agonistic relation to existing forms of disciplinary knowledge and practice." "What is at stake in interdisciplinary détente," she concludes, "is the need to hold together subdisciplinary currents in agonistic tension, by working through a series of core problems such as value, temporality, technology, the social that traverse the music subdisciplines, throwing light on crucial aporia, creating inventive cross-currents, and thereby encouraging subterranean shifts in the entire conceptual settlement." (Born (2010), 211; 242)

In this session, a panel of music scholars dialogue with Georgina Born about her challenge to reconfigure the relationship between the disciplines with the goal of creating "relational music studies" (a term modified from Born's original "relational musicology"). In honor of the joint meeting of the SEM, AMS, and SMT, Georgina Born herself (Professor of Sociology, Anthropology and Music), two music theorists, one ethnomusicologist, and four musicologists participate. The panelists have worked on a range of European, African, African diasporic, Caribbean, and Latin American traditions, and thus promise to create a rich dialogue in keeping with New Orleans's history as a meeting point of musical traditions. Rather than present individual position papers, participants stage a prepared dialogue that branches out on the issues raised by Born. The session is organized as follows: Born's article will be available at the meeting web site before the meeting, and also summarized briefly at the beginning of the panel. Tamara Levitz will then moderate a pointed, timed, eight-way dialogue choreographed in advance to critique and expand on the most salient aspects of Born's argument, in part through ironic reflection, humor, and historical reenactment. The goal, however, is not to respond to Born per se, but rather to reach conclusions about the future of music studies through the dialogue between representatives of the subdisciplines themselves. The session concludes with direct, provocative questions for the audience.

The panel is presented because of the timeliness of this debate and its current importance to all three societies represented at the joint meeting; it offers an invaluable opportunity to discuss these issues in a common forum.

Session 3-17 (AMS/SEM/SMT), 9:00–12:00 Guido Adler's *The Scope, Method, and Aim of Musicology* Bonnie Gordon (University of Virginia), Chair

Suzannah Clark (Harvard University), Suzanne Cusick (New York University), Maya Gibson (University of Missouri), Elizabeth Keenan (Fordham University), Harald Kisiedu (Columbia University), Deborah Wong (University of California, Riverside)

This panel, sponsored by The SEM Section on Women, the SMT Committee on the Status of Women, and the AMS Committee on Women and Gender, revisits Guido Adler's 1885 *The Scope, Method, and Aim of Musicology*. Adler laid out the fields of historical musicology, comparative musicology (ethnomusicology), and systematic musicology (theory) and put forth a taxonomy of music study constituted by interacting disciplines grouped by methods and subject matters. Our focus on race, class, and gender asks questions excluded by Adler's scheme to revisit this classic text that still organizes music study.

At first glance, Adler's text appears to be an odd choice for these Committees. We argue, however, that this forum presents a unique opportunity to investigate the workings of race, class, and gender in the organization of power in music and music scholarship. Rather than dismissing Adler as too embedded in Social Darwinism with its attendant scientific racism, we consider the current resonances of the text. The multi-society gathering provides a venue to explore the original formations of the disciplines and the institutions that uphold them. New Orleans is a fitting place to do this; here in 1987 the AMS program committee solicited feminist abstracts for the watershed Baltimore meeting of 1988. Finally, the panelists respond to the tension between Adler's text and the geopolitics of New Orleans, highlighting the confrontation between a text that tries to order the world with a place that has resisted and partaken in radical ordering and taxonomies.

Saturday Morning: Session 3-18

The six twenty-minute papers begin with Suzanne Cusick, who focuses on the sounds of New Orleans, a city whose cultural hybridities defy Adler's taxonomic efforts. The five papers that follow use Adler to clarify the foundation of our fields and chart their distinctive trajectories in the new century. Focusing on Adler's distinction between historical and systematic musicology, on the one hand, and comparative (ethno-)musicology, on the other, as one of subject matter (art music vs. folk music) and not methodology, Maya Gibson asks how Adler would address jazz, a musical style that has resided within the realms of art, popular, and folk musics. Harald Kisiedu confronts Adler in order to open a critical space for experiences of diaspora and displacement and to rethink fixed notions of "European music," consistent with the changes in post-imperial Europe's racial and ethnic make-up. Suzannah Clark examines the legacy of Adler's belief that music, she traces how assumptions about race, class, and gender shaped the politics and policies of transcription and aesthetic judgment of repertories. Elizabeth Keenan considers the ways that ethnomusicology has defined itself against other disciplines and in so doing often obscures consideration of identity through feminist theory, critical race studies, and queer theory. Deborah Wong offers s with a new history of ethnomusicology that critiques the practice of rehearsing the canons against which the field as a practiced that effectively erases gender critique and alterity all told.

Session 3-18 (AMS), 9:00–12:00 Orchestral Revolutions of the Twentieth- and Twenty-First Centuries Jeongwon Joe (University of Cincinnati), Chair

The American Symphony Orchestra as Political Metaphor Michael Broyles (Florida State University)

Americans have debated the role of the symphony orchestra in a democratic society almost since the time it first appeared. For many the orchestra was a prime symbol of wealth and elitism, or in their functioning the antithesis of democracy. George Cleveland and Theodore Hach voiced concern over the clash between the American political structure and the despotic nature of a symphony orchestra as early as 1840, and Henry Cowell echoed a similar sentiment in 1930. The symphony, however, could also be a source of civic pride, as the founding of orchestras in Chicago, Houston, and San Francisco, as well as many other cities indicate. Monumental halls were built, and in most cases the wealthy provided the principal support for the orchestra and proved to be its most important patrons.

Yet there were numerous attempts not only to reach a broader audience with several "people's symphonies," but also to use the orchestra to improve society or, according to Charles Seeger, "as a means to good government." Claire Raphael's People's Music League in New York City and Herman Perlet's San Francisco People's Philharmonic are two of the most well known. As symphonic music in the nineteenth century became sacralized its perceived moral value provided an important rationale to these efforts.

Another justification for the orchestra, however, predated those endeavors. It came principally from Samuel Atkins Eliot, Mayor of Boston, 1835–37. Eliot had created the first important orchestra in Boston, the Boston Academy of Music Orchestra, and in several anonymous articles in literary magazines discussed its importance as a political metaphor. He applied a vision of Whig Republicanism to the nature and purpose of the orchestra, even though in his time Whigism had lost much of its political clout. It nevertheless remained as a cultural force well into the twentieth century, as Jean Baker has demonstrated, and served as an unspoken premise for later attempts to use the orchestra as a democratizing force.

This paper examines Eliot's vision, and the way it filtered into later dialogue about the orchestra, even though Whig Republicanism as a viable political concept had long been buried.

Classical Music as Cold War Development Aid: William Strickland's Asian and European Pilgrimages Danielle Fosler-Lussier (Ohio State University)

American conductor William Strickland worked abroad for the State Department from 1958 through the mid-1960s. Relying on previously unexplored archival evidence, I follow Strickland through Japan, the Philippines, Vietnam, Iceland, and Poland. Staying weeks or months in each country, Strickland worked incessantly: he embedded himself in musical communities, generated interest in American music, provided access to scores, learned about the host country's music, taught conducting, raised funds for ensembles, arranged concerts and radio broadcasts, and made recordings with musicians in the host country. Strickland's activities contrast with more transient state-sponsored concert tours, offering a significant new perspective on cold war cultural exchange.

In the Philippines, Vietnam, Iceland, and Finland, Strickland was invited to correct the performance and organizational problems of orchestras. Especially in Manila, the imposition of "discipline" on orchestras recalls other forms of U.S. tutelary colonialism. Orchestral musicians gladly accepted Strickland's discipline in exchange for better performance and the possibility of international recognition. Ironically, it was in Europe—not Asia—that Strickland encountered his most difficult case. Iceland's orchestra routinely relied on guest conductors provided by the U.S. and the Soviet bloc, and the orchestra's management was unwilling to make organizational changes that would improve the orchestra's quality but jeopardize its cold war patronage.

Where orchestras were well-established, by contrast, recordings were of paramount importance. For Polish orchestras, recording American contemporary music for CRI (Composers' Recordings, Inc.) meant hard currency and a link to the West. Japanese orchestras valued the international acclaim their recordings earned.

Historians of development aid programs note that despite excellent intentions, the effects of assistance are usually shortlived. It is true that orchestras' continuing dependence on foreign aid undermined the sense of achievement Strickland cultivated; however, the promotion of classical music as an aspirational universal accomplished real cultural work, bringing shared values into focus. The anthropologist Anna Tsing calls cultural universals "mobile and mobilizing"—they not only travel from place to place, but also inspire participation. This sense of shared enterprise was an important outcome of Strickland's efforts.

From Colonial Modernity to Global Identity Hon-Lun Yang (Hong Kong Baptist University)

In 2009 the Shanghai Symphony Orchestra celebrated its 130th anniversary with publicity materials highlighting its long history and origin in the Shanghai Municipal Orchestra (SMO). Founded in 1879 as a brass band with funding from the Municipal Government, the SMO was a quintessential colonial icon in Shanghai. Unlike colonial cultural projects with the claim of mission civilisatrice such as the French Conservatory of the Far East in Hanoi, the SMO was established to serve the interest of Shanghai's Westerners in the International Settlement, but interaction with the Chinese community arose starting from the 1920s.

Taking recent notions about colonial modernity and colonialism's role in anticipating globalism, this paper addresses SMO's contribution to Chinese musical modernity by focusing on its interaction with Chinese musicians and audiences during the inter-war period. Expanding on works of Robert Bickers and Han Guohuang with additional archival findings from the Shanghai Municipal Archive as well as memoirs and reminiscences of Chinese musicians, this paper unravels the racial, cultural, and artistic negotiations within the institution during the period. It argues that the outcomes of these negotiations set the ground for Western musical development in China after 1949. While the SMO contributed to Shanghai modernity in the 1930s as a cultural icon of a metropolis, today, it is also held as the icon of China's global identity evident in Shanghai Symphony Orchestra's recent concerts marked by works of Chinese composers and renowned Chinese soloists.

El Sistema: Venezuela's Youth Orchestra Program Geoffrey Baker (Royal Holloway, University of London)

The Venezuelan youth orchestra program El Sistema has garnered much attention and praise in recent years. Sir Simon Rattle described it as "the most important thing happening in music anywhere in the world," and proclaimed: "I have seen the future of music in Venezuela." El Sistema has been a big classical music success story of the last decade, and major figures (Rattle, Claudio Abbado, Placido Domingo) and prestigious institutions (including UNESCO, the Organization of American States, and the Inter-American Development Bank) have enthusiastically endorsed the System.

Yet there is very little in the way of research on El Sistema. External monitoring and evaluation have been largely absent. The program has been much written about, but almost entirely by journalists and music educators, most of whom have based their conclusions on spectacular concerts, red-carpet tours, official interviews, and information from El Sistema's PR department, rather than in-depth, independent research.

This paper, based on a year of ethnographic fieldwork in Venezuela, represents a first attempt to examine critically some of the claims made by and for El Sistema. Touching on the little-known history of the program's founder, Jose Antonio Abreu, and of the gestation of the project itself, I analyze the notion that El Sistema is a "revolutionary social program." I scrutinize the musical and social education that participants receive through orchestral training, and thus the idea of "music as social action." Addressing issues such as social inclusion, discipline, democracy, teamwork, competition, and meritocracy, I ask: does an orchestra represent a harmonious, ideal society, as the program's supporters claim? If El Sistema is a "school of social life," what sort of society does it model? On what basis are claims for success made, and to what extent are they verifiable?

This analysis of the theory and practice of El Sistema reveals significant fault lines, ones that are recognized within musical circles in Venezuela yet largely missing from overseas reports and discussions. The implications are significant, given that the program has captured the imagination of music educators and policy makers around the globe and is being enthusiastically copied in dozens of countries.

Session 3-19 (AMS/SEM/SMT), 9:00–12:00 Performing Music, Performing Disability Joseph N. Straus (Graduate Center, CUNY), Chair

Michael Bakan (Florida State University), Michael Beckerman (New York University), Stefan Honisch (University of British Columbia), Blake Howe (Louisiana State University), Stephanie Jensen-Moulton (Brooklyn College, CUNY), Bruce Quaglia (University of Utah)

The idea that disability is a sort of performance (rather than a static quality that inheres in a body) has become familiar in Disability Studies: like gender and sexuality, disability is not something you *are*, but something you *do*. Drawing on recent work in Disability Studies, and its growing presence within musical scholarship, our panelists explore the intertwined performance of music and disability, with the goal of destigmatizing and reorienting public perceptions of disability and reshaping the cultural scripts by which it is performed. Each presentation features video-recorded or live musical performances, allowing ample time for discussion among the panelists and with the audience.

Michael Bakan presents video-recorded excerpts from concert performances and rehearsals of the Artism Ensemble, a neurodiverse, NEA-funded group that includes five children on the autism spectrum, their co-participant parents, and professional musicians of diverse musicultural background. Spoken-word recordings in which the children are heard describing their own compositions and commenting on broader worldview issues relating to music, autism, life experience, and disability provide the main contextualizing frame.

Michael Beckerman explores the sorts of performance choices one makes with an awareness that a composer is going insane (Smetana), neurologically impaired (Martinů), blind and dying of kidney disease (Ježek), or recovering from a breakdown (Dvořák). The presentation incorporates interviews with performers and recordings made before and after they became aware of the composers' disabilities.

Stefan Honisch discusses the (blind) Japanese pianist Nobuyuki Tsujii's performance of Beethoven's Sonata in F minor, op. 57, in his final-round recital at the 2009 Van Cliburn International Piano Competition. The presentation focuses on the last movement and opens up a discussion of how listeners aware of both Tsujii's blindness and Beethoven's deafness might respond to this performance.

Blake Howe focuses on piano works written for one hand alone, which derive their expressive power from physical restriction. Works are performed live—including Paul Wittgenstein's unpublished one-hand arrangements of Mendelssohn and excerpts from Alfred Cortot's unpublished two-hand arrangement of the Ravel *Concerto pour la main gauche*—with opportunities to solicit commentary from pianists about their embodied experience of performing this repertoire.

Stephanie Jensen-Moulton presents interviews with two successful opera singers with disabilities: Laurie Rubin, a blind mezzo-soprano, and Heidi Moss, a soprano with partial facial paralysis. Video clips of performances illustrate the complex interweaving of activism and performing that has marked their careers thus far, and the ways in which their own performances have mediated popular conceptions of disability.

Bruce Quaglia discusses singer-songwriters Daniel Johnston, Roky Erikson, and Townes Van Zandt, each of whom has a diagnostic history of mental illness and an affiliation with the Austin alternative musical scene. This presentation examines video clips by each artist in order to contextualize their musical lives in relation to their individual disability histories while investigating the "transference" of disability that occurs when non-disabled musicians perform this music.

Session 3-20 (AMS), 9:00–12:00 Politics, Propaganda, and Mourning: Twentieth-Century French Topics Carlo Caballero (University of Colorado), Chair

Mourning at the Piano: Marguerite Long, Maurice Ravel, and the Performance of Grief in Interwar France Jillian Rogers (University of California, Los Angeles)

In a letter of I October 1914, Maurice Ravel wrote to his friend, the composer and critic Roland-Manuel, to tell him that he had begun composing the piano suite *Le Tombeau de Couperin*. In this same letter, Ravel relayed that he heard that Joseph de Marliave, the husband of pianist Marguerite Long, had been killed in combat. The fact that Ravel both dedicated *Le Tombeau*'s final movement to Long's husband, and desired Long to premiere the work, suggests that the two news items in this letter are more connected than they at first appear to be. Ravel's *Tombeau* would both enable the composer to express his grief over Marliave's death and also offer Long a vehicle for the expression of hers. Ravel's and Long's contemporaries recognized this connection between grief and musical performance; Roger-Ducasse, for instance, wrote to Long in February 1915 that

piano practice would "save her" and give her the "desire to live again" after the death of her husband. But precisely how might Long's piano practice have functioned in this way?

In this paper I explore Marguerite Long's expression of grief in her performance of Ravel's *Le Tombeau de Couperin*. I argue that Ravel's preoccupation with grief in the years during and after the First World War led him to compose works for Long in which the piano provided her with a means for working out her grief through physical gestures that produced emotional transformation. I support this argument through evidence gathered at archives in Paris, including heretofore unexamined correspondence between Long, Ravel, and other musicians in their social circle, and reviews of Long's performances. These sources reveal information about mourning practices within Ravel's and Long's social circle that have not yet been considered by other scholars who have written about Ravel's *Tombeau*, for instance Carolyn Abbate and Glenn Watkins. This paper therefore examines the relationship between mourning and musical practice in early twentieth-century France, while rethinking Ravel's *Tombeau* as written not only for soldiers who died, but also for those who survived them.

Patriotic Rhetoric on the Parisian Home-Front, 1914–18: Saint-Saëns's *Germanophilie* as a Propaganda Prototype Rachel Moore (Royal Holloway, University of London/New College, Oxford)

In late 1914, the French daily *L'Écho de Paris* published *Germanophilie*, a series of polemic articles by Camille Saint-Saëns. This call to arms to eradicate Germanic influences from French artistic life was re-published in book form in 1916, although its hyperbole and outdated anti-Wagnerian content meant that it was poorly received amongst musicians and critics, dismissed as the senile ranting of a composer stuck in the past.

Perhaps as a result of automatic acceptance of the opinions of Saint-Saëns's detractors, *Germanophilie* has received little serious attention from scholars. However, study of propaganda sources, archival documents and press columns relating to musical life during the First World War suggests that its very genre has been misunderstood and its historiographical importance undersold. The fact that musicians and music critics rejected its message matters less than its marking of a crucial moment in the history of propaganda more generally. No scholar has clearly defined Saint-Saëns's text in this way; yet if we read it as propaganda, and understand that it is aimed not at musicians but at a more general public, the text takes on new significance. Saint-Saëns, aged seventy-nine, appears as a patriotic intellectual in tune with his contemporary climate and—given the swift progress of the campaign he set in motion—one whose work served as a prototype of wartime literary production emanating from the heart of the French establishment, the Institut de France.

Nevertheless, *Germanophilie* did not change patterns in repertory selection, and its apparent failure as a work of musicopolitical persuasion becomes important for the light it sheds on the distance between propaganda and action. To ignore this distance is to risk inflated accounts of the influence of patriotism on wartime musical life. By considering the extent to which wartime proclamations were reflected in practice, and why it was so difficult to implement the practical ramifications of even those cultural politics that were widely shared, my paper challenges traditional assumptions about patriotic engagement on the home front, offering a cautionary tale of the dangers of reading practice—especially collective practice—into individual examples of nationalist or patriotic rhetoric.

"Une utopique évocation"? Competing Narratives in Honegger's *Symphonie liturgique* Keith Clifton (Central Michigan University)

The devastating effect of the Nazi occupation on Parisian musical life has only recently come into sharper focus. Nigel Simeone and Yannick Simon have meticulously chronicled Vichy's elaborate—and often contradictory—control of the arts, with modern music often relegated to invitation-only events such as the Concerts de la Pléiade. At the same time, Swiss-born Arthur Honegger enjoyed remarkable artistic freedom, composing works with brazen political undertones that evaded Nazi censors, including the anti-fascist *Trois psaumes* and *Symphonie pour cordes* (both 1942).

By 1943, Honegger's optimism had ostensibly vanished. Troubled by the ongoing occupation, he began a *Symphonie litur-gique* as the war reached its zenith. Generally recognized as his orchestral masterpiece, the symphony diverged sharply from its predecessor. As Harry Halbreich has noted, "Liturgical" refers "to the work's religious character as expressed in the titles of the three movements." But this fails to explain why Honegger, an avowed skeptic, would compose a symphony with overt religious associations and appended Latin titles. Closer examination reveals an overlooked source: Olivier Messiaen.

The two first shared the same program in 1937, when they composed incidental music for the Paris Exposition. Over the course of the next decade, they met regularly and became intimately familiar with the other's work. In addition to attending every Messiaen premiere in occupied Paris, Honegger marshaled his substantial clout to support his younger colleague in the press. Although the *Symphonie liturgique* has generally been interpreted as encapsulating a pessimistic post-war Europe, traces of optimism and spiritual ecstasy are clearly visible beneath its tortured façade. In the finale, violin passages evoking

the concluding "Louange" of the *Quatour pour la fin du temps*, references to birdsong, and added-note chords represent Messiaenesque techniques largely absent from Honegger's former compositional arsenal.

Above all, Honegger's symphony parallels Messiaen's unique symbiosis of music, faith, and ideology. Through a careful negotiation between the spiritual and the mundane, the work skillfully reimagines Messiaen's "politics of transcendence" (to borrow Jane Fulcher's phrase) as a postwar statement of defiance and hope.

"Un pèlerinage encore plus nazi que mozartien": French Musicians at the Viennese *Mozart-Woche des Deutschen Reiches* (1941) Marie-Hélène Benoit-Otis (University of North Carolina, Chapel Hill), Cécile Quesney (Université de Montréal/Université Paris IV)

From November 28 to December 5, 1941, German authorities presented a *Mozart-Woche des Deutschen Reiches* ("Mozart Week of the German Reich") in Vienna under the joint patronage of Reich Minister of Propaganda Joseph Goebbels and Reichsstatthalter in Vienna Baldur von Schirach. A major celebration of the 150th anniversary of Mozart's death, the *Mozart-Woche* was also an opportunity for Nazi Germany to reassert its cultural hegemony over the "new Europe." With this as its intention, the Propaganda Ministry and its satellite institutions invited three hundred guests from eighteen allied, occupied, or neutral countries. The most important foreign delegation came from France, and included around twenty important figures of French musical life, including composers Arthur Honegger, Marcel Delannoy, Gustave Samazeuilh, and Florent Schmitt, as well as the Director of the Paris Opéra Jacques Rouché, and music critics Robert Bernard and Lucien Rebatet. Upon their return to France, these carefully selected guests published numerous reviews in the authorized press in which they highly praised the musical quality of the *Mozart-Woche*, thus playing the role of mediators in a vast operation of cultural propaganda in which Mozart's life and works were used to display the greatness of the German Reich.

Recent publications have begun to explore, on one hand, the mechanisms of Nazi propaganda at work during the *Mozart-Woche* (see Becker 1992, Loeser 2007, Reitterer 2008, Levi 2010), and on the other hand, the impact of the festival on its French guests (see Vermeil 1991, Simon 2009, Iglesias 2011). What has not yet been done is a detailed study of the Nazis' propaganda discourse in relation to its reception by the French musicians attending the festival. Drawing on numerous unpublished French and German sources (correspondence, administrative archives, etc.), reviews published in the French and German press, the official publications surrounding the *Mozart-Woche*, and an analysis of its program (including official speeches by Joseph Goebbels, Baldur von Schirach, and Heinz Drewes), we show how, within the framework of an extremely rich festival, the French musicians' opinion was oriented by a subtle but effective rhetoric that used Mozart as a tool of Nazi propaganda.

Session 3-21 (AMS), 9:00–12:00 Romantics at Work: Mendelssohn and Schumann Laura Tunbridge (University of Manchester), Chair

An Emerging Credo of Absolute Music—The Evolution of Mendelssohn's Piano Trio, Op. 49 Siegwart Reichwald (Converse College)

"[Mendelssohn's op. 49] is the trio masterpiece of our time . . . Mendelssohn . . . has raised himself so high that we may well say that he is the Mozart of the nineteenth century, the most brilliant of musicians, who saw most clearly through the contradictions of the time and was first to resolve them . . . After Mozart came Beethoven; the new Mozart will also be followed by a new Beethoven." (Robert Schumann, NZfM)

This excerpt deserves our attention not because of its high praise for Mendelssohn's first piano trio, but because of Schumann's attempt at already contextualizing historically and stylistically a work just composed. Opus 49 reaches a new level of Romantic expression, as Mendelssohn is able to place thematic ideas rather than tonal schemes at the center of a four-movement narrative. The composer's Romantic notion of precision of musical expression in his Songs without Words is broadened from simple character pieces to thematically conceived sonata form and cyclical sonata plan, which takes Mendelssohn far beyond the Beethovenian compositional concepts of A. B. Marx's *Theory and Practice of Musical Composition*. Opus 49 offers a post-Beethovenian approach to instrumental music, where the outward expansion of Beethoven's late style toward extra-musical content is renegotiated through a renewed focus on formalistic strategies.

Mendelssohn's growing ambitions for this work are evident in its decade-long evolution. My analysis of the radical changes in the autograph proves the compositional process of this work to be a watershed event in Mendelssohn's changing aesthetics. Notable changes to the sonata form designs of the first and last movements illustrate an obvious trend toward a musical narrative that is primarily focused on thematic schemes.

Not even fifteen years after the trio's publication, Hanslick's *On the Beautiful in Music* (1854) espouses similar aesthetics. While scholars have pointed out the lack of Mendelssohn's stylistic development past Beethoven, this study suggests that

Mendelssohn's mature style evolved dramatically and is much closer to the aesthetics of Brahms. This paper argues that Mendelssohn's compositional career is central to the aesthetic developments of the mid-nineteenth century, and his first piano trio is a model composition for *On the Beautiful in Music*.

The Mendelssohns and the Mystery of the "Easter Sonata" Angela R. Mace (Duke University)

On 10 April 1829, Fanny Mendelssohn said goodbye to her beloved younger brother Felix before returning to the house for a quiet day. That evening, according to Fanny's diary, a small party gathered at the Mendelssohn house and Fanny amused herself by composing a song and playing her "Easter Sonata."

Thus we are introduced to a work that offers a tantalizing puzzle and an opportunity to explore the complex ways in which Fanny and Felix developed their distinctive style. But no "Easter Sonata" exists in Felix Mendelssohn's catalogue nor in Fanny Hensel's papers at the Staatsbibliothek zu Berlin-Preussischer Kulturbesitz. Some believed that the work was by Felix, rather than Fanny. But there are two more references to the work in the correspondence between Fanny, Felix, and Carl Klingemann in 1829, each clearly identifying the "Easter Sonata" as Fanny's. After 1829, all references to the work ceased and the manuscript disappeared.

However, at some point during the twentieth century, a manuscript of a four-movement sonata did surface long enough to be recorded by the French pianist Eric Heidsieck in 1972, as the *Sonate de Pâcques* of Felix Mendelssohn. I examine the stylistic features of the sonata, from the Beethovenian first movement, through the pensive Bachian fugal second movement and the fleet-footed "Mendelssohnian" Scherzo, to the powerful, fantasy-like finale that leads into the chorale "Christe, du Lamm Gottes." I consider the employment of these compositional devices within the stylistic norms for Felix and Fanny to submit my conclusion for the identity of the correct composer, based on groundbreaking new research findings. I explore the significance of the title and the "Passion" features in the finale to place the work chronologically and musically in a family immersed for several years in the revival of the *St. Matthew Passion*. Finally, I consider how we can approach the problem of the "Mendelssohnian" style through this work: that the "Easter Sonata" can confidently be attributed to Felix Mendelssohn but can also be argued to be by Fanny Mendelssohn illustrates how close their styles were and how each developed independently within that style.

Listening to Schumann Listening to Heine Don Randel (Andrew W. Mellon Foundation)

The abundant literature on Schumann's *Dichterliebe* ranges from rigorous analysis in the Schenkerian tradition to accounts of these songs in terms of the aesthetics of romanticism. Considerable attention has been devoted to the nature of the song cycle as a genre and to ways in which Schumann's settings constitute a formal whole and capture what Heine's poems might be thought to mean. Despite some recent attention to classifying the ways in which features of German prosody can be set to musical rhythms, we still lack detailed analyses of the ways in which individual songs bring together music and the essentially musical qualities of poetry, setting aside both the rather subjective and literal approaches to the semantic domain of the texts.

My concern is more with the physical properties of texts—properties of a kind that music shares. Such approaches to poetry came to prominence in the work of Roman Jakobson and many others beginning in 1960 and provide clearly relevant and novel ways of thinking about vocal music of all periods, including the songs of *Dichterliebe*. This entails the actual sounds of words and syllables and the rate at which they proceed—when sounds are the same or different, what rhythms they create, how some are emphasized over others by the principles governing the pronunciation of words and established meters of poetry. This engages the domain of semantics in rather limited ways and with it the presumed emotive values of words and phrases. It engages the domain of syntax to a much greater degree, taking account of the ways in which some parts of speech have a well-defined relationship to one another and in which one element may require another for its completion. It attends to alliteration, assonance, and rhyme. This is to examine the means by which a text creates meaning more than the particular meaning that it might be thought to create. My approach, then, is to listen in new ways for how the composer listens to the music inherent in a text.

Schumann, Virtuosity, and the Rhetoric of the Sublime Alexander Stefaniak (Washington University in St. Louis)

Scholarship on musical manifestations of the sublime has focused on symphonies and large choral pieces (particularly Beethoven's). Robert Schumann's work, though, reveals that nineteenth-century musicians also engaged with contemporary thinking on the sublime through virtuosity. During the 1830s, I argue, Schumann attempted to elevate virtuosity beyond its conventional association with light entertainment by using his writings to bestow the distinction of sublimity on

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certain virtuosic works and by composing showpieces of his own that contemporary critics described as sublime. According to Schumann—and his reviewers—the extraordinarily complex figuration and daunting physical feats of virtuosic music could evoke the overwhelming force, heroic struggle, and sensory overload that represented hallmarks of the sublime: virtuosity could thereby access the quasi-spiritual uplift and cultural prestige that nineteenth-century writers associated with this aesthetic category. In this sense, Schumann shared an interest with Liszt, who, as Dana Gooley and Katherine Ellis have shown, boasted a public image as a virtuoso who embodied sublimity.

Schumann's approach to "sublime virtuosity" differed significantly from Liszt's. As critic, Schumann lauded works and performances by Liszt, Chopin, and Leipzig virtuoso Ludwig Schuncke as sublime, each for unique reasons. Moreover, several previously unexamined reviews locate sublimity in three of Schumann's 1830s showpieces and offer new insight into their styles and structures. Writings on the finale of the *Concert sans orchestre* read like textbook descriptions of what Kant called the "dynamic sublime": they evoke cataclysmic, overpowering natural phenomena to illustrate the finale's metrically and harmonically dissonant virtuosic writing as well its rejection of traditional sonata and rondo paradigms. Reviews of Schumann's Toccata and *Études symphoniques* invoke the heroic, striving connotations of the sublime and draw comparisons between these works and Beethoven's. They point to ways—heretofore unrecognized by scholars—in which these two pieces infuse conventional virtuosic genres with compositional procedures and musical gestures derived from Beethoven's "Eroica" Symphony. Schumann's showpieces thus made an appeal to Beethoven's inherent association with musical sublimity and the "Eroica's" heroic "plot." In all cases, Schumann and his reviewers suggested that "sublime" characteristics rendered showpieces more serious or "ennobled" than conventional virtuosic works.

Session 3-22 (AMS), 9:00–12:00 Sound, Language, and Mysticism from Vienna to L.A. Brian Kane (Yale University), Chair

The Impact of Sound and Voice on the Invention of Psychoanalysis Clara Latham (New York University)

One of the most radical practices that developed along with Sigmund Freud's theory of the mind was the "talking cure," in which the patient put her hysterical symptoms into words while the doctor listened passively. In their groundbreaking publication "Studies on Hysteria" (1895), Sigmund Freud and Josef Breuer proposed that hysteria could be cured through talk. Before this, the treatment of hysteria primarily involved somatic forms of electric and manual massage. Freud and Breuer made a radical change by moving the site of therapy from the body to the voice and ear, and yet, while there have been countless studies of the application of Freudian theory to sound and voice (Pedneault-Deslauriers 2011, Dolar 2006, Hyer 2006, Silverman 1988, Reik 1948), there has not been any work on the explicitly sonic implications of the treatment.

By situating the development of psychoanalysis in nineteenth century German psychology and otology, I argue that the notion that the voice could convey unconscious thought was paralleled by a belief in the physiological power of sound to connect a person's inner psyche to the outer world. First, I outline the prominent connection between otology and psychology in the last decades of the nineteenth century by surveying the work of scientists like Breuer who made major contributions to both fields. I then turn to the work of German philosopher Theodor Lipps (1851–1914), whose influence on Freud has been well documented. Lipps' "Psychological Studies," from 1885, includes a section called "The Nature of Musical Consonance and Dissonance," which proposes a model of vibration among human subjects that accounts for the phenomenon of empathy. I read Lipps against Freud's work leading up to his turn away from neurology towards psychology, considering three papers: "On the origin of the acoustical nerve" (1886), "Project for a Scientific Psychology" (1895), and "Studies on Hysteria" (1895). I show that Freud followed Lipps's theory of empathy, and argue that he also followed Lipps's theory of vibrational consonance. Unearthing this pre-history of Freudian psychoanalysis reveals that the rhetoric behind the talking cure rendered sound into a physical material capable of curing physiological illness.

"Still, o schweige": Music, Language, *Opern-Krise* (Schoenberg's *Die glückliche Hand*) Sherry D. Lee (University of Toronto)

According to Theodor Adorno, Arnold Schoenberg's *Die glückliche Hand* (1910–13) "withdraws from the canon of opera and music drama as though pulled away by a magnet" (1977, 73). In its radical curtailing of sung text, Schoenberg's "Drama mit Musik" op. 18 manifests the wrenching apart of music and language to perhaps the greatest degree in his texted works, even while it supports its dramatic idea through an extraordinary proliferation of words: prolix, intricate scenic descriptions and stage directions sprawl, unheard, throughout its score. Its vocal dimension shrinks, supplanted by an extraordinary visual one that reconfigures opera from sung dramatic narrative to "an abruptly startling picture series." Such features prompted Adorno to describe it as "an act of silent expressionism." While Schoenberg's late, unfinished *Moses und Aron*, explicitly bound up with

fraught questions of representation, is frequently invoked in relation to the idea of a modernist music-language crisis, this paper argues that opera in Schoenberg's oeuvre falls silent well before Moses' half-sung declaration of the word that he lacks.

Die glückliche Hand is not truly silent. Though the chorus's opening injunction to the protagonist to "be still and silent" consigns him to utter only a few fragments, the brief work's orchestral facet manifests an expansion of timbral and harmonic invention. Joseph Auner (1996) has shown that its pitch structures demonstrate an earlier beginning for Schoenberg's orientation toward serial thinking than previously recognized even by Schoenberg himself. In turn, this paper argues that Schoenberg's op. 18 prompts an adjustment of our understanding of his emphasis on the limitations of atonal composition as evinced, in part, by its dependency on texts for scaffolding; it evinces a drastic reconfiguration of the music-language relationship, complicated by visual representation. Informed by Auner's analysis, David Metzer's work on "modern silence" (2009), and Adorno's theories of music, language, and their modernist impasse in the operatic genre—the "triumph of composition over opera"—this paper reexamines the position of *Die glückliche Hand* in both Schoenberg's development and the larger narrative of an early twentieth-century "*Opern-Krise*," focusing specifically on the relationship to the text.

A Medieval Model for the 1920s: Anton Bruckner as Mystic Nicholas Attfield (Edinburgh University)

The early 1920s present a high watermark in the reception of Anton Bruckner and his symphonies. A century after Bruckner's birth, and twenty-five years on from his death, innumerable societies were rapidly formed all over German-speaking countries, dedicated to the dissemination of "authentic" editions and performances of his scores. Simultaneously, these groups laid emphasis on the revision of Bruckner's biography, a process guided by a collection of new and distinctive tropes: Bruckner as a medieval German mystic, theologian, and educator akin to Meister Eckhart and Jakob Böhme, and as an "anthroposophist" after the model of Rudolf Steiner.

This paper investigates these biographical revisions, with reference to prominent articles and monographs from this Bruckner renaissance—by Karl Grunsky (1922), Oskar Lang (1924), Erich Schwebsch (1921), and others. It argues that, while these authors drew from sources on mysticism more usually associated with the practitioners of musical modernism, they sought to establish a German community opposed to the modern age; this was a community of a distinctly conservative cultural and political coloring, and channeling (by means of the mystic Bruckner and his music) a higher sense of nationalistic feeling and timeless essence over and above the desires of the individual. They also advocated a complementary performance practice: of Bruckner's symphonies played in a pitch-dark concert hall—an attempt, once again, to divert attention away from the individual self.

Thus Bruckner, the Wagnerian avant-gardist of late nineteenth-century Vienna, here assumed a role for which he had long held potential. He became a staunch conservative of a distinctly 1920s stripe, looking both backwards into the distant past and forwards to a new Germany. And this was a role on which the cultural ideologues of National Socialism were quick to draw and politicize all the more, not least in their infamous practice of *Dunkelkonzerte* ("darkness concerts").

I Care If You Listen: Schoenberg's "School of Criticism" and the Role of the Amateur J. Daniel Jenkins (University of South Carolina)

When Arnold Schoenberg accepted an appointment as Professor of Composition at the University of Southern California in 1935, the university produced fliers to announce his arrival and the courses that he would teach. In addition to classes in counterpoint and thematic composition for advanced music students, Schoenberg also offered two courses "open not only to all University students but to the general public as well": "The Elements of Musical Forms as Discovered by Analysis" and "The Evaluation of Musical Works: A School of Criticism." Schoenberg's effort at cultivating an informed audience in California is consistent with his prior attempts in Europe at educating the public through his analyses of his works broadcasted over the radio. Once in the United States, he wrote to one California educator in November 1935, "I know what I am doing is of the greatest importance for everybody who is interested in music. And I know . . . how new my attempt [is] to bring the amateurs . . . a real knowledge of basic elements for appreciation." Nevertheless, while much scholarly attention has been paid to Schoenberg's pedagogical pursuits in the areas of theory and composition, little if anything has been said about his efforts to develop courses in criticism and music appreciation.

Although Schoenberg did not leave behind any materials for these courses, class notes taken by students Leonard Stein and Bernice Abrams permit a reconstruction of the content of his lectures. The notes suggest an analytical approach consistent with many of Schoenberg's other writings, but because of their intended audience, they offer new insights into the reception of music-theoretical knowledge. Additionally, the lectures negotiate a different scope for Schoenberg's music theory, offering rare, in-depth discussions by Schoenberg of composers outside the Austro-Germanic canon, specifically Elgar and Sibelius. Most significantly, the study of these sources leads us to reconsider the role of the amateur in Schoenberg's philosophy of music consumption, making it clear that unlike post-war theorists such as Babbitt who argue for an audience of "specialists," in these forgotten lectures Schoenberg argues for the opposite, a place for generalists (amateurs) in the construction of musictheoretical space.

Session 3-23 (AMS), 9:00–12:00 Vox Americana Josephine Wright (College of Wooster), Chair

Vox Americana: Song, Race, and Nation at the Turn of the Twentieth Century Scott Carter (University of Wisconsin-Madison)

At the turn of the twentieth century, vocal performance became a contested site for conveying a national, idealized sound that would best represent American progress. Ideologies of race and national character were critical concerns in these discussions, as the soundscape of fin-de-siècle urban America transformed through mass immigration and migration into a polyvocal expression of difference and Otherness. In writings on singing during this era, authors regularly bemoaned the lack of vocal refinement among the mass populace, using terms like "nasal" and "guttural" to describe vocal failings. Such language located the problematics of beautiful singing in the body by suggesting a causal relationship between physiological mechanics and vocal expression. These supposedly vulgar sounds, in turn, fed the xenophobic reactions to foreign song by providing a sonic index of the social, cultural, and racial contamination that threatened the health of the body politic.

Recent scholarship on the singing voice rightfully urges us to listen critically to the ways in which race and nation are performative expressions of human meaning-making rather than essential characteristics of bodies and cultures (Stras 2007, Eidsheim 2009). In this paper, I argue that beautiful singing was defined in this era as a racial characteristic, accessible only to people of western European descent, that arose as a reaction to the circulation of peoples and songs within and through the borders of the nation-state. I draw on a close reading of the vocal pedagogy movement known as voice culture—a heterogeneous collection of instructional techniques that utilized scientific knowledge of voice production, thereby grounding beautiful singing in empirical observation and theories of racial evolution. By situating the material production of singing in the critical categories of race and nation, we can better understand how seemingly innocuous language such as "clear," "open," and "sonorous" describes not merely a vocal ideal, but also delineates a particular coordination of physiology that embodies notions of racial and national superiority. This ideal sound, then, is not simply the consequence of a properly disciplined subject; beautiful singing in this formulation actively molds and shapes bodies into proper citizens.

"Gloria in Excelsis" America: Commingling of the Spiritual and the Patriotic in American Operas of the 1910s Aaron Ziegel (University of Illinois, Urbana-Champaign)

Whereas much scholarly attention has been paid to the institutions and artists involved in opera performance in the United States around the turn of the twentieth century, the new repertoire written by American composers for these same organizations remains underexplored. The genre of grand opera did not emerge as a practical outlet for American composers' efforts until the early 1900s, and it remained closely indebted to nineteenth-century, European models during the first decades of the new century. Given that audiences throughout both Europe and the United States were accustomed to encountering sacred musical materials on the operatic stage—either in choral form (reflecting a community's spiritual values) or in solo arias (expressing an individual's faith and beliefs)—it comes as no surprise that similar ingredients might also appear in new works written for and premiered at American opera houses.

Victor Herbert's *Natoma* (1911), Frederick Converse's *The Sacrifice* (1911), and Mary Carr Moore's *Narcissa* (1912) each exemplify a uniquely American approach to the incorporation of Christian religious music into an operatic context, as comparisons with possible stylistic models from Verdi and Puccini make clear. A close reading of the libretti and music, supported by primary source commentary and period criticism, reveals that each of these now rarely encountered New-World scores treats sacred musical materials as a conduit for the advancement of a specifically nationalist agenda. In both *The Sacrifice* and *Narcissa*, characters that might otherwise be perceived as outsiders are able to win an audience's sympathy through musical expressions of their own spirituality. In *Natoma*, sacred music underscores ideas of nation building and manifest destiny. The plot's ultimate resolution—in which an American naval officer is shown to be the symbolic inheritor of rights to the California territory—plays out not to patriotic vocalizing from the tenor protagonist, but rather is pantomimed to Latin-texted choral singing. *Narcissa*, on the other hand, presents a proto-feminist perspective on faith and patriotism through a musical language suffused with American hymnody and fervent prayer arias. Throughout these operas, faith in God and patriotic duty to the nation are inextricably linked.

Der Kuhhandel/A Kingdom for a Cow: Kurt Weill's Gateway to America Michael Baumgartner (Cleveland State University)

Der Kuhhandel is arguably Kurt Weill's most substantial work completed during his brief Parisian exile from 1933 to 1935. The operetta marks a crucial signpost in Weill's career, standing at the intersection between the composer's German and English works. Weill began the operetta with a German text by Robert Vambery, the former dramatic advisor of the Theater am Schiffbauerdamm, and finished the extensive composition with an English libretto. After Weill failed to mount *Kuhhandel* in Zurich and Prague, he signed a contract with two eminent British impresarios for a premiere in the West End. Such a change of location not only required a new English libretto, but also numerous, substantial adaptations related to the cultural differences between German and British audiences. Weill undertook the challenging task of transforming *Kuhhandel* into the light-hearted *A Kingdom for a Cow*. The previous harsh critique on the national socialist high-jacking of the Weimar Republic in the former gave way to a virtually apolitical plot treatment in the latter. The musical sources shed not only light on the reworking of the libretto, but also on the stylistic changes. Weill turned the work from an Offenbach-infused operetta parody into a musical comedy, modeled after Gilbert and Sullivan. The orchestral and piano-vocal score, in particular, reveal how Weill adapted various sections in order to deal with the new circumstances. He rewrote existing numbers, cut and replaced several longer passages, composed new songs, and borrowed material from other works such as his French "musical play" *Marie Galante*.

The objective of this paper is not only to summarize the cumbersome, yet exhilarating compositional process of turning a German operetta into a British musical comedy, but also to demonstrate that *Der Kuhhandel/A Kingdom for a Cow* is a significantly more important work in Weill's oeuvre than usually argued in the relevant scholarship. It represents the decisive gateway for the composer's future career in the United States. Weill would later reuse several *Kuhhandel* numbers for his most important American works, including the Broadway productions *Johnny Johnson, Knickerbocker Holiday, The Firebrand of Florence, Lady in the Dark*, and *One Touch of Venus*.

Accompanying Paul Robeson Grant Olwage (University of the Witwatersrand)

The historiography of the art song in performance is by and large a history of the singer, with the (piano) accompanist assuming the role of silenced partner. There are several reasons for this, some profound—the hierarchy of sound types in the modern age—others mundane, such as the paucity of accompanists' performing scores as evidentiary texts. In this paper I shift the focus, exploring the accompanying work performed by Paul Robeson's now forgotten pianist and arranger Lawrence Brown.

A souvenir booklet put out by the singer's agent ca. 1950 noted that Brown had been "accompanist for Paul Robeson for so long that he is an indispensable part of a Robeson concert." More than this, I argue that Brown shaped Robeson's art in its formative years in the 1920s. Through a close reading of Brown's performing scores (in the New York Public Library) I chart the different modes and methods through which Brown's accompaniments worked.

There are three categories of score in the Brown archive: published sheet music, autograph transcriptions of published music, and autograph (and published) arrangements of spirituals by Brown, many of which are inscribed with the pianist's annotations. Each of these text types situates the accompanist in a certain relationship to the singer, giving insight into the duo's aesthetic thinking and performing practices. Considered in relation to the (favoured) archive of historic sound recordings, the scores also provide excavative possibilities for understanding Robeson-Brown performances in live contexts.

The paper also considers the genesis of Brown's "pianism," primarily through the influence of the English composer Roger Quilter, with whom Brown had an intimate relationship, and in the broad context of the early twentieth-century art (and Harlem Renaissance) arrangement of folksong. In doing so I show how an accompanist's texts and practices are made, and in turn how these contribute to the singer's sound world. We begin thus to understand the precise ways in which that sonic world is collaboratively created.

Session 3-24 (AMS), 10:30–12:00 Making a Musical Living in Baroque Germany Alexander Fisher (University of British Columbia), Chair

"He subsists like a sow in a pig-sty": Court Musicians and Strategic Debt in Seventeenth-Century Germany Gregory Johnston (University of Toronto)

The Thirty Years' War (1618–48) had profound and lasting effect on all aspects of life in Germany. The expense of raising armies and waging war came at great and grievous cost to artistic life in the cities and courts. Musical establishments at court were depleted and even disbanded in order to fuel the war, and composers accustomed to writing large-scale polychoral works were reduced to penning and performing modest chamber pieces for a few musicians.

The scholarly literature often refers to the problem of court-appointed musicians not being paid during the war, sometimes for years at a time. Singly and collectively they submitted in vain their claims, pleas, and ultimatums for compensation, yet for some reason they remain at court. Heinrich Schütz, for example, petitioned on behalf of one of his musicians "who subsists like a sow in a pig-sty," yet nine months later the musician is still there and said to be "living in his house like a beast in the forest."

The present paper reconsiders the extent to which these dire circumstances can be attributed to the Thirty Years' War. Drawing primarily on archival sources of the Sächsisches Hauptstaatsarchiv in Dresden, it argues that courts habitually created a climate of debt between themselves and their musicians. Unpaid musicians, including Schütz, were initially forced to exhaust their own resources and then compelled to obtain bridging loans from elsewhere in order to survive. They were not just dependent upon the court for their livelihood, they became in effect economic hostages to their employers. Should they quit their position at court, they would forfeit all money owed and then have to face their creditors alone and without court protection. If they left illegally (*insalutato hospite*), they were unlikely to hold a court appointment ever again. The paper shows these practices to have been in use long before the war began and long after hostilities had ended; they were systemic, strategic and, in the end, culturally formative in shaping and maintaining the composition of the *Hofkapelle*.

The Daily Life of an Organist in Bach's Germany Andrew Talle (Peabody Conservatory, Johns Hopkins University)

The lives of eighteenth-century musicians are notoriously difficult to reconstruct from available sources. Application letters and audition protocols, employment and account ledgers document extraordinary events, and seldom offer much insight into the matters that concerned professional musicians on a daily basis. Historians have sought to develop a composite picture by amalgamating the details provided in many different sources, but the image that emerges is inevitably diffuse. A detailed account of the life of a single musician over an extended period of time would be a welcome addition to the historical record.

Through recent archival research in Germany I was able to discover an account book kept by an organist active in the mideighteenth century named Carl August Hartung (1723–1800). Hartung's only prior mention in the scholarly literature stems from his having briefly taught composition and theory to the teenage Louis Spohr. The discovery of this previously unknown account book, however, suddenly makes him the best-documented German organist of the century. On 358 pristine pages Hartung recorded nearly every Pfennig he spent and received between the ages of twenty-nine and forty-two, while serving as an organist in Cöthen (1752–60) and Braunschweig (1760–65). Though his life was unique, many of the activities, challenges, and rewards documented in the book were familiar to thousands of other musicians throughout the eighteenth century. In this presentation I present what is known of C. A. Hartung's biography on the basis of his account book, focusing in particular on his diverse sources of income, his relations with students, colleagues, patrons and family members, and his fascination with the music of J. S. Bach.

Session 3-25 (AMS), 10:30–12:00 Making Sense of Thirteenth-Century Music Jennifer Saltzstein (University of Oklahoma), Chair

"Porque trobar é cousa en que jaz entendimento": Pattern and Melody in the Cantigas de Santa Maria

Sarah Johnson (University of Cambridge)

The thirteenth-century *Cantigas de Santa Maria* occupy a unique position in the medieval monophonic song tradition. With the exception of two fragments containing songs by Martin Codax and Dom Dinis, this enormous body of 429 songs is the only extant collection of Galician-Portuguese lyric with musical notation. The *Cantigas* have been intensively studied,

however scholarship from the early twentieth century to the present day has concentrated for the most part on notation, driven by a wish to perform the songs. As a repertory of song the *Cantigas de Santa Maria* have hardly been addressed. To date, the only sustained melodic study of the repertory is a Ph.D. dissertation by Gerardo Huseby: "The *Cantigas de Santa Maria* and the Medieval Theory of Mode" (1983). In this Huseby classifies the songs into "modal" categories from the point of view of the eight ecclesiastic modes as defined by theorists contemporary to the *Cantigas* including Gil de Zamora and Marchetus de Padua. This work, however, relates only temporally to the *Cantigas*: their melodic behavior shows that the songs were patently not conceived within this framework.

Instead, this paper considers the *Cantigas de Santa Maria* as a melodic repertory, examining the quality of the melodies, the nature of melodic behavior and the extent to which consistency of melodic behavior reveals the assemblage of material to be representative of a consistent musical tradition. These questions are pursued through analysis of songs found in the earliest *Cantigas* manuscript, Biblioteca Nacional de Madrid MS 10069, using methods which draw on the work of Leo Treitler on twelfth-century Aquitanian song (1967) and Wulf Arlt on the festal office of Beauvais (1970). What emerges from this study is a highly-refined body of what can only be called art song, displaying a stunning variety of colour achieved through the controlled manipulation of melodic detail. These findings suggest a reassessment of the positioning of the *Cantigas* as a juxtaposition of the many musical traditions associated with the thirteenth-century Iberian peninsula as proposed by many modern scholars.

Hearing Voices: Heteroglossia and Estates Satire in an Old French Motet Anna Grau (DePaul University)

Studies of medieval lyric are often concerned with the identity and characteristics of the lyric subject. The Old French motet, despite sharing many of the tropes of contemporary monophonic song, has rarely inspired a similar approach. However, the polytextuality that often hampers discussion of lyric identity may also offer an opportunity for better understanding of the relationship between musical style and lyric subject. Literary scholars, including Sylvia Huot and Kevin Brownlee, have described the effect of multiple lyric voices in the motet as textual "polyphony," drawing on the work of Mikhail Bahktin; his use of "polyphony" indicates the coexistence within one work of multiple, equal voices or perspectives. In this paper I suggest that another Bakhtinian coinage, "heteroglossia," and its corollary "homoglossia," are better suited to the motet. Further, I show that this terminological appropriation provides a conceptual framework for understanding motets for which models of allegory and dialogue have not been fruitful.

A revealing case is the motet *Ce que je tieng/Certes mout est bone vie/Bone compaignie/MANERE*. This combination of drinking song, courtly love lyric, and anticlerical polemic has not yet yielded a satisfactory reading. My approach takes this motet as a representation of three categorically disparate lyric subjects, as a heteroglossic representation of varied subject positions, pointing to an important literary context: medieval estates satire. The three upper voices of this motet use techniques associated with this literary genre to portray the characteristic voice of each of the three major estates: cleric, knight, and commoner. While the texts suggest three monologues rather than a dialogue, the musical setting produces a satiric commentary on the relationship between the stereotyped figures portrayed. Rather than mimicking the disparity between the texts, the musical lines uncover unexpected similarities between the voices, drawing attention to moments in the text that suggest that clerics, knights, and common people have more in common than they ought. Revealing the connection between this motet and estates satire not only helps to elucidate this motet's textual and musical content, but suggests the role motets can play in studies of intellectual and literary trends in medieval France.

Session 3-26 (SMT), 10:30–12:00 Schema and Topic Vasili Byros (Northwestern University), Chair

Temporal Regularity as a Key to Uncovering Statistically Significant Schemas in an Eighteenth-Century Corpus James Symons (Northwestern University)

Leonard B. Meyer, in his *Style and Music* (1989), succinctly described musical style as a "replication of patterning" operating within a set of constraints. This paper demonstrates the aptness of that definition for the objective analysis of voice leading schemas in a corpus of three hundred solfeggi from the eighteenth-century conservatories of Naples. Specifically, a computer-assisted analysis of patterns characterized by temporal regularity (i.e., having events occurring at equally spaced time intervals) has uncovered dozens of musically significant schemas, with the most common ones matching ones described in *Music in the Galant Style* (2007). Although limiting the scope of the analysis to temporal regularity meant that some important patterns

escaped detection, the advantages of this constraint lie not only in the simplicity and generality of the approach (the algorithm inspects patterns at multiple timespans from every possible starting point) but also in the way temporal regularity seems to be a characteristic aspect of the galant style (fostering clear expectations for future events) and may thus represent a basic strategy for bootstrapping listener intuitions. A discussion of the results will compare the machine-derived classifications with the "hand-crafted" schemas proposed by Gjerdingen and with the schema-like formulations of Schenker. Finally, since temporal regularity is a feature of many musical styles, some remarks will suggest how to adapt the general algorithm to repertories of popular and world musics.

Musical Topics and the Phenomenology of Surprise Elizabeth Hellmuth Margulis (University of Arkansas)

Since Meyer (1956), music theorists have looked to expectation as a primary generator of musical affect. Yet, the exact mechanics of this relationship remain unclear. The experience of listening to music does not seem merely like a series of smaller and larger surprises; quite the contrary—music can seem intense, expansive, gloomy, and any of a thousand other qualities. If expectation is to hold its "privileged place" (Huron & Margulis, 2010) as a theorized source of musical affect, it must be able to account for more of this differentiated type of experience. Surprise may lurk behind all of these diverse percepts, but how does it get registered phenomenologically in such various ways?

This study looks to a different tradition in music theory, that of musical topics (see Mirka, forthcoming), for a possible explanation. Listeners heard twelve excerpts specially recorded for this experiment by a string quartet at the University of Cambridge. Each excerpt represented one of four musical topics—siciliano, tempesta, singing style, or brilliant style. Each excerpt was recorded in two separate versions—one normative, and one with a surprising general pause inserted before the cadence (Mirka, 2009).

Listeners continuously rated the tension of each excerpt as it progressed. In separate trials, they continuously rated the excerpt along other descriptive dimensions, including perceived sublimity, ominousness, and playfulness. The experiment tested the hypothesis that surprise (a general pause) would elevate perceived tension in all the excerpts, but only elevate perceived sublimity, playfulness, or ominousness when placed in the appropriate topical context. Musical topics, in other words, might function as a lens through which surprise is transformed into distinct phenomenological experiences.

Session 3-27 (AMS/SEM/SMT), 10:30–12:00 Sgt. Pepper's Lonely Hearts Club Band: Historical Context, Cultural Interpretations, and Musical Legacy

Walter Everett (University of Michigan), Chair

Few recordings in the twentieth century can claim the influential status of the Beatlens' 1967 album, *Sgt. Pepper's Lonely Hearts Club Band*. From the innovative musical intermingling of such diverse influences as John Cage ("A Day in the Life"), India ("Within You without You"), and British music hall ("When I'm Sixty-four") to the pop-art packaging of Peter Blake, the band and its production crew knew that the work established a new artistic benchmark. The processes behind the album's creation, its social ramifications, and its long-term influences on Western culture have interested music scholars for decades. In the context of this conference, *Sgt. Pepper's Lonely Hearts Club Band* offers the possibility of a common subject of interest for scholars from our three societies and a vehicle for illustrating our shared interests and distinct approaches.

This panel brings together papers examining the creation, significance, and lasting influence of *Sgt. Pepper's Lonely Hearts Club Band*, and in particular of its final track, "A Day in the Life." The first paper positions the album as a consummate example of postwar pop record production on the cusp of the age of multi-track recording and illustrates how the musicians and their production crew collaborated to create this remarkable work. The middle paper outlines a semiotic deconstruction of how a rapidly evolving cultural environment influenced the creation and the interpretations of the music and text of "A Day in the Life." Finally, the third paper considers the lasting influence of the Beatles and, in particular, of "A Day in the Life" as manifested in British pop and rock music of subsequent years.

The three overlapping papers provide different perspectives on the album showing its historical significance, the cultural and social contexts of its reception, and its musical and ideational influence on subsequent musicians and producers.

Sgt. Pepper's Lonely Hearts Club Band: A Phonographic Landmark Albin Zak (University at Albany, SUNY)

The series of innovations evident in postwar pop record production accelerated dramatically in the mid-1960s. In particular, 1966 saw the release of two albums—the Beach Boys' *Pet Sounds* and the Beatles' *Revolver*—that set the pace for creative studio work. Neither record reflected the groups' live performance profiles; each was a unique product of the recording studio. The

following year, the Beatles released *Sgt. Pepper's*, which was greeted with a kind of euphoric amazement. *Time* magazine ran a long piece soon after the album's release, calling the group "messengers from beyond rock 'n' roll." They were "leading an evolution in which the best of current post-rock sounds are becoming something that pop music has never been before: an art form."

In fact, while *Sgt. Pepper's* was a high point—complex, ambitious, and finely detailed—it was clearly heir to attitudes and techniques in continuous development through the course of the postwar pop era. The album's overt artifice; its use of electronic manipulation as a component of musical expression; and its thoroughly collaborative production process were long-standing principles. Formerly dismissed as gimmicks, they were now accepted by the Beatles, producer George Martin, chief engineer Geoff Emerick, and the EMI technicians at Abbey Road Studios as fundamental elements of musical craft.

If in some ways the album was a departure, it was also an apotheosis of pop record production as it had developed through the 1950s and early sixties. *Sgt. Pepper's* represented the state of the art, at once a brilliant summation of contemporary practice and a harbinger of the art's future course. It was a landmark, pointing up issues of general relevance beyond the record's own grooves. This paper examines the album's production techniques—particularly the integration of electronic assemblage and layering with musical arranging and performance—to illuminate various facets of the compositional process, assessing collaborators' roles and considering the ways in which music making and technological mediation interact symbiotically in an all-encompassing creative project.

"A Day in the Life": The Beatles, the BBC, and Competing Constructions of Meaning Gordon Thompson (Skidmore College)

In the spring of 1967, much of Britain (and the English-speaking world) awaited the release of a new Beatles album. In anticipation, the "Light Programme" of Britain's only official radio broadcaster (the BBC) contracted an independent disk jockey to premiere parts of the LP on a special program, Saturday 20 May. However, internal memos reveal that the day before that program was to air and just as the Beatles themselves were about to privately debut their record for the press, officials at the BBC decided to ban the album's final song, "A Day in the Life." Roland Fox, the Assistant Head of Publicity, instructed the BBC's press offices to respond to media inquiries by saying that the corporation thought the recording promoted drug use, but not to volunteer information, such as exactly what had triggered the response. The BBC's vagueness left the Beatles, their publisher, and the press guessing about the grounds for the ban. An examination of the relevant dialogue reveals a deep cultural divide in what music and words meant to different social networks in the same culture.

Framing the processes behind the creation of this song-recording within the cultural and historical contexts of late sixties Britain reveals the semiotic challenges facing participants in this environment. John Lennon and Paul McCartney intuitively understood songwriting, musical performance, and recording as polysemous art forms producing works to which different audiences would bring evolving sets of interpretations. However, the songwriters had anticipated neither the conservative backlash to the counterculture that had begun emerging earlier that year nor the BBC's eagerness to stay ahead of the political curve. Through previously unreleased internal BBC memos and a reconstruction of the sequence of events from interviews, this paper applies the semiotic concepts of analysis at the poietic, neutral, and aesthesic levels to "A Day in the Life" to examine the evolution of competing constructions of meaning.

"A Day in the Life" and the Anxiety of the Beatles' Influence Mark Spicer (Hunter College/Graduate Center, CUNY)

Brian Wilson's first encounter with "Strawberry Fields Forever," one half of the extraordinary double A-sided single that presaged the Beatles' monumental *Sgt. Pepper's Lonely Hearts Club Band* album in 1967, so profoundly affected him that he soon famously abandoned working on *Smile*, the Beach Boys' highly anticipated follow-up album to *Pet Sounds*, claiming that the Beatles had already achieved with "Strawberry Fields" everything that a pop record could be. Mark Lindsay, lead singer for Paul Revere and the Raiders, put it more bluntly: "Now what the **** are we gonna do?" Indeed, it would be no exaggeration to say that the Beatles, particularly in their later work from *Revolver* onwards, were to pop and rock music what Beethoven was to nineteenth-century symphonic music: their sheer fluency and innovation as songwriters and performers, along with their constantly pushing the boundaries of what could be achieved technically in the recording studio, set the bar so high that all subsequent pop and rock musicians striving for originality have somehow had to confront this huge creative space carved by the Beatles in the landscape of recorded popular music.

The *Sgt. Pepper* album closes with "A Day in the Life," a track that, like "Strawberry Fields," represents for fans and aficionados a high watermark of the Beatles' late output. From its clever stitching together of separate song ideas by the group's two main composers, John Lennon and Paul McCartney, to create one epic "multisong," to its unprecedented use of the symphony orchestra in a rock context, "A Day in the Life" serves as a kind of creative ground zero, a point of intertextual origin without which we cannot properly understand the significance of many subsequent pop and rock tracks. This paper focuses on the work of two subsequent British pop groups, the Electric Light Orchestra and Tears for Fears, for whom the anxiety of the Beatles' influence—and the influence of "A Day in the Life" in particular—is especially apparent.

Session 3-28 (AMS), 10:30–12:00 Twentieth-Century Music and Advertising Jason Hanley (Rock and Roll Hall of Fame and Museum), Chair

"It's Morning Again in America": How the Tuesday Team Revolutionized the Use of Music in Political Ads Paul Christiansen (University of Southern Maine)

Heretofore scholars writing about television political advertisements have always privileged images and language above music. These studies convey the impression that music in an advertisement is something of an afterthought, an innocuous accompaniment to visual and textual elements. Drawing on David Huron's and Nicholas Cook's scholarship on music in commercials as well as Ted Brader's empirical research on emotional appeals in political ads, this paper argues that the 1984 Reagan/Bush campaign created a new musical genre, cinematic in conception: the scored political ad, created by the Tuesday Team, a group of Madison Avenue advertising executives.

Political ads had previously used musical genre (radio drama organ music, jazz ballads, commercial jingles, horror film music) as shorthand in conveying their messages. Yet in campaigns from 1952 to 1980 music tended to be used clumsily, without finesse. Following on the heels of technological developments in sound reproduction in television sets and MTV's inception three years earlier, the 1984 presidential campaign saw striking changes in how ads were conceived and constructed. Whereas previously music was merely accompaniment to an ad's voiceover and images, in "Prouder, Stronger, Better"—known popularly as "Morning in America"—music completes the argument and is the sine qua non of the ad. Sweeping orchestral gestures, frequent chromatic modulations, and suspended chords lead to a convincing resolution ending with Reagan's name and picture.

Without music, which supports the voiceover line by line, "Morning in America" is a nonsensical series of unrelated images. Dominating the discourse and supported by scenes meant to generate positive feelings, the music evokes contentment, satisfaction, and pride. "Morning in America" is slick—production values are high and much consideration was given to how the ad could work as a unified whole, even as an artistic unity. Most viewers are unaware of how skillfully this message was crafted and polished to generate positive emotional associations with Reagan. Indeed, without analyzing the music, we could scarcely articulate exactly why this ad functions so effectively. In this paper I discuss gesture, timbre, modulation, and form and consider how they work together with the text to construct the ad's rhetoric.

I Went to the New York Philharmonic and Came Home with a Cadillac: The Alliance Between Business and the Arts in the Early Twentieth Century Jonathan Waxman (New York University)

Concert goers and musicologists alike assume that program notes exist solely to educate the audience on musical works. At the turn of the century, however, critics and composers disagreed whether program notes fulfilled this pedagogical mission. While some critics believed that without a prose guide, listeners might misconstrue the music, other prominent voices dissented. In 1911, Gustav Mahler famously argued that the audience should use their ears and not their eyes at a musical performance when he refused to publish program notes for the New York premiere of his first symphony, angering the influential program annotator and music critic Henry Krehbiel. The controversy continued ten years later when W. J. Henderson, the program annotator for the Philharmonic from 1915 to 1925, railed against the practice, publicly questioning in a 1921 *New York Times* article whether program notes were at all beneficial for the listener.

In light of such a contested atmosphere, how did concert program notes manage to survive and thrive? This paper argues that it was not their educational value and the efforts of philharmonic staff such as Walter Damrosch and Henry Krehbiel that saved them, but rather their economic power. The amount of advertising in the New York Philharmonic program books increased substantially from the late nineteenth century onward, taking up almost half of the space in a typical program book by 1920. Companies viewed the Philharmonic's books as an excellent way to market products, ranging from music lessons to jewelry and even Persian rugs, to an upper-class demographic. And they paid a substantial amount to access these customers. In 1910, the thousand dollar increase in revenue from program book advertising helped the New York Philharmonic operate without a deficit for the first time in several years. The 1933 financial statement listed the profit from program books as \$3,000. Even today, Playbill Inc., the Philharmonic's provider of program books, boasts total yearly profits of approximately

\$20,000,000. Thus, the program note emerged as a product of the symbiotic relationship between the arts and big business giving companies access to wealthy patrons and concert goers intellectual entertainment in the form of musical analysis.

Session 3-29 (SEM), 10:45–12:15 Anthologies and Archives

Alan R. Burdette (Indiana University), Chair

Updating the Records: Reissuing Harry Smith's Anthology of American Music Dan Blim (University of Michigan)

Harry Smith's six-LP set *Anthology of American Folk Music*, issued by Moses Asch on Folkways Records in 1952, played a crucial role in the development of the folk revival in the 1960s. Several artists, including Bob Dylan, Dave van Ronk, and John Fahey, considered it their "Bible," their "founding document." Scholars, most notably Greil Marcus and Robert Cantwell, have likewise situated the album within the racial and political tensions of the 1950s and 1960s, hearing in Smith's collage of old recordings a peripheral, subaltern America given new voice, where racial segregation and McCarthyesque homogeneity are banished. My paper considers how such meanings have shifted to reflect modern political and musical concerns, using archival material and interviews surrounding the Smithsonian's reissue of the album on CD in 1997. First, concerns about copyrights and marketing complicate both assumptions of folk music's noncommercial aspects and Asch's conviction that these recordings belonged solely to the nation. Second, the question of remastering certain tracks negotiates between the dual impulses of a rough aesthetic of authenticity and preservation of audibility. Third, the various potential designs for cover art, liner notes, and track choices for sampler CDs considered along the way further stress the role of editing in producing competing visions of American folk music for modern consumers. Finally, I argue that these questions compel us to pay closer attention to Smith's choice to use commercial recordings as primary source material and reconsider the role of the commercial in theorizing American folk music.

Political Modes of Musical Representation: Folk Music Anthologies in Romanian Ethnomusicology Maurice Mengel (Syracuse University)

While the most important genre of ethnomusicological publication today is arguably the ethnography, other branches of music research rely on different modes of representation. In the context of folk music research, the folk song/folk music anthology were and—in some cases still are—the most important publication type. In this paper, I outline the development of the anthology in Romanian ethnomusicology, highlighting how the anthology relates to political projects such as nation-building and the governmental technologies. Drawing on Romanian examples, I trace the history of the anthology back to the 1850s, when folk song collections contributed to the invention of a Romanian national identity. I show how the anthology changed during a period of professionalization around 1900, how the new notion of "folk music" transformed the genre and how Brăiloiu contributed to the standardization of the genre while also experimenting with it in the 1920s and 30s. At this time, Romanian ethnomusicology by and large resisted the racial radicalization that was characteristic of other disciplines in Romanian research and music research elsewhere. I also follow the genre through the socialist period, when its political entanglement underwent a drastic change and where it finally acquired a rival, the folklore typology. This paper is an attempt to reconcile ethnomusicology with folk music research, a domain we claim is part of present-day ethnomusicology, but whose history we tend to ignore.

Old-Fashioned and Outmoded? An Ethnographic Assessment of Sound Archives in Ethnomusicologies Jesse Johnston (University of Michigan)

Sound archives have been a part of ethnomusicologicological inquiry since the discipline's beginnings. Some have described archives as hallmarks of the field, while others have suggested they are bastions of outmoded knowledge authority systems and have little significance for contemporary research. This paper investigates the value of sound recordings to ethnomusicological work by turning the ethnographic gaze toward the investigators. While the use of sound archives has varied by time, among different scholarly traditions, and between individual scholars, they appear to occupy an important, if controversial, position in the field's epistemic infrastructure. In a 2004 citation study of archives in ethnomusicology publications, Sewald notes growing reference to recorded sound, accompanied by a coeval disparagement of archival sources. The present paper, based on an ongoing ethnographic study of ethnomusicologists and their work methods, reports on in-depth field interviews and observations of how ethnomusicologists relate to archives in their work. The research is conducted in the spirit of elucidating "what ethnomusicologists do" by asking and observing. The paper will address the following: Is the use of sound recordings oppositional to fieldwork? Do recordings have validity beyond the work of those whose fieldwork they were a part

and source communities? How have changing communication and dissemination modes changed ethnomusicologists' relation to archives? Ultimately, this research provides a richer description of the use of sound recordings in ethnomusicological work, deeper understanding of how ethnomusicologists view such use, and ultimately critically reassesses the role of archives in ethnomusicology by drawing on the worldviews of practicing scholars, broadly defined.

Session 3-30 (SEM), 10:45–12:15 Homecomings and Cultural Tourisms in Music

Margaret Sarkissian (Smith College), Chair

Transnational *Khöömeizhi* Circuits: Advocacy, Authority, and Tourism in Post-Soviet Tuvan Throat-Singing Robbie Beahrs (University of California, Berkeley)

In 2006, American ethnomusicologist Theodore Levin characterized an ensemble of world-famous Tuvan throat-singers (khöömeizhi) as hypernomads"—that is, voluntary "masters of globalization" drawn across the world by festival invitations, music industry contracts, and various economic incentives far removed from their south Siberian homelands in the Republic of Tuva (Russia). In this paper, I critically examine how the circulation of practices associated with khöömei throat-singing outside of the Inner Asian republic of Tuva has nurtured particular aesthetic and practical developments for Tuvan musicians as well as outsider advocacy in the realm of post-Soviet Tuvan cultural politics. In tracing the touring circuits of two ensembles of Tuvan musicians through Western Europe, I hope to illuminate some dynamics of contemporary practice, representation, and identity as they are constructed and contested by musicians and practitioners in various contexts. How do Tuvan musicians choose to portray khöömei on the stages of European concert halls and singing workshops? What role do international communities of fans, practitioners, and musical tourists play in shaping local traditions at competitions and festivals in the Republic of Tuva? Informed by my fieldwork studying traditional and modern methods of teaching and learning khöömei in Kyzyl and three regions of Western Tuva, I conclude by arguing for particular ways in which global circulation feeds back into musical, pedagogical, and political practices related to khöömei throat-singing in Tuva with stakes and concerns for various communities today."

The Politics of Participation: Dilemmas in Cultural Consumption among the Surinamese Maroons Corinna Campbell (Massachusetts Institute of Technology)

The performance genres of the Surinamese Maroons are characterized by a porous boundary and dynamic exchange between audience members and performers. However, in folkloric presentations of these genres, interplay between the audience and performers is often restricted in order to accommodate groups' time limitations and to highlight their painstakingly rehearsed choreographed pieces. These new frameworks, designed to be accessible to diverse audiences, can actively discourage audience participation, even as performers make explicit reference to its importance. Yet in addition to performing for cultural outsiders, Surinamese Maroon folkloric groups are popular sources of entertainment for Maroon audiences, and are often featured at events ranging from birthday parties to funerary rites. When groups perform for cultural participants from their own ethnic group, the politics of participation become increasingly complicated. When confronted with staged presentations of highly inclusive performance genres, it can become increasingly ambiguous to Maroon audiences when and how they are expected to participate. Drawing on fieldwork I conducted in Paramaribo, Suriname in 2008–09, I consider specific instances in which general Maroon performance practice and folkloric groups' formal presentations uncovered conflicting approaches to audience participation. I use these examples to pursue four related questions: How do event participants react when various performance expectations misalign? In what ways can local actors manipulate these conflicting approaches to suit their own interests? What modes of inclusion and exclusion do event participants activate in negotiating these potentially awkward social situations? Finally, what hierarchies of value undergird their decisions?

Revamping *Ragas:* Production and Distribution of Recordings in Cultural Tourism Contexts among the Manganiyar of Rajasthan, India Shalini Ayyagari (American University)

This paper grapples with changing interactions with sound in cultural tourism contexts among the Manganiyar, a hereditary community of professional musicians from western Rajasthan, India. Often no longer able to reliably depend on their more customary occupation of performing for their patron families' life cycle ceremonies due to issues of modernization, Manganiyar musicians have in recent years turned to the currently flourishing cultural tourism industry to make financial ends meet. By performing at tourist hotels, desert safaris, and on cultural event stages, Manganiyar musicians have become popular with domestic and foreign tourist audiences, and have in recent decades begun to perform abroad. At the same time as a result of cheaper and more accessibility to technology, small inexpensive recording studios have sprung up not only in Rajasthan's large cities but also in its small towns dotting the rural desert landscape. Manganiyar musicians have started taking advantage of this technology and are recording low-budget albums to sell at tourist performances in Rajasthan and outside of India. What effect is such technology having on acoustemological perceptions of Manganiyar music, whose sensibility has been so dependent on live improvisation, knowledgable audience reception, and visual communication? How do Manganiyar musicians interact with recording technology as a built environment, to be manipulated, amplified, and revamped? This paper concludes by examining how the production of studio recordings and their distribution among tourists influences the ways in which music is produced and consumed in their homecoming" to the Manganiyars' customary patronage contexts in western Rajasthan."

Session 3-31 (SEM), 10:45–12:15 Instrumental Agency and Invention: Musical Instruments in Modern Anatolia Eliot Bates (Cornell University), Chair

The Crying Saz: A Meditation on Instrument Agency Eliot Bates (Cornell University)

It is often said that the saz, a long-necked lute, is the national instrument of Turkey. An overlapping yet competing claim posits the saz as the sacred instrument of the Alevis. Yet what does it mean for an instrument to be truly national: precisely what kinds of work do sacred instruments do, and why is only the saz capable of this in modern Turkey? How do we understand the power of this instrument in light of its depiction in song lyrics, where sazes cry, are troubled, maliciously attack saz players and even come to sing by the gravestone of their deceased owners? As I will suggest, being a potentially (albeit unofficially) national instrument doesn't necessarily mean that the saz is symbolic of or embodies the nation, or even has a clear function in relation to society. Drawing on recent work in Science and Technology Studies and organology, I argue for a study of the social where musical objects (including instruments) and people are actors within patterned heterogeneous networks, where instruments and people alike effectively have agency. I draw on examples ranging from song lyrics to saz-making, anecdotes recounted by well-known saz players and their students, discussions on Turkish social media websites, historical accounts and legal issues, organological treatises, saz iconography, saz mobilities, and the analysis of disparate musical performances—in Alevi mühabbet, on national radio broadcasts, and on the modern concert stage. In conclusion, I suggest elements of a methodology for the study of instrument agency."

From *Dümbelek* to *Darbuka:* The Invention of a Turkish Drum Nicholas Ragheb (University of California, Santa Barbara)

How can we understand the invention" of musical instruments in a way that acknowledges both the physical development of the instrument and also the perceptual transformation that allows us to conceive of the instrument as a distinct category of musical object? I will discuss how the Turkish "darbuka" drum historically has been an unstable instrument category, and how a variety of drums produced by local artisans and known by distinct names such as "deblek " "dümbelek " and "küp" were gradually merged into the singular category "darbuka." The adoption of metal-spinning and metal-casting technologies has led to larger-scale and more standardized production processes. Turkish folklorists and musicologists have also deployed the term "darbuka" in an increasingly inclusive manner in recent times, effectively erasing the identities of various regional drums as unique instrument categories and reconstructing them as varieties of one category of cylindrical drum. This reconstructed category of "darbuka" is not static, however, and some scholars have continued to restructure it into distinct instrument categories based on different associations between construction materials and methods, notions of place, and the instrument's role in "folk" and "art" music performance. Drawing on the notion of "technological frame" (Pinch & Trocco 2002) as well as Ruth Solie's (1993) theorizations of the mechanisms that produce social difference, I attempt to explain how communities "invent" an instrument through a continuous process of negotiation influenced by the technological innovations in production as well as linguistic mechanisms, and how these shape perceptions of the musical object."

Ideal and Instrument Eric Ederer (University of California, Santa Barbara)

In the realm of Turkish music the twentieth century was notable for a spate of newly invented musical instruments, many of which were evidently in some way the product of engagement in society-wide discourses about tradition versus modernity,

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Western" versus "Oriental " and individual versus group-oriented expression, among others. This paper looks particularly at three instruments invented in the twentieth century that have survived and are still in use—the cümbüş, the yaylı tanbur, and the perdesiz gitar—and also at a few that did not "make it" (e.g. ahenk, nevruz, neşetkâr). The paper brings these up with an eye toward exploring the extent to which the invention and popularization of new instruments may depend upon a particular "chemistry" between the manifestations of similar discursive positions on the parts of listeners, musicians, and instrument makers. It furthermore examines the presence of such new instruments in mass-mediated phenomena such as commercial audio recordings (and their liner notes), Facebook groups, and YouTube videos as sites for the construction and perpetuation of narratives (in language, sight, and sound) that may result in the acceptance, rejection, spread abroad, and even further new invention of instruments. It is hoped that this will contribute to the field of ethnomusicology by expanding upon the ways in which we approach agency and discourse formation in our treatment of organology."

Session 3-32 (SEM), 10:45–12:15 More than Silly Love Songs: Subversive Ideologies in Latin American Romantic Songs (1950–90) Daniel Party (Saint Mary's College), Chair Fred Maus (University of Virginia), Discussant

Latin American *Bolero* Crooning and the Technological Mediation of Sentimentalism Daniel Party (Saint Mary's College)

This presentation takes as a point of departure Martin Stokes' groundbreaking work on the political uses of sentimental music under Nasserite Egypt. I use Stokes' theoretical model to study a similar process in a quite different geopolitical context, namely 1950s Latin America. At midcentury, Latin American bolero, the most popular genre of romantic music in the hemisphere, was transformed from a genre defined by live performance styles (in cabarets, concert halls, and radio) to one dominated by the sound of studio recordings. Moreover, technological innovations, such as the arrival of improved microphones and other recording equipment resulted in a new auditory experience, one dominated by the singing voices of suave male crooners. While bolero crooners unquestionably relied on microphone amplification for their sound, the Latin American music industry tried to create the illusion of an unmediated singing voice by rendering invisible the presence of the microphone. I take Stokes' call to unnaturalize" the use of the microphone in the study of popular music to better understand the aural codification of sentimentality and its implications. I trace the musical transformation of bolero and try to explain its reception, which was strikingly polarized between adoring female fans and unresponsive male music critics."

"*Detalhes tão pequenos*...": Romantic Music as Mediation Martha Ulhôa (Universidade Federal do Estado de Rio de Janeiro)

Brazilian songwriter Roberto Carlos celebrated fifty years of career in 2010. With circa 120 million records sold throughout Brazil and Latin America as well as two Grammy Awards, Carlos is the most emblematic figure of música romântica (romantic music) in Brazil. Some critics have explained his success as the result of a well-orchestrated marketing campaign through media. However, the stylistic and performance changes he has experienced through his career have not prevented him from continuously making the charts and remaining a resolute public favorite. One should assume that it was more than just marketing strategies what insured the fidelity of his fans across generations. In order to problematize these interpretations, this paper explores Carlos's trajectory through Jesus Martin-Barbero's concept of mediation. I argue that Roberto Carlos challenges everyday life through a direct rhetoric and a simulation of contact. This process, based on the oral, the visual, and the appearance of proximity, affects a new social temporality, one where fragmentation, and repetition "mediate the time of capital and everyday time." The dynamics behind such mediation include standardization, capitalist serial reproduction, and the repetition of a model that works as "a variation of the same or the identity of a diverse group." Such a process is evident in the melodrama, the adventure narrative or thriller, as well as the refrain-based song. In this "aesthetic of repetition," the recognition and identification experienced by consumers (e.g. Carlos's fans) are fundamental aspects in the value of symbolic goods and the pleasure obtained from them.

Masculine, Feminine, and Queer Sensibilities in Mexican *Balada* Alejandro L. Madrid (University of Illinois, Chicago)

In the 1970s, the balada became one of the most popular musical genres throughout Ibero-America. With the support of local and international media networks, this type of sentimental love song with roots in the bolero came to symbolize the aspirations for cosmopolitanism of many generations of Latin Americans. Notwithstanding the balada's international success

and its ability to articulate sensibilities across class barriers, it has been consistently criticized as a superficial music genre, a product of mass media that largely failed to engage and reflect the many political tensions and contradictions that characterized Latin America in the 1970s and 1980s. Against these opinions, I argue that by focusing on the performative power of these silly love songs" one is able to discern the ways in which individuals in particular societies negotiate a variety of hegemonic discourses. Borrowing from Raymond Williams's notion of structures of feeling, this paper focuses on how the baladas as well as the emotional and passionate performance styles of Juan Gabriel, Lupita D'Alessio, and Ana Gabriel allowed for the public presence of novel and defiant gender models. I show how these performances were spaces for the expression of gender relations in the 1970s and 1980s. Particular attention is paid to the ways in which the balada allowed songwriters Juan Gabriel and Ana Gabriel to express queer and gay sensibilities without much animosity from Mexico's largely homophobic society at the time.

Session 3-33 (SEM), 10:45–12:15 Music and Arctic Imagination

Jeffrey van den Scott (Northwestern University), Chair

"Oogie Oogie Wa Wa" in the Land of Ice and Snow: Early Southern Perceptions of the "Eskimo" in Music Paul Krejci (University of Alaska, Fairbanks)

Music serves as a powerfully effective vehicle to convey cross-cultural imagery. Over the past few decades, scholars have conducted extensive research on the history of musical stereotyping of the American Indian. Despite their exhaustive examination of Indian-themed music, little of what they wrote dealt with the Eskimo/Inuit peoples of the North American Arctic. To address this information gap, I have collected, organized, and interpreted numerous examples of early musical sources containing Eskimo and northern imagery. Largely through the medium of sheet music, phonographic recordings, and musical reviews, my paper examines late nineteenth and early twentieth century southern perceptions of the "Eskimo," the Arctic, "Eskimo" music and the role of music in advancing ethnic representations in all their varying degrees of accuracy or lack thereof.

The manner in which southern composers represented the "Eskimo" and the Arctic varied by personal attitude and knowledge, influence or use of indigenous music, and motive whether commercial, educational, or artistic. Analysis of individual experiences and the musical and lyrical content contained in their sheet music and recordings helps draw connections between the composers' works and their approaches to creating Eskimo imagery through music.

Finally, musical reciprocity is a two-way street. While much of my paper concerns non-native musical depiction of "Eskimo" culture, music, and environment, it will also address similar expressions from the other end, that is, Eskimo/Inuit conceptions of "southern" musical culture with a focus on historical Alaskan Iñupiaq treatment of outside music.

Arctic Dreams: Contemporary Musical Imaginings of the Canadian Arctic Jeffrey van den Scott (Northwestern University)

As early as 1950, anthropologist Zygmunt Estreicher characterized the music of Western Hudson Bay as the purest form of the musical style of the Inuit. While several studies have treated the appropriation of Native American music, the Inuit of Northern Canada are missing in this body of literature. The symbolic place of the Inuit, however, is highly visible in Canadian culture today. Since 1990, the purity" of Inuit musical style has captured the attention of Canadian composers, leading to numerous imagined settings of the Arctic landscape and its peoples alongside literal re-presentation of Inuit music as part of cultural and political trends. Through these presentations, Inuit are seen both as ideal people and idealized people.

Many of these imagined Arctics come from composers who have spent little or no time in the arctic itself, yet the use of arctic imagery helps in answering the question of what it is to be a Canadian composer in the past twenty years. In this paper, compositions by Michael Colgrass, Christos Hatzis, and T. Patrick Carrabré will be examined as representations of the Canadian arctic and contrasted with the experience of life in the arctic as experienced by Inuit in the Kivalliq Region."

Re-imagined in Northern Timbre: The Moravian Music of the Labrador Inuit Tom Gordon (Memorial University of Newfoundland)

This is a story of the northern imagination let loose on the cultural artifacts of Europe rather than the other way around. Two hundred years ago the music of high classicism was introduced to the Inuit of coastal Labrador by Moravian missionaries. Early on the Moravian missionaries ceded stewardship of this vast and complex repertoire of sacred choral/orchestral anthems to the Inuit themselves. From the middle of the nineteenth century, dynasties of Inuit organists and choirmasters animated the musical life of the isolated villages of what is now Nunatsiavut. What resulted after more than a century of Inuit re-composition of European music was a repertoire and performance practice that re-imagined musical artifacts of the Mozart/Haydn generation through a filter of Inuit expressive values.

Manuscript sources, archival recordings and the testimony of Inuit elders combine to document the Inuit imagination as it transformed the inherited music of European classicism. The Inuit approaches to timbre, tempo, harmony, voicing, inflection, instrumental technique, improvisation and ornamentation are analyzed, leading to the hypothesis of an Inuit inflection superimposed on this southern music.

Ultimately, the repertoire and performance practice of the Moravian Inuit of Labrador demonstrate a reversal of a usual paradigm of colonialism. While the introduction of European sacred art music to the Labrador Inuit was a form of cultural imperialism (and led to the near extinction of indigenous expressive forms like drumming and throat-singing), the Labrador Inuit appropriated this repertoire, transforming it into an expressive form irrefutably their own.

Session 3-34 (SEM), 10:45–12:15 Music and the Media for Political Agency Michael Largey (Michigan State University), Chair

Reclaim Your Voice: Music and the Occupy Movements Sam Cronk (Scripps College)

From the Arabian Peninsula to Zuccotti Park, from spontaneous drum circles to celebrity recordings on Youtube, music has served as an essential vehicle for contemporary urban protests, attracting support for and helping to legitimize social movements across the globe. In the United States since early 2011, folk veterans such as David Crosby, Joan Baez, Pete Seeger and a myriad of lesser known artists have picked up guitars, pens and laptops to create music now proliferating in city parks and Facebook Groups, protesting against economic disparity, anti-union practices and excessive corporate political influence. This paper will map out and assess the role of popular genres and artists identifying with nascent Occupy Movements in the United States, including selected independent projects and those endorsed by *OWS* Arts and Music Working Groups. Special attention will be given to the impact of the internet in transforming the contemporary sound of social protest. Whether serving as a collective catalyst or viral marketing opportunity, protest music remains an inevitable political force which fuels and occasionally co-opts messages of social change.

Digital Tears: Shajarian's *Rebbena* Prayer Chant as a Catalyst for Online Political Debate Kamran Hooshmand (University of Texas at Austin)

Following the disputed Iranian elections of June 13, 2009, among the multitude of voices that criticized the government's treatment of the opposition movement, one voice has maintained its momentum. The Iranian master vocalist M. R. Shajarian's subtle stance against the state media and the consequent banning of all his music from the national media after 30 years has ignited a debate about art, religion, class and politics. In particular, the banning of the broadcast of the *Rabbena* prayer chant from the airwaves, sung by Mr. Shajarian during the month of Ramadan since the 1979 Islamic Revolution, has brought this debate to cyberspace. A preliminary study of social networking sites indicates that the chant has embodied other meanings. Primarily, the chant united many Iranians inside Iran and abroad in the Diaspora in their oppositional sentiments and their support for the popular singer. An overview of the sites shows where the chant for fans. Analysis of these sites and the comments by the readers and fans reveal issues regarding the class background and the political affiliations of the responders and the use and potential power of social networking sites in forming an Iranian alternative online public sphere created around a singer, his music and his religious chant.

"C'mon, Get Out Bashar": YouTube, Rap, and the Arab Spring Marc Rice (Truman State University)

During the Arab Spring uprisings of 2011, music videos uploaded to YouTube were created to disseminate information, to express outrage, and to inspire action. Artists working in rap in particular had a dynamic impact on the movement, as their videos directly connected with the young audience at its center. Their videos were viewed and commented upon by thousands, and their stories, which included imprisonment and assassination, served to unify and further motivate the young protesters. My paper examines the work of three musicians, the Tunisian El General, the Syrian Ibrahim Qashush, and the Israeli Noy Alooshe. I began by compiling a YouTube playlist of several dozen videos representative of their work, and the impact they have had on the Movement. I next analyzed the music and lyrics of their official music videos, discovering three distinct styles that mix hip hop with Middle Eastern elements. I also located my analysis within the dramatic biography of each musician,

focusing especially on the imprisonment of El General and the murder by government forces of Qashsush. I then examined the reception of their music, using journalist accounts and the commentary section of their videos. Their legacy includes not just written commentary, but other music videos uploaded by fans and admirers to honor them. I have found that You Tube, like other components of the New Media, is a game-changing technology for political protest, and that rap has been embraced by participates of the Arab Spring as a primary mode of expression.

Session 3-35 (SEM), 10:45–12:15 Popular Musics in New Orleans

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

"I am New Orleans Like Carnival": Production of Locality in the Music of Lil Wayne Sarah Geller (University of California, Davis)

Lil Wayne is the most prominent representation of New Orleans in contemporary popular culture. Calling himself "LilweezyAna" (a play on his nicknames Lil Wayne and Weezy made to sound like "Louisiana," his homestate), he represents his city on a global stage. This paper explores Lil Wayne's performance of New Orleans at the interstices of sound, lyrical content, and image while confronting the ways in which Lil Wayne fans create meaning from that performance. The ways in which Lil Wayne's selfhood collides and coalesces with New Orleans epitomizes the dialogic relationship of identity and place in his performance: New Orleans made Lil Wayne just as Lil Wayne makes New Orleans. Textually, he identifies with New Orleans explicitly. Musically, Lil Wayne embodies New Orleans through stylistic tropes including "Southern" flow (rhythmic and lyrical cadence), production (heavily influenced by Bounce Music) and aural cues that make New Orleans-specific references. The feedback loop between the context-derivative and context-generative nature of Lil Wayne's self-conscious performance of New Orleans is further complicated by collective interpretations of that music by audiences, as evidenced by Wikipediastyle websites including Rap Genius (www.rapgenius.com) and Who Sampled (www.whosampled.com). These sites allow non-New Orleans listeners to cultivate localized knowledge and sensibilities, while outsider interpretations of local references recontextualize and reshape the local for New Orleanians themselves. This analysis of Lil Wayne's representation of New Orleans as well as fan-mediated interpretations of that representation reveal the complexity and scope of producing locality in a contemporary context.

Hiphop in New Orleans: Genre and Archiving Holly Hobbs (Tulane University), Alison Fensterstock (Independent Scholar)

In a city known as much for Hurricane Katrina, violence, and poverty as it is its musical and cultural life, hiphop music occupies a singular space in New Orleans. Unanointed by the city's holy triumvirate of heritage/preservation/tourism, hiphop exists here as something of a rogue musical form. Real issues of hiphop-related violence and crime exist alongside institutionalized racism and urban youth prejudice and work in collusion with reductive ideas about "roots" versus "popular" music. These issues, added to retrograde conceptualizations of what preservation "looks like," have resulted in a simultaneous ubiquity and invisibility of hiphop in the city. Hiphop blasts out of car windows and community park stereo systems, brass band musicians weave hiphop standards into Sunday secondlines, and jazz virtuosos shout hiphop call & responses from Bourbon street dives, and yet brass band and jazz music are most often studied as bounded systems with little to no room for thought about how hiphop, for example, works with them in communication. The effects of these realities range from a narrowed understanding of music-making in process to far more endemic issues, such as limited resources for hiphop musicians and the ways in which local hiphop music and performance are largely unsanctioned by dominant local power structures of festival and community and thus effectively shut out of processes of community building and negotiation. In this paper, Hobbs and Fensterstock discuss their experiences in archiving hiphop in New Orleans in order to help shed light on some of these complex issues.

Big Freedia, "The Queen Diva": Bouncing Safe Spaces in Hip Hop Ari Ben Mosha Gagné (University of Colorado, Boulder)

Bounce music is a New-Orleans-born genre of hip hop that challenges heterosexism, calls into question hip hoppers' reception of non-hegemonic identities, and redefines hip hop's apparently regressive ideologies. Defined by its up-tempo rhythms, the repeated use of two specific drum beat samples, call and response lyrics, and its own style of dance, bounce music emulates hip hop while reshaping it. By embracing its audience's spectrum of gender and sexual expressions, bounce converts hip hop's often oppressive and competitive social spaces into a safer, more inclusionary environment. This paper presents my research on Big Freedia, a gay Black male bounce artist who prefers a feminine identifier, and who is gaining international success. Despite expectations, Freedia largely refrains from using queer references in her raps. Employing lyrical and musical content Abstracts

indistinguishable from that of heterosexual bounce artists, Freedia lets her identity alone produce resistance against bias and prejudice. In making this choice, she turns her unique performance of identity into a political act, one in which expressions of identity, typically denigrated in hip hop, are reframed and liberated through Freedia's metaphorical antagonizing of existing repressive paradigms. This paper seeks to open discussion of several issues: first, how the culture of New Orleans and bounce music contribute to Freedia's success; second, how Freedia's unique performance of identity actually liberates her fans and hip hop culture; and third, how the intersections of race, gender, and sexuality help redirect hip hop towards a more humanistic aim.

Session 3-36 (SEM), 10:45–12:15 Varying Takes on Improvisation

Ben Brinner (University of California, Berkeley), Chair

Social Improvisation and the Ethics of Innovation: Performing Urban *Pasacalles* in the Wastelands of Lima Carlos Odria (Florida State University)

February 15, 1992. A death squad formed by members of the communist movement Shining Path (SP) infiltrated a fundraising rally held in the district of Villa El Salvador in Lima, Peru. The squad machine-gunned leader and organizer Maria Elena Moyano. Subsequently, her body was blown up with dynamite in front of her two children and hundreds of community members. The attack served as a punishment for Moyano's overt opposition against SP and as a demonstration of the movement's thorough military control of the area. Thereafter, the community felt in a chronic state of fear and anxiety. Inhabitants remained strictly at home and avoided being part of the active communal life that previously characterized Villa. In this paper, I analyze the work of a group of local artists who call themselves Arena y Esteras (AYE). AYE devised a strategy for persuading people to leave their homes and overcome their fear. Using the long-established tradition of Andean pasacalles as a springboard, the group enacted what I call a process of "social improvisation," the spontaneous performance of novel and adaptative sociocultural behaviors that remedy traumatic or challenging realities. To put an end to the voluntary reclusion, AYE inundated the streets of Villa with eclectic and atypical pasacalles. These pasacalles incorporated social theater, circus, dance, and music. Their purpose was to deploy captivating and visually-striking parades by re-conceptualizing indigenous musical and ritual practices. In doing so, AYE encouraged families to be back in the streets and to reconstitute the districts' socioeconomic web of reciprocity.

Improvise![™]: Ethics and the Improvising Business Mark Laver (University of Guelph)

Group musical improvisation represents a profoundly collaborative creative process. The improvised framework demands that musicians collectively, spontaneously negotiate a set of dynamic musical and non-musical challenges. Similarly, in the post-fordist, global marketplace, unexpected challenges have become a quotidian part of the business experience. Just as a group of musical improvisers must negotiate sudden musical changes, unanticipated changes in the marketplace demand a collaborative creative response. Since the early 2000s a wide variety of corporations have begun looking to group musical improvisation as a model for corporate design. Corporations ranging from Starbucks to Procter & Gamble to Research In Motion have hired improvising musicians to run seminars and workshops in order to develop more improvisatory—and more profitable—business practices. Complicating this narrative, however, is the ethic that is commonly attached to improvised musical practice: as numerous scholars have suggested, improvised musics frequently emerge from marginalized communities around the world, and often represent kinds of musicking that purposefully challenge the logics of the free market economy. This paper grows out of my fieldwork with improvising musicians-cum-management consultants "Jazz Impact," "League of Rock," and "BOOM!". In the first section of the paper I contextualize these groups' work by surveying recent management theory. Second, I explore the tension between the contra-capitalist politics of improvised music and the adoption of improvised musical practices by for-profit corporations. Third, I discuss the ways in which musicians involved in management consulting negotiate this tension, both in their corporate work and their individual musical practice.

Thomas Mapfumo and Wadada Leo Smith: Improvisation and Transdiasporic Collaboration Jason Robinson (Amherst College)

In 2000, African American trumpeter and composer Wadada Leo Smith collaborated with Zimbabwean trumpeter, vocalist, and activist Thomas Mapfumo to record Dreams and Secrets (Anonym Records), an album that brought together N'Da Kulture and the Blacks Unlimited, their respective groups. A charter member of Chicago's Association for the Advancement Saturday Morning: Session 3-36

of Creative Musicians (AACM), an influential community-centered African American musician collective that formed in the 1960s, Smith's work draws from a broad spectrum of African American and African diasporic popular and experimental music traditions. With overlapping influences, Mapfumo is perhaps best known for his pioneering of chimurenga, a politically-charged activist music associated with social and political struggle in Zimbabwe. In this paper, I examine the intricate intercultural processes at work in Smith's and Mapfumo's collaboration through the concept of "transdiasporic collaboration." Such collaborations feature African and African-diasporic musicians making novel music together with the express intent of theorizing diasporic relationships. Dreams and Secrets draws heavily on improvisation; indeed, improvisation acts a metaphor for the negotiation of sameness and difference central to their project. In a review of the album for Afropop Worldwide, Banning Eyre argues that "how much you like . . . [Dreams and Secrets] will depend on how much you like the two disparate styles of music it merges," and concludes that "it's a bold idea well begun, but not fully realized." In contrast to this, I maintain that trandiasporic collaborations illuminate the process-oriented, conjunctural realities of diasporic identity. Such music is continually evolving, never stable, never "finished."

Saturday Noontime, 3 November

Session 3-37 (AMS), 12:15–1:45 Concert

Bringing His Audience to Tears: Frederick the Great as Composer and Performer

Mary Oleskiewicz (University of Massachusetts), flute

David Schulenberg (Wagner College/Juilliard School), harpsichord

PROGRAM

Adagio in C major, QV 1:7 (as embellished in <i>Versuch</i> , 1752)	Johann Joachim Quantz (1697–1773)
Sonata no. 126 in A minor for flute and basso continuo (Spitta no. 21) 1. Recitativo–Adagio–[Recitativo]	King Frederick II of Prussia (1712–1786)
Sonata no. 146 in C major for flute and basso continuo (Spitta no. 40) 1. Grave e sostenuto 2. Allegro 3. Presto	
Sonata no. 184 in G minor for flute and basso continuo (Spitta no. 78) 1. Arioso	
Sonata no. 189 in B minor for flute and basso	

continuo (Spitta no. 83) 1. Un poco largo

2. Allegretto

Probably the most gifted musician to ever serve as a head of state, King Frederick II "the Great" of Prussia (1712–1786) was a flutist, composer, librettist, and important patron of opera whose court musicians included C. H. Graun, C. P. E. Bach, and Frederick's teacher Quantz. His brilliant career as a statesman and military leader and his large oeuvre of literary works are well known; however, the king's 121 sonatas for flute and basso continuo, opera arias, and other musical compositions have remained largely overlooked, and most are still inaccessible to the public, much as they were during his own lifetime.

This program marks the three hundredth anniversary of Frederick's birth with a selection of flute sonatas that demonstrate his imagination and his virtuoso abilities as a performer. Frederick's sonatas were among those played during the famous private palace concerts described by the music historian Charles Burney. The repertory of the king's evening concerts, which became legendary during his lifetime, included arias, sonatas and concertos by his flute teacher Quantz and other court composers, and over 125 compositions by the king himself. Surprisingly, the king's compositions have been largely ignored, apart from twenty-five flute sonatas and four concertos published by Philipp Spitta in 1889. Modern performances and recordings continue to reproduce Spitta's selections, which are representative only of the king's last works.

Music was a central part of Frederick's daily routine and personal life, and he pursued it throughout his career. The exquisite private music rooms in each of his royal palaces attest to the importance he attached to music. In addition to their beauty, these historical spaces yield numerous insights into the sound, instruments, and practices of music-making at Frederick's court.

Opera seria was the king's greatest artistic passion, and just as the valiant heroes of antiquity represented the king metaphorically on the Berlin stage, in some of his flute pieces we can imagine him taking the role of virtuoso singer. This is clear in the imitations of simple ("secco") recitative that open several sonatas. One work incorporates a dramatic *scena*, alternating between imitations of accompanied recitative and a virtuoso aria in the style of Frederick's court composer Graun, or perhaps the latter's model Hasse.

To judge from his private letters to his sister Wilhelmine, Frederick expressed some of his deepest emotions in his compositions. Though Frederick is not reputed to have been soft-hearted, contemporary accounts report that his listeners wept openly when he played an *Adagio*. In addition to brilliant operatic allegros, the program includes several of Frederick's heartfelt slow movements, as well as the famous embellished Adagio from Quantz's *Essay on Playing the Flute* (Berlin, 1752), dedicated to the king.

Mary Oleskiewicz performs on two-keyed flutes of ebony and ivory, after flutes by Johann Joachim Quantz from the king's collection.

Special thanks to Al Hipkins of the AMS office, to David Schulenberg, and to the Alexander von Humboldt Foundation for a generous two-year Research Fellowship in Berlin to support my investigation of music and performance at King Frederick's court.

For further information about Project Sanssouci, please visit BaroqueFlutist.org.

Session 3-38 (AMS), 12:15–1:45 Lecture-Recital Stolen Time: Temporal Shaping through Musical Markings in the Nineteenth Century Sezi Seskir (Bucknell University), piano

This lecture-recital examines how *tempo rubato*—often translated as stolen time—shapes sound through temporal changes. Throughout the history of its existence, this practice came to have names with negative connotations such as *temps derobe, temps trouble, tempo perduto, tempo disturbato,* and even *tempo indiavolato*. Pierre Baillot prompted the performer in his violin school of 1834 to employ this device when the intensity of expression "forces him to lose all sense of pulse and to be delivered by this means from the trouble that besets him." Hence, *tempo rubato* is a transgression from a regular flow of time and pulse, where a confrontation of intense emotion takes place. By the same token, this outburst of feeling that makes the performer lose control of his pulse seems to be judged perilous and named accordingly. Despite the pejorative names this practice received, it was a precondition of being a sensitive performer, according to various treatises of the eighteenth and nineteenth centuries. In other words, the performer had to leave the norm, i.e. the pulse, behind in order to make room for profound expression to emerge, even if this meant rebelling against the letter of the text. After 1828 Chopin started using the term *rubato* in his scores, yet this was not the only license he gave the performer in matters of flexible time. Similar to Schumann and later Brahms, he provided a richer vocabulary of markings in his scores to inform the performers more precisely about his musical intentions. A close study of these markings in light of treatises from the early nineteenth century reveals indications not only about change of dynamic and touch but also about a flexible treatment of time that can help the performer shape music expressively, enabling moments of intimacy to be created in a threshold of regular pulse.

The fantasy as a genre welcomes the use of *tempo rubato* more than any other, owing to its looser, more flexible form. The Polonaise-Fantasie, op. 61 of Frédéric Chopin, the first movement of Schumann's Fantasy in C major, op. 17, and Seven Fantasias op. 116, nos. 1 and 4 of Johannes Brahms offer interesting examples of the rich and detailed use of accentuation markings that serve to inspire the player to use a subtle amount of flexibility of time. In this lecture-recital I demonstrate with examples from the above-mentioned pieces that some of the markings of these composers, such as small hairpins over held notes that at first glance seem puzzling, can be interpreted as indications of applying a small amount of *tempo rubato*. I believe that livelier and more inspiring renditions of nineteenth century repertoire as exemplified in some of the early recordings by Raoul Koczalski, Sergei Rachmaninoff, and Alfred Cortot can be revived through a critical reading of these musical markings.

Saturday Afternoon, 3 November

Session 3-39 (SEM), 1:45–3:45 Acoustics and Experiences of the Limit Louise Meintjes (Duke University), Chair

Pushing at the Edge of the Social Louise Meintjes (Duke University)

This ethnographic case study located in Msinga, KwaZulu-Natal, South Africa positions an aesthetic that plays with acoustic and athletic limits of the body in relation to experiences that push at the boundaries of the social. Zulu ngoma aesthetics value stridence, density, and athletic dare. Performers ride on an edge that threatens to throw them out of balance, whether by jeopardizing their technical control or by overpowering them with the experiential force of the dance. Within this aesthetic I analyze improvised moments that interrupt the flow of a performance event, arguing that the management of such disruptions marks the limits of the social while often rendering good strident aesthetics. I consider the form and value of such disruptions, that is, the politics of the turn to ngoma song and dance to say something otherwise unspeakable. Within its hierarchical male institution, performing that which is beyond the limits of public narration pushes at the edge of the social while enacting fraternal relationships of care. In the context of a rural community managing a legacy of violence, a labor surplus and contaminating disease, the poetics of silence reveal Zulu notions of personal dignity. Ngoma's strident aesthetics enables participants to test the limits while working to sustain the local.

Signatures of the Audible Jairo Moreno (University of Pennsylvania)

The limit displays a double logic: it entails a certain grasp of what exists outside its spatio-temporal boundaries and which it includes or comprehends either by its negation or by its regulation, even and particularly if this "outside" is unknown. This doubleness of the limit complicates the very categories of the known and the unknown, categories shaping axial notions such as fact and value, the natural and the supernatural, the rational and the sensory, and indeed the human and non-human. It too complicates and enables the law(s), that sovereign force that knows and regulates what it knows and what it does not know but over which it nonetheless seeks absolute control.

This paper examines the logic of the limit as it signs the structure of the audible in two sources: Plato's account of love, truth, and belief in Phaedrus and Lévi-Strauss' sense-based account of Amazonian myths in *The Raw and the Cooked*. In both, hearing marks human finitude, not least for the human "inability to define itself, unambiguously, in relation to silence and noise" (Levi-S.), but also signals the arbitrary and impossible demarcation of a limit between human and non-human, reason and unreason, fact and value. In Plato, speech lapses into the madness of song under the spell of the "summer music of the cicadas" sound that presents the truth of human love. In Amazonian myth, heightened awareness of sound (noise, silence) ties the mute resonance of the vegetable and mineral domains to the ever vulnerable voice of human reasoning.

South American Acoustics: Amerindian Perspectivism and Non-Linear Musical Histories Ana Maria Ochoa (Columbia University)

In this paper I explore two issues that question the limit of music and its relation to alterity as a "cultural" history. The first is the place of music, sound, and hearing in the constitution of Amerindian perspectivism. Amerindian perspectivism has been defined as a philosophy in which it is stated that humans think that animals think that they are human. Thus what to a human is the putrefying carcass of a dead animal, to a vulture is delicious food. This paper seeks to explore the acoustic fundamentals of Amerindian perspectivism and how they question the limit between nature and culture. At another level, I explore how such a philosophy inserts itself within a non-linear history of the pluriverse. South America is the continent with the largest variety of species and as its geological separateness yielded a particular history of human-nature relations. This has been profoundly influential on Western ideas of music and sound since European natural" and "civil" histories of the eighteenth and nineteenth century were based on colonial accounts of the period. Thus I discuss how the notion of limit generated by the perception of sounds of nature and of indigenous peoples in South America was crucial for defining what counted as music or not. Such an idea ultimately emerges not only from European interpretations of South America as alterity but also from the geological and philosophical history of the Americas. "

Singing at the Limit of the Human Gary Tomlinson (Yale University)

Musical information, in its differences from language, famously forces the issue of the workings of semiosis. This has recently inspired a rehabilitation of Peircean semiotics (Turino in ethnomusicology, Cumming in music theory), one mirrored in other human-scientific fields (Kockelman in anthropology, Deacon in evolutionary theory). Here Peirce's *interpretant*, the sign-making link between perceiver and informational surroundings, frames semiosis as an active, poietic process, with the perceiver construing information as sign and shaping the environment as it does so. This process is not limited to humans, but opens the construal of information-as-sign into the broader animal kingdom. Neo-Peircean semiotics, then, offers a transhuman, indeed a *parahumanist* vantage on musical information.

This paper arises from a larger project aiming to describe the formation of human musicking. It sketches from a Neo-Peircean vantage a long, incremental emergence of music, one not dependent on musicocentric adaptations or linguistic exaptations. Working from the deep-historical border of the human and prehuman, it understands music as a sedimentation of responses to environmental information and affordance, one constitutive, through an interplay of feedback loops, of both hominin sociality and changing hominin environments and selective pressures. More generally, it describes how such feedback interactions, mutually constructing organisms, species, and environments, can join with a poietic semiosis to model the emergence of music and other complexities of modern humanity from a hominin past in which they did not exist.

Session 3-40 (SEM), 1:45–3:45 Afro-Cuban Arts in Transnational Dialogue

Robin Moore (University of Texas at Austin), Chair

The *Danzon* and Cuban Musical Influence on Early Jazz Robin Moore (University of Texas at Austin)

Jazz scholars have repeatedly lamented the lack of historical data describing the emergence of early jazz repertoire in New Orleans. Not only do no recordings of jazz exist prior to 1917, but few written sources from the turn of the twentieth century make any mention of the emergent musical style. As a result of this absence of information, historians have had difficulty discussing the development of jazz improvisation with any degree of specificity. In framing jazz as an exclusively North American phenomenon rather than part of broader hemispheric artistic trends, mainstream jazz scholars may have created unnecessary obstacles for themselves in terms of such historiography. This paper uses analysis of a Cuban danzon recording from 1906 as a window into the formative years of jazz. The danzon is especially significant as the first African-American music ever recorded, and a style known to have been performed in New Orleans in the late 1880s. Analysis suggests that many parallels in form, rhythm, and style exist between the danzon and early jazz repertoire, and that instrumentation associated with the final "hot" (partially improvised) sections of the danzon bear striking similarities to the clarinet-trumpet-trombone frontline of New Orleans. Danzon style ties jazz to broader regional developments, and underscores the fact that the histories of Latin American music and music in the United States are fundamentally intertwined.

Contested Histories: Esteban Baro and the Fieldwork of William Bascom and Richard Waterman, Cuba, 1948 David Garcia (University of North Carolina, Chapel Hill)

In the summer of 1948 anthropologist William Bascom and ethnomusicologist Richard Waterman traveled to Cuba to document Africanisms in the cultural traditions of the Lucumí (Cuban descendants of the Yoruba). Among the dozens of musicians and religious authorities they consulted, Esteban Baro stands out for at least two reasons: he identified himself as a descendant of the Arara of Dahomey, and he claimed an authoritative knowledge of African history, religion, race, and colonialism. Baro foregrounded this knowledge to not only distinguish himself from other religious authorities but also to contest Bascom's own claims to knowledge of Dahomey and Yorubaland, based on his fieldwork in Nigeria from 1937 to 1938. In this paper I analyze Bascom's field notes (totaling over 700 typed-written pages) and Waterman's recordings (totaling to hours) collected during their Cuban fieldwork, focusing particularly on Bascom's written observations of Baro. Drawing from Frank Guridy's Forging Diaspora and Kevin Yelvington's Afro-Atlantic Dialogues, I frame these materials, Baro's earlier interactions with Harold Courlander in 1941, and his engagement with African contemporaries as instances of the African diaspora "in action." The paper argues that ethnomusicologists should continue to explore source materials from the early history of their field as a means of contributing new insights into anthropology, African diasporic studies, and other allied disciplines.

The Gender Politics of *Bata* Drumming in Havana and New York City Berta Jottar (Independent Scholar)

Bata drums are the most sacred instruments in the channeling of divinities associated with Regla de Ocha, the Cuban-Yoruba religion also known as Santeria. Although the specific deities channeled through the bata drums transcend any given initiate's gender and sexual identification and initiates and singers in religious events may be male or female, ceremonial performance of the batas is forbidden to women. Some female members from Cuba's seminal Conjunto Folklorico Nacional, established in the 1960s, knew how to play orisha "toques" (drum rhythms), yet it was not until the 1990s that female bata drummers like "Obbini Batá" and "Rumba Morena" became active in Cuba's tourist scene. This presentation focuses on the Santeria priest Amelita Pedroso, the first woman who publicly performed and taught bata drumming to other women in the New York City area. Analysis focuses on the decidedly negative reactions to her activities within the religious community. Her musical "transgressions" fundamentally linked to her sexuality, not only marginalized her within Santeria's transnational community but ignited a series of heated debates about gender politics and bata performance generally, in both Havana and New York.

"*Conciencia de Caribeñidad*": Eastern Cuban Folklore and the Caribbean Connection Rebecca Bodenheimer (Independent Scholar)

A major destination for French planters and their slaves after the Haitian Revolution of the 1790s, the city of Santiago de Cuba has always celebrated its historic connections with the rest of the Caribbean, thus displaying what Cuban scholar Joel James termed a "conciencia de caribeñidad" or "Caribbean consciousness." This construction of local identity is unique within Cuba and presents a stark contrast to hegemonic representations of nation disseminated from Havana. While the Revolutionary government recognizes Cuba's "African-Latin" heritage, most research has focused on cultural links with Africa forged in western Cuba during the colonial period. Eastern Cuban folklore, on the other hand, displays more recent, ongoing connections with other sites of the African diaspora, particularly Haiti and Jamaica. This paper examines the contemporary status of eastern Cuban folklore within the national context, exploring how cultural influence from the Caribbean results in a distinct type of Afro-Cuban heritage, other than what is usually represented in scholarly research. I explore recent attempts to disseminate knowledge about these traditions across the island, foregrounding the ways that eastern Cuban musicians engage in a dynamic, transnational relationship with other sites of Afro-Cuban music as static or unengaged with present-day concerns within the black community.

Session 3-41 (SEM), 1:45–3:45 Christian Popular Music as Cultural Liturgy Will Boone (University of North Carolina, Chapel Hill), Chair

"Souled Out": Rituals of Worship and Consumerism in the Musical Practices of One African American Congregation Will Boone (University of North Carolina, Chapel Hill)

The congregation at Faith Assembly Christian Center, an African American charismatic church in Durham, North Carolina, builds its musical repertoire from commercial gospel recordings. Their rituals of worship, therefore, require participation in rituals of consumerism. These two cultural liturgies are intimately intertwined for believers at Faith Assembly, as they are for many contemporary Christians. In this paper I draw from four years of fieldwork at Faith Assembly to explore how members' Christian lives are formed by their inseparable identities as worshipers and consumers of popular music. In particular, I look at the cycle whereby believers use their experiences worshiping with popular music as a lens through which to evaluate new recordings they encounter. Guided by these experiences, Faith Assembly's members readily distinguish between recordings that are mere "products" and those that are "anointed" or blessed by God and appropriate for worship. A vast literature has emerged in the last decade critiquing the blending of religious practice with a consumerist ethos (e.g. Hartman 2011, Cavanaugh 2008, Metzger 2007). These critiques, however, have mostly been grounded in theology, theory, and demographic studies rather than in analyses of the practices and expressed beliefs and opinions of congregants themselves. This paper adds a nuanced ground-level perspective to the literature on consumerism in contemporary Christianity, and ultimately calls attention to the deep interconnectedness of the cultural liturgies in which we all participate.

"Greater things are yet to come": Evangelical Worship Music and Prophetic Imagination Joshua Busman (University of North Carolina, Chapel Hill)

In the summer of 2006, Belfast-based Christian band Bluetree played a fateful engagement at a small bar in the red light district of Pattaya, Thailand. Moved by the depravity of the location, which was a hub for underage sex workers, Bluetree reports that they were inspired by God to play a new song with a message specifically intended for their Thai audience. This song, titled "God of This City" makes a series of bold, prophetic claims about God's redemptive power, with the chorus declaring "Greater things have yet to come, greater things are still to be done in this city." At a show back in Belfast the next year, the song was overheard by Passion Conference worship leader Chris Tomlin, and became the anthemic theme song for Passion's 2007 world tour and 2008 CD release. While eschatological professions have certainly become standard fare in "born-again" evangelical Christian circles, little investigation has been done into the role that music plays in the negotiation of common religious tensions associated with such claims, such as those between present and future, certainty and uncertainty, or faith and sight. Taking "God of This City" as one example of a larger evangelical repertory that explicitly engages with the prophetic imagination, this essay continues the work of James K.A. Smith which has explored deeper, affective modes of Christian "knowledge" and opens up a variety of new avenues of inquiry regarding the broader function of music in narrating the religious experience.

"This Prayer Is UnSpoken": Breaking Silence and Negotiating Queerness in Black Gospel Performance Alisha Jones (University of Chicago)

This paper examines performances and discourses of two gospel artists, Ton3x and Jungle Cat, who embody longstanding tensions and contradictions concerning queerness and black Christian identity. Through a comparative description and analysis, I argue that these men attempt to actively break the silence around issues of sexuality that persists among gospel practitioners. Silence breaking is, in many ways, a highly creative act through which these gospel artists launch critiques and renegotiate their identities through social media. Expressing a progressive black Pentecostal masculinity through musical gesture and sound, they intentionally push boundaries of gender identity while carving out new social and spiritual homes" through bodily performance. In so doing, they also give voice to "unspoken" forms of gospel praise."

Longing after God: Popular Christian Worship Music Marketing Discourses and the Modern Technological Sublime Anna Nekola (Denison University)

Within the recent worship revival" in American evangelical Christianity, the Christian media industries have not only provided materials to help church leaders implement changes to worship services but they have also supplied the greater consumer marketplace with products, especially audio/video recordings of worship music, designed to encourage and enhance one's "lifestyle" of worship outside of church. In particular, Christian magazine advertisements for popular worship music overwhelmingly depict people listening via personal headphones, while promising to effect a dual transformation: to transform any secular space into a sacred "sanctuary " and to transform the listener spiritually by transporting her into the presence of God. Drawing on radio and sound studies as well as technology studies, I examine how these advertisements of a mediated personal listening experience reinforce the ongoing privatization of religion by depicting the act of worship as personal and individual. Though they may be listening to a musical form of worship created for communal practice, these listeners transform their mundane experiences outside of church into a private sacred ritual by using the music and their individuated listening technologies as a way to re-construct memories of pleasurable spiritual experiences and link themselves to an imagined community of worshipers. Furthermore, drawing on David Nye's claim that Americans continually seek to create ever new occasions and technologies that will evoke transcendent sublime, I explore how these marketing discourses participate in creating "pedagogies of desire" where Christians who are already longing after God are promised transformation and transcendence if they only buy and listen."

Session 3-42 (SEM), 1:45–3:45 Cultural Revolution beyond China's Border huang Tsai (Chinasa University of Hong Kong)

Tsan-huang Tsai (Chinese University of Hong Kong), Chair

Recollecting the Red Past, Glorifying the New Present: Musical Narratives and Performances among the Pro-CCP Burmese Chinese in Rangoon Hsin-chun Lu (Institute of Ethnology, Academia Sinica, Taiwan)

To the pro-CCP (Chinese Communist Party) Chinese immigrants in Rangoon, the 1960s is an era marked with fissions and discords. The Cultural Revolutionary musical agendas brought from China to Rangoon greatly inspired their patriotic euphoria, whereas the Burmese socialist regime's overwhelming ethnic repression, led by the ruler Ne Win, curbed any overt expression of their fervor. Maoist music ideas also stirred tensions and antagonism in Rangoon between the pro-CCP, or Pro-Red, promoters and their Chinese counterparts—the Chinese Nationalist Party, who retreated to Taiwan after their homeland was split in 1949. Such complex political turmoil intensified pro-CCP activists' patriotic sentiment and brought about their social unity, as exemplified by displaying the most active overseas expression of the Red Guard in dance, theater, and orchestras. This display ultimately triggered the notorious anti-Chinese riots in Rangoon that erupted in 1967, leaving them with haunting traumatic memories. This paper investigates how music constituted subaltern forms of publicity of Maoist ideas that circulated beyond Burma's state control during that difficult time, despite traumas. Drawing from extensive ethnographic and historical researches, I will also argue that today, this group has created a diversity of channels, i.e. publications, cyberspace, and public performance over the past twenty years for the selected music-related recollections of their 1960s past. Such nostalgic emotions enable the then pro-CCP activists who have now spread out across the world to create a new collective idea of home and forge a new sense of Chinese ethnicity.

Revolutionary Performance, Revolutionary Lives: Concepts of Progressive Change among Artists in Nepal Anna Stirr (University of Hawaiʻi)

This paper interrogates the boundaries of the term cultural revolution" in the context of ongoing interaction between Maoist and non-Maoist artists in Nepal. At least since the 1940s, both the Nepali left and right have cloaked their policies in rhetorics of newness and radical departure from the old, with both "revolution" and "development" as key words guiding their agendas. Among performing artists, what counts as revolutionary or progressive has traditionally been defined by the topics of songs. While artists identifying as revolutionary dismiss love songs as bourgeois, focusing instead on songs with direct political messages, mainstream discourse outside of revolutionary circles dismisses political songs as not art, but rather mere sloganeering, and thus "undeveloped." But, beyond song words, ethnographic attention to musical sound, dance, and the everyday patterns of artists? lives reveals a great deal of interaction between "revolutionary" and "mainstream" camps, as well as some significant similarities between their aesthetic and social values. Based on ethnography with artists in both camps, along with recordings and written accounts of their activities since the 1970s, this paper examines the overlaps between movements, with attention to artists' ideas of what it means to live a revolutionary, progressive, or "developed" life, and how to perform these ideals in their art. It questions the primacy of party- and state-led ideology in evaluating reasons for cultural revolutions, and highlights the importance of structural violence and entrenched inequality to artists' ideas of progressive change.

Voice and Silence in the Guinean Cultural Revolution Nomi Dave (University of Oxford)

In 1968, ten years after its independence from France, Guinea launched a Cultural Revolution. Based on the Chinese model, the Guinean Revolution's stated goals were to transform the citizenry into modern political subjects, liberated from all forms of colonial and neo-colonial domination. Guinea's first president, Ahmed Sekou Toure, emphasized music in particular as a weapon in this ongoing struggle for the socialist future. Toure established an elaborate system of state sponsorship, in which musicians were called on to innovate and create new types of artistic expression. In practice, however, the Revolution was a project of brutal state coercion and control, through which the government ruthlessly eliminated all dissenting voices. In the ensuing climate of paranoia and suspicion, musicians, along with other Guinean people, learned the value of remaining silent. In this paper, I will consider the politics of silence that emerged in Guinea during the Cultural Revolution. I examine how musicians from the Toure-era remain extremely guarded in their views on the former president today, despite growing public debate about his legacy in contemporary Guinea. Based on song texts from the Revolution and interviews with musicians in 2009, I argue that the violence of the Revolution was as a public secret in post-independence Guinea, one which musicians had

to knowingly and strategically conceal. Yet as this history is reconsidered today, musicians of the Revolution retreat further into silence as they seek to reconcile their personal histories and memories with the present public reckoning.

Claiming Orthodox China: The Institutionalization of Chinese Music and Its Political Implications during the "Cultural Renaissance" Movement in Taiwan Tsan-huang Tsai (Chinese University of Hong Kong)

Across the Taiwan Strait, in opposition to the PRC's idea of revolution " Chiang Kai-shek publicly launched the "Cultural Renaissance" movement in November 1966 on the hundredth anniversary of Sun Yat-sen's birthday. "To encourage the creation of new literary and art works that are relevant to contemporary society and informed by the ideals of the cultural renaissance" was among this movement's ten goals. Under this principle, performance practice of traditional music and newly composed works were also affected by this political ideology; consequently, the approaches taken by Taiwanese musicians differed greatly from those in the PRC. Drawing from data generated from archival documentations and oral histories, this paper aims to understand the process of rebuilding, institutionalizing, and reinventing Chinese traditional music in Taiwan within its socio-historical context. In comparison with other art forms, music is particularly difficult and abstract in the construction of this nation-building project, where being "authentic" became the way to claim Taiwan as the Orthodox China. With specific reference to the Confucianist ritual performance, the music of the seven-stringed Zither qin and the thirteen-stringed Zither zheng, the paper further explores how Taiwan's nationalist government selected music cultures that were closely related to the elite class of China's historical past to challenge the authority of musical and theatric productions of PRC's Cultural Revolution and how a similar pattern could be observed in the post- revolutionary era of today's PRC.

Session 3-43 (SEM), 1:45–3:45 Emergent Forms of Music Tourism, II: Multimedia, Spectacles and Memorials

Lynda Paul (Yale University), Chair

Elvis Presley and the Reanimation of Robert E. Lee Elizabeth Whittenburg Ozment (University of Georgia)

A medley of American songs containing "Dixie," "Battle Hymn of the Republic," and "All My Trials" was arranged by Mickey Newberry for Elvis Presley in 1971. Critics since have read "The American Trilogy" many ways. Some believe the medley was a response to the 1960s Civil Rights movement (Jeansone, Luhrssen and Sokolovic 2011), or as a political statement commenting on America's white cultural hegemony (Pratt 1979), or a blatant avoidance of politics (Marcus 1991). While these explanations have great merit, this paper will focus on how an Elvis recording subverts these interpretations when used by an amusement park to re-narrate "The American Trilogy" as a Lost Cause anthem. Elvis's recording is heard by approximately five million visitors annually at Stone Mountain, the world's largest granite carving, which stands on the outskirts of Atlanta, Georgia. This paper examines Elvis Presley's contribution to the Stone Mountain Lasershow Spectacular, where music and sculpture are combined to commemorate the American Confederate South. Stone Mountain's Lasershow is fitting of Rojeck's (1993) definition of postmodern heritage tourism (post-tourism) as a combination of commodification and consumerism, attracting tourists through spectacular representations of familiar signs. I posit that this amusement park light show reworks Elvis's "American Trilogy" to glorify Robert E. Lee. I believe the construction of Stone Mountain's laser light show models a larger trend in neo-Confederate multimedia art that re-narrates mainstream American popular music through Civil War imagery.

Las Vegas and Virtual Tourism: Sonic Shaping of Simulated Worlds Lynda Paul (Yale University)

In 1998, anthropologist Barbara Kirshenblatt-Gimblett noted that, "Increasingly, [tourists] travel to actual destinations to experience virtual places." Over a decade has passed since Kirshenblatt-Gimblett demonstrated this phenomenon in *Destination Culture: Tourisms, Museums, and Heritage*, but the observation remains pertinent today: physically real locations'such as Las Vegas, Macau, and Disneyland'serve increasingly as the material grounds upon which virtual tourist experiences are carefully constructed. In such places, visitors from afar travel physically to one location in order to be immersed in sights and sounds that simulate other places and times. In the case of Las Vegas, the visual dimensions of such simulations (architectural replicas, etc.) have been theorized in a number of studies, but the role that sound plays in these virtual touristic experiences is only beginning to be addressed. This paper contributes to this discussion by investigating the multi-layered ways in which sound contributes to the creation of virtual touristic worlds on the Las Vegas Strip. I move from the sounds of the Strip itself (the hawkers' cries, the casinos' themed music) to the elaborate and frequently exotic sound worlds of the Strip's most prominent entertainment today: its seven Cirque du Soleil shows. I argue that these shows self-reflexively mirror Las Vegas's strategies of virtual tourism, using music in particular to evoke a sense of experiential travel by asking the audience to be virtually absorbed in a spatially or temporally distant world, and ultimately creating a sense of expansive touristic experience within the otherwise emphatically site-specific shows.

Deployments of Deadness at the Louis Armstrong House Museum Michael Heller (Harvard University)

From 1943 until his death in 1971, Louis Armstrong lived in a modest two-story house in Corona, New York. An avid amateur recordist, Armstrong recorded over 650 reels of audio documenting his life during these years. Though they sometimes contained performances or rehearsals, most of these tapes present Armstrong away from the stage, relaxing and conversing with friends at home. Forty years after his death, these artifacts remain a key component of the Louis Armstrong House Museum, a landmark that offers a glimpse into the offstage life of the jazz icon. Throughout a forty-minute tour, visitors are presented with a series of strategically-placed excerpts of Armstrong's voice, played back in the same rooms in which they were recorded. According to museum docents, this re-grafting of Armstrong's sonic presence into the physical space of his home often evokes powerful emotional responses from visitors, including occasional weeping. This presentation will examine the relationship between Armstrong's home recordings and the physical presence of the house itself, exploring ways in which sound and place act as interwoven technologies in an ongoing performance of history. Using Jason Stanyek and Benjamin Piekut's framework of sonic deadness, this work considers the forms of labor (economic and cultural) being performed by the recordings in the museum context. I argue that the sound of Armstrong's voice is deployed as a form of sonic haunting (per Derrida, the reappearance of the past as a trace in the present) that echoes and supplements the spectral nature of historic house museums.

"The History Is in the Music?": Music, Museums, and the Politics of Presence in Post-Apartheid Cultural Tourism Nicol Hammond (New York University)

The end of apartheid in South Africa in 1994 caused a gradual shift in the nature of tourism to South Africa. While once visitors focused on wildlife and environmental tourism, the significance of the social and political change that occurred in the 1990s led to the emergence of a new type of cultural tourism which emphasizes the difference of South African culture from Euro/American culture, while simultaneously memorializing the anti-apartheid struggle. This change in focus has led to an increased representation of South African music as both an essential component of the cultural tourism experience, and as an economically significant souvenir or artefact of encounter. Nonetheless, while cultural difference, political transformation, and the end of violent conflict are celebrated by this new cultural tourism, fear over safety, a desire for physical comfort, and squeamishness about the exploitative potential of conventional poverty tourism have led many tourists to South Africa to seek out cultural contact in museums, rather than in-person contact with ordinary South Africans. This paper will examine the role that music plays in producing museum visits as "experiences" rather than as more conventionally passive encounters with knowledge. A comparative approach to three South African museums: the Origins Centre at the University of the Witwatersrand in Johannesburg, the Ladysmith Cultural Centre in Ladysmith, KwaZulu-Natal, and the District Six museum in Cape Town, will facilitate the application of Leslie Witz's Critical Curatorial method to explore the intersections of liveness, mediation, and community self-representation in new South African tourism.

Session 3-44 (SEM), 1:45–3:45 Four Takes on Musical Instruments

Jennifer Post (Victoria University, Wellington), Chair

On the Trail of the *Nsambi:* Pluriarcs and Their Players in Nineteenth-Century Brazil Rogerio Budasz (University of California, Riverside)

In 1979, a well-renowned ethnomusicologist stated that research in Afro-Brazilian music often falls into two categories: when covering Africa, it concentrates on "roots," when covering Brazil, it concentrates on "retentions" and "survivals." Without judging the current validity of this statement, the study of the pluriarc in Central and Southwestern Africa and Brazil does provide a puzzling exception, in some aspects even an inversion to that paradigm. Although far from being popular, pluriarcs like the nsambi, cihumba, and lukombe are still played by musicians in Central and Southwest Africa, whereas in Brazil, iconographic records and descriptions by foreign travelers, no later than 1880, are about all that remains from these instruments. Although one of these records—a 1784 drawing of a cihumba by a member of Alexandre Rodrigues Ferreira's expedition in the Amazon—has been examined on a 1979 publication, other nineteenth-century depictions of pluriarcs have surfaced in Brazil since then, including two watercolors and one photograph. This paper will trace the provenance, playing technique, and functions of the instruments depicted in these four records, considering their uses in the social and religious life of specific nineteenth and twentieth-century ethnic groups—at both sides of the Atlantic. It will also consider the validity of the "guitar substitution" hypothesis to explain the disappearance of these instruments in Brazil and, more recently, in urban areas of Central and Southwest Africa.

Karna, Symbol of Ancient Heritage: How this Ancient Instrument Survives in Isolation of a Small Village in North Iran, through Religious Rituals Bahram Osqueezadeh (University of California, Santa Barbara), Roshanak Nouri (University Gilan at Rasht, Iran)

Records of the Karna, an ancient instrument of Iran, dates back at least one thousand years to the time of Iranian epic poet Ferdowsi (940 A.D.). But according to historical objects and artifacts of the Achaemenid Empire, its 2500 years of history seems certain. A rare instance of the Karna exists in the Northern Province of Iran, Gilan in the small village of Mashak. It is made entirely of reed and its length is between 10 to 14 feet long. This huge instrument is still used in some Muslim shi'ite rituals. Reminding of aboriginal didgeridoo, this instrument is usually longer and has a massive and dreadful sound which is only capable of producing two to three notes. Unlike didgeridoo very little or no research has been done on this instrument. About twenty years ago we started the project by undertaking fieldwork in Mashak, collected a Karna and its horn and interviewed the only master of this instrument, Mr. Hajipour who died 5 years later. Unfortunately, most of his students died later too. Among his very few students remains Mr. Sohrabi. Based on fieldwork and ethnographical interviews in the small village of Mashak, this paper addresses musical, social and historical aspects of the Karna, as well as the implications of new ways of conducting rituals in areas in which Karna was prevalent. We also explore different aspects of the instrument, its performance practice and pedagogy, especially in today's Muslim rituals and sociopolitical relationship between the performers, people, and the government.

The Elektrosaz as a Subculture in North Kurdistan/Southeastern Anatolia George Murer (Graduate Center, CUNY)

In the urban and village wedding circuit of the Diyarbakur/Bismil/Derik vicinity of Southeastern Turkey, a fervently espoused *elektrosaz* (electrified long-necked lute) aesthetic represents a deep engagement with the timbral and morphological characteristics of local *zurna* and *rebab* dance repertoires (*halay/gowend, agır delilo/grani*) as well as with electronic signal processing technologies originally developed to accommodate rock guitarists. At the same time, with the emergence of social media and cyber-sociality, a shift has occurred from *elektrosaz* player as an accompanist and detail in the normative framework of wedding festivities to *elektrosaz* player as an iconic focal point not only for collective dance events but for a mutual empowerment network among young Kurds united in devotion to the ongoing construction of an emergent domain of *elektrosaz* practice and convention. Considering the musical personae of key figures in this movement, such as Bismil'li Sedat, Derikli Welat, Tufan Derince, and Bismil'li Çeto, this paper examines, in a capacity in turns descriptive and analytic, an *elektrosaz* subculture that neither rejects nor excludes its regional parent superculture but is constituted by young musicians and their peers who, through their own interactions, their presence both at weddings and in the cyber-social arena, and as architects and custodians of an evolving aesthetic vernacular, collaboratively absorb responsibility for important planes of inter-community relations and Kurdish self-representation.

"Everyone Plays Both": The Institutionalization of Arab Violin at Egypt's Higher Institute for Arab Music Lillie Gordon (University of California, Santa Barbara)

Music institutions in postcolonial contexts often encompass multiple musical traditions that reveal historically and politically derived performances of identity. As a result of the particular ideologies impacting the institutionalization of Arab violin in Egypt, violin students undertake a dual curriculum in Arab and Western music. Similarly, violin teachers work within this dual curriculum to advance their students and transmit the aesthetics they value. In this paper, based on two years of fieldwork in Cairo (2008–09, 2010), I investigate the complex musical experiences of violinists at the Higher Institute for Arab Music. I examine the ways that conceptualizations and aesthetics of Western and Arab music, including ideas about virtuosity and improvisation, align or misalign with realities of pedagogy and performance. I argue that by combining Western and Arab music training, the institutionalization of performance practice for the Arab violin has not merely signaled an articulation of established performance practices, but has altered those practices. In doing so, my work addresses the dynamic process of music education in the postcolonial world, itself derived from the interweaving of history, ideology, power, aesthetics, and practice. It also complicates the divisions extant in our own scholarship, as the music learned and performed by my consultants crosses and melds the very boundaries we as academics tend to uphold.

Session 3-45 (SEM), 1:45–3:45 Gwoka, from Traditional Expression to Intangible Cultural Heritage Dominique Cyrille (Rèpriz-CMDT), Chair

Gwoka and Identity in Guadeloupe Jerome Camal (University of California, Los Angeles)

In July 2011, the gwoka festival on the French Caribbean island of Guadeloupe mobilized its resources to start a grassroots campaign to see gwoka inscribed on the UNESCO's List of Representative Intangible Cultural Heritage of Humanities. The choice of gwoka was highly symbolic. In this paper, I draw from my historical and ethnographic research in Guadeloupe to explain gwoka's prominence in Guadeloupean culture and politics. From the late 1960s to the 1980s, separatist organizations on the island used gwoka, an African-derived music and dance, as a symbol of their cultural identity and resistance against French imperialism. If at first these organizations engaged in a politics of open and direct confrontation with the French government, the election of François Mitterrand to the French presidency in 1981 and his subsequent platform of decentralization forced a strategic readjustment. Building on the writings of Martinican intellectual Edouard Glissant, I propose that, faced with a system of domination that suddenly appeared more benign, cultural activists in Guadeloupe adopted a strategy of "detour" that allows them to work within the French state infrastructure and with international organizations to undermine France's continued control of its overseas departments. The push for gwoka's addition to the ICH list is consistent with this strategy as it allows Guadeloupean activists to work through the French government to have a marker of their cultural specificity recognized by an international organization, thus quietly building a case for greater autonomy if not political independence.

Gwoka Doesn't Need UNESCO: Contesting the Inscription of *Gwoka* on the Representative List Dominique Cyrille (Rèpriz-CMDT)

The Unesco convention for safeguarding the intangible cultural heritage proposes two lists on which elements can be inscribed; the Intangible Cultural Heritage in Need of Urgent Safeguarding List, and the Representative List. According to members of the French Unesco Commission, although the Unesco viewed the Urgent Safeguarding List as the most significant, the Representative List is the most successful. Arguably, this success is imputable in part to the central role the Unesco ICH convention gives cultural communities. Indeed, the Unesco convention postulates that each element inscribed on the Representative List is linked a community of tradition bearers or tradition keepers. This postulate appealed to many Guadeloupeans who feel that the inscription of gwoka on the Representative List could help assert their distinct history and Caribbean experience, their difference from the continental French people. Nevertheless, when the campaign in favor of the inscription was launched in july 2011, it met with strong resistance by a number of people who claimed to be nationalists acting in defense of gwoka. They accused those who promoted its inscription on the representative list of betrayal. My proposed paper will focus on the conflicting discourse of those who were opposed to the inscription of gwoka, from the legitimate fear of losing control over a prized symbol of their collective identity to an individual's need for publicity.

Gwoka: From Tadition to Intangible Cultural Heritage Florabelle Spielmann (École des Hautes Études en Sciences Sociales, Paris)

Building on the recent inscription process of the Guadeloupian form gwoka on the Representative List of the Intangible Cultural Heritage of Humanity (Unesco), my contribution will discuss the issues linked to the institutionalization of lively heritage where communities have developed their own systems for transmitting their knowledge and skills. In Guadeloupe, a local organization that has proven expertise and experience in safeguarding ICH was in charge of the inscription process. They endeavoured to ensure the widest possible participation of communities and gave a central role to the practitioners in the identification and definition of elements of that ICH. The spirit of the Unesco Convention was amazingly respected. However, this inscription, which suggests that all members of the community agree on a common heritage, questions the way communities relate to the heritage being institutionalized. Based on my direct involvement in the inscription process of gwoka in Guadeloupe, on my field work in Zambia and Jamaica where I met with communities whose traditions have been recognised masterpieces of ICH by Unesco, on an ethnomusicologist position experience working for a festival dedicated to ICH in Paris (2007–10), I suggest that institutionalizing heritage doesn't goes without challenging cultural expressions. The relation to the traditional practice, which was personal and local, becomes collective and global. In this shift of paradigm, identities are renegotiated through the construction of a national institutionalized heritage. In the particular political context of Guadeloupe, this process opens new dynamics of representation and empowerment for cultural practices in the postcolonial world.

Session 3-46 (SEM), 1:45–3:45 Roundtable Hip Hop, Gospel, and Reggae Becoming African Eric Charry (Wesleyan University), Chair

Jean Kidula (University of Georgia), Daniel Reed (Indiana University), Stephanie Shonekan (University of Missouri), Patricia Tang (Massachusetts Institute of Technology)

Hip hop from the U.S. has been embraced and transformed throughout Africa to such an extent that it could be considered as an African cultural style there, or perhaps an African tributary of a global current. African American and other streams have informed African gospel music. Reggae and ragga have been utilized for expressive purposes by African youth, but they have retained a strong Jamaican identity. The processes of imitation, appropriation, and transformation that these musical styles underwent in Africa bear similarities with processes surrounding political independence in the 1950s and 60s. Senegalese mbalax and Ghanaian highlife, for example, are nowadays emblematic of the national music cultures that gave birth to them decades ago. Hip hop and gospel draw on these and other earlier hybrid styles to gain local authenticity. In this roundtable we take a historical look at these processes and also focus on recent innovations and practices. We will contrast African hip hop, gospel, and reggae, looking at their differing demographics and usages. Roundtable expertise covers Senegal, Mali, Guinea, Côte d'Ivoire, Nigeria, and Kenya, and the participants have all recently contributed to an edited volume on the topic. We invite attendees to contribute to the conversation to approach a broader understanding of transformation, hybridity, and identity across Africa (and elsewhere), interrogating the terms global and diasporic (especially relevant for African hip hop). A broad generating question is: When and how does a music move from being a foreign import to a local product with its own identity?

Session 3-47 (SEM), 1:45–3:45 Improvisation as Embodied Cultural Practice: Thinking about Ethnomusicology through Improvisation Ellen Waterman (Memorial University of Newfoundland), Chair

Improvising Subjectivity: Negotiation and the Audibility of Difference in Canadian Experimental Music Ellen Waterman (Memorial University of Newfoundland)

Enduring and deterministic narratives in Canadian music scholarship such as the multicultural mosaic" and the "idea of north" fail to address the fluid power dynamics that inform what I characterize as a far more improvisational relationship between music and identity in contemporary Canada, based on "an ability to negotiate differences, and a willingness to accept the challenges of risk and contingency" (Heble). From 2003 to 2008 I conducted a comparative ethnographic study of eleven experimental music festivals across Canada. Driven by economics and ideology, festivals strategically promote national and regional identities, such as Ontario's ethnic diversity and the distinctly Quebecois musique actuelle. To what degree do particular performances affirm or contest such strategies? How do performers improvise subjectivity, make difference audible, and thus contribute to shaping broader narratives of identity? Analysing the dynamics of a particular performance offers a rich

ground for examining intercorporeal encounters and meaning making through music (Stanyek, Wong). In this presentation I discuss two improvisational performances that complicated the identity politics of regional festivals in 2007: the intercultural trio Safa (Amir Koushkani, François Houle and Sal Ferreras) at the Open Ears Festival in Ontario; and the bilingual poetry/ noise music duo Mankind at the Suoni per il Popolo in Montreal. Understood as dynamic and dialogic processes of communication where individual histories are brought to bear in immediate articulations of social relationships (Lewis), these improvisations embody philosopher Charles Taylor's concept of the "demand for recognition" by which subjects contest reified identity myths."

Taganana, Alabama, and Improvising Near-Rhyme: Translating Canarian Dixieland Jazz Mark Lomanno (University of Texas at Austin)

Founded by trombonist Antonio Hernández, the Alabama Dixieland Band, based in Tenerife, celebrates the history of Canarian migration to the United States through performance of New Orleans-style jazz. However, the band's ties to New Orleans are deeper than an affinity for this genre: the community of St. Bernard Parish, Louisiana, a short distance north of New Orleans, was settled and is still inhabited by an isleño community from the Canary Islands. Among its members was Alcide Yellow" Nunez, a member of the Original Dixieland Jass Band, which recorded the first jazz record in 1917. Rather than mimetic representation of canonical U.S. jazz, ADB actively (re)creates Canarian identity through their performance of Canarian connections to New Orleans now largely forgotten. In the process of bringing these two musical cultures together, the group is continually translating through musical performance the same types of everyday acts that Canary Islanders improvise to overcome the local and global systems that constantly reify their liminal positionalities. This paper suggests focusing on translation as a potential mode through which liminality can be critiqued and counteracted. Just as recording technologies challenge the primacy of the live jazz performance, the technologies involved in these Canarian performances and the bodies that employ them possess potential for challenging trenchant hegemonic structures by creatively working with and around them. The paper calls also for attention to the ethnographer/researcher as embodied, translating subject, whose equally improvisational performance is just as dependent on spatial, temporal, and technological phenomena as those whom s/he studies."

Agency in Coaction: A Material-Semiotic Approach to Understanding Electro-acoustic Improvisation David Borgo (University of California, San Diego)

The standard account of improvisation maintains that our senses provide information to the brain, which then processes and plans utilizing its rich internal structure, and only then activates our motor systems (Pressing). Ethnomusicologists tend to adopt this orientation while also focusing on how improvisation is shaped by cultural conventions, usually conceived of as a model or referent stored in long-term memory (Nettl). Others shift this focus to the perceptual agency" of the listener, noting that perception itself is partially volitional (Monson). All of these approaches, however, subscribe to methodological individualism and to a representationalist cognitive paradigm. What if "agency" is not so easily contained by an individual's consciousness? Recent experimental evidence demonstrates that our actions are often initiated from below the level of our conscious awareness and they can be extremely sensitive to external social pressures of which we are seldom aware (Wegner). Additionally, what if we expand our notions of "agent" and "agency" to include technical systems capable of actively searching for new information and of participating in planning and control activities? In this presentation I explore electro-acoustic improvised music that involves technologies that share generation, memory, and even judgment capabilities during performance. By drawing on literature in distributed cognition, actor-network theory, and post-humanism, I argue that improvising in this hybrid constellation of human-machine interagency provides an experience by which we can, at least temporarily, lessen our grip on social accounting and realize "action is always dislocated, articulated, delegated, translated" (Latour)."

Improvising Hungarian *Legenyes* in a New Age: How Far Can You Go? Judith Olson (American Hungarian Folklore Centrum)

Men's solo improvisational dances; at times called legenyes, pontozo, verbunkos; appear in some of the earliest iconography of Hungarian dance and have occupied a central place in historical records. This tradition was interrupted by World War II and the Communist Period, but restored in revival through the tanchaz movement and local education programs. As village dances moved into the new age, social structures embedded within them became the expressive language of new participants who were self-chosen and primarily urban or cosmopolitan. Improvising legenyes calls for extensive physical and mental preparation and on-the-spot decision making. Although dancers perform solo facing the band, their choices must be made in relation to the other male dancers, the band, and the community in attendance. New issues have surfaced: What is the place of non-Hungarians in dancing legenyes? What is the meaning of performing the Kalotaszegi legenyes in a Kalotaszeg region shared among Hungarians, Romanians, and Roma? Is, or should it be, accepted for contemporary dancers to invent or find new material in their dances? Many answers to these questions come on the fly, as performances happen. Additionally, varied backgrounds of participants, from urban to local; individuals' perceptions of self in relation to the tradition; and varying constructions of the history of the form contribute to a wide range of formulations that emerge only under extended discussion. This study uses videos and interviews conducted in 2011 at dance events in Romanian/Hungarian villages of Kommando, Kalotaszentkiraly, and Valaszut and refers to Taylor's work on tanchaz (2008).

Session 3-48 (AMS/SEM), 1:45–3:45 Jazz and Nationalism: Global Narratives of Identity Zbigniew Granat (Nazareth College), Chair

This year's meeting of the three musical societies in New Orleans presents a fitting opportunity to pay homage to the city as the symbolic birthplace of jazz. This session offers a celebration of jazz from a global perspective as it explores four contrasting articulations of national identity through jazz on three continents outside of America. The papers in this panel draw on both musicological and ethnomusicological methodologies, but they also straddle disciplines as they examine how identities are forged within and across boundaries, whether national, political, cultural, artistic, or in combination.

The first part of the session engages with concepts of movement, migration, and change in South Africa and Argentina. The opening paper investigates the role of jazz in the emergence of South African national identity and democratic consciousness. Focusing on two musical groups led by Dollar Brand and Chris McGregor respectively, Carol Muller outlines a fascinating process of transformation of the rhetoric of musical performance into a lived experience of freedom that had political ramifications. Andrew Raffo Dewar's paper takes up the issue of migration as exemplified by the "journeyman" career of Argentine musician Guillermo Gregorio. The process of migration is shown to entail the circulation of a particular jazz aesthetic and as such acquires the status of an artistic goal.

The second half of the session explores two temporally and conceptually different representations of identity in two European countries: Poland and Germany. Zbigniew Granat's paper revisits the familiar Cold War narrative of East vs. West from a transnational perspective and examines a 1967 collaboration between West German producer Joachim Berendt and Polish composer Krzysztof Komeda. The result of this encounter shows Polish jazz to be an international language, capable of "cross-ing the curtain" and openly articulating pan-European political messages. By contrast, William Bares's paper focuses on the contemporary jazz scene in Berlin and explores ways in which jazz has been adapted and reconfigured as a German postmodern art form. By examining strategies used by young Berliners such as Sandra Weckert or Michael Schiefel to construct their musical identity, the author raises important questions about the current ownership of jazz.

Spontaneity and South African Jazz in Exile (1960–70): The Makings of a New Nation Carol Muller (University of Pennsylvania)

The 1960s is widely recognized as a time of increasing repression in South Africa: the decade in which many musicians left the country for Europe and the United States in hopes of finding a more welcoming environment for their music. In contrast, the 1960s elsewhere in the world was a period of rebellion, political turbulence, of the assassinations of key figures like Martin Luther King and Robert Kennedy, the push for freedoms of all kinds, and of a growing sense of political and cultural internationalism.

In this paper I discuss the music of two South African jazz ensembles moving around Europe and the U.S. in this period: Dollar Brand, his partner singer Sathima Bea Benjamin and the Dollar Brand Trio on one hand, and Chris McGregor's Blue Notes and the subsequent Brotherhood of Breath on the other. Though neither ensemble was initially affiliated with any of the liberation movements banned by the apartheid regime, I reflect on the changing sounds of the music, and discourse on music-making by and about these musicians, to interrogate how ideas about a tentatively imagined new South African-ness were initially articulated in the language of international jazz, and increasingly through a memory of music of the Eastern and Western Cape. Tying their musical practices to the writings of Rick Turner (*The Eye of the Needle*), Steven Biko (*I Write What I Like*), and the thinking of European student leaders like Cohn-Bendit, I suggest that "jazz" made by these musicians worked as an increasingly South African-sounding space to experiment with ideas about a participatory democracy through musical means. In this context, ideas of political freedom were conceptualized through a discourse of spontaneity as musical value and political strategy.

Hot and Cool from Buenos Aires to Chicago: Guillermo Gregorio's Transnational Jazz Aesthetics Andrew Raffo Dewar (University of Alabama)

"Dance under the stars to the music of 1924" reads the handbill—but it is not 1924, it is 1956—and Buenos Aires, Argentina is not normally considered a bastion of Chicago-style "hot" jazz. Nonetheless, the little-known Hot Dogs Band, which included

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composer and multi-reedist Guillermo Gregorio, played their nostalgic take on this music, separated by time and geography but drawn to a cosmopolitan aesthetic ideal. In the late 1960s during the Onganía military regime, Gregorio became a founding member of the intermedia performance group Movimiento Música Más. After surviving the "Dirty War" of the 1970s he moved to Vienna, working with postmodernist cool jazz composer/trumpeter Franz Koglmann, later migrating to Los Angeles, where he studied with saxophone legend Warne Marsh, and finally settling in Chicago, the geographic home to the hot jazz that began his musical career nearly four decades earlier.

Engaging with the tropes of the "journeyman musician" and more broadly the "jazz journey," this paper discusses two kinds of migration—the physical movements of Guillermo Gregorio, and aspects of the transnational aesthetic migration of jazz as it relates to mid-1950s Buenos Aires. This is accomplished through discussion of the circulation of U.S. jazz recordings to Argentina, how Argentine musicians accessed and interpreted this American "musica negra," and what its relationship might be to the Argentine conception of "el negro." Gregorio's story is a compelling global jazz journey from Buenos Aires to Vienna, Los Angeles and Chicago, often led by his individualized concept of the "cool." By viewing Gregorio's physical migrations as a movement toward his aesthetic ideals, we see a captivating manifestation of the transnational circulation of jazz.

Crossing the Curtain: Polish Jazz Meets Poetry in the "europaische Heimat" Zbigniew Granat (Nazareth College)

In 1960s Poland, the ongoing process of assimilation and transformation of American jazz led to the development of experimental art music combining free improvisation, extended formal designs, modernist compositional techniques, and the "Slavic tone." Interestingly, the enthusiastic embrace of this style by Polish audiences was predicated not so much on its Polishness but rather on its modern and international character. As a result, the practitioners of this new style—Krzysztof Komeda, Tomasz Stańko, and others—quickly gained the status as progressive artists reaching beyond the cultural and political confines imposed by Poland's socialist regime.

When German producer Joachim E. Berendt invited Komeda to record a "jazz message from Poland" for Electrola/Columbia in 1967, the result was *Meine süsse europäische Heimat: Dichtung und Jazz aus Polen*—an extended musico-poetic work, in which modern jazz and poetry join together to deliver a somber commentary on Poland's political situation and proclaim a wish for a land without borders. In my paper, I offer the first source-based analysis of Komeda's "European project" and a comprehensive interpretation of the work's transnational "message" and musical style. I discuss the nationalistic aspects of the work, coded in the strongly political texts by Poland's eminent poets, including émigrés such as Miłosz or Wierzyński who at that time were blacklisted in Poland. I then analyze select tracks that articulate the conceptual realm of the "European Dream" encapsulated in the work's title, and demonstrate that Komeda's work succeeds as a transnational statement mainly because its message was embedded in an advanced musical language that fused the African-American impulse with European sensibilities. This international style attests that Polish jazz artists found the desired cultural freedom long before the fall of the Berlin Wall.

Way Out East: Cowboys and Pioneer Women on Berlin's Jazz Frontier William Bares (University of North Carolina, Asheville)

Riffing on historian Frederick Jackson Turner's influential Frontier Thesis from 1893 that cast the Western frontier as the quintessential site of Americanization, the broad question I be considering in my paper is how the frontier, like American jazz itself, has been appropriated and recoded as a new site of Europeanization by young jazz musicians in today's Berlin. If Turner's frontier was a place where harsh conditions forged strong-willed democratic identities that resisted the conformist pressures of American East Coast overculturation, Berlin has become a veritable frontier for jazz, a function fulfilled in earlier times by places like Kansas City, Oklahoma City, and Los Angeles.

Beginning with a comparison of Sonny Rollins's classic 1957 album *Way Out West* and East German-born saxophonist Sandra Weckert's album *Way Out East* from 2001 (which shows Weckert in a Rollins-like pose but dressed in an East German farm worker's outfit), I draw on years of fieldwork with Berlin's young musicians to explore the ways jazz and the American West figure in Berlin's contemporary project of redefinition. In the wake of reunification and European integration, the "frontier" has become a powerful trope coding jazz in Berlin as rough, marginal, and anti-commercial, and also as free, earthy, and opportunity-rich. Canny young Berliner musicians like Michael Schiefel now present an ironic take on American originary images of the hipster and the rugged frontiersman, reflecting a profound shift in self-consciousness and a desire to recode formerly masculinized American ideals as feminine and European.

The intersection of race, nationality, and gender on Berlin's jazz frontier concerns me above all. The musical "survival strategies" adopted by Weckert and Schiefel would seem to be of particular interest for critics of what feminist jazz scholar Sherrie Tucker has called America's "dominant" jazz discourse, which elevates genius, virtuosity, individualism, blackness, maleness, and Americanness as ultimate arbiters of jazz authenticity. I suggest that the feminist project of opening up dominant American jazz discourse to counter narratives has in fact been a lived experience for Berliners for many years.

Session 3-49 (SEM), 1:45–3:45 Re-envisioning Discourses and Theories Tamara Roberts (University of California, Berkeley), Chair

Why Saints Love Samba: A Historical Perspective on Afro-Brazilian Agency and the

Africanization of Catholicism in Bahia, Brazil

Michael Iyanaga (University of California, Los Angeles)

This paper analyzes the indispensable role Afro-Brazilian samba music and dance have played in Catholic saint devotions for over two centuries in Bahia, Brazil. Overwhelmingly, scholars have treated samba as essentially profane, or, when acknowledging its sacred contexts, have associated it almost exclusively with African-inspired religions like Candomblé. However, throughout Bahia—particularly in the domestic sphere—devotees today celebrate Catholic saints with samba performance, for according to the beliefs of these devout men and women, saints love samba. Thus one commonly encounters samba dancing at the foot of saints' altars, as well as the performance of an extensive repertoire of saint-lauding samba songs. But these are not twenty-first-century innovations. In fact, written and oral evidence suggest that this inextricable link between saints and samba is centuries old. Utilizing oral histories, nineteenth- and twentieth-century newspapers and travelers' accounts, and nearly two years of fieldwork in Bahia, this paper reconstructs and analyzes over two centuries of samba music and dance in the context of Catholic celebrations. While such findings certainly allow us to reinterpret and revise the heavily secular academic treatment of samba, the implications reach to a broader Black Atlantic context. Indeed, an understanding of samba's role in the rearticulation of Catholic practices suggests new interpretive paths regarding how enslaved Africans and their descendents negotiated their own religious identities in Brazil. After all, the Africanization of European practices and cosmological worlds cannot be reduced to "unsuccessful assimilation." Rather it is a lucid example of black agency and innovation in the New World.

The Contested Terrain of Creations and Continuities: The Banjo in Diaspora Barbara Taylor (University of California, Santa Barbara)

Since 2005 I have followed four loosely interconnected groups of banjo activists, both black and white-all of whom have some stake in the banjo as players, collectors, builders, or researchers-who are revisiting and revising four chapters of the Early Banjo. This multi-faceted cultural initiative to render the blackness and Africanness of the banjo culturally legible arises in a long legacy of disputation over the meaning of Africa in the Americas. Wallaschek's Primitive Music (1893) inaugurated the "origins controversy," in which the provenance of Negro spirituals was attributed either to slave imitation of their white master's music or to black creativity under slavery. This debate prefigured and was woven into the now iconic Frazier-Herskovits debate, in which the creationism of black sociologist E. Franklin Frazier was pitted against the theory of African retentions developed by white, Jewish anthropologist Melville Herskovits. In this post-Black Liberation era Herskovits's theory of Africanisms enjoys an inchoate hegemony in the popular imagination, and Frazier's creationist, assimilationist views are in eclipse. Yet, in Early Banjo discourse creationism and retentionism, though still conventionally opposed in an incommensurable binary, come together to underpin and frame a revisioning of race and the American past. I argue that reading the Early Banjo initiative against this intellectual history situates it in current questions in African Diaspora scholarship of cultural mixing versus specific cultural tenacities, and reveals the continuing salience of questions of national identity and cultural origin in the accreted and circulating racial meanings of the African banjo in America.

"Grog Time o' Day": Southern Ports, Multiethnic Labor, and the Development of Sailors' Chanties Gibb Schreffler (Pomona College)

New Orleans is known as an origin site for several musical forms, yet one that may not often come to mind is the genre of sailors' work-songs called *chanties*. Contrary to popular media-based narratives since the mid-twentieth century, most of the chanties that we know of today, dating from the mid-nineteenth century, did not originate in British vessels, but rather in American ships and under the distinct formative influence of African-American songs and practices. By examining a wider variety of period sources than had been used by the "definitive" writers on chanties (e.g. Doerflinger 1951, Hugill 1961)—who were limited by the research technology and frames of reference of their time—my broad research has mapped African-American work-singing to illustrate its role in shaping what would become an ubiquitous practice among multiethnic sailing ship crews. For example, the song "Grog time o' Day" was documented being sung by African-Americans in a variety of land-based

work contexts in the American South and the Caribbean, in addition to its use aboard ship. One context in particular, the stowing of cotton for export in ships in southern U.S. ports, provided an intermediary context between inland work-songs and sailors' songs, as Euro-American seamen eventually joined African-Americans in this labor-intensive occupation. In this work of historical ethnomusicology I focus on presenting the evidence from New Orleans and nearby Mobile (AL) to suggest these were main sites for the development and spread of a new song genre.

Cumbia-billy and Raza-billy: Rockabilly's Latino Roots and Routes Kim Kattari (Texas A&M University)

In certain regions of the United States, the psychobilly subculture—a musical and stylistic blend of rockabilly and punk has attracted a predominantly Latino audience. For instance, in parts of Texas and California, Latinos often make up about ninety percent or more of the audience and band member demographic. Although psychobilly music itself doesn't have a Latin American origin, many bands that play the style tap into the audience's shared ethnic heritage and expand beyond traditional psychobilly by incorporating cumbias, pachuco boogies, and folkloric favorites from Mexico. For example, one psychobilly band plays a hybrid style dubbed "cumbia-billy." Their setlist includes covers of songs that the audience recognizes from quinceañeras and weddings, such as "La Negra Tomasa," "Tiburón," "Camarón Pelado," and "Chicarrones." In this paper, I draw on my seven years of ethnographic research to trace some of the primary reasons why Latinos identify so strongly with the rockabilly and psychobilly scene. I argue that present-day participants in this subculture recognize rockabilly as a vital part of the Latino experience in the United States during the 1950s, although many do so in a nostalgic and romanticized way. Finally, I trace the ways that psychobilly has adapted its own musical traditions and practices to cater to the predominantly Latino audience in Texas and California. This presentation interrogates the often silenced legacy of Latino involvement in the development of rock'n'roll and explores the subcultural routes this participation continues to shape in current popular music.

Session 3-50 (SEM), 1:45–3:45 Symbiosis Between Composition and Scholarship: The Legacies of African Art Music Composers-Ethnomusicologists or Theorists George Dor (University of Mississippi), Chair

Creative Ethnomusicology as a Form of Representation: A Study of the Works of Samuel Akpabot Bode Omojola (Mount Holyoke College/Five Colleges)

Two modes of representation tend to characterize the works of African ethnomusicologists who combine research work with creative activity. In addition to publishing the results of their studies in academic journals and books, many of them engage in creative activities, which flow directly from their field research. The writing of musical compositions that are based on indigenous oral traditions, a vocation, which Kofi Agawu (1992) characterizes as a "metamusical" representation of "existing traditional musics" began in the works of early African ethnomusicologists and composers like FelaSowande of Nigeria, and Ephraim Amu of Ghana. Notably, Akin Euba has vigorously sustained this trajectory. For such African researchers, scholarly work and the writing of musical compositions constitute two related ways of translating and representing indigenous African musical traditions. My presentation will concentrate on the works of Samuel Akpabot (1932–99), a prominent Nigerian practitioner of creative ethnomusicology in the twentieth century. Focusing on selected works, I examine the nature of the relationship between Akpabot's research activity and creative work, and discuss how the engagement between the two is insightful about the process and dynamics of translating an oral tradition into a written form.

Mu Kkubo Ery'Omusaalaba: Bridging Ethnomusicological Research and Composition in Justinian Tamusuza's String Quartet Charles Lwanga (University of Pittsburgh)

In the present century, Contemporary African Art music composers are highly preoccupied with the search for new musical idioms. Aaron Copland describes contemporary music as, "an extraordinary free and open-wide open-attitude towards all many possibilities." He argues that "the present day composer obviously feels that he can write any kind of music in, any, style that comes to his [or her] head. There are no limits anymore" (1968). Particularly in Africa, art music composers have developed contemporary idioms from traditional music and blended them with Western/European idioms, which were first introduced on the continent through the influence of the Christian missionaries. Similar to Béla Bartók's approach to composition, a methodology Akin Euba refers to as creative musicology, many composers have embraced field research in order to attain deeper understanding of how music materials function and define sociological contexts, and how research materials can be borrowed and transformed into compositions. Drawing from field experience as well as his gift for composition, Justinian Tamusuza, a Ugandan composer appropriates traditional Kiganda music materials into a contemporary African art musical style. While using the first movement of his string quartet Mu Kkubo Ery'*Omusaalaba*; this paper seeks to theorize influence in Tamusuza's creative approach, giving specific attention to how he borrows traditional Kigandamusic materials, how he transforms/appropriates them in his creative inventiveness, and finally, how he blends them with Western/European musical idioms, an approach that not only defines intercultural composition, but strives towards bridging ethnomusioclogical research and composition.

Building Bridges between Traditional and Western Art Idioms in Joshua Uzoigwe's Music Marie Agatha Ozah (Duquesne University)

The use of folk music in western art composition has its roots in the works of BélaBartók (1881–1945). Motivated by his interest in folk music and contemporary renaissance of attention in rational national culture, Bartók in 1908, collected and studied old Magyar folk melodies, and later incorporated elements of these peasant music into his compositions. His style thus became a symbiosis of oral folk music, classicism, and modernism. Akin Euba has, in recent times, popularized this approach to musical composition through his theory of creative musicology. This blending of traditional and Western art idioms have underscored the compositions of many African art music composers, including Joshua Uzoigwe, a Nigerian ethnomusicologist and composer, who have explored and utilized traditional music resources as the principal basis of their modern art music compositions. Among Uzoigwe's many works is his famed "Talking Drums" for piano. This collection consists of five pieces that draw upon rhythmic and melodic characteristics of Igbo folk music. My paper focuses on one of these pieces, "EgwuAmala" because its sonic and rhythmic structures are derived from EgwuAmala, a popular women's dance genre of the Ogbaru people of southern Nigeria. I argue how Uzoigwe'sethnomusicological scholarship and compositional skills articulate intercultural approaches to contemporary African art music creativity. EngagingEgwuAmala as a pre-compositional resource, I analyze the musical components of this traditional dance to explain those unique folksy characteristics that influenced the conception, creativity, and the structure of Uzoigwe's contemporary piano composition, "*Egwu Amala*."

Exploring the Ontology and Application of the Nketia Dominant Seventh Chord George Dor (University of Mississippi)

Emeritus Professor Kwabena Nketia's historical, cultural, and intellectual consciousness as an eminent African ethnomusicologist informs his creative consciousness as a composer of contemporary African intercultural art music. Reciprocally, his experiences as a composer have shaped his advocacy for reflexive modernity in African art music composition (Nketia 1982, 1995; Wiggins and Nketia 2005). It follows that Nketia's partial legacy epitomizes a seemingly inextricable symbiosis between research and composition, and a balanced bi-musical grounding in Western art music and traditional African music. In this essay, I argue that Nketia's innovative modification of the cadential dominant seventh chord into [dominant, leading-note, two subdominants [soh, te, fah, and fah] is melody-driven. His ingenious harmonization of a characteristic Akan melodic structure of a falling fourth at a cadence with a dominant seventh chord engendered what I call the Nketia dominant seventh (Dor 1992: 202). Yet, I argue that the ontology of the melodic fourth at the cadence resides in the processes of melodic commutation, a principle that Nketia (1995); Arom (1991); Dor (2000, 2005) have discussed. Drawing (I) my study of Nketia's works (Dor 1992), (2) teaching of the harmonic idiom to my students at Winneba (1992–96), and (3) the use of the idiom in some of my orchestral and choral works, I will use excerpts from Nketia's scores and recordings of relevant works to legitimize the originality of this chord to him. Further, I will use examples from my own works to prove the chord's appeal and popularity among other Ghanaian art music composers.

Session 3-51 (SMT), 3:30–5:00 Plenary Session Contemplating Cage at 100 Judith Lochhead (Stony Brook University), Chair

The Centennial of Cage's birth brings us together with questions of analysis, aesthetics, ethics, and process. In the spirit of theoretical inquiry, this session is built on fundamental explorations of how, why, if, and to what ends we should undertake analysis of Cage's music. The answers proposed by the session participants invite us into Cage's spirit of composition, into first-hand accounts of collaboration, and into contemplation of the complex and manifold relationships we collectively hold with American Experimentalism.

Abstracts

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aesthetiCage David Nicholls (University of Southampton)

This presentation is a meditation on musical aesthetics. It draws on a selection of texts by John Cage and others, and—in the spirit of Cage's wish to demilitarize language—uses chance techniques analogous to Cage's own to break down those texts into sentences, words, syllables and individual letters. Over the course of its twenty minutes, the presentation progresses from silence to sound, and from fragmentary to more sustained language.

The Future of Cage Research: Taking a Chance David W. Bernstein (Mills College)

Music theorists analyzing Cage's music face formidable, yet intriguing challenges. Our analytical methods are designed to reveal coherence and structural unity. How then can we approach compositions created with chance operations in order to "avoid relationships between sounds?" If composing experimental music is an activity "the outcome of which is unknown," then how does an experimental work express the composer's musical ideas? Does an indeterminate score communicate the composer's intentions in any way, and is it possible for the analyst to critically appraise a given realization?

My paper presents four short "case studies" suggesting approaches to analyzing Cage's music from several different periods in his compositional career. An analysis of a passage from the *Sonatas and Interludes* (1946–48) challenges Cage's description of the work as "a feather in the hat of indeterminacy." Examining the sketches and other source materials for *26*° *1.1499*" *for a String Player* (1953), which Cage created using the *I Ching* and his "point-drawing" technique, helps us understand the compositional intentions underlying this problematic work. Considering the "music tools"—a set of transparencies and sheets of paper with graphic notations—which constitute the "score" for *Cartridge Music* (1960), reveals the musical ideas underlying its myriad realizations. Finally, a discussion of the compositional process Cage used to create *tot* (1988) shows how its "anarchic harmony" resulted from a carefully nuanced balance between choice and chance.

Asking Questions: Of Music, Analysis, Ego, Experience Dora A. Hanninen (University of Maryland)

Analysts of Cage's music face many challenges. The rigorous use of chance procedures, the multi-modal nature of Cage's work, the indeterminacy of the musical score in relation to performance, and the large scale of some of Cage's later works—all of which are features of works such as *HPSCHD*, *Roaratorio*, and the *Europeras*—raise basic questions of analytic methodology. But even more fundamental is the need for each analyst to articulate a suitable ethic of music analysis: not how one analyzes Cage's music, but who analyzes, why one analyzes, and whether one can, or should, analyze it. This paper shifts the concern with analytical approach away from questions of methodology to investigate, contemplate, and develop an ethic of analysis appropriate to Cage's music. Aspects of attention, intention, repetition, self-consciousness, and the politics of listening and music analysis are all pertinent concerns. Two points of special focus are the asymmetry of intention as it pertains to composing and listening, and the paradox or contradiction in Cage's attitudes toward repetition. Sound examples will be drawn from the *Etudes Australes* (1974), a set of thirty-two short pieces for piano solo composed using star maps and dedicated to pianist Grete Sultan.

Structural Disciplines of Collaborative Composition and Performance with John Cage 1960–75 Gordon Mumma (University of California, Santa Cruz)

Though often created for one-time occasions, Cage's collaborative compositions were developed in a rigorous process of shared decisions. This paper focuses on the collaborative work of the years 1960–75, a particularly rich period in Cage's career as a performing composer, much of which activity occurred in the context of the Merce Cunningham Dance Company with David Tudor, Gordon Mumma, and others.

The process of shared decisions often pertained to single projects, such as the collaborative video/dance music *Assemblage* with Mumma and Tudor, produced in 1968. Its stereophonic soundtrack was our first formally structured collaborative composition. More common were Cage's musical collaborations for the ongoing series of *Events* of these years. Because of the complexities of touring performances, only a few were recorded, and now exist only as archival material. Written documentary scraps, such as the notes or diagrams often sketched by each of us, more likely exist for Cage's musical collaborations for major Cunningham choreographies, such as *Signals* (1970) and *Landrover-52/*3 (1972). For these theatre/dance situations the three musicians (Cage, Tudor, and myself) defined in advance of each performance the sound materials and structural procedures to be used for that occasion—whether chance operations, duration-ratios, or other procedures related to the time-space

circumstances of Cunningham's choreography. Cage nourished this disciplined work process by inviting the ideas of others, thus creating an open field from which emerged a shared, practical vision and definition for the performance.

The examples to be used include: unreleased selections from Merce Cunninham Dance Co. *Events*; Cage/Cunnningham *Variations V* (1964); Cage/Mumma/Tudor: *Signals* (1970); and Cage/Mumma/Tudor: *523*, for Merce Cunningham's *Landrover* (1972).

Session 3-52 (AMS), 2:00–3:30 Music and Fascism: Interwar Germany and Italy Brigid Cohen (University of North Carolina, Chapel Hill), Chair

The Anti-*La Scala:* Mussolini, the *Teatro Reale dell'Opera di Roma*, and the Politics of Opera in Italy during the Fascist Period Davide Ceriani (Columbia University)

On December 1, 1923, Giacomo Puccini met with Benito Mussolini and talked to him about the lack of an Italian State Opera House, suggesting that time was ripe to build one. Mussolini's response was that no funds were available for such a project; however, during the months that followed, Puccini's idea met with growing support among his fellow composers, as well as music journalists, musicologists, intellectuals, and even politicians. The campaign to ensure that Italy would have its own opera house culminated in the decision to renovate the old *Teatro Costanzi* in Rome and turn it into the *Teatro Reale dell'Opera di Roma*. The *Teatro* opened on February 27, 1928.

In this paper I argue that Mussolini changed his mind about Puccini's request when he realized that during the 1920s conductor Arturo Toscanini had succeeded in turning *La Scala* into an antifascist symbol. By creating a new opera house that ideally epitomized Italian unity, the dictator hoped to overshadow Toscanini and *La Scala*. Nonetheless, in spite of Mussolini's efforts, the *Teatro Reale* remained primarily a symbol of Rome, while *La Scala* retained its supremacy among Italian operatic institutions. One of the reasons for this was the repertoire of the *Teatro Reale*, which, especially up to the late 1930s, consistently favored Italian composers (especially living composers), while *La Scala* kept an internationally appealing profile by proposing more varied programs.

Drawing on previously unexamined materials in the *Archivio Centrale dello Stato* in Rome, the *Archivio di Stato di Roma*, and the *Archivio storico* of the *Teatro dell'Opera di Roma*, this first glimpse into the little-investigated history of the *Teatro Reale* offers important new insights into the influence of the Fascist regime on Italian musical, cultural, and political life during the interwar period. The paper also suggests that, contrary to what music historians have tended to assume, the regime was aware from at least the mid-1920s of the importance of shaping a strong musical and specifically operatic policy as part of the Italian Fascist project.

Lebensreform and Wandervogel Ideologies in the Medievalism of Carl Orff's Carmina Burana Kirsten Yri (Wilfrid Laurier University)

The complicated and conflicted reception history of Carl Orff's scenic cantata *Carmina Burana* during the reign of the National Socialists has long been the subject of musicological inquiry, as it is often one of the determinants in positioning Orff as a Nazi sympathizer. As Michael Kater and Kim Kowalke have noted, though his 1937 Frankfurt premiere of *Carmina Burana* resulted in a harsh review by Herbert Gerigk in both *Die Musik* and the Nazi publication *Völkischer Beobachter*, by the 1940s onwards, *Carmina Burana* was celebrated under National Socialism as a staple of musical theatre.

This paper examines *Carmina Burana*'s music, dance, and poetic texts so carefully chosen by Orff and the philologist Michel Hofmann, and connects their salient features to the enduring ideologies of the *Wandervogel* and *Lebensreform* movements that surely informed the composition and reception of the work. Although some of the *Lebensreform* and *Wandervogel* movements' residual features were appropriated and redirected for National Socialist agendas, I argue that those that informed the creation of *Carmina Burana* may be more closely aligned with a "national-liberal" medievalism, or, the imagining of a national democratic German Middle Ages. By reading the texts, dance, and music of *Carmina Burana* against the *Wandervogel* movement's penchant for landsknecht songs, love songs, and drinking songs, and the *Lebensreform* movement's ideologies of nudism and sexual reform as manifested in *Körperkultur* (body culture), I am able to illustrate the web of complex "national-liberal" meanings at the heart of the work. Educational reforms and reforms in the "new dance movement" taken up by Dorothee Günther, Orff's partner in the Güntherschule, and Mary Wigman, whose "elemental" dancing was an inspiration to Orff, also demonstrate new attitudes intended to liberate the body from shame and oppression. Finally, my paper articulates the need to evaluate medievalism on its own terms and not simply as a symptom of National Socialism.

Session 3-53 (AMS), 2:00–3:30 Popular Crossovers Peter Mercer-Taylor (University of Minnesota), Chair

From "Cloying" to "Cornerstone": Changes in Meanings and Contexts for the Theremin Kelly Hiser (University of Wisconsin-Madison)

In the decades following the theremin's 1928 patent the instrument seemed to be a resounding failure. RCA Victor ceased production of the theremin in 1931 after producing fewer than five hundred models. While virtuosos concertized on the instrument throughout the United States during the 1930s and '40s, prominent critics and composers ridiculed their performances and the theremin as overly sentimental curiosities. But in the 1940s and '50s the theremin's use in Hollywood sparked a revival of the instrument that has lasted to this day. Although its role in science fiction films cemented the link between the theremin's sound and the bizarre, criticisms of the instrument gradually faded from the public discourse. Today instrument builders celebrate the theremin as a "cornerstone" of electronic music history, and musicians frequently use the instrument as a marker for their electronic musical savvy.

As musicologists continue to grapple with the ways that music and musical instruments produce meaning, the theremin offers an instructive case study. Scholars including Ruth Solie, Judith Tick, Richard Leppert, and Steve Waksman have demonstrated that ideologies of gender, race and class shape the ways in which musical instruments are understood and used. Rather than show that social and cultural values were inscribed in the life of the theremin and its sound, in this paper I examine how the instrument's associations with gender, race and class changed over time. While in the 1930s and '40s critics and composers derided what they heard as the instrument's feminine and racially marked qualities, theremin performers—many of them wealthy white women—used the instrument as a means for what they considered to be serious artistic expression. In later decades, even as the theremin continued to sound as a marker for the "Other," the instrument began to circulate in the traditionally white masculine realms of electronic DIY projects and experimental rock. As the cultural and social ideologies that informed the theremin's reception shifted so too did the significance of the instrument and its sound, making the theremin's history a testament to the constructed and changeable nature of musical meaning.

From Berio to Bernstein: Beatles Songs to Legitimize and Promote "Serious" Music Jennifer Trowbridge (Chicago, Ill.)

Although Paul McCartney and John Lennon's interest in avant-garde music is well documented, a reciprocal interest in the Beatles by avant-garde composers is not. Because of this imbalance, our knowledge of the subject has been primarily unidirectional, that is, a matter of exploring the Beatles' awareness of the musical avant-garde, while the avant-garde's interest in the Beatles remains poorly documented. Between 1966 and 1977, four prominent composers—Luciano Berio, Louis Andriessen, Peter Maxwell Davies, and Toru Takemitsu-arranged Beatles songs for classically trained performers in a variety of historical styles from the sixteenth through the twentieth centuries, thus appropriating the Beatles' music to Western art music. Although these arrangements are marginal in the overall output of each composer, this repertoire constitutes an overlooked yet significant chapter in twentieth-century music, that is, the way the Beatles figured into the tonal debate and the shifting border between high and low art. I present new research, based on extensive interviews and correspondence with performers, composers, and family members, about the genesis, performance history, and publications of these Beatles song arrangements, most of which were composed as "occasional music" for specific concerts and recordings. I outline possible explanations for the frequent use of historical styles in these transcriptions written for solo guitar as well as voice and piano or chamber ensemble. Paradoxically, while certain Beatles songs captured the attention of avant-garde composers, musical conservatives such as Deryck Cooke, Ned Rorem, and Leonard Bernstein championed the same songs in essays in which they likened Lennon and McCartney to the great composers of the vernacular Western art music tradition, arguing against the avant-garde to validate a tonal harmonic language. Because most of the arrangements in question are unpublished or recently published and they are not all available as a commercial recording, this paper contributes new evidence about the intersections between popular and "serious" music, specifically, how composers from opposite extremes of the stylistic spectrum—avant-garde and conservative—both used selected Beatles songs to legitimize and promote their music.

Session 3-54 (AMS), 2:00–5:00 Back to the Source: Early Music and Manuscript Studies Anna Zayaruznaya (Princeton University), Chair

The *Quaestiones in musica*, Rudolph of St. Truiden, and the Medieval Classroom Travis Yeager (Indiana University)

The *Quaestiones in musica*, an anonymous medieval treatise compiled ca. 1100 (probably in the region of Liège), brought together in a systematic and readily accessible format the most important musical concepts of the eleventh century. By grouping noteworthy excerpts from earlier writings under clearly defined headings organized in a coherent sequence, the compiler of the *Quaestiones* created a digest of the most essential material for the scholar or student of music at the turn of the century. The compiler expanded on these excerpts throughout by adding his own teaching and interpretations.

Rudolph Steglich's 1911 edition brought the *Quaestiones* to general notice, and since that time, much of the scholarship addressing the treatise has been concerned primarily with the compiler's original teaching on modal transposition and transformation, the *Quaestiones* as a secondary source for earlier texts, and Steglich's attribution of the text to Rudolph, a young teacher and later abbot of the abbey of St. Truiden who first introduced Guidonian theory and notation to the monastery and produced a Graduale edited and notated according to Guidonian norms.

This paper, by contrast, considers the compiler as a monastic educator and musician. Whether or not Rudolph is the author, the *Quaestiones* shows remarkable parallels with his methods and aims. Both Rudolph's activities and this compilation show how pedagogy, theory, and praxis existed in an interdependent network in a medieval monastic school. Scholars have long recognized the ways in which medieval music pedagogy and practice were shaped by Guido's writings on hexachordal theory and staff notation. The *Quaestiones* provides an early example of this influence in a theoretical text that grew out of the practical concerns of a teacher and musician. Likewise, this treatise gives us a glimpse of a monastic teacher of music at work—a teacher much like Rudolph—preparing an anthology of texts for his students to study, commenting and expanding upon them as necessary, and presenting his own solutions to musical problems of immediate concern to a monastic singer and editor of chant.

Music Writing/Musical Writing: Lyric, Song, and Law in Douce 139 Monica Roundy (Cornell University)

A well-known example of vernacular lyric from thirteenth-century England, *Foweles in pe frith*, copied only in the manuscript Oxford, Bodleian Library, Douce 139, has attracted extensive study. Literary scholars usually approach the lyric as an independent phenomenon, lamenting the limited contextual clues afforded by the manuscript; musicologists have yet to challenge the consensus that *Foweles in pe frith* is largely unconnected with the rest of the manuscript in which it is written. Musicological studies of that song and of the other two pieces of music in Douce 139, one untexted and the other an Anglo-Norman version of a widely attested motet from the continent, seldom turn beyond the leaves on which music appears. Yet a closer look at the other contents of Douce 139 shows that the music written there is not so isolated from the rest of the source as it might appear, and participates in preoccupations with language, format, and translation evident elsewhere in the manuscript. *Foweles in pe frith* is not only connected to the whole of Douce 139 in these respects, but it also contributes to the manuscript's documentation of legal concerns relating to usage of woods and wastes by Coventry Priory.

Douce 139 is a collection of historical, legal, and institutional documents, many of which relate to Coventry Priory, and includes material typical of so-called statute books, such as a redaction of Magna Carta, the Provisions of Merton, and the Statutes of Westminster. Preoccupations with language and translation necessarily inform books containing *vetera statuta*, since accurately correlating Latin, English, and Anglo-Norman terminology is an abiding concern, but Douce 139 is atypical in other respects. A closer examination of its non-musical writings, in particular a unique rhymed version of the Statutes of Gloucester and a poem written in English, Latin, and Anglo-Norman, point to new ways of thinking about musical writing in manuscripts that mostly contain non-musical materials, opening other manuscripts to similar investigations and illuminating the rich and mundane meanings of the music in Douce 139.

The Making of a "Plague Mass": Clement VI and the Ecclesiastical Response to the Black Death Christopher Macklin (Mercer University)

From 1346 to 1353 the plague pandemic now known as the Black Death swept across the Eurasian continent, leaping seas and mountain ranges to inflict one of the most devastating losses of life in human history. The response to this catastrophe was mediated by contemporary theories of disease etiology, which at the level of both the individual and the society emphasized the connection between physical and spiritual well-being. Thus, one important, yet seldom studied, component of the organized response to the Black Death was the expression of communal piety through such activities as the singing of psalms

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and the celebration of special votive masses. This paper presents results from an analysis of over sixty extant copies of the monophonic *Missa pro evitanda infirmitate aut mortalitate*, reportedly created at the behest of Clement VI at Avignon during his Black Death-spanning pontificate. Of these, several manuscripts notate the chants fully in musical notation, enabling us to decouple questions of the organization and transmission of the melodies themselves from those of the texts set to them. When the different versions of the mass are collated and compared, three major findings emerge. First, the mass represents a mixture of older propers recycled from other liturgical services, and propers unique to the mass which thus owe their composition to the Black Death. Second, differential patterns of consistency within the texts and melodies suggest that the texts of the chants may have circulated separately from the melodies set to them, with the choice of music left to the discretion of the local performing clergy. Third, the patterns of variation between different versions of both the proper texts and melodies suggest that copying from remembered, as opposed to physically present, exemplars was key to the spread of the mass across Europe. Though seldom discussed by musicologists, Clement's plague mass thus sheds light not only on the performance of organized sacred music at a pivotal point in European history, but also more generally on the processes of late medieval chant composition and diffusion as well as music's mediation of culturally circumscribed ideas of corporeality.

The Unknown Alamire: Lost Manuscripts Reclaimed Honey Meconi (University of Rochester)

The collection of manuscripts associated with the early sixteenth-century court of Habsburg-Burgundy, often referred to as the "Alamire" manuscripts in reference to court chapel member and scribe Petrus Alamire, is one of the most impressive gatherings of musical material from its time. The elegantly produced codices and partbooks transmit a huge repertoire of masses, motets, Magnificats, and secular works while highlighting the creations of court composer Pierre de la Rue. Manuscripts are often extensively decorated with miniatures, borders, coats of arms, and owner's mottos. In recent decades discoveries of previously-hidden fragments have expanded the number of surviving manuscripts associated with the Alamire scriptorium to more than sixty.

Impressive as this collection is, it does not represent the full extent of manuscript production associated with Alamire or the Habsburg-Burgundian court. Previous scholars have suggested court-connected identifications for a small number of now-lost manuscripts known from later inventories, but more than a dozen manuscripts can now be reclaimed as volumes that could only have been produced by the Alamire scriptorium.

The paper draws on archival records (both court and non-court) as well as owners' inventories, especially listings of the music books of the chapels of Mary of Hungary and Philip II. Some of these inventories have been known to scholars since vander Straeten's publications in the late nineteenth century, but they have received relatively little attention and their full import has been overlooked. Detailed descriptions in these records provide information on physical attributes of the manuscripts such as size, format, material, and binding, as well as the amount, kind, and placement of decoration. Descriptions can also provide documentation of the number and type of compositions contained therein, composers included, and sometimes even the specific compositions and their order within a manuscript. This gold mine of material, placed in context, provides a richer understanding of both the Alamire scriptorium and the overall typology of Renaissance manuscript production.

Session 3-55 (AMS), 2:00–5:00 Borderlines of French Music, 1870–1910 Karen Henson (Columbia University), Chair

The Church as Concert Hall: A Study of the Sainte-Cécile Feast's Celebration by the Association des artistes musiciens at Saint-Eustache, Paris (1847–70) Fanny Gribenski (École des hautes études en sciences sociales/ Conservatoire national supérieur de musique et de danse)

During the Second French Republic and the Second Empire, the Diocese of Paris was one of the last reluctant Dioceses in France to oppose the Vatican-led Romanization of the Catholic rite. A succession of Parisian Archibishops, supported by the aggressively anti-Vatican Louis-Napoléon Bonaparte, positioned Paris as the religious rival to Rome, through intensive construction and renovation of churches (the so-called "religious haussmanisation" of the French capital) and the organization of magnificent ceremonies in the sacred places of the city. One of the vehicles for these ceremonies was the *Association des artistes musiciens*, which contributed singularly to this Gallic magnificence. Created in 1843 by a French philanthropist to provide financial support to musicians, the association enrolled hundreds of singers and orchestra members from the *Opéra*, the *Théâtre Italien* or the *Société des concerts du Conservatoire* to perform an annual orchestral mass at Saint-Eustache (the second largest Parisian church after Notre-Dame), to honour Sainte-Cécile, the patron saint of musicians. These monumental musical events were attended by a large crowd of amateurs, including *dilettantes* and musicians.

This paper intends to fill a hole in the cultural history of Parisian life in nineteenth century by recovering the significance of the church as a music venue heretofore neglected by recent European studies interested in the relationship between music and space, which tend to focus on theaters, concert halls and salons. Even though highly encouraged by the clergy, who considered them a window into a specifically French liturgy, these ceremonies involved a complex blurring of the boundaries between religious service and secular concert. Among other Parisian churches, Saint-Eustache counted as one of the big musical scenes, as much for music lovers as for performers and composers. My presentation draws on material from the archives of the *Association des artistes musiciens*, which contains detailed accounts of the celebration's organization and the performance of works composed especially for the occasion (such as Gounod's *Messe Sainte-Cécile*), as well as reviews published in music periodicals, memoirs of amateurs, and travel guides written by *flâneurs* that provide precious information about the way space was used during these events.

Mme Mariquita's Forgotten Ballet Revolution at the Opéra-Comique Sarah Gutsche-Miller (Barnard College/Columbia University)

My paper examines the long-forgotten ballet repertoire created by the Paris Opéra-Comique between 1899 and 1917. When Albert Carré took over the direction of the Paris Opéra-Comique in 1898, one of his stated ambitions was to bring the theatre's languishing danced component to the same artistic level as its operas. He immediately hired Paris's most celebrated choreographer, Mme Mariquita, then brought together many of the era's leading French composers and dramatic authors to collaborate with her: Camille Saint-Saëns, André Messager, Jules Massenet, and Camille Erlanger all wrote ballet scores, while Henri Cain and Catulle Mendès contributed librettos.

The resulting ballets seem at first glance to be straightforward nineteenth-century productions. Scores were episodic and combined dramatic and dance music to support a danced narrative, and librettos included many clichés of conventional romantic comedies or exotic dramas. But how traditional were these ballets? Their authors were, for the dance world, renowned "serious" composers and writers who worked in Paris's foremost theatres. Mme Mariquita, in contrast, came from the popular world of the Folies-Bergère and the Théâtre de la Gaîté, and was primarily accustomed to an aesthetic of spectacle and open sensuality. Yet once at the Opéra-Comique, critics described her work as revolutionary. Were these ballets, then, the last nineteenth-century French ballets, or did they constitute a shift towards an indigenous modernization of ballet?

My paper focuses on Mariquita's first ballet productions, created between 1899 and 1906—*Le Cygne, Javotte, Phoébé, Une Aventure de la Guimard, Cigale*, and *Endymion et Phoébé*—to establish how the combination of conventional music, progressive choreography, and popular staging set them apart as the first ballets to move towards a renewal of the genre in France before the arrival of the Ballets Russes. This repertoire is central to an understanding of ballet culture in Paris at a pivotal moment in dance history: Mariquita's ballets bridged the gap between nineteenth-century ballet and modern choreography, built an audience later exploited by the now more famous Ballets Russes, and were the backdrop against which Diaghilev's ballets were understood.

Staging Beauty in *Belle Époque* Paris: Trouhanova's 1912 Ballet Evening Rachana Vajjhala (University of California, Berkeley)

After the inauguration of the Third Republic, French women began to demand greater rights as citizens. No longer content with the Rousseauvian doctrine of sexual complementarity, according to which men and women were not equals but instead filled separate but harmonious social roles, women sought more freedom to assert themselves in the public sphere. In a provocatively titled manual, *Que veut la femme*? (1911), the Comtesse de Tramar issued a strident battle cry: "We have armed ourselves with invincible weapons to fight the good fight and triumph." But those weapons were not the brash devices of the *femme nouvelle*. Instead, Tramar suggested that women could better achieve the desired reassessment of social and sexual mores in *belle époque* France by harnessing their seductive appeal—the tactic of the prettily wrapped but no less ambitious *éclaireuse*.

In this paper, I suggest that ballet—long seen as aloof from the republican project—performed changing notions of French femininity and citizenship on its stages. My case study is an evening of works presented by Natasha Trouhanova in 1912, focusing on her turn in d'Indy's *Istar* and Ravel's *Adélaïde, ou le langage des fleurs*. There has been little scholarly interest in these two ballets. An examination of *Istar* illuminates the Third Republic's preoccupation with hygiene and salubrity, while *Adélaïde*'s use of "language of flowers" tropes sheds important light on the shifting anthropology of French courtship practices at the *début de siècle*. Even less attention has been paid to the iconicity of such eclectic dancers as Trouhanova, who moved between the "high" ballet stage and the popular theater with astonishing fluency.

On and off stage, Trouhanova embodied the latent tensions surrounding the place of women, both as citizens and performers, in *belle époque* society. This paper utilizes materials as yet unexamined in musicological scholarship, including her coverage in popular Parisian periodicals ranging from fashion columns to bodybuilding magazines as well as overlooked images from various archives. Such diverse sources not only illuminate her curious celebrity, but also provide kinetic and gestural detail so often lacking in discussions of ballet music of this milieu.

Saint-Saëns: Classic, Romantic, Eclectic Steven Huebner (McGill University)

In an unpublished and previously unnoticed manuscript essay among his papers entitled "Le genre classique et le genre romantique" (BnF, Mus. Rés. 1644), Camille Saint-Saëns idiosyncratically observed that whereas the most important parameter for judging contemporary classicizing works should be originality of local musical ideas, more romantic approaches were best measured in terms of ingenuity in the deployment of traditional forms. One of the aims of this paper is to show why Saint-Saëns came to this conclusion. In some measure, the explanation for his delineation of classical value rests on an imperative to distinguish the merely academic from the "genuinely" classical. A romantic privileging of inventiveness in form harmonized with Saint-Saëns's wish to appear modern as a composer, yet committed to tradition.

The paper also argues that Saint-Saëns's unusual take on the classic/romantic binary is concordant with his self-definition as an eclectic artist, a critical epithet reinforced by many writers from his day to ours. The wider point behind my argument is that the story of fin-de-siècle (neo)classicism needs to be told against the important current of eclecticism in nineteenth-century French aesthetics. For Saint-Saëns, the stance of the eclectic served as a bulwark against perceived Wagnerian idola-try, allowing him to posit the idea of an imaginative combination of historically discrete materials as a viable expression of originality.

The paper concludes with musical exemplifications of these aesthetic tenets from his concerto repertoire, first with a brief look at the first cello concerto (where a minuet is grafted on to a typically romantic combination of several movements and sonata-allegro design) and then at the first movement of the second piano concerto. The paper shows how classical first-movement concerto design here emerges out of baroque prelude style (actually a calque on Bach's organ prelude BWV 535). Allusions to *Don Giovanni* and Chopin follow. As "eighteenth century" as some of the elements sound in themselves, this eclectic conflation matches Saint-Saëns's criteria for formal inventiveness intrinsic to a successful romantic orientation and also suggests a nuance to understanding of (neo)classicism as a reaction against late romanticism.

Session 3-56 (AMS/SEM), 2:00–5:00 Indigeneity, Ethnicity, and Sacred Music-Making in the Americas Victoria Levine (Colorado College), Chair Richard Haefer (Arizona State University), Respondent

This session presents four case studies of indigenous sacred music and ceremonial practices that originated in colonial Catholic liturgical and para-liturgical rituals. Each paper considers music as it circulates within and through social transformations and ritual space; and while these transformations may be centered on spiritual and social renewals, we also draw on perspectives from critical border studies that envisage a trans-modern world moving us beyond a Eurocentric analytical frame. We investigate how these societies contain, transform, and mark diverse identities through the music affiliated with their religious practice. Nevertheless, our papers differ in their particular geographies of space and time and provide a wide comparative frame within the Americas.

Two papers focus on contemporary pilgrimage events, one in the Arizona-Sonora borderlands and the other in western Canada; and the other two focus on particular historical periods of practice, one in eighteenth-century New Spain and the other nineteenth-century California. Given the colonial contexts of these musical settings, we offer a critical reading of racialized notions of purity and culture and expand the often distorted notions of indigeneity to include vernacular hybridity, racialized estates based on ethnic pedigrees, and longstanding attachment to place in an appraisal of mestiza/o, Indo-Hispana/o, First Nations, and Métis ethnic expression. The juxtaposition of our diverse research projects serves to spotlight our concern with music's place in colonial projects, missionization, ritual transformation, and discourses of difference and social cohesion.

Transnational Ritualized Performance in La Fiesta de San Francisco in Magdalena, Sonora Peter J. Garcia (California State University, Northridge)

Translocal aesthetics are experienced through transnational migration patterns in the Arizona/Sonora borderlands in the spiritual form of a *peregrinacion* or pilgrimage to the modern town of Magdalena de Kino, which lies approximately sixty miles south of the twin border cities of Nogales, Arizona and Sonora. A dynamic community of perhaps fifty thousand people, Magdalena is experiencing rapid growth and urbanization. Its primary industry is trade and agriculture, and it has long been a commercial center in the region. Like other historical Mexican communities throughout the Borderlands, Magdalena maintains a zealous spiritual devotion to Saint Francis or San Francisco Javier, centering around a miraculous saint or santo

in a small chapel attached to Magdalena's parish church. Thousands of indigenous and mestizo pilgrims attend the week-long festival, participating in the religious rites, market, and musical celebrations. This paper examines global aesthetics through several popular traditional musics and dances in the Greater Mexican borderlands, including Mexican narrative folk balladry (*corridos*), Yaqui spiritual dances called danzas (i.e. *matachini, venado*, and *pascola*), and popular musical styles (i.e. *conjuntol* chicken scratch/*waila, orquesta típica, banda-orquesta*, and *mariachi*). The fiesta occurs on 4 October, commemorating the annual Feast of Saint Francis of Assisi.

Social Construction of Ethnicity in New Spanish Sacred Music Jesus Ramos-Kittrell (Southern Methodist University)

Current studies show that by the mid-eighteenth century Italianate compositional trends heavily permeated Spanish sacred music. For this reason scholars suggest that holding on to ideas of "Spanishness" in music of this period is problematic, and that contemporary reactions against Italian music as "indecent" pose an anachronistic obstacle to the study of stylistic development in Spanish music. Yet, it is perplexing that, in privileging the study of sound, scholars have disregarded archival information about New Spanish musicians and composers who, due to their affiliation with the church, claimed "decency" as an attribute proper to Spanish people. This paper proposes that, as a social phenomenon, "decency" was at the core of constructions of ethnicity in New Spain. Specifically, the paper discusses the role of race and music in affiliating individuals with ecclesiastical institutions, how this affiliation articulated discourses of "decency," and the importance that this construct had for Spaniards born in New Spain. Based on archival information from the cathedral of Mexico, the essay analyzes claims of "decency" among cathedral musicians in relation to attributes akin to those characterizing nobles (usually Iberian Spaniards), concluding that "decency" was perceived as an inherently Spanish trait. Since race was required to join the church, and for poor Spaniards music was a means to be affiliated with this institution, the essay proposes that "decency" was a product of the relationship that music enabled between musicians and the cathedral, for which music practices were a strategy to define socially what it meant to be Spanish. Through a social study of music practices at a racialized European institution in New Spain, this paper aligns musicological inquiry with current academic discourse about race and ethnicity in the Americas by (I) considering the relationship of music and institutions in legitimizing notions of Spanish belonging, (2) how birthplace politicized such notions, and (3) the importance that "decency" had in negotiating this tension. Ultimately, this paper proposes a socio-cultural framework of inquiry to understand music practices as a dynamic element in the production of colonial society.

Music and Mastery in the *Los Pastores* Nativity Play of Mission-Era Spanish California Margaret Cayward (University of California, Davis)

Los Pastores, also known as the pastorela, a musical drama highly popular throughout the Spanish-speaking world, portrays the scriptural quest of lowly shepherds to find the Holy Child at Bethlehem. In California during the early 1800s, Franciscan missionaries introduced the play as a component of their mission program of conversion and indoctrination. The friars, to whom music was highly significant, intended the music of the play to heighten its emotional and spiritual appeal to the entire Spanish-speaking population. The Franciscan cited as the author of the California version of the play was unusually outspoken on behalf of those whom he considered to be oppressed, including the California Indians. Eyewitness anecdotes reveal that settlers in the towns and California Indians at the missions performed the *pastorela* to memorable effect, not least because performances apparently sometimes dramatized political events of the day. An analysis of extant scripts and several newly identified *pastorela* song scores from mission-era California suggests how the *pastorela* elaborated Californian identity through dialogue, verse, and symbolism, and also through opportunities for improvisation such as in the portrayal of the Devil.

Sacred Music-Making at the Lac Ste. Anne Pilgrimage in Alberta, Canada Sarah Quick (Winthrop University)

Lac Ste. Anne, or what had been known as *Manito Sakahigan* (Spirit Lake) in local Cree and *Wakamne* (Sacred Lake) by the nearby Nakota, is the site of the earliest Catholic mission in Alberta, established in 1842. Later, in 1887, the Catholic Church again imbued the site with significance by building a shrine in Ste. Anne's honor at the old mission, and two years later priests brought pilgrims to the lake and shrine to worship. Since its late nineteenth-century origins, the summer pilgrimage to honor Ste. Anne as the grandmother of Jesus has grown significantly: today some 30,000 to 40,000 Native peoples come to the week-long event from north and south (some from the U.S.) in order to reaffirm their faith, heal in the sacred waters, and reunite with family and friends. While Catholic, the Lac Ste. Anne pilgrimage is a more complex hybridization of rituals and symbols of First Nations and Métis identity, languages, and rituals. Besides the official Catholic ceremonies—feasting, socializing, diverse kinds of drum group performances, fiddle and hymn music, AA sobriety pledges, and other healing rituals led

by shamans have reportedly occurred during the pilgrimage. In addition, the oblates who had once solely controlled the event began to structurally share these managerial responsibilities in 2000 with Native representatives.

This paper recounts preliminary research at the 2012 Lac Ste. Anne pilgrimage investigating the musical-ritual practices that intersect with multiple religious traditions present during the pilgrimage. While documenting the diverse musical practices enacted during this event, the author especially attends to music's potential to both cross and reinforce ethnic, generational, and religious boundaries.

Session 3-57 (AMS/SEM), 2:00–5:00 Oral History and Cold War Studies: Methodological Perspectives and Notes from the Field

Joshua Pilzer (University of Toronto), Chair

Laura Silverberg (University of Wisconsin-Madison), Jennifer Abraham Cramer (Louisiana State University), Jonathan Yaeger (Indiana University), Nicholas Tochka (Stony Brook University)

Amy Wlodarski (Dickinson College), Jeffers Engelhardt (Amherst College), Respondents

Despite a shared interest in Cold War studies, musicologists and ethnomusicologists have traditionally approached their subject matter with different methodological strategies. Consequently, there has been relatively little interaction between ethnomusicologists and musicologists studying the Cold War. Yet regardless of one's disciplinary affiliation, scholars of the Cold War face similar challenges: How does one study a crisis-ridden period colored by political stereotypes, government oppression, censorship, and police surveillance? How might one move beyond official portrayals to uncover real lived experiences? How does one approach a historical period that continues to project a profound influence on many lives today? For both musicologists and ethnomusicologists, oral history has provided a critical means of addressing these challenges.

This session brings together ethnomusicologists and musicologists to discuss the role of oral history in Cold War research. Long considered the domain of ethnomusicologists, oral history has been embraced by a growing number of musicologists seeking to go beyond published and archival sources. Yet conducting interviews with actors in Cold War music history is a process rife with theoretical, practical, interpretative, and ethical concerns. The session is divided into two parts, each consisting of two short papers, a response, and moderated discussion. Papers will be made available online in advance of the meeting.

The session's first half focuses on oral testimony and trauma. Jennifer Abraham Cramer considers the role of oral history research in the documentation of traumatic events. In the process, she discusses special considerations regarding training and preparation and describe how the interview process can affect those who have witnessed or lived through crises. Jonathan Yaeger draws from his research on the surveillance of the Leipzig Gewandhaus Orchestra by the East German Stasi (secret police) to examine the challenges of using secret police files, many of which contain informant testimony with slanderous details. As memories of the Stasi continue to haunt many Germans to this day, Yaeger also describes the complexities of interviewing former secret police informants and their victims. Amy Wlodarski serves as respondent.

The second half examines the interplay between oral and documentary sources. Drawing from his archival and ethnographic research on popular song in Albania since 1945, Nicholas Tochka describes how contemporary interviews about pre-1989 musical events sometimes contradict the archival record, and he argues for an approach that embraces the incommensurability of ethnographic and archival methods. Such an approach, moreover, calls for a deeper examination of the location of our interlocutors and ourselves within historically situated economies of Cold War knowledge production. Laura Silverberg discusses the historiographical complexities of working with recent oral testimony, pre-1989 texts, and post-1989 writings by East and West German musicologists, who were simultaneously witnesses to and scholars of postwar musical developments. Jeffers Engelhardt provides a response.

Session 3-58 (AMS), 2:00–5:00 Post-War Modernisms: Performance and/as Composition, and the Avant-garde Amy Bauer (University of California, Irvine), Chair

The Politics of Musical Language: A Gramscian Reading of Dallapiccola's Greek Lyrics and Settings by Postwar Composers Jamuna Samuel (Stony Brook University)

Luigi Dallapiccola is known for his pioneering serialism in Italy, for his politically engaged works, and for his influence on the subsequent avant-garde generation. Within the context of the composer's output of the 1940s, scholars (e.g. Ruffini, Sablich) have generally considered his first serial work, the song cycle *Greek Lyrics (Liriche greche*, 1942–45), to be a mental escape

from wartime anxiety, in contrast with the overtly political, angst-ridden works such as *Songs of Imprisonment* (1938–41) and *The Prisoner* (1943–8). I claim instead that the *Greek Lyrics*, despite their seemingly non-political topic, are ideologically engaged. Indeed, the unique nexus of technique, text setting, and embedded ideology embodied by the songs strongly resonated with the towering triptych of post-1945 Italian composers who considered Dallapiccola their trailblazer: Luciano Berio, Luigi Nono, and Bruno Maderna each responded in the immediate postwar with their own settings of the same lyrics, a 1940 free translation of classic Greek poetry by Nobel laureate Salvatore Quasimodo.

I show how Dallapiccola shaped the Darmstadtian modernism of the three younger composers' early phase not only in terms of integral serialist techniques, but also as related to the projection of text and expression of political ideology. Besides providing analytical observations on text and music, I examine Quasimodo's politics and aesthetics, and how they affected his rewriting of the Greek poems, a literary feat as revolutionary as Dallapiccola's pioneering adoption of the twelve-tone technique. I contextualize the poems and their settings in light of the notions on language advocated by critical theorist Antonio Gramsci (d. 1937), an anti-fascist intellectual who, like Dallapiccola, favored a radically progressive but fully accessible modernism.

Within Dallapiccola's output, the *Greek Lyrics* were indeed part of a larger attempt to reclaim, in a Gramscian way, Italian cultural history from Fascist propagandistic appropriations. In the postwar period the composer's ideological and compositional practice affected Berio, Nono, and Maderna in their support of communist ideology, which they sought to express through music even when, as in the case of the *Greek Lyrics*, the text appears, on the surface, completely non-political.

Maderna's Laughter

Delia Casadei (University of Pennsylvania)

Maderna's electronic piece of 1962 Le rire has up until now been filed away as part of the early Italian efforts in electronic music (such as Berio's Visage, 1961), with which it shares a deconstructionist approach to the spoken word and sound of the human voice. Yet its relationship to laughter is, despite the title, far from obvious. Certainly the piece makes virtually no use of the sound of laughter, nor has it any claim to comedy. The title speaks to the connection to Bergson's homonymous 1900 essay-self-consciously marked in the keeping of the original French. Indeed, the title was suggested by one of the leading music scholars of the time, and friend of Maderna, Luigi Rognoni; Rognoni remarked on the similarity between the composition as a whole and Bergson's definition of laughter as "something mechanical encrusted upon the living." Coming from Rognoni, a scholar of the Second Viennese School, the reference to Bergson's work is not an isolated anecdote but a reaching out to pre-fascist Mitteleuropa typical of Italy in the post-war years, a gesture mirrored in Maderna's own allegiance not only to the twelve-tone method but to the poetic impulse of Viennese modernism. More interestingly still, Rognoni's remark contains a telling misreading of Bergson, for whom the inelasticity or mechanical reflexes of a living body constitute the basic structure of the laughable, but not laughter itself. By associating, via the sonic image of laughter, Maderna's music with the mechanical distortion of the organic, Rognoni is appealing to the imagery that had clung to the twelve-tone method since at least Mann's Doctor Faustus (1947). In this paper, I ground Maderna's Le rire in the context of the intellectual and musical avant-garde in Italy to appropriate the poetic lineage of Austro-German modernism and the latter's relationship to enlightenment ideals, part of an attempt to come to terms with its own missing enlightenment and with its legacy of failed linguistic and political unity.

Illuminations of the Beyond: Improvisation, Composition, and Olivier Messiaen's Last Organ Concert at La Trinité Vincent P. Benitez (Pennsylvania State University)

This paper considers Olivier Messiaen's approach to improvisation and its relationship to his compositional techniques by analyzing his last organ concert at La Trinité on 18 December 1991. Scholars have paid scant attention to Messiaen as an improviser, missing opportunities to link this significant creative activity to his work as a composer. Since some of his organ works emerged from actual improvisations, this paper supplies crucial connections between Messiaen's improvisatory and compositional crafts.

Both Marcel Dupré and Charles Tournemire influenced Messiaen's approach to improvisation. As a member of Dupré's organ class at the Paris Conservatoire, Messiaen not only learned counterpoint, form, and technique but also developed the modes of limited transposition and improvised using Greek meters. After being appointed titular organist at La Trinité in 1931, Messiaen would go to Sainte-Clotilde to hear Tournemire improvise. Although Dupré was his only organ teacher, Tournemire influenced Messiaen through his emphasis on the spiritual dimensions of improvisation. Accordingly, Messiaen regarded his compositional techniques as serving a larger theology of sound. In the way that a mosaic of the diverse fragments combined in stained-glass windows projects a visual image, Messiaen's compositional techniques, through processes of development by accumulation, project a larger musical picture that is designed to illuminate the presence of God to humanity.

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After providing a backdrop to Messiaen as an improviser, which includes showing video clips of him playing the organ at La Trinité, this paper focuses on the 1991 improvisation concert and the relationship it has to his compositional techniques and theology. Through an examination of Messiaen's notes for the concert and a recording of this historic event (provided to me by Père Jean-Rodolphe Kars), the paper considers how Messiaen used and developed given themes, colored his music through harmony and different organ registrations, and structured each extemporization and the concert as a whole. Despite the concert being a swan song, we find Messiaen to be at the height of his inventive powers, and his use of form, plainchant, birdsongs, sound-color harmonies, and rhythm in these improvisations supplying new insights into our view of him as a composer.

Session 3-59 (AMS), 2:00–5:00 Sight, Sound, and Suffering: Film and TV Music Daniel Goldmark (Case Western Reserve University), Chair

Finding the Modern in a Silent Film Score: the *Morozko* Case (1925)

Julie Brown (Royal Holloway, University of London)

In October 1925 a forty-minute Russian film started an eight-week run in London with an original score by little-known British composer Frederick Laurence. Based on the Russian fairy tale "Father Frost" and using actors from Stanislavsky's Moscow Art Theatre, *Morozko* (Yuri Zhelyabuzhsky, 1924) stood at the center of an unusual, mutating mixed program. Laurence's recently rediscovered score was somewhat hybrid in conception, potentially both a highly effective film accompaniment and a chamber piece for the concert stage. Its instrumentation and compositional language also marked it out as high brow and aesthetically challenging for its time and purpose: scored for string quartet, double bass, and harp, it draws on a contemporary compositional language—an assimilation of British and French concert idioms.

These film performances serve to bring into dialogue two debates: one about British musical modernism and another concerning film as cultural exemplar of modernity par excellence. Using hypothesized resynchronizations of *Morozko*, I illustrate the effect—unusual for its time—created by combining a realist, folkloristic visual world depicting a mythical Russia with music that was widely heard as compositionally modern, even "futuristic" and "nightmare music" (these last reactions noted in a fascinating annotated program held by the British Film Institute). *Morozko*'s intended program pair in London, *Red Russia*, was a travelogue film showing scenes from contemporary (modern) Soviet Russia, yet had an accompaniment not deemed worthy of comment and so most likely a compilation. Positioning Laurence's approach to film "fitting" among high-brow British debates about film music in the early 1920s, I ask whether these aesthetic juxtapositions were significant in this artistically and somewhat didactically conceived program about old and new Russia.

This paper brings to light a remarkable but previously unknown original silent film score, itself a rare phenomenon. In doing so it opens up the little-researched topic of music's wider cultural roles in silent film exhibition in Britain, enhances our understanding of the range of approaches to film fitting adopted in the 1920s, and enriches our understanding of the interfaces between early film performance and music received at the time as "modern."

> Thinking Outside the Box: Britten's *Owen Wingrave* as the Television Event Experienced around the World Danielle Ward-Griffin (Christopher Newport University)

Owen Wingrave (1971), Britten's only opera written for television, is often given short shrift. Past scholars have either described it as a simple extension of Britten's compositional practice (Mitchell, Whittall), or they have considered it to be merely a part of the composer's involvement in BBC television productions of his operas in the 1960s (Barnes, Kildea). But these attempts to situate the opera within Britten's oeuvre have overlooked its exceptional position in television history. *Wingrave* was the first opera to be commissioned and produced for the European Broadcasting Union, which attempted to cultivate a global audience for opera onscreen and thereby usher in a new era of massive television arts events. To that end, it was broadcast in thirteen countries on two continents, and marketed as "The Largest Opera in the World." Thus, it provides important historical antecedent to the current interest in global opera events and the spread of audiences via new media.

Drawing upon research in the BBC Written Archives and the Britten-Pears Library, my paper traces how Britten, cameraman Brian Large, producer John Culshaw, and BBC executive Joanna Spicer sought to re-imagine television opera as an international media event. I examine how paratextual materials—including pull-out photospreads, newspaper interviews, press reviews, and radio and television previews—recast the relationship between the viewer and television from a passive to a participatory one. Building upon work by Philip Auslander, Jay David Bolter, and Richard Grusin, I investigate how the production adopted hyper-mediated techniques aimed at mimicking the live musical experience. In this way, Britten and his team sought to create a "like-live" event that would unite audiences in their respective living rooms. Though *Wingrave* failed to inaugurate a series of global television arts programs, it helped to cultivate an understanding of television opera as an event. I argue that its premiere challenges the scholarly tendency to equate television opera with what has been preserved on video. Finally, I explore how the "eventness" of opera onscreen has continued in global opera broadcasting today.

Who Dies? Musical/Dramatic Transformations in Derek Jarman's Last Films Paul Attinello (Newcastle University)

The late works of British avant-garde filmmaker Derek Jarman—*The Garden* (1990), *Edward II* (1991), and *Blue* (1993)—combine musical and narrative gestures to negotiate a complex network of history, fantasy, and experience. This network is not, however, aimless or undirected—although sounds, images and stories are derived from a wide range of cultural references and sociopolitical resistances, they ultimately focus on Jarman's increasingly intense personal experience of the AIDS crisis and his concomitant grief, illness, and confrontation with death.

The Garden draws together imagery of the Passion, surreal dream juxtapositions, and personal references to foreshadow death among archetypal characters, a social community, and—though only by implication—in Jarman's own life. A more intricate knot of reality and fantasy is explored in *Edward II* when musical/rhetorical sleight of hand transforms Marlowe's historic king and his murderer into Jarman and his lover/rescuer. This transformation, along with other significant alterations from both the source play and the original script that were made in mid-shoot, was evidently a response to Jarman's increasingly severe condition and his unwillingness, with that of his friends and collaborators, to give up hope. Finally, the "sightless" film *Blue*, based on an earlier sound performance piece, collapses all boundaries, connecting anger, perception, love, death, and self in an extraordinarily lucid synthesis of experience and understanding.

The then-young Simon Fisher Turner's collage scores for all three films, created with the director's encouragement, display a wide range of the experimental styles and ideas typical in the late 1980s; these experiments, from minimalism to pop, punk, and electronica, parallel Jarman's play with quasi-musical structures in constructing his avant-garde narratives. Musical moods and pastiches also help to construct Jarman's insistent fusion of homophobia, violence, oppression, and Thatcherite conservatism with AIDS—and, after the climactic turn of *Edward II*, are themselves transformed into a purified sound world of meditative gongs for the image-less, death-driven *Blue*.

The Vicissitudes of Listening: Music, Empathy, and Escape in *Breaking the Waves* Maria Cizmic (University of South Florida)

In Lars von Trier's film *Breaking the Waves* (1996), music mediates viewers' ethical relationship to the events on screen. *Breaking the Waves* follows Bess and her love affair with an oilrig worker named Jan. After an accident paralyzes Jan from the neck down, Bess believes that she can sacrifice herself through increasingly violent prostitution to save Jan from dying. *Breaking the Waves* follows the relentless downward spiral of Bess and Jan's relationship, from their initially happy marriage to increasingly violent events. For the film's soundtrack Trier employs early 1970s rock music. In some instances, Trier encourages viewers to relate their own embodied experience of listening to music to the film's central character and thereby fosters an empathetic connection between the audience and Bess. As the film becomes increasingly violent, Trier's use of music in chapter headings, which halt the film's narrative, provides moments of escape from Bess's traumatic story. By pulling viewers between these two states—an embodied identification with Bess and an awareness of one's own physical responses to music separate from Bess—Trier's use of 1970s rock music raises ethical questions regarding a viewer's relationship to the depiction of another's suffering.

Looking at others' suffering can be profoundly shaped by an ethics of listening. Several songs from *Breaking the Waves* figure prominently in this discussion, including "Love Lies Bleeding" (1973), "Goodbye Yellow Brick Road" (1973), and "Your Song" (1970), all by Elton John and Bernie Taupin. In considering music, empathy, and escape in film viewing, this paper aims to bring film scholar Vivian Sobchack's phenomenological approach to bear on film music. At the same time that music can convey important information about a film's character, listeners experience their own independent response to music. In other words, as Bess suffers a listener may feel pleasure. This phenomenology of listening to film speaks to Susan Sontag's concern, in *Regarding the Pain of Others*, that entertainment complicates an ethical response to representations of suffering. In *Breaking the Waves*, Trier's use of music highlights how empathy and escape, pleasure and suffering can entangle one another in a morally complex embrace.

Session 3-60 (AMS), 2:00–5:00 Staging Eighteenth-Century Music and Musicians Emily Dolan (University of Pennsylvania), Chair

England's Safety in Italian Airs: Mrs. Tofts, Signora de l'Epine, and the Politics of Rivalry on the London Stage, 1703–9 Alison Clark DeSimone (University of Michigan)

In February 1704, Ann Barwick, servant of the soprano Catherine Tofts, was accused of throwing oranges and hissing at another leading lady, the Italian singer Margarita de l'Epine, during her concert at the Theatre Royal the previous evening. Tofts apologized in *The Daily Courant*, exonerating herself from the scandal: "I hope no one can think that it was in the least with my Privity as I assure you it was not. I abhor such practices." As two of the most sought-after singers in London, Tofts and l'Epine were seen as bitter rivals, and outside of the playhouse, publications depicted them as hostile competitors, incapable of performing without fighting over roles, fame, and fortune. As the most famous English singer of her day, Mrs. Tofts embodied her country's current struggle against foreign musical influence. In contrast, l'Epine represented a fearsome foreign threat, one who jeopardized the supremacy of English culture because her exotic voice was so beloved by many Tory supporters of the exiled Stuart monarch. By pitting Tofts and l'Epine against one another, critics and commentators created a convenient metaphor that engaged with contemporary political anxieties concerning the future of the English monarchy in the shadow of the impending Hanoverian succession.

This paper examines how Tofts and l'Epine's onstage collaborations influenced the early reception of Italian opera in London, as public interest in the two singers drew opera into contemporary debates over foreign culture. Documentary evidence, such as newspaper articles, poems, pamphlets, and satires, demonstrate how English audiences encountered the two sopranos off the stage: as embodiments of England's political and cultural controversies. By analyzing the singers' roles in pasticcio operas (including *Thomyris, Queen of Scythia,* 1707) and other theatrical performances, I argue that the public, invested in polarizing music for political purposes, fabricated the singers' rivalry. As their careers show, Tofts and l'Epine collaborated onstage by blending their distinctive but complementary strengths at performing both English and Italian music. Their collaboration symbolized the unification of their two cultures and laid a foundation for more ambitious Italian operas in the following decade.

Carnival, Culture, and the Commercialization of Leisure: Music in the Early Eighteenth-Century London Fair Theatres Vanessa Rogers (Rhodes College)

The London fairs were an integral part of British culture for many centuries. By the beginning of the eighteenth century they were some of the most spectacular national and international events of the year, a vital part of the country's economy, and a hub for entertainment in the hot summer months. Featuring dealers and merchants and their goods, cheapjacks, sideshows, prize-fighters, jugglers and fiddlers, wire-walkers, acrobats, puppets, freaks, wild animals, raffles, gambling dens, and the ever-present pickpockets and prostitutes, London's eighteenth-century fairs were loud, colorful, and frequently bawdy. However, few places of entertainment were so democratic: the London fairs attracted all levels of society, from common laborers to royalty, and the wide variety of musical entertainment on offer serves as evidence that the fair was a place of intersection between elite and popular cultures.

Although the fair was an important feature of life for eighteenth-century Londoners, the place of music at this popular venue of entertainment has still not been examined fully. This paper makes a start at identifying musical practices at the English fairs, including the operatic puppet shows, the commercial music booths, and the amazingly prescient "musical pictures." Most central to the life of the fair (and to the incomes of London musicians, actors, and singers) were the musical satires and burlesques presented in the theatre booths. Here, authors experimented with mixing low comedy and high operatic culture— and if successful, breakout stage works and actor-singers might find a place on the legitimate stage during the forthcoming London season. This paper concludes with an examination of the representative musical content—and the eventual fates—of two particularly successful musical works premiered at a fair theatre booth during the heyday of Bartholomew Fair: William Chetwood's *The Generous Free-Mason* (1730) and the anonymous *Robin Hood* (1730).

The Soul of the Philosopher: Haydn, Orpheus, and the French Revolution Caryl Clark (University of Toronto), Thomas Tolley (University of Edinburgh)

Composing an Orpheus opera in the late eighteenth century was no innocent undertaking. Yet, this is precisely what Haydn did for the King's Theatre upon arriving in London in 1791, along with preparing six symphonies for Salomon's concert series.

Haydn's highly unusual and deeply troubling Orpheus opera, entitled *L'anima del filosofo* (The soul of the philosopher), to a libretto by Carlo Francesco Badini (fl. 1770–93), challenged many conventions—a devastating ending constituting its most blatant break with tradition. Shockingly, Orpheus is poisoned by a mob of unruly women, after which the Bacchantes are destroyed in a violent storm surge, echoing cataclysmic performances witnessed on the stages of Paris in 1791 (Hibberd). Curiously never performed during the composer's lifetime, and premiered only in 1951 (with Maria Callas as Eurydice), Haydn's enigmatic last opera is ripe for reappraisal. Building on research by Curtis Price and Owen Jander, this presentation explores the cultural, historical, political and philosophical contexts of Haydn's aborted opera, exposing the many ways in which this sublime and awe-inspiring theatrical work was a direct response to the French Revolution.

This joint presentation—by a musicologist and an art historian—combines detailed source work with close contextual reading of the opera. Together we expand current knowledge about Badini's roguish life and career in London and later in Paris, as an agent of Napoleon. We analyze selected operatic scenes, discerning references to the French *philosophes*, Gluckian musical dramatization, and especially the ideas and reflections of Edmund Burke, the British aesthetician and parliamentarian whose philosophical theories (*A Philosophical Inquiry into the Sublime and Beautiful*, 1756) and theatrical responses to heightened political developments (*Reflections on the Revolution in France*, 1790) were all the rage. Rounding out the presentation are contemporaneous Orpheus images, satirical etchings relating to the Revolution in the British press, theatrical reactions to events in France performed on other London stages (Paul Rice), and comparisons to Vestris's ballet *Orpheus and Eurydice* performed at the King's Theatre that same season. How Badini and Haydn used myth to present an (un)heroic version of recent events is the untold story.

Portraying the Past: Anecdotes, Faces, and the Founding of Music History Annette Richards (Cornell University)

Musicology's foundational texts, Burney's and Hawkins' *General Histories* (both published 1776) seem to many modern readers baggy and digressive. Sober chronological narration and insightful accounts of musical style jostle with character analysis, descriptions of countenance in prose, juicy gossip, visual portraits, and the seemingly irrelevant biographical aside. For later readers, dipping into these texts for information on the past has meant putting up with a superfluity of portraiture and anecdote that bears dubious relevance to the scholarly present.

For his eighteenth-century readers, Burney intended visual and verbal vignettes to provide antidotes to boredom, but they do far more work in these texts than simply entertain. As Paul Fleming has recently written, the anecdote (a new literary genre in the eighteenth century) "opens up history" like the portrait, disrupting the chronological fabric through personal achievement and the vortex of character. Given the explosion of interest in the anecdote in late eighteenth-century Germany and England, and in portraiture and portrait collecting, this paper argues for a reconsideration of the period's music-historiographical projects as compilations of annotations attached to the faces of the past. These first histories are unapologetically concerned with the individual actor, the subtleties of character, and the concomitant demands of emotional sympathy; they embrace contingency over causality, and linger over the look and feel of the musician in his most inspired moments.

Taking as its point of departure C. P. E. Bach's famous, and newly reconstructed, portrait collection, I argue that the hobbyist historians of the eighteenth century conceived music history as the meeting between the portrait collector (Bach), the physiognomist (Lavater), and the anecdotist (F. W. Marpurg). Exploring the network of late eighteenth-century ideas and cultural practices focused on the individual countenance and its visual and literary representations, this paper argues that far from being extraneous by-products of the music-historiographical project, anecdote, annotation, physiognomical analysis, and the visual discipline of portraiture were fundamental to the very conception of music history.

Session 3-61 (AMS), 3:30–5:00 Rethinking Folk

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

Beyond "Invented Tradition": Andrés Chazarreta and the Imagining of Argentine Folk Music Julius Reder Carlson (University of California, Los Angeles)

In recent decades, Argentine scholars like Néstor García Canclini (2000) and Ricardo J. Kaliman (2004; 2003) have begun to portray their national folk music genres (usually referred to under the blanket term "Folklore") as the "inventions" of an early twentieth-century elite. Intent on maintaining their socio-political dominance, argue these authors, Argentina's landowning aristocracy crafted musical expressions that would legitimize their claim to the Argentine territory, and naturalize the brutally asymmetric social conditions that facilitated it. Drawing on over a decade of original archival research regarding the musical production and artistic career of Andrés Chazarreta, a musician often credited with "inventing" Argentine folk music, this paper begins to problematize some of the oppositional binaries implied by the concept of "invented tradition" (Hobsbawm 1983). Although the cultural impact of Chazarreta and his "Native Orchestra" during the 1920s and '30s was certainly related to the nationalist ferment surrounding the Argentine centennial of 1916, I argue, historiographic documents pertaining to Chazarreta's career destabilize the idea that this musician's oeuvre was "invented" and imposed from the top down, reflecting instead the efforts of a savvy "cultural entrepreneur" to appeal to the Argentine theater circuit, the nascent phonograph industry, and ultimately the radio. The centrality of technological mediation to the reification and dissemination of Chazarreta's "Argentine" music, meanwhile, places the widely-held Argentine distinction between "authentic" Folklore (music of oral tradition) and "projected" Folklore (modernized folk music) in crisis, demanding that analytic focus be shifted from distinguishing between real/unreal folk practices to identifying the "style" in which these practices are imagined by their audiences and practitioners (Anderson 1983).

French Folksongs and Contested Histories Sindhumathi Revuluri (Harvard University)

Julien Tiersot's ten-volume collection of French folksongs (published in series from 1887 to 1928) was lauded as a major accomplishment for its comprehensiveness of all the French provinces and its musical and political timeliness. Like so many folksong projects of the nineteenth century, this one had an implicit nationalistic purpose: the songs would, together, capture the essential and enduring French spirit.

Though unremarked at the time, its most striking feature is the inclusion of newly-composed harmonic piano accompaniments. This paper attends closely to this musical transformation, arguing that the presence of these accompaniments radically conditions the experience of the songs. At first glance, the accompaniments to Tiersot's and other fin-de-siècle collections seem merely utilitarian conceits to folksong dissemination; they facilitate performance and make the songs more readable. I argue instead that the specific stylistic features of the accompaniments express a historiographical position related to the ideological affiliations of their author: in Tiersot's case, an investment in the secular lineage of musical style and a clear progression from simplicity to complexity. Tiersot differs from the more notorious Vincent d'Indy, whose accompaniments served as another platform for espousing theories of liturgical origins to contemporary music and therefore heavily employed techniques derived from plainchant accompaniment.

These collections arose while debates about music's origins and its now rightful owners, especially French versus German, were being waged in the nascent discipline of music history. Fin-de-siècle musical politics, accounted for by numerous scholars (including Ellis 2005, Fulcher 1999 and 2005, Huebner 1999, and Pasler 2009), certainly include nationalist angles. Yet other ideologies also sounded in audible and powerful ways—through voice leading, cadences, and modal mixture—even while the sonic ideological work remained disguised by proclaimed affiliations with ethnography and transcription and their status as objective mechanisms of transmission. In accounting for musical politics through music—and specifically harmony's seeming power to modernize and civilize—I argue for an actively contested establishment of music history's major narratives, not just through writing about music in the musical press and elsewhere, but in the reclaimed folk practices that became the music of all French citizens.

Session 3-62 (AMS/SEM), 3:30–5:00 What Does the Study of Religion Bring to the Study of Music? Peter Jeffery (University of Notre Dame), Chair

Kay Kaufman Shelemay (Harvard University), Carolyn Landau (King's College London), Melvin L. Butler (University of Chicago), Stephen A. Marini (Wellesley College), Cara Polk (University of Notre Dame)

The Mellon Initiative on Religion Across the Disciplines, a \$657,000 two-year program of the Mellon Foundation, sponsors study groups on the relationships of religious studies to various fields. The "Music and Religion" group includes both music and religion researchers (rmellon.nd.edu/working-groups/music-and-religion/), who have formulated three core questions. Half the members will appear on a panel at the American Academy of Religion meeting (November 2012), which asks our first question: "How can the observation and documentation of music, past and present, enrich the field of religious studies?" The other half appear here, and consider our second question. Both panels will be filmed by documentarian Margot Fassler, and the film will be distributed in order to broaden the international and interdisciplinary discussion of the third question: "What is the potential impact beyond the academy of the collaborative study of music and religion?

The five panelists' ten-minute presentations engage some of the ways that religion research challenges the conventional boundaries of music research. Prescriptive philosophies of music often parallel religious thought of the same period or culture, yet religious practice tends to slip beyond liturgical and philosophical definitions into other aspects of life and experience (Shelemay). To many Muslims, for example, music is considered a secular activity outside the religious sphere; "Islamic music" is an oxymoron. Yet many Muslim practices are characterized by diverse forms of expression that must be considered musical.

Explorations of music as not-music with undergraduates, therefore, easily test the boundaries of what can be covered in music courses (Landau). Extraordinary phenomena, such as Pentecostal "singing in tongues," challenge concepts like "tradition," "improvisation," "inspiration," and amateur/professional dichotomies. But the ethnographer's encounter with spiritually charged musical spaces also raises dynamic and complex tensions, pushing the boundaries of research practices toward a kind of "charismatic ethnomusicology" (Butler). A newly-discovered manuscript tunebook—the earliest one from the southern U.S.—when tested against the ritual theories of Catherine Bell and Martin Riesebrodt, proves to be an articulation of religious and cultural transition in the South Carolina backcountry on the eve of the American Revolution, a boundary-crossing that would not be apparent from musical evidence alone (Marini). Spontaneous celebrations of the conquest of Jerusalem during the First Crusade emerged outside conventional liturgical structures, but were gradually shaped into an annual liturgy that helped define both the geographical and spiritual boundaries of the idealized Holy City (Polk). The remainder of the session is devoted to open discussion among panelists and audience.

Session 3-63 (SEM), 4:00–5:00 Dance, Music, and Meaning Tomie Hahn (Rensselaer Polytechnic Institute), Chair

Staging the State: Performing Hidden Transcripts in Ghana's National Dance Ensembles Paul Schauert (Oakland University)

In Ghana, a parliamentary democracy, criticisms of the government are unsurprisingly common as its citizens regularly and openly lambaste their leaders for political corruption, rampant unemployment, low wages, inadequate utility services, high inflation, and a dysfunctional transportation system. While participating in this democratic process, members of Ghana's national dance ensembles, however, are in a precarious position; on the one hand, they are employed by the state, consequently having an implicit duty to uphold its ideologies and legitimize its power, yet these artists remain citizens, actively joining fellow Ghanaians in a critique of political authority. This paper examines the clever and often surreptitious ways in which participants in Ghana's state dance troupes manage to "voice" their indignation with their government even as they perform under its direct observation. Employing the work of James Scott, I examine the ways in which artists subtly perform an insidious "hidden transcript" that challenges the power and practices of the Ghanaian state, while simultaneously staging a "public transcript" that maintains the status quo through elaborate spectacle and pageantry. With clandestine gestures, intentional silences, and coded reconfigurations of nationalist rhetoric, drummers and dancers find inconspicuous ways to slip under the radar of state officials' gaze, expressing veiled frustration with their government's inability to provide for their needs. In this way, I offer an "anthropology of the state"—a view of the state from below—as I show how artists come to understand their government and their relationship to it through music and dance performance.

Living the Dance in Tarpon Springs Panayotis League (Harvard University)

When 500 Greeks from the Dodecanese island of Kalymnos arrived in Tarpon Springs, Florida in 1905 to establish what was to become the most powerful sponge industry in the world, they quickly dominated the social, political, and economic life of the town, a reality that has continued to the present day. Remarkably different from the typical urban immigrant experience, this situation allowed the Greeks of Tarpon Springs to negotiate their relationship with American society from a position of relative power, without the immediate need to compromise linguistic, social, or occupational identity for the sake of survival. The cultural and artistic traditions of Kalymnos-foremost among them music and dancing-have played a central role in the construction of Greek-American identity in Tarpon Springs, and have enabled a creative negotiation on the community's own terms of the states of "hyphenated being" that characterize immigrant communities. Drawing on ideas of embodiment, intermediate states of being, and ecological models of perception, this paper posits that musicians and dancers in Tarpon experience their bodies as a kind of resonant, experiential bridge between various cultural allegiances: a mobile site of tension and transcendence, and a secure place to explore the seemingly disparate notions of identity and ownership that confront them in their daily lives. Positioned on a constantly shifting spectrum with small-town America on one side and a fiercely traditional Greek island culture on the other, intermediate states of being are, for them, a way of life, a shared experience that contributes to social cohesion and a way to locate the self in a world where boundaries are blurred and harmonious resonance with one's environment is often difficult to achieve. The music and dance traditions of Kalymnos have, in Tarpon Springs, been alchemized and transformed through their reaction to exile, isolation, and a gradually encroaching American identity, taking on a new set of self-sufficient meanings and serving as both a link and an antidote to the collective past.

Session 3-64 (SEM), 4:00–5:30 Music and Modern Life in Contemporary China Frederick Lau (University of Hawaiʻi), Chair

Rise Up and Dream: New Work Songs for the New China Frederick Lau (University of Hawaiʻi)

The economic boom in China since the 1980s has significantly altered a socio-political landscape once dominated by a Maoist ideology venerating workers. With the emergence of a capitalist-style market economy and the collapse of state-owned industry, the definition of "worker" takes on completely new meanings. Instead of being hailed as the core of communist China, workers of the new era are underpaid migrant workers consisting of peasants and laborers from rural areas and the hinterland of the country. This mobile population lives in squatters quarters and slums in big sprawling cities where low-paid manual labor jobs are in ready supply.

This paper examines a new vocal genre called dagong gequ, or "work song." This genre has been popularized among migrant workers in recent years through cyber technology, social media, cell phones, and websites such as youku and tutouwang, the Chinese equivalent of YouTube. Produced in low-budget soft rock or folk rock style with colloquial lyrics, these songs articulate new sentiments and expressions that capture the hardship and dreams of migrant life. Different in substance from earlier "work songs" or haozi, dagong gequ articulates what it means to be a worker in modern China. I argue that understanding this new grassroots musical movement offers a glimpse of the spaces between modernity, globalization, and locality. Central to my analysis is the question of agency and how workers define their trajectories in relation to a nation obsessed with being modern, cosmopolitan, and global on a grand scale.

Patrolling the Chinese Internet: Song Censorship in 2011 Hon-Lun Yang (Hong Kong Baptist University)

The proliferation of the internet in China's everyday life is a defining feature of new Chinese modernity. While this technology has opened up an alternative channel of communication, it has also become a site of contestation between the government and its people. In 2011, the People's Republic of China's (PRC) Cultural Bureau issued three decrees to ban three hundred songs circulating on the internet. This drastic measure censored renowned singers such as Lady Gaga, Beyonce, Backstreet Boys, Jay Zhou, Zhang Huimei, and Khalil Fong. Their songs were condemned as "endangering the cultural security of the nation." Netizens responded by posting critical comments. It is hard not to see the state ban as a way for the state to reinforce the power and control over its citizens while it claims to be protecting national security. In fact, the state has been trying to control the internet since 2006. In 2009 it required all internet music distributors to submit imported songs for governmental screening beginning in January 2010. In this paper, I examine the context of the ban by tracing the government's internet policies in past decades. I problematize issues of censorship as a convergence of social processes related to glocalization, state ideology, censorship, and new technology. With data gathered from internet discussions, blogs, and on-line as well as faceto-face interviews, I argue that politicization and governmental control of the internet has interpolated the modern Chinese soundscape as a space of dissent and discontent.

Music Meets Technology in the Survival of Twenty-First Century Cantonese Opera Production Siuwah Yu (Chinese University of Hong Kong)

In the midst of a wide range of performing arts in Hong Kong, Cantonese opera continues to be active as a living tradition, thanks in part to the very same new technologies often blamed for the declining popularity of traditional arts. Cantonese opera has to compete for resources, venues, and audiences with other more popular events like Western classical and popular concerts. However, iPhone and other modern technology helped it to survicemin 2011, I produced and took part in the music accompaniment of a Cantonese opera production (The Purple Hairpin) with a group of young performers. We relied on seasoned professionals for the supporting roles, musicians and production team, in order to present a complete opera.

It is encouraging to realize that Cantonese opera, perceived by many as a sunset industry, survives in today's Hong Kong with a new generation of young professionals. They use I-phones to record rehearsals and circulate among themselves audio and video files of old performances via emails for references. Based on my direct involvement and participation in the production and performance, I would like to argue that there is a clear "system" of realizing Cantonese opera which works effectively in the fast-paced and highly commercial Hong Kong society. This relatively old and traditional genre sustains itself in the modern Hong Kong city, by adapting to technology which, instead of displaces, on the contrary, accommodates and even enhances conventional practices. With respect to efficient and economic production, issues of transcription, use of notations and performance practice in a modern society will also be addressed.

Session 3-65 (SEM), 4:00–5:30 Music and Nineteenth-Century India Meilu Ho (University of Michigan), Chair

The North Indian *Dhrupad* Musical Form and the South Indian *Kritis* of Muttusvami Dikshitar: A Comparative Study Kanniks Kannikeswaran (University of Cincinnati)

The art music of India is widely perceived as a bifurcated stream of two distinct musical forms, Karnâțic and Hindustâni Music. Despite the core of commonality across these streams, there is literally a water-tight divide in the audiences that patronize these musical forms. South Indian Karnâțic music is different from North Indian Hindustâni music in practice and delivery; its musical repertoire is based largely on the compositions of a trinity of revered composers of the nineteenth century one of whom is Muttusvâmi Dîkşitar (1775–1835) whose life included a five year sojourn in the North Indian city of Banaras in the late 1790s. The compositions of Dîkşitar are cast in a mold different from that of his peers and predecessors ; this difference and the presence of North Indian ragas in his repertoire have given rise to speculation regarding the influence of Hindustâni music, particularly dhrupad on the music of Dîkşitar. This presentation explores the similarity between dhrupad and the kritis of Dîkşitar along various dimensions such as compositional structure, field of râgas and tâlas, lyrical content, prosody, melodic flow the relationship between the dhâtu (melodic construct) and the mâtu (lyrical framework), ornamentation and factors such as melodic and textual density. By placing this comparison in a larger context, this presentation illustrates the distinctive nature of Dîkşitar's compositions, and brings to the discourse, the essential commonality that is at the core of Karnâțic and Hindustâni music.

Sourindro Mohun Tagore, Hindustani Music, and The Colonization of the European Mind David Trasoff (Independent Scholar)

The Bengali musicologist Sourindro Mohun Tagore (1840–1914) is already recognized as a key figure in the early stages of the transformation of Hindustani Classical Music from a narrow court-based music practiced predominantly by hereditary Muslim families into a "national" music increasingly adopted by upper-class Hindus. He is also known for his efforts to influence European attitudes towards the Indian art music tradition. Recent research has revealed new information regarding the extent of Tagore's influence in the West. At a time when Europeans were most deeply involved in colonizing India, Tagore was engaged in a project to "colonize" the European mind, with a considerable degree of success. Tagore communicated his theories about the history of music, through publications and letters, with the various learned societies in Europe and the United States, and reinforced his views by manufacturing and distributing collections of musical instruments to individuals and institutions he believed would be influential. Site visits to several institutions that now hold collections of these instruments uncovered at several of these institutions suggest that Tagore is the source for a number of conceptions (and misconceptions) about Hindustani music that remain significant almost one hundred years after his death. This paper will present new information documenting Tagore's activities and influence in Europe, and suggest avenues opened for further research through examination of this material.

Between "East" and "West": Rabindranath Tagore's Aesthetics of Song Matthew Pritchard (University of Cambridge)

Between "East" and "West": Rabindranath Tagore's aesthetics of song Last year marked the hundred-fiftieth anniversary of the birth of Rabindranath Tagore, one of the most celebrated figures of modern Asian culture. Amid all the discussions of his poetic and political visions and their relevance today, there was relatively little international attention given to the side of his creativity which has had the greatest consequences for his native culture of Bengal: more than 2000 songs, known as *Rabindrasangit* or "Tagore music". As Tagore predicted, they seemed to have gained a "permanent place" in the collective Bengali psyche—but he also foresaw an inevitable wider incomprehension, for "it is nonsense to say that music is a universal language". This paper explores the dissemination of Tagore's musical heritage in a globalized world against the background of Tagore's own writings on music and aesthetics (collected in the volume *Sangit Chinta* (Kolkata, 2004)), looking at the consequences of his binary construction of "East" and "West", his exploitation of modern Western ideas of the composer, notation, and copyright within an Indian setting, and his ambivalent attitude to other Western concepts such as harmony, the aesthetics of "expression", and "polished" performance. Tagore's position on these issues helped to shape Rabindrasangit as a genre positioned uneasily but fascinatingly between "East" and "West", Indian classical tradition and globalized popular culture.

Session 3-66 (SEM), 4:00–5:30 Musical Acts of Sovereignty Chad Hamill (University of Oklahoma), Chair

AIM for Sovereignty: Native Activism Through Powwow Music and Dance Paula Conlon (University of Oklahoma)

The AIM Song, considered the "national anthem" of the American Indian Movement (AIM) in the early 1970s, continues to generate an outpouring of memories about fighting for Native sovereignty rights wherever and whenever the song is performed. Much of the song's power, however, derives from the vibrant relationship that Native activism and the powwow have shared from long before the AIM Song became a siren call to disaffected American Indians and captured the imagination of the general public. Just as Native tribes and organizations have fought in the federal courts to protect political sovereignty, so Native drums, singers, and dancers have gathered on sacred ceremonial grounds, local dance halls, and outdoor fields, using Native music and dance to protect, preserve, and perpetuate cultural sovereignty for future generations. For many of these activists, powwow music and dance became the embodiment of their cultural past and formed the bedrock of their identity. This paper will examine the role of the powwow as an integral part of the fight for Native sovereignty rights from the late 1800s to the early 2000s, and analyze the use of powwow music and dance as a strategic political tool to display Native pride and identity, showcasing American Indian sovereignty and all it entails in the public eye.

Staging Sustainability: Musical Performances of Loss and Survival in Indigenous Theatre Klisala Harrison (University of British Columbia)

This paper contributes to the growing literature on music and sustainability by investigating how Indigenous music specifically is used to stage sustainability issues. Several case studies have been selected from music in Indigenous theatre productions by Sámi of northern Finland, Sweden and Norway, and by Canadian Indigenous people. The focus is the understudied area of music in Sámi and Indigenous Canadian stage plays. Musical performance in Indigenous theatre dramatizes a number of tensions regarding what it means to "sustain" Indigenous music, takes action on reviving and maintaining Indigenous traditional musics, and uses the stage to draw attention to ways that music can address environmental change, and the loss of language, community and health. How do the theatrical music performances promote what Ronald Niezen calls Indigenism, "the international movement that aspires to promote and protect the rights of the world's 'first peoples'" (Niezen 2003:4)? Several involved issues of musical, cultural, environmental and health-related loss engage debates and assertions of Indigenous sovereignty over land, resources and people, and respond to circumstances of (neo)colonialism and neoliberalism. Through an examination of stage plays that enact power issues between Indigenous peoples and the dominant societies that surround them, this paper will highlight musical sustainability and its role in preserving Indigenous sovereignty.

Asserting Sovereignty Through Song: The Medicine Dance and Seven Drum Religion of the Columbia Plateau Chad Hamill (Northern Arizona University)

The first Euro-Americans to set foot in the Columbia Plateau region were Lewis and Clark, dispatched by Thomas Jefferson in 1804 to chart the most direct transcontinental water route from the Missouri river to the Pacific ocean. From that point forward, agreements were made and remade between the federal government and Columbia Plateau tribes. In 1854–55 Governor Isaac Stevens (the first Governor of Washington Territory) negotiated ten treaties with tribes on both sides of the Cascades. All ten treaties share one important feature: they contain language pertaining to the right of indigenous people to hunt and gather foods in usual and accustomed places " a fundamental right at the center of Columbia Plateau lifeways. From 1874 to 2005, there have been 354 legal opinions on this issue from various jurisdictions ranging from territorial courts to the US Supreme Court. In addition to being reaffirmed in the courts, this most basic right is reaffirmed in the Seven Drum Religion and the medicine dance, traditional ceremonies with roots that reach back to the Beginning. This paper will explore the role of these ceremonies as critical sites in the ongoing struggle for sovereignty, discussing the ways in which the songs and dances continue to keep the People anchored to their ancestral homelands while keeping the forces of colonization at bay."

Session 3-67 (SEM), 4:00–5:30 Practices of Musical Production and Their Effects David Pruett (University of Massachusetts, Boston), Chair

Reordered Listening: Studying the Effect of the Remix on Patterns of Music Consumption Sheena Hyndman (York University)

"Reordered listening," a concept developed as part of my doctoral research, is the act of hearing music out of order by coming into contact with versions of songs before encountering the original song upon which the version is based. While experiences of reordered listening transpire in conjunction with cover songs, instrumental versions, commercial adaptations and so on, occurrences of this phenomenon have increased significantly because of the rising popularity of the remix: as encounters with remixed music as reordered events have become more common, there has been a shift in both music consumption patterns and in attitudes towards the remix as an artistic endeavor. That is, audiences are becoming more likely to both enjoy and seek out the work of remixers upon experiencing reordered listening, often without being compelled to search for the original song, which is ostensibly the intended purpose for the release of remixes by record labels. Furthermore, the experience of reordered listening frequently occurs incidentally, especially in urban public places, which reflects a changing sonic environment in which the introduction to remixed music *vis-à-vis* the reordered encounter has become normalized as a part of the experience of hearing music in public. Using findings from ethnographic fieldwork conducted between March and November 2011, this paper examines how reordered listening occurs in conjunction with the ubiquity of the remix. I consider how reordered encounters with remixes affect patterns of consumption, and how audience attitudes about the value of the remix, as compared to the original song, have transformed.

Slave to the Rhythm: Click Tracks and Drum Machines in Recording Studio Practice Alan Williams (University of Massachusetts, Lowell)

Click tracks, electronic pulses to mark tempo, were first utilized in film scoring sessions where musical cues had to precisely fit with specific numbers of film frames. Throughout the 1970s, electronic tempo guides were gradually incorporated into popular music recording practice. In some cases, early drum machines became a central compositional element for pop musicians such as Sly Stone, requiring musicians to conform their performances to the unwavering mechanized tempo. In other cases, click tracks were utilized to help musicians maintain a steady pulse in performance, though these sounds were never intended to remain part of the final recording, creating the illusion of human-generated, mechanical precision. Since that time, click tracks in varying forms have become a standard, though frequently contested method of recording practice. Based on ethnographic field observation and interviews, this paper investigates the complex relationships that recording musicians maintain with mechanized tempo generators, from outright dismissal, to surprisingly positive embraces. In one regard, electronic tempos are employed in order to eliminate what Charles Keil once referred to as "participant discrepancies." But some musicians, particularly drummers, claim to find a heightened musicality in the liberation from the role of "time keeper." This paper endeavors to make a contribution to the growing scholarship surrounding recording studio practice (Porcello, Meintjes, and others) by focusing on this relatively under-examined aspect of the recording process.

The Imposition of Co-writing Practices on Music Row and the Strategic Responses of Nashville Songwriters Chris Wilson (University of Toronto)

Songs currently produced on Music Row—the area of downtown Nashville where most commercial country music originates—are expected to be co-written by two or more individuals. This is done in the belief that if more writers and publishers are advocating for a song it has a greater chance of being recorded. The recent expectation of co-written songs now affects every choice Nashville songwriters make about when, where and with whom to work. Controversially, this expectation includes writing with newly signed performers who are novice writers, creating a situation in which experienced songwriters, at the request of their publishers, willingly part with potential royalties, gambling that such collaborations have greater odds of being fruitful. While the expectation of co-writing is a clear imposition by country music's gatekeepers on the work of songwriters, responses to this imposition are manifestations of the creative adaptations to imposed parameters that define a Nashville songwriter's work. "Commerce vs. creativity" is a phrase bandied about on Music Row when describing decisions made in country music production, and this duality is reflected in the process through which songs are co-written in Nashville (seen in choices made about everything from scheduling to utilizing chemistry between writers). Through this talk I explore the production of country music songs from a perspective unprecedented in scholarship to date: an ethnographic appreciation of the perspectives and practices of the individuals who create them.

Session 3-68 (SEM), 4:00–5:30 Resignification of Musical Meaning II Larry Crook (University of Florida), Chair

Under the Kilt: The Pipe Band as a Tool of Cultural Transmission Erin Walker (University of Kentucky)

For Scots and non-Scots alike, the sounds of the bagpipes and the pipe band serve as a cultural metaphor for Scottish ethnic identity, immediately conjuring up the material culture and romantic imagery of the clannish, kilted Highland Scot. This nearly global association has been constructed on a series of transformations of cultural practices within Scotland itself—as well as throughout greater Britain and the lands of the Scottish diaspora—which began in the nineteenth century. During this period, the pipe band moved from military spheres to serve a range of civic and social purposes within Scotland, and its appeal was rendered greater by the ideas of "tartanization" and "Celticism" that flourished in the nineteenth century. These concepts were fueled by the romanticization of the Highlander in British literature, Queen Victoria's affinity for summer holidays at Balmoral Castle, and the formation of Scottish and Celtic heritage societies embracing Highland dress, music, and sport. The primary goal of this paper will be to study the role of the pipe band in the construction and transformation of Scottish and Celtic identity through an examination of the meanings, values, and musical practices that are built into ideas of "Scottishness," or, more generally, "Celticness," from the mid-nineteenth century to the early twentieth century in the British Isles and North America. It will also raise far-reaching questions concerning the nature of group and individual identity, as well as the ways in which identity functions and is recognized both within and outside a particular cultural group.

"We Are Not Spanish, We Are Creole": Reinterpreting *la parranda* in Trinidad Danielle Brown (New York University)

The twin-island nation of Trinidad and Tobago is well known for its pre-Lenten carnival festivities, particularly its calypso and steelband traditions. Lesser known but equally vibrant is a Spanish-language custom known as *parang* (Sp. *parranda*), a musical genre and performance practice in which groups of musicians travel from house to house singing Spanish-language songs that reflect the country's historical connection to Spain and Venezuela. This talk explores the development of parang music in Trinidad from a "Spanish" tradition to a creolized one. I examine the different ways that the genre is construed in Trinidad, as well as some of the controversies surrounding the changing face of parang, particularly the increasing fusion of parang with *soca* music, the incorporation of non-traditional instruments, and the growing use of English. Based on ethnographic and historical research conducted since 2004, I argue that discourses that selectively restrict generic constructions of parang (on the basis of language, instrumentation, and function), not only limit the growth of parang, but also obscure much of its history, a history which reveals a genre that has always been in the process of creolization and that is in fact a conflation of several musical styles. This process of creolization is no better exemplified than in the transformation of the name *parranda* to *parang*.

Bailes black and *bailes nostalgia* in São Paulo Krista Kateneva (University of Texas at Austin)

This paper will explore some aspects of the history and current scene of bailes black/bailes nostalgia in the city of São Paulo, Brazil. These urban social dance events, adapted from the private dances of São Paulo's economic elites and immigrant clubs in the late nineteenth and early twentieth centuries, have for nearly a century been some of the main spaces for social interaction and identity-construction for black paulistanos. Framed by a careful mix and adaptation of Brazilian and North American musical styles, the scene has been historically criticized for being un-Brazilian, receiving little positive attention from the Brazilian public structures. Yet, a closer look at the scene, at any moment of its existence, reveals a series of unique local practices involving dance, dress code, etiquette, uses of space, musical performances and so on. The culmination of this afro-paulistano social interaction practice in the 1970s and 1980s has been explored to some extent by Barbosa (2007) and Barbosa and Ribeiro (2007), and Bryan McCann has written about a related Black Soul movement in Rio. This paper will, however, broaden the scope and examine the scene at several moments throughout its history, seeking to highlight some of the continuities in this urban practice and explore the web of adaptations and resignifications involved in it.

Session 3-69 (SEM), 4:00–5:30 Roundtable The Role of the Collecting Plan in Music Museums and Musicological Research Mark DeWitt (University of Louisiana at Lafayette), Chair

Greg Lambousy (Louisiana State Museum), Laurence Libin (Oxford University Press), Robert Garfias (University of California, Irvine)

In New Orleans and across the country, museums dedicated to music or with significant music collections must cope, especially in the current economic climate, with limited budgets for acquisitions and maintenance. At all times, curators must balance short-term needs in planning specific exhibits with institutional long-term requirements. Just as the non-profit sector in the United States has wholeheartedly adopted the practices of mission statements and strategic planning from the private sector, museum managers have turned to the framework of the "collecting plan" to guide their actions. The American Association of Museums defines a collecting plan as "A plan guiding the content of the collections that leads the staff in a coordinated and uniform direction over a period of years to refine and expand the value of the collections in a predetermined way. By creating a plan, a museum seeks to gain intellectual control over collections" (http://www.aam-us.org/pubs/mn/MN_JA02_CollectionsPlanning.cfm, accessed 12/31/2011). In this roundtable, consisting of a mix of museum curators and musicologist/consultants, curators will each briefly present how they have developed and used collecting plans at their institutions and reflect on the special opportunities and challenges that music collections present to museums. Ethnomusicologist and musicologist consultants will report on their roles in the process, on the benefits of this work to their own research, and the on applicability of the collecting plan model to their academic careers. Collections from municipal, state, and national museums will be represented, including those focused on genre, organology, and regional musical culture.

Session 3-70 (SEM), 4:00–5:30 Uses and Effects of Technology

Leslie Gay (University of Tennessee), Chair

Ångel Guaraca, *el Indio Cantor de América:* Contesting the Ecuadorian "White-Mestizo Nation" Ketty Wong (University of Kansas)

This paper explores the re-signification and modernization of indigenous music in Ecuador's highland region in the aftermath of the international migration and socio-economic changes in the early twenty-first century. It examines the ethnic, racial and social-class tensions surrounding the musical production of Angel Guaraca (b. 1975), a charismatic indigenous singer and songwriter from the province of Chimborazo whose songs are pejoratively labeled "*chichera*" by the elites. Guaraca has innovated indigenous musical genres (*sanjuanito* and *yumbo*) with modern arrangements and song lyrics that address the experiences of Ecuadorian migrants in the diaspora. By accentuating indigenous social markers in his performances and by elevating the image of the poncho as a national symbol in his songs, Guaraca shows pride for his ethnic heritage and articulates images of an Ecuadorian "indigenous" nation. By doing so, he challenges the elites' vision of Ecuador as a white *mestizo* (mixed) nation. Unlike previous *chichera* singers, who were largely ignored by the mainstream media, Guaraca is often invited and introduced in television programs as the new *música nacional* phenomenon. Because of the elite connotations that the term *música nacional* has as synonymous with Ecuador's most representative national/*mestizo* music, calling Guaraca a "música nacional phenomenon" signals a shift in the collective view of Ecuador as a *mestizo* nation. Based on ethnographic research and observation of concerts, video clips, and comments posted on YouTube, this paper examines Guaraca's music and performances as sites where indigenous and working-class people rearticulate and contest hegemonic images of a *mestizo* nation.

The Emergence of the Electronic Steelpans within the Steelpan Community: Descriptions, Reactions, and Dramas Mia Gormandy (Florida State University)

The steelpan is historically significant to the people of Trinidad and Tobago as it shapes their identity and evokes a sense of national pride. With technology rapidly emerging and developing in our world today, the invention of the electronic steelpan was inevitable. Three brands of electronic steelpans have been created, produced, and disseminated throughout Trinidad and Tobago, North America, and Europe. As a result, many people see this new invention as a threat to the already existing acoustic instrument. This paper accounts my experiences in Trinidad and Tobago during a steelpan festival where many first saw the electronic steelpans. The mixed reaction of the crowd allows for an interesting story. Not only does this technological invention cause rivalries among the steelpan fans, it also led to multiple lawsuits and political dramas between the inventors

of each brand. For instance, Professor Brian Copeland is currently being sued by the government of Trinidad and Tobago for incorrectly placing his name as the patent holder of an electronic pan. The government agreed to invest \$34.5 million TTD into this project stating that the citizens of Trinidad and Tobago will be the owners. Ultimately, with references to Kaczynski and Lanier's view on technological advancement within our world today, I give a description of each electronic pan, discuss its emergence in the steelpan community, explore the new sense of nationalism evoked, and examine the effects this new electronic instrument has had on steelpan performers, and politicians within Trinidad and Tobago and North America by extension.

Period Whispers: Staging the Harpsichord's Disadvantage in Postwar Exotica Recordings Jessica Wood (Duke University)

Numerous easy-listening albums produced in the U.S. during the 1950s and '60s featured not only non-Western percussion instruments and futuristic Theremins, but also historical harpsichords. While the liner notes to these albums often played up the instrument's "primitive," eighteenth century origins, the rental harpsichords used in these albums were anything but historical, built either by German keyboard factories or by the Detroit-based builder John Challis. These builders believed that the historical harpsichord was an "underdeveloped" mechanism requiring technological intervention in order to survive the twentieth century, and thus incorporated modernizing adaptations designed to strengthen and stabilize the mechanism. In fact, these adaptations hampered the instruments' resonance. Often called "whisperchords," these postwar harpsichords projected poorly, and required feats of sound engineering to make them audible in recordings; this version of the harpsichord thus provided an ideal sound and symbol through which to dialectically stage the cutting-edge sophistication of high fidelity recording. Following previous studies in critical organology (Neuenfeldt 1997, Waksman 1999, Dawe 2001), this paper demonstrates the ways that postwar exotica albums staged the harpsichord as an exotic symbol of pre-modern and technologically-dependent. Through close reading of liner notes and tracks, I show how musical tension is derived in the way that the sound and musical material of the harpsichord is alternately assimilated by or "othered" from its surrounding jazz ensemble. Ultimately, I demonstrate how, through its multiple processes of technological mediation, the postwar harpsichord became a repository of larger ideas about technology's role in enabling "disadvantaged" species and timbres.

Session 3-71 (SEM), 4:00–5:00 Women in Music Finding New Voices Virginia Danielson (University of New York-Abu Dhabi), Chair

Feminist Perspectives on Ethiopian Music and Migration Ilana Webster-Kogen (University of London)

In response to the conspicuous absence of women from the musical canon, feminist musicologists endeavour to bring forth women's contributions to musical culture. However, women continue to be excluded from many studies of itinerant and migrant musicians, an absence not fully accounted for by the skewed sex ratio among labour migrants. To fill this gap in Diaspora scholarship, I focus on the influence of migration on women's roles in music. Buttressed by a case study of six Ethiopian female musicians, I argue that the emergence of a sizeable, and geographically dispersed, Ethiopian Diaspora over the last half-century, as well as concomitant shifts in Ethiopian religious and cultural identity, have given rise to a vibrant, diverse Ethiopian Afrodiasporic scene domestically and internationally. To illustrate the many facets of this phenomenon, I look at Asnaketch Worku and Emahoy Tegue-Maryam Gebrou, whose 1970s Ethiojazz songs were influenced by traditional music; Aster Aweke and Gigi, who performed Amharic-language pop music in the USA; and Zeritu Kebede and Cabra Casay, two rising world music stars whose discourses are infused with identity politics and new religious tropes. The development of a transnational Ethiopian culture transpires through the personal stories and musical styles of these six performers. Although Kay Kaufman Shelemay brings new perspectives to bear in her ongoing research among Ethiopian-Americans, few other scholars study Ethiopian musicians. But as transnational or transcultural ethnographic subjects rise in popularity among researchers, the place of women's traditions within the home-host culture identity will demand more emphasis.

To Sing or Not to Sing: Three Divas Resisting Erasure in Lucknow Regula Qureshi (University of Alberta)

Since the nineteenth century Lucknow has been the center of a rich female performance culture combining song, dance, and poetry in a formalized, yet highly personal and interactive interpretive style, the mujra. Patronized by feudal nobility, highly trained and literate women (tawaif) performed at feudal courts, and in their own celebrated salons (kotha). Individuals among these matrilineal artists were able to rise from their status as a service professional by consorting with high status patrons. But soon after Independence, their flourishing public performances were silenced by police closures of salons across

Northern India, along with a government ban tarnishing their moral image. Lucknow bore the brunt of this destructive campaign, so that most of its female performers disappeared into silence and poverty, stigmatized by the social identity of courtesans. How their male patrons remembered this heritage has been expressively represented in their writings, films, and personal conversations, creating a nostalgic image of mujras and their enticing performers. What is needed now are ethnographic and critical explorations of the lives and particular practices by individual performers in their unique local social, historical and musical contexts. Above all we need to hear their voices representing themselves: not just as cultural idols of the past, but as women and agents of their own art and lives—then and now. This paper presents what I learned from three remarkable singers about their world, navigating between performance and respectability through silence.

Saturday Evening, 3 November

Session 3-72 (AMS), 8:00–11:00 Cage Studies

Laura Kuhn (John Cage Trust, Bard College), Rebecca Kim (Northeastern University), Gordon Mumma (University of California, Santa Cruz), David W. Bernstein (Mills College), Paul Cox (Oberlin College/Case Western Reserve University), Richard Brown (University of Southern California)

2012 marks the centennial anniversary of John Cage's birth. This anniversary offers scholars an opportunity to reflect on Cage's output as a composer, writer, philosopher, and visual artist. It is also a time to survey the present landscape of Cage scholarship in order to assess the range of methodologies that have emerged surrounding the burgeoning field of "Cage Studies." Recent paper panels devoted to Cage at meetings of the AMS reflect the diversity of approaches used in examining Cage's work, ranging from analytic and theoretical strategies used in music theory and musicology to interdisciplinary methodologies drawn from art history, dance, and film studies.

This panel brings together six Cage scholars to address the diverse and eclectic body of scholarly inquiry and criticism that each have encountered in their research. The session consists of brief statements from each panelist, followed by open discussion. Laura Kuhn reviews the current state of archival resources available to scholars as well as the impact of recent museum exhibitions devoted to Cage's visual art; David Bernstein considers the new wave of Cage research that gained momentum following the composer's death in 1992, as scholars increasingly began to appraise his work and its reception; Gordon Mumma draws on his own personal experiences working with Cage to address the cross-influences and shared ideas that arose between Cage and his collaborators and also describes his archive of Cage-related recordings and films; Paul Cox discusses the choreomusical strategies used in his study of Cage and Merce Cunningham's dance and multimedia collaborations; Richard Brown reassesses the use of the concept of "Intermedia" that has emerged in film and media studies and its concomitant role in "Post-Cage" discourse; Rebecca Kim traces the impact of art-historical sources on her approach to analyzing Cage's ideas on indeterminacy, and how this interdisciplinary approach has informed her overall methodology for examining Cage in a broader cultural, social, and racial context.

Questions the panel address include what strategies scholars might adopt when engaging with Cage's indeterminate, collaborative, conceptual, and multimedia works; the status of archival resources pertinent to Cage's life and work; and the challenges of studying a composer whose openness to all sounds (and silence) revolutionized conventional notions of what constitutes a musical work. Our goal is to cultivate a discussion about the diverse avenues of inquiry surrounding Cage's work and the place of Cage studies within the discipline of musicology.

Session 3-73 (AMS), 8:00–11:00 Jazz Dialogues between Ibero-America and the United States Alejandro L. Madrid (University of Illinois at Chicago), Chair

This year's Ibero-American Study Group topic examines the flows that have informed the development of jazz in and outside of the United States. The panel focuses on the often-neglected contributions of Latin American musicians in the development of one of the United States' most iconic musics, how jazz has been embraced and resignified abroad, and how it has been continuously reinvented according to transnational identity projects.

Transnational Reinventions of the Danzón in Latin Jazz and Latin Rap Alejandro L. Madrid (University of Illinois, Chicago)

This presentation explores the contemporary rearticulations of the danzón by jazz artists in Cuba, Mexico, and the U.S. A study of the music by Maraca and Dayramir González shows how contemporary Latin jazz musicians have taken the danzón to imagine a modern black identity within the circulation of Afro-diasporic cultural flows between the U.S. and the Caribbean. By comparing these musical projects with danzón-inspired songs by Cuban and Mexican rappers Francis Ríos and Control Machete, the presentation argues that, at a moment of unprecedented emigration in Cuban history, nostalgia allows for the reinvention of local traditional musics into aesthetic-political projects that re-imagine Cuban culture from a transnational perspective.

Saturday Evening: Session 3-74

Brazil in the Lofts: Brazilian Jazz(mania) in New York City, ca. 1980 Jason Stanyek (University of Oxford)

During its heyday in the late 1970s and early 1980s, the loft scene in New York City was an incubator for radical revisionings of jazz performance. As George E. Lewis put it, the lofts were environments that "eschewed the codes and genre-policing of conventional jazz and classical performance" and "provided entry-level support for an emerging multiracial network of musicians." Seldom remarked upon, however, is the vital role Brazilian jazz musicians played in helping to constitute and sustain the loft scene. This presentation uses an examination of the annual Brazilian jazz festivals that took place at Mike Morgenstern's "Jazzmania Society" loft in the early 1980s as a springboard for asking questions about the varied contributions Brazilian musicians have made to the long history of jazz in the United States.

Modernism, Nationalism, and Race in the Early Jazz of Barcelona, 1900–36 Antoni Pizà (Graduate Center, CUNY)

In the early years of the twentieth century, Barcelona boasted a thriving jazz scene, including many local musicians, touring bands, venues (clubs and theaters), critics, magazines, and educational initiatives that encompassed lecture series and appreciation courses. The success of this "new" music was principally due to its perceived cultural otherness as much as its innovative musical features. Many musicians were African American, but there was also a small group of Latin American émigrés (discussed here for the first time). Through a study of archival materials and unpublished sources (including criticism, archival recordings, caricatures, posters, ticket stubs, announcements, lecture invitations, etc.), this paper shows that, for Catalans, jazz acquired meaning at the intersection of modernity, nationalism, and difference both racial and musical.

Session 3-74 (AMS), 8:00–11:00 Soul Music Studies

Andrew Flory (Carleton College), Mark Burford (Reed College), Moderators

Annie Randall (Bucknell University), Robert Fink (University of California, Los Angeles), Maureen Mahon (New York University), David Brackett (McGill University)

The study of rock music was at the forefront of the breakthrough of popular music studies in the 1980s, and the decades since have witnessed an ever-expanding body of historical, critical, and ethnographic scholarship on country music and on such beat- and sample-driven styles as hip-hop and electronic dance music. More recently, a growing number of scholars have generated important work on soul music, a style often linked to cultural politics articulated through African American identities, aspirations, and gospel-influenced musical performances in the 1960s and 1970s. Bringing together four accomplished writers on African American music, this panel seeks to stimulate dialogue among scholars with an interest in soul music and its burgeoning presence within popular music studies. As many writers have shown, the various categories of popular music frequently share common concerns, while also raising provocative genre-specific questions. The panel's four presenters highlight the complex racial, social, historical, transnational, and stylistic intersections that emerge from the study of soul music. Annie Randall illuminates the career of American soul singer Madeline Bell, whose London tour with the gospel musical Black Nativity led to her collaboration with Dusty Springfield in the early 1960s, and her constant presence on British and European airwaves ever since. Drawing on interviews with the singer, primary source materials obtained from Bell, and her published work on Springfield, Randall discusses the ways in which "transatlantic soul" has developed over time in the United Kingdom and in Europe, both as a cultural marker and as a marketable commodity. Robert Fink, whose recent work on Motown Records critically examines the familiar binarism of teleology and groove and its consequences for our understanding of African American popular musical aesthetics, reflects upon the question of interpretive authority: what racial issues arise when a white scholar decides to write and teach about what many think of as the "blackest" of black music? Cultural anthropologist Maureen Mahon's research on such performers as Tina Turner, Big Mama Thornton, and the Black Rock Coalition has interrogated standard historical narratives on rock music. With a hope to encourage listening and thinking beyond the dominant race and gender assumptions that inform common representations of musical styles, Mahon addresses the underacknowledged presence, influence, and legacies of African American women's gospel-trained, soul-inflected voices in rock and roll. Building upon his important work on "crossover" and on such artists as James Brown, David Brackett offers a perspective on genre and category in popular music during the mid-1960s, when soul emerged as a distinct genre in relation to mainstream pop on one hand and to newly-emergent rock music on the other, while also responding to changing notions of self-definition within African American communities. The panel concludes with open discussion among the panelists and audience, co-moderated by Andrew Flory, who is engaged in groundbreaking research for a forthcoming book on Motown Records, and Mark Burford, whose current project investigates the mainstreaming of gospel singing during the 1950s and 1960s.

Sunday Morning, 4 November

Session 4-1 (SEM), 8:30–10:30 Applied Ethnomusicology and Sustainable Futures

Robin Harris (Graduate Institute of Applied Linguistics), Chair

Transmission and Innovation: Keys to a Sustainable Future for the Siberian Epos *Olonkho* Robin Harris (Graduate Institute of Applied Linguistics)

Recent scholarship in applied ethnomusicology has resulted in robust arts-focused adaptations of sociolinguistic models which had been created for evaluating levels of language vitality. Interacting with these new models in applied ethnomusicology, this paper will propose two key factors—transmission and innovation—for creating sustainable futures in intangible cultural heritage (ICH) traditions. These factors are examined in the context of the epic tradition of *olonkho*, a narrative songpoem genre which became virtually extinct during the Soviet years. Since its proclamation by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity" in 2005, *olonkho* is experiencing an energetic revitalization. My research demonstrates, however, that despite vigorous promotion of the revitalization process by the Sakha Ministry of Culture and the academic community, levels of transmission and innovation for traditional *olonkho* performance have not yet reached a stage that guarantees the survival of the genre as traditionally performed.

Hindrances to *olonkho* transmission include factors common to other declining traditions, such as societal changes that limit contact between young people and their elders, systems of formal education that marginalize traditional knowledge and skills, and the ubiquitous presence of mass media. In the case of *olonkho*, not only are the above factors mitigating successful transmission, but the number of master performers (*olonkhosuts*) has dwindled to just a few elderly people. Based on the interaction and vital importance of transmission and innovation, this paper will propose a number of measures for a sustainable future for threatened genres such as *olonkho*.

Cocreation for Continuity: A Methodology that Ethnomusicologists Can Follow to Help Good Things Last Longer Brian Schrag (SIL International)

The 1990s and 2000s have witnessed a growing interest by the international development community in the precarious status of many ethnolinguistically-based artistic traditions. UNESCO's Intangible Cultural Heritage initiative and the Australia Research Council's Sustainable Futures project exemplify conceptually sophisticated initiatives to spark their revitalization. Sometimes missing in such initiatives, however, is a grasp of the underlying mechanisms through which an artist's activities may propel a tradition toward sustainability. I address this lack by proposing a participatory approach to directed involvement with communities called cocreation. Cocreation consists of seven interrelated activities that lead to the production of new artistic works with deep and extensive community embeddings: meet a community and its arts; specify goals for a better future; select content, genre, and sparking activities; research an event containing the chosen genre; spark creativity; improve new works; and integrate and celebrate old and new works. In short, cocreation provides a model to guide ethnomusicologists as they join communities in working toward a better future.

The Korean *SamulNori* Legacy: Transformation or Fossilization? Keith Howard (University of London)

A curious aspect of East Asian artistic production is how an intense period of creativity can be followed by an extended period of stasis. This poses challenges for understanding musical change and making judgments about the sustainability of music genres. A case in point is SamulNori/samullori, a quartet of percussionists and a genre of percussion music played on drums and gongs that is arguably Korea's most popular traditional" music today. The core repertory of SamulNori/samullori was created within a short four-year period that began in 1978. It assembled and recast the rhythms of rapidly declining local and itinerant percussion bands that had been a common part of ritual, entertainment, farming and fishing activities, strengthening sonic icons of Korean identity. As new quartets formed, they retained the core repertory, seeking distinction by extending or compressing pieces and by fusing segments of rhythms together. Today, the young musicians of 1978 have become teachers and managers, running competitions and arts organizations. Although some quartets have experimented with cross-genre collaborations or with adding new instruments, the core repertory remains, shared by all groups. This paper uses interviews, published accounts and personal observations as a (student) performer and teacher to explore how the genre might evolve and be sustained into the future. I first note that SamulNori was not without its initial detractors, and chart how it was received at the beginning of the 1980s. Second, as expanded percussion groups such as Dulsori replace SamulNori on international stages, I look at the genre's potential futures."

Andes and Amazon, Peru: The Sustainable Futures of the Music of the Quechua Q'eros and Harakmbut Wachiperi Groups Holly Wissler (Independent scholar, Cusco, Peru)

I am currently in the challenging process of integrating my research and music sustainability activities with the Andean Q'eros and Amazonian Wachiperi cultures into a larger bio-cultural conservation and development project spearheaded by Amazon Conservation Association (ACA), Washington, D.C. My work includes documentation, revitalization, and future sustainability of the rapidly changing and disappearing ritual music and intangible heritage of two groups: the highland Quechua Q'eros and the near-extinct Harakmbut Wachiperi, groups situated on the extremes of the River Q'eros. This river connects fragile and diverse areas of the Andean-Amazonian cloud forest and is the site of ACA conservation projects with local communities, protecting the forests for local inhabitants and future generations.

On November 25, 2011, UNESCO nominated the Wachiperi Esu'wa (healing songs), to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding." This paper will address the following questions: How do efforts in music sustainability in collaboration with ACA, the Ministry of Culture-Peru and Intercultural Bilingual Education contribute to an overall, holistic approach to conservation in which all aspects, physical and cultural, are considered? How is music and intangible heritage revival work linked to creating a stronger Q'eros and Wachiperi identity that could be translated into political power and economic opportunities? How does the revitalization of ancestral songs about animals, plants, nature and healing strengthen ties to the environment and contribute to conservation? How do we create effective workshops and products so that approaches are culture-centered, and in which the Q'eros and Wachiperi have their own voice?"

Session 4-2 (SEM), 8:30–10:30 Children as Cultural Agents: Informed or Unformed?

Trevor Wiggins (University of London), Chair

Fueling the Creative Spirit of the Nation's Youth Hope Smith (California State University, Chico)

This presentation will examine the contribution of children and youths to the contemporary dimension of Carnival. The annual festival of Carnival arts in Trinidad and Tobago has been widely researched and discussed (e.g. Riggio, 2004) but such studies have focused mainly on an adult view of the adult festival, even though young people play a significant role in the celebration. Carnival enjoys a high profile on the islands, in addition to activities sponsored by various government entities and the public school system, there is also considerable support from non-government organizations as well as private enterprise and entrepreneurship. Carnival also features a number of competitions in calypso, soca, and steelband that involve hundreds of school-age children and young adults, and it is clear that the play of children and youths has an important role in contemporary Carnival culture. The nationalist impulses that support the various Carnival arts may at times take the form of an intervention in the lives of children and youths to counteract negative influences and societal problems, however, they also provide a way to channel the playfulness of children and youth into creative and artistic endeavors that both preserve tradition and re-energize the annual festival.

Children's Roles in Gender Construction through Musical Participation in Bali Sonja Downing (Lawrence University)

Though ethnomusicological interest in the construction and performance of gender identities has increased over the last couple of decades, attention to the intersection of gender and music in childhood has yet to flourish. The development of individual and group senses of gender identity is crucial during childhood, and children's music education and performance offers an important context in which this can be examined. Understanding how children participate in the dynamic construction of their identities ultimately informs how we theorize gender. Drawing on research in Bali from 2003 to 2008, my discussion explores how examining children's experiences in gamelan music participation sheds light on the significance of their roles in crafting their own senses of gender identity. Balinese gamelan music was a male-dominated realm of performance until the 1980s, and while women's groups have increased in popularity, a gendered hierarchy remains where audience members and music teachers often perceive women's groups as less accomplished and proficient. One main reason for this hierarchy is that women rarely have the same extent of gamelan experience since childhood as men do, making the few all-girls and mixed-gender children's gamelan ensembles potential sites for rectification. However, children participating in these ensembles must

negotiate double standards and mixed messages regarding how to play and perform. I have observed that they do not just choose between limited available options but actively create new understandings of gender identity and performance in rehearsal and on stage.

Who Gets to Hold the Camera? Children Documenting Musical Cultures Andrea Emberly (York University, Canada)

The documentation of children's music and musical arts practices by ethnomusicologists forefronts the need to examine the ways in which children, as primary stakeholders in their musical cultures, are engaged in research methodologies and practices. Drawing from extended field research with children in remote communities in South Africa and Australia, this discussion will explore the ways in which children participate in documenting their musical cultures and the possible outcomes this has for their peers, families and communities at large. In South Africa, Venda children typically have a skilled relationship with musical arts that spans musical genres and languages. As such, many Venda children are well versed in diverse musical experiences and are keen to document and record their musical skills outside of the adult musical umbrella. In remote communities in the Kimberley region of Western Australia, Aboriginal children are heavily engaged in the movement to sustain musical arts practices that is typically led by community elders. Often through their own initiative, children in Aboriginal communities are motivated to record and document musical practices with particular emphasis on transmission processes that are threatened with extinction. Through these two case studies children's motivations and investments in musical arts practices will be explored as a means to understand the ways in which children can be engaged in ethnomusicological research and the potential benefits this process has for children's cultures and beyond.

United States Children, Music Technology, and Discourses of the Digital Native Tyler Bickford (Columbia University)

Digital music technologies like file-sharing and portable music devices are frequently presented as icons of rapid change in the US media environment, and US children and youth are often situated as core users of these technologies. Discourses of the "digital native" position young people as uniquely competent users of new media technologies. Unlike many approaches to children's "unformed" status as cultural participants, these discourses present children as uniquely "informed" practitioners of a highly mediated and commercialized culture of musical consumption. But discourses of the digital native also partake of the exoticizing tropes that the term "native" often implies, Othering children's technological and commercial knowledge as esoteric and potentially dangerous (as when celebratory discussions of musical "sharing" veer into worry about "piracy," "theft," and the devolution of twentieth century media industrial forms). This contribution to the roundtable will explore how children's musical practice are framed through discourses of children as uniquely competent users of certain technologies. I seek to destabilize the boundaries of "informed" and "unformed" in presentations of children's musical cultures by problematizing "competence" as the framework for thinking about cultural and technological practices. From this position, I will argue that ethnomusicological discussions of children are relevant to contexts beyond childhood, and we should think about adulthood, and adults' cultural and technological practices, as also blurring the boundaries between informed and unformed.

Performing Culture Every Day and Once a Year? Trevor Wiggins (University of London)

In the Dagara area of northern Ghana (along with most of the rest of Ghana), "cultural festivals" are regular events. These draw on a tradition of celebrating a local ethnicity, and an expression of nationality. The performance of traditional culture at such events now generally involves established musicians, and young people (usually still attending school) who dance and sing. This culture is recognized as an important expression of ethnicity, but, since at least the 1960s, has been in retreat in urban centers as people use the "media" for recreation. Traditional culture is now often taught more or less formally, on specific and limited occasions, and involves only a small group who will become proficient, so is entering a state of preservation. With the arrival of mains electricity, local and national radio/tv in virtually every location, children in villages that were the previous assumed carriers of tradition are also choosing to follow their peers in the town in their choice of entertainment. Children adapt dance moves from (inter)national pop videos, and the culture they "perform" every day draws on a mix of symbols, used to express who they are and who they aspire to be. Is it appropriate to characterize them as victims of the relentless march of western popular culture?

Session 4-3 (SEM), 8:30–10:30 A Critical Reappraisal of Centers and Peripheries in Indonesian Music Studies Andrew Weintraub (University of Pittsburgh), Chair

Centripetal and Centrifugal Fusions in Indonesia: Dwiki Dharmawan's Cosmopolitan Regionalism R. Anderson Sutton (University of Wisconsin-Madison)

In 1975 Guruh Soekarnoputra, son of Indonesia's first president, stunned Indonesia's young elite with a cassette album that seemingly looked forward and backward, outward and inward at the same time, celebrating Indonesia's age-old regional musical traditions while mixing them with Western-style pop, jazz, and art music. Taking Guruh's lead and moving from a sensational start as a jazz keyboardist, Dwiki Dharmawan, in a variety of musical endeavors, has, I contend, done more to constitute a range of musical practices that signify Indonesia" than any other of his compatriots. This paper outlines Dwiki's diverse musical output in light of verbal discourses around his music. The music ranges from his long-standing ethno-jazz-pop fusion group Krakatau (consisting of jazz musicians from his earlier jazz-fusion group), collaborations with Islamic pop musicians (Hadad Alwi), and a highly fluid music project he calls "The Soul of Indonesia" (which has included rock musicians Dewa Budjana and Indro Hardjodikoro in a 2009 touring version, and a large Western orchestra and Balinese gamelan performing in Indonesia in 2008). The verbal discourses include album liner notes, print and digital commentary by Indonesian ethnomusicologists and cultural scholars, and my conversations with Dwiki and his colleagues since 1999. What emerges—and challenges us to rethink the standard notion of neat pockets of local gamelan and other styles, securely wedded to their places of origin—is a newly complex view of how musicians in Indonesia are interacting with one another, and how they engage the cosmopolitan world, both within Indonesia and beyond."

"Ethnomusicology at Home": A Study of Indonesian *Etnomusikologi* Indra Ridwan (University of Pittsburgh)

Indonesians are peripheral to the production of knowledge about music in Indonesia in the sense that cultural outsiders" still dominate academic research and publication. This essay presents a critical review by a cultural "insider" on published research about Indonesian music written by Indonesian scholars in both English and Indonesian. I will examine changes in the way that Indonesian ethnomusicology is defined and practiced, especially during the last thirty to forty years (since the development of programs and departments in ethnomusicology, including the University of North Sumatra [USU] in 1979 and the Arts Institute of Indonesia [ISI Surakarta] in 1988). The focus of early Indonesian ethnomusicology was traditional music in central Java and Bali. However, since the 1980s, research has been conducted in regions outside Java and Bali, and since the 1990s includes not only traditional music but also popular music. Further, since the 1990s, research on Indonesian music has been carried out not only by ethnomusicologists but also by scholars from other disciplines including Anthropology and Sociology. An increasing number of Indonesian scholars have studied in ethnomusicology programs abroad and foreign scholars have influenced Indonesian ethnomusicological approaches, theories, and methodologies. Indonesian ethnomusicology has struggled with, and in some ways succeeded in, developing its own identity. For example, Indonesian ethnomusicologists typically see their work as having an application to national development, new musical composition, and music education. By examining recent trends and patterns in research, I will describe the theoretical and methodological implications of doing "ethnomusicology at home" in Indonesia."

Center and Periphery in Indonesian Regional Pop Andrew Hicken (University of Pittsburgh)

In its very name, Indonesian regional pop (pop daerah) implies the existence of a central, national popular music in Indonesia and asserts itself as a peripheral alternative. Yet, with its centralized production and standardized, nationwide musical style, regional pop complicates the relationship between center and periphery at least as much as it clarifies it. This paper considers what regional pop can teach us about how peripheral" Indonesians understand Indonesia and their place in it, arguing that there is a fundamentally love-hate relationship between center and periphery in rural Indonesia. Images of periphery in regional-pop videos and lyrics are considered, as is the decentralized, entrepreneurial way in which regional-pop producers and circulators operate."

Musical Expressions of Regional Nationality in Indonesia: A Case Study of *Koplo* Andrew Weintraub (University of Pittsburgh)

During Indonesia's New Order regime (1967–98), the symbolic and material production of national identity through language, government policies, education, mass media, and music was highly centralized in the capital of Jakarta and exerted a hegemonic force on Indonesians living in the peripheral regions. The Indonesian economic crisis and political upheaval in 1997–98 stimulated regional modes of cultural production and circulation that complicate the center-periphery model of culture in New Order Indonesia. This paper addresses the development of koplo, a regional form of dangdut that has become an important economic force in Indonesian popular music and enjoys popularity outside its region of production in East Java. Dangdut, a genre that originated in Jakarta in the early 1970s, exemplifies national-popular music with its Indonesian-language lyrics, hybrid musical style, and discursive construction as music for the masses. The economic crisis of 1997 made it difficult for Jakarta studios to produce and distribute recordings of dangdut. Access to cheap audio and video recording technology, new forms of distribution (e.g. youtube), and a do-it-yourself attitude stimulated the development of local musical expressions. Koplo, named after hallucinogenic koplo pills" (pil koplo), articulates the instability and energy of the post-Suharto era: fast, chaotic, and threatening to spin out of control, but full of energy and hope. In the post-Suharto era of decentralization and democratization, a case study of koplo forces scholars to examine regional musics as a challenge to the symbolic and material realities of center and periphery in Indonesian music."

Session 4-4 (SEM), 8:30–10:30 Music and Music Making in Neoliberal Times Javier Leon (Indiana University), Chair

We Are All a Part of This: Novalima, Afro-Peruvian Electronica and Neoliberalism Javier Leon (Indiana University)

During the first decade of the twenty-first century Afro-Peruvian musical forms underwent a radical aesthetic and stylistic change. After decades of having Afro-Peruvian music mainly associated with the performance of a canonical repertoire associated with folkloric dance troupes, younger generations of Afro-Peruvian musicians have come to explore the possibility of hybridizing Afro-Peruvians music with a variety of different cosmopolitan genres including jazz, experimental theater, and electronic music. This shift was paralleled by Peru's rapid economic growth resulting from an ongoing intensification of neoliberal economic reforms. To many of the musicians and listeners these new musical forms have come to symbolize the emergence of an increasingly cosmopolitan and multicultural Peru. Furthermore, the hybrid character of these musical forms, as well as the mode of collaboration between Afro-Peruvian musicians and their partners, are deemed to embody the type of entrepreneurial and creative spirit associated with neoliberalism.

This paper examines one such musical collaboration, the Afro-Peruvian electronica group Novalima, seeking to problematize the apparent egalitarian quality that many advocates of neoliberalism project onto these types of partnerships. For many Limeños the collaboration of working class Afro-Peruvian musicians with upper-middle class criollos signals the long awaited recognition and inclusion of Afro-Peruvians into the larger Peruvian society. However, successes in terms the ability of Afro-Peruvian musicians to have creative input and receive appropriate recognition and compensation for their role in these collaborations has not done away with enduring social and economic disparities that continue to prevent Afro-Peruvian musicians from assuming leading roles within these partnerships.

Attacking the Airwaves: Radio, Performance, and Conflict in Tanzania's Neoliberal Music Economy Alex Perullo (Bryant University)

One of the arguments favoring neoliberalism is that people prosper, socially and economically, through removing the dominance of the state and encouraging private property, free markers, and free trade. With less state control or oversight, however, the expansion of individual entrepreneurial freedoms often allows those in positions of power the ability to manipulate and exploit situations for their benefit. In Tanzanian broadcasting, for instance, many radio stations are successful businesses that influence public opinion about artists and their music. In using their positions as authoritative arbiters of popular culture, radio staff can promote artists on the airwaves that they are financially invested in and work with other stations to prohibit competing artists access to the airwaves. In response to what is viewed as a misuse of the airwaves, many artists have used other media, government agencies, and concerts in a campaign called Anti-Virus to publicly discredit radio stations that create unfair business practices. Radio stations have responded in kind by banning the artists that perform with Anti-Virus from the airwaves. This back-and-forth points to anxieties over free markets, contestations over fairness and forms of accumulation, and emerging approaches to free speech. It also emphasizes a restructuring of social relationships between radio, artists, and audiences in contemporary neoliberal economies that many artists argue is fundamentally reshaping the way people listen to and interpret popular music.

Neoliberal Logics of Voice: Playback Singing and Public Femaleness in South India Amanda Weidman (Bryn Mawr University)

This paper explores the impact of neoliberal logics on the careers and music-making practices of female playback singers in the South Indian Tamil film industry. Known as such because their voices are first recorded in the studio and then "played back" on the set to be lip-synched by the actors, playback singers have been professional musicians and public celebrities since the 1950s.

Two structural changes in the field of playback singing took place in the wake of India's economic liberalization in the 1990s: 1. the shift from the monopoly of a few singers to competition among many, 2. the switch from recording almost entirely at two big studios in Chennai to the opening of many small recording studios around the city. These have led to changes at the level of vocal sound, performance practice, and discourse about music-making. For instance, while older singers imagined themselves as merely providing the voice for songs that others had composed, and cultivated a non-emotive, physically still style of performance on stage, younger singers employ a discourse of "creativity" and "freedom" and cultivate a chatty, mobile, and accessible persona in stage performance. While older singers prized the instant recognition of their voices and accordingly developed a consistent vocal sound across thousands of songs, younger singers are hired because they have experience in various musical genres and can sound different in each song they sing. This paper will explore the implications of such shifts for the negotiation of public femaleness in the new India.

Fujishock Totally Fucked Us: Punk, Peru, and the Neoliberal Turn L. Shane Greene (Indiana University)

This paper focuses on the "turning points" in Peru's recent political-economic history and Lima's underground punk scene. Typical narratives of the Lima punk scene, which began in earnest around 1983, narrate a significant rupture in, or simply a decline in the "authenticity" of, the movement simultaneous to the rise of Alberto Fujimori to the presidency in the early 1990s. Most often the narrative is a primarily political one, suggesting that what made Peruvian punk so subversive in the 1980s was a complex association to underground militant politics by the Maoist insurgency known as the Shining Path. This was undone as a result of Fujimori's successful, and successfully authoritarian, campaign against the Shining Path in the early 90s. But this paper asks a slightly different series of questions. To what extent did Fujishock, i.e. the neoliberal turn which Fujimori's government implemented (part of a wider plan to "restore order" not only politically but also economically), play a role in the oft narrated demise of Lima's punk scene? Was it just a matter of the influx of shitty knock off Fender guitars made in East Asia that flooded the country? Or what? How do widespread economic changes factor into the way Peruvian punks narrate the early 1990s moment as a moment of rupture within the movement?

Session 4-5 (SEM), 8:30–10:30 Music and YouTube: Sound, Media, and Sociality Monique M. Ingalls (University of Cambridge), Chair

Social Media Video and the Festivalization of Electronic Dance Music in Europe Fabian Holt (Roskilde University, Denmark)

In the past five years, short videos circulated by organizers of electronic music festivals have brought electronic dance music (EDM) from indoor clubs into outdoor urban events for a broader audience. These videos, frequently posted to YouTube and other social video channels, have enabled the music and culture of EDM to go far beyond the music scene and to draw wider media attention. Based on multi-site field research, this paper examines the role of social media video as a central component of the festivalization of electronic dance music culture in Europe.

Drawing from social theory of cultural festivals, media studies work on social media, and ethnomusicology of popular music, this paper examines the uses of social video surrounding three festivals in Berlin, Barcelona, and Copenhagen, respectively. It demonstrates that in all three festivals, social video has not only boosted non-participant involvement and media spectatorship, but also that social video has become integrated into these translocal festival cultures themselves. Social video enables participants to create and share images of participation and above all strengthens the festival experience of being part of a larger event. Much more than a generic media surface or marketing tool, the uses of social video are contingent to the aesthetics and culture of the individual music festival. By showing how social videos on YouTube serve in emplacing musical

performance, this exploration shows the interconnection between online and offline musical practices and can help scholars to move beyond simplistic notions of "viral video."

Worship on the Web: Building Online Religious Community through Christian Devotional Music Videos Monique M. Ingalls (University of Cambridge)

Music and religion have become conjoined in new and complex ways through video-sharing sites such as YouTube. To provide a window into the ways social media is contributing to new forms of religious sociality, this paper focuses on Christian worship videos posted to YouTube. In these devotional videos, amateur creators overlay commercial audio recordings of their favorite congregational worship songs with a variety of visual effects, including moving imagery, film clips, still photographs, song lyrics, and bible verses. Some of these videos garner hundreds of thousands of hits, generate long strings of comments, and motivate hundreds of users to subscribe to their creators' YouTube channels.

Using internet ethnography and multimedia analysis, this paper describes the multiple uses for and the emerging aesthetics of Christian worship videos in focusing on the videos for four frequently sung congregational worship songs. I demonstrate how these videos represent both continuity and change in evangelical Christian devotional practice, arguing that worship videos are a twenty-first century form of iconography in which new technologies bring sound and image together in a new, virtual form of public worship. I then explore broader social and economic implications, examining how devotional videos reflect a growing visual emphasis within evangelical Christian congregational worship, and how this emphasis is redefining relationships among the Christian music and multimedia industries, churches, and individual worshipers. Exploring how YouTube influences the shape of public and private devotional practice suggests that it is a medium of increasing importance for scholars studying contemporary religious musics.

In Synch with Lip-Synching: A Riff on Teen Sociality Patricia G. Lange (California College of the Arts)

Lip-synching is an old yet much-maligned musical practice. Critics argue that moving one's lips to pre-recorded songs is inauthentic, unoriginal, and violative of ever-tightening copyright laws. Female teens in particular are seen as being selfvictimized by enabling themselves to be viewed and consumed in sexualized ways through their choice of songs, movements, and costuming in lip-synched videos. In these accounts, girls are reduced to dancing "Lolitas" who bring eyeballs to YouTube. However, these criticisms ignore the great variety of lip-synching videos, and how their characteristics may be manipulated to showcase an individual's personality. For some teenagers, the performative aspect of lip-synching is important for experimenting with their identity and sexuality. Scholarly accounts ignore the phenomenological, physical, and social aspects of lip-synching. Yet, teenagers sometimes perform lip-synching videos with their friends and family, and synchronize themselves not only to the music but to each other in terms of body movements, facial expression, and shared experience of fun. These social synchronizations reveal powerful interpersonal connections that are more important to performers than are viewers' criticisms. Using an anthropological approach, this paper focuses on lip-synching's formal characteristics'such as song choice, editing, and rhythmic body movements to explore how teen sociality may be experienced through personalized, audiovisual music production. It analyzes two ethnographic case studies in which female teens' performances exhibit a "ludic self-immersion" (Morse 1985) that is a vital part of musical experience. The paper asserts that the genre of homemade lip-synching videos is important and can facilitate individual self-expression and creativity.

Dulcimerica: Mediating a Musical Community through Video Podcasts Trevor S. Harvey (University of Iowa)

Contemporary mountain dulcimer enthusiasts, with their roots in the mid-twentieth-century urban folk revival, may be generally characterized as advocates of community-oriented, recreational musical practices. Over the past decade, these values were found to align with emergent socially-oriented, user-generated Web sites, such as YouTube, and dulcimer players, along with other folk musicians, adopted Web 2.0 technologies in an effort to expand and strengthen their socio-musical networks.

This paper examines the significance of the dulcimer community's utilization of YouTube in relation to long held values within the community of participatory and collaborative musical practices. Focusing primarily on *The Dulcimerica Video Podcast* series by Bing Futch, I investigate how the adoption of YouTube informs the mountain dulcimer community's sense of identity and group unity. Futch, who self-identifies as a descendant of Africans and Seminoles, is a popular performer and pedagogue who travels extensively across the United States giving private lessons, offering workshops to local clubs, and performing in regional festivals. Through a mixture of instruction, performance clips, and travelogue-narratives, Futch acts as a guide for dulcimer enthusiasts, mediating personal relationships and musical experiences between members of the dulcimer community. While Futch's racial identity, inventive instruments, and eclectic musical style may seem to challenge perceived notions of conservative traditionalism within mountain dulcimer culture, I suggest that through the *Dulcimerica* podcasts Futch demonstrates Lucy Long's assertion of the diversity and multiplicity of mountain dulcimer traditions as he mediates not only among contemporary participants, but also between the past and the future of the mountain dulcimer.

Session 4-6 (SEM), 8:30–10:30 Musical Modernities

Brian Diettrich (New Zealand School of Music), Chair

Max Weber's Musical Modernity and the History of Aurality Benjamin Steege (Columbia University)

Max Weber's posthumous text on music sociology (1921) has long intrigued readers for its engagement with early comparative musicology, as well as for its pithy application of his "rationalization thesis" to music. Weber suggests that the hallmark of Western music has been a peculiar tendency toward fixity, culminating in the notated homophony of harmonic tonality. By contrast, traditional forms of music-making beyond the West are portrayed as driven by more fluctuating, though also more refined, aural discrimination. Yet, due partly to the study's incompleteness, its interpretation has remained elusive. Recent scholarship (Braun 1999, Wierzbicki 2010, and de la Fuente 2011) has acknowledged that Weber's argument cannot be reduced to a celebration of Western rationalism. As in all his work, rationalized cultural phenomena remain haunted by the irrationality that Weber believes first produced them. But, as this paper argues, the ambivalence over the character of musical "modernity" might also be said to derive from a less familiar problem: a specifically *aural* one, which Veit Erlmann (2010) has interpreted through the intertwined fates of "reason and resonance" in European discourses of perception. In an ironic twist, Weber reads the very *locus classicus* of the rational—the harmonic ratios—as the source of music's irrational qualities. Conversely, "primitive" musicians' aural attunement is viewed as attaining a self-presence otherwise reserved for Occidental reason. Weber's cross-pollination of "reason" and "resonance" tellingly inverts the values at the heart of his social theory and may point toward unexpected insight into the ambivalences of early comparative musicology generally.

Artisanship, Innovation, and Indigenous Modernity in the Eastern Highlands, Papua New Guinea: Ataizo Mutahe's Vessel Flutes Gabriel Solis (University of Illinois, Urbana-Champaign)

In Massy village, outside Goroka, the capital of the Eastern Highlands Province, Papua New Guinea, an artisan named Ataizo Mutahe makes clay flutes, which he sells, mostly to tourists, in Goroka. These flutes, though based on multiple local precedents, are unique. They are the product of Ataizo's life in the village, and a life spent interacting with economic migrants from other parts of the Highlands. The flutes and Ataizo's account of making and selling them overflow and explode the languages of development and lack, cultural preservation and loss, and indeed the languages of radically bifurcated tradition and modernity that dominate discussion of Indigenous musical practices in the region. Drawing on critical Indigenous theory and on fieldwork in Australia and Papua New Guinea, I argue that these discourses have failed to come to terms with local innovation. Because of the ways they resist these discursive structures, Ataizo's flutes are an ideal case study to develop a new perspective on Indigenous modernity in contemporary Papua New Guinea and beyond. Drawing on Dipesh Chakrabarty's work in *Provincializing Europe*, I propose a theory of Indigenous modernity in which Indigeneity is seen as central to the project of conceptualizing modernity at large. Contra Marshall Sahlins, I argue Ataizo's work focuses attention on Indigenous modernity provides a compelling argument for the continued importance of indigenous peoples' music in ethnomusicology, shorn of romanticism and "Imperialist nostalgia."

"We'll Make Our History": Performing the Past, Producing the Present in the West Bank Sylvia Alajaji (Franklin and Marshall College)

Of the exilic condition, Edward Said lamented, "there is this tremendous thing about authenticity and ethnic particularity. [. . .] [T]here's this obsession about returning to yourself." Expressions of these "returns"—these performances of ethnic particularity—abound in the musical activities of Palestinian refugees. These expressions produce the discourse against which alternative expressions of the Self—such as those embodied in the modern dance movements in Ramallah—exist. Such alternative expressions often evoke a hybridity that fundamentally conflicts with and compromises the essentialized Self that claims a purity—or particularity—under threat. In this paper, I examine the ways the musics of the Palestinian soundscape become implicated in the trappings of the identity politics of the region and the tensions between tradition and modernity that emerge in the musical expressions and activities of the various cultural centers in Ramallah and refugee camps in the West Bank. When identity operates as a site of contestation, the channels through which it is mediated—such as music and dance—become sites of contestation themselves. Thus, at issue here is not whether or not these musics are implicated but rather how each genre—from folklore to hip-hop—must answer for, symbolize, and epitomize "Palestine" and how this burden of representation plays out among the different strata of Palestinian society. Each genre potentially represents a different Self and, when considering the immediacy of the identity politics at play, the Selves these disparate genres represent evoke a multiplicity that threatens any purported cultural singularity.

From Unison to Harmony: Old Order Amish Church and Youth Singings in Lancaster, Pennsylvania Yuanyuan Voelkl (University of Maryland, College Park)

Rooted in the Anabaptist movement of the sixteenth century in Switzerland and southern Germany, the Old Order Amish people migrated to the United States in the eighteenth and nineteenth centuries. They have largely kept unique life ways that strictly surround their religious belief and traditions that are greatly at odds with modern American mainstream society. This paper compares and contrasts the church singing in plainchant and youth singings, in both unison and harmony, of Old Order Amish in Lancaster County, Pennsylvania. The bi-weekly church service at homes is mostly homogeneous across Lancaster County and maintains the core status in the religious and musical life of the Amish, where they sing slow tunes from the Ausbund, a sixteenth-century German Anabaptist hymnal. The special singing style not only transmits the medieval plainchant tradition, but also facilitates the collective memories, religious and cultural values of the Amish. Singing during the rumspringa years provides young people the chances to meet and choose future spouses. The tunes and singing style vary from one youth group to another. In the last three decades youth singings have largely adapted four-part harmony and the learning of notation. The Amish themselves hold various opinions on the shift from unison to harmony, which can be an example of how musical change from plainchant to harmony takes place in a closed religious community. The coexistence of unison and harmony also reflects how the Amish struggle to survive in the modern society while preserving the traditions.

Session 4-7 (SEM), 8:30–10:30 Musical Propertization in the Digital Age: From "Piracy" to Ontological Politics Andrew Eisenberg (University of Oxford), Chair

M-Commerce and the (Re)making of the Music Industry in Kenya Andrew Eisenberg (University of Oxford)

There is a growing belief among music entrepreneurs and royalty collection organizations in Kenya that the digital technologies that have allowed music piracy to flourish in the developed world will foster a viable music industry in their country based on the legal exploitation of music as intellectual property. Those who hold this belief often point to the emergence of music mcommerce (mobile phone commerce) in Kenya, which is already generating profits for Kenyan and international mobile phone companies and digital content providers, and (to a lesser degree) providing new income streams for local music producers and artists. In this paper, based on interview data from on-going research in Nairobi, I explore emerging m-commerce business models in the Kenyan music industry, how they are being developed and implemented, and the responses they are engendering from those involved in reforming Kenya's music copyright law and royalty collection protocols. In the process, I approach the broader question of how the translation of music into mobile phone content" is challenging local ontologies of the musical work. I take as an illustrative case study those business models that seek to "cut out the middle man" between music artists and consumers. Typically characterized as for-profit social entrepreneurship aimed at helping struggling artists to receive fair remuneration for their work, such models exemplify the exuberant optimism that surrounds the music m-commerce in Kenya. Their implementations, meanwhile, exemplify how this optimism can be dampened by practical realities, such as the complexities of music copyright in Kenya."

Folk Music in the Digital Realm: Public Commons or Cultural Property? Aditi Deo (University of Oxford)

Folk music, traditional vernacular music forms associated with oral transmission, undefined authorship, and shared ownership, is increasingly being drawn into the digital realm across the world. New modes of storage, circulation, and creativity opened by digital technologies have invigorated drives to document, archive, and disseminate folk music, as well as its commercial circulation (e.g. heritage record labels), and creative deployments (e.g. sampling in popular music). Crucially, they have transformed the extent, both geographic and demographic, to which the music can now be disseminated. Drawing upon ethnographic research of audio-visual archiving and commercial publication of folk music in India, this paper explores how digital technologies are mediating the ontology of folk music." Institutional projects for audio-visual documentation and preservation increasingly integrate dissemination through digital archives and online exhibits. In rural and semi-rural areas, the availability and affordability of digital devices has given rise to decentralized documentation projects, undertaken locally by traditional practitioners and patrons. Linked to these archiving endeavors are burgeoning local industries for vernacular language music and media, and urban record labels directed to global audiences. Underlying the range of activities are, on the one hand, ideologies about folk music as part of public commons "heritage" and the obligation to provide wide (if not global) access to it, and on the other hand, its potential as commodity for both vernacular and cosmopolitan populations. This paper traces conflicting notions about folk music as cultural/intellectual property, as communally owned, and as heritage, which emerge as it traverses the digital terrain."

Pirates of the Caribbean: Music Circulation in Late Socialist Cuba Alexandrine Boudreault-Fournier (University of Victoria)

Due to health reasons, Fidel Castro resigned as Cuba's head of state in February 2008. His brother, Raul Castro, took the reins of power. Rather than pursuing the dictatorship of his older brother, the new president brought legal changes that confirmed that Cuba had entered a state of rapid transition: a period of late socialism. Among those changes, which considerably affects the everyday lives of Cubans, the Ministry of Work and Social Insurance allows some sectors of the economy to flourish on a private basis (Resolution 32/2010). This means that small companies owned by individual Cubans (with one employee allowed for specific professions) became legal for the first time since the Revolution (1959). This new approach towards small enterprises, effective since late 2010, targeted 178 professions. One of them is "Buyer and seller of CDs." In legalizing this activity, the Cuban state becomes fully complicit in the grassroots distribution of copied music through CDs and other devices, such as memory sticks. This paper proposes an original understanding of "piracy" when the state is complicit in practices understood, outside Cuba, as legally problematic. A historical and economic contextualization of music and film piracy in Cuban mass media will allow us to better grasp how intellectual rights are officially dealt with in this context. Finally, in-depth ethnographic fieldwork in Havana among buyers and sellers of CDs deconstructs the idea of music piracy as illegal in contemporary Cuba and contributes to the theoretical debate on how music piracy should be approached.

Shifting Properties: Ownership, Informality, and the Digital Music Video in Bolivia Henry Stobart (Royal Holloway, University of London)

Musical works are theoretically protected in Bolivia by the 1992 copyright law, protection that is reiterated in the new Constitution (ratified by national referendum in 2009). In practice, however, recent governments have made few serious enforcement efforts, seemingly prioritizing access over the rule of law. Bolivia's large scale national record industry has almost entirely collapsed and the recorded music market is dominated by small-scale producers and unlicensed circulation, a situation escalated by digital technology. The digital medium that came to dominate the market in the early years of the new millennium was the VCD (video compact disc). For most Bolivians the arrival of digital music meant a shift from analogue audio-cassette to digital audio-visual VCD (the CD mainly restricted to the middle classes), where the visual became fundamental to the ontology the music. It quickly became unthinkable to produce a popular music recording without video images. This paper examines some of the consequences of this ontological shift for artists, the production process, and music reception. It approaches these issues through examining the production of a music video by the indigenous artist Gregorio Mamani (1960–2011) in which he added video footage to audio recordings he had originally released in the late 1980s. However, although the featured artist and composer, Mamani did not own the rights to these audio recordings. These questions relating to property are examined in the context of varied aspects of formality and informality, rather than the legal/illegal dichotomy so often invoked in "piracy" discourses.

Session 4-8 (SEM), 8:30–10:30 Stance and the Phenomenology of Fieldwork Deborah Justice (Yale University), Chair

Collaborative Fieldwork, Stance, and Ethnography Deborah Justice (Yale University)

As a discipline built on musical experience, participant-observation, and fieldwork, ethnomusicology positions music and culture as lenses for studying the social creation of meaning. In doing so, awareness of fieldwork, analysis, and ethnography as similarly collaborative social acts has been central to ethnomusicology's disciplinary contribution to the social sciences. Following Harris Berger's recent phenomenological exploration of stance and perspective, this paper analyzes fieldwork

conducted at the same event by different ethnomusicologists to position ethnography as the creation of meaning and claim the experience of ethnography as something with shape and structure that can be described and analyzed.

When I invited a fellow ethnomusicologist to participant-observe the same annual joint worship service between a black Baptist church and neighboring white Presbyterian church, as expected following phenomenologists H. Berger, P. Berger and Luckmann, and Schutz, our individual perspectives on the same musical elements—including congregational singing, movement, and song texts—resulted in contrasting ethnographic analyses. Interestingly, our interpretations reflected both our own backgrounds within these religious traditions and related trends within ethnomusicological research of these traditions. Interrogating such interplay between an individual's ethnographic stance (in this case, in terms of training, ethnicity, and religious background) and broader ethnomusicological approaches to specific musics, this paper suggests that collaborative fieldwork provides a rich opportunity for researchers to both 1) better identify and articulate their own ethnographic perspectives and 2) attend to overlooked structures of experience that inform the dialogic relationship between stance, fieldwork, and ethnography.

Disruption and Dialogue in Fieldwork Fredara Hadley (Indiana University)

Inviting another researcher into the fieldwork experience can be challenging because it introduces new personal and scholarly insights into the process of ethnography. A fellow ethnomusicologist invited me to join her during her research in Nashville, Tennessee to attend a bi-annual joint worship service between a mainline Protestant church and an African American Baptist church. She invited me because she assumed our dual roles as both scholars and cultural bearers would provide insights on the worship experience that otherwise might go unexplored. This deliberate break from her flow of solo research illustrates how collaborative fieldwork models can lead to a more rich and rounded account of experience.

Guided by Harris Berger's theory of stance and Mellonee Burnim's theory of the cultural bearer "I suggest that this particular event was impactful precisely because it unearthed aspects of our stances as both ethnographers and cultural bearers. By attending this event together, we created a space in which the two of us were able to discuss the impact of the joint presentation of our separate cultural/religious traditions and discuss how this event affected both our cultural/religious performance and our research. The methodological choice to invite a colleague for whom there is both unfamiliarity and common interest is an invitation for ethnographic disruption that highlights the importance of preserving the possibilities of stance and accounting for our own ethnographic stance in the construction of narrative.

Professionalizing the Personal: Towards the Theorization of Domesticity in Ethnomusicological Fieldwork Dan Bendrups (Queensland Conservatorium)

As a discrete discipline, ethnomusicology continues to be defined by the centrality of fieldwork to the research process. While the nature and potential location of fieldwork has changed over time, the researcher's ability to interact and negotiate with others on an interpersonal level remains as a defining force in the success of fieldwork. This paper seeks to focus the ethnographic gaze on the domestic encounters that permeate and influence such fieldwork experiences, with the aim of contributing to the theorization of domesticity as a component of fieldwork methodology. It draws on the author's own experiences doing fieldwork across diverse locations, "insider" and "outsider" contexts and music cultures. These experiences range from bringing a spouse and infant child to fieldwork on Easter Island, to the ramifications of being prevented from taking family to Samoa; from baking traditional food for matriarchs of the Australasian Latvian refugee diaspora, to being welcomed into the modest homes of heavy metal musicians in Latvia. Within these discussions, perceptions of gender roles and behavioral norms are problematized, issues of ethnographic authority are determined, and the willingness of others to become engaged with the research is illuminated. The focus on the domestic side of field research offers an alternative to other reflexive theories of positionality (such as the emic-etic continuum) that are increasingly blurry, and reaffirms the role of direct interpersonal contact as a methodological imperative for ethnomusicology.

"We are called here to worship together": Ethnographic Outsiderness and Insiderness in Religious and Popular Culture Andrew Mall (DePaul University)

Recent ethnographies of Christian cultures illustrate the ways in which interpretations of experience and the researcher's perspective are variously co-constitutive (Butler 2002, Magolda and Ebben Gross 2009, Ingalls 2011). Studies of popular music similarly reveal the multiple frames of analysis and meaning available when observers emphasize their own and participants' subjectivity (Thornton 1996, Leblanc 1999, Pruett 2010). What, however, can ethnographic research reveal about the relationship between religious and popular cultures, as subjectively experienced by interlocutors and observers? How might the

analysis of research methods into religious and popular cultures clarify the contributions of phenomenology and stance to the evolving nature of ethnomusicological fieldwork, which increasingly intertwines and overlaps with researchers' quotidian lives?

In this paper, based on several years of ethnographic research at the Anchor Fellowship, I address the challenges of fieldwork as a religious outsider and cultural insider. The Anchor is a non-denominational evangelical church in Nashville, Tennessee. Initially born from members' dissatisfactions with previous church experiences, the Anchor's theology is explicitly inclusive, valuing the spiritual gifts and needs of all Christians regardless of their backgrounds, professions, or subcultural affiliations. Live rock music is an integral component of the church's services, in which aesthetics of charismatic worship and rock club concerts overlap. In constructing a rich description of an Anchor worship service based on my observations, those of churchgoers, and formal interviews of Anchor pastors, this paper confronts the multivalence of experience and the interpretation thereof, demonstrating the importance of phenomenology to ethnography of religious and popular cultures.

Session 4-9 (SEM), 8:30–10:30 Teaching and Learning

David Hebert (Grieg Academy, Bergen University College), Chair

Brownsville *Banda Sinaloense*: Brass Bands, Border Towns and Bimusicality Susan Hurley-Glowa (University of Texas at Brownsville)

In US/Mexican border town Brownsville, Texas, music students fill the dance clubs when their peers unpack their horns and present new *banda musica* arrangements. What is the connection between this music and these students? Less familiar than mariachi music, banda combines nineteenth-century German and Polish polka and military band styles with a local aesthetic. Traditional Sinaloense ensembles include clarinets, trumpets, trombones, Eb alto horns, singers, percussionists, and a virtuosic sousaphone bellowing out bass lines. Simonett's new scholarship provides the first in-depth social history of banda, exploring its origins and more recent connections to drug war politics, especially the new electronic technobanda style. For Mexican American music majors in South Texas, banda ensembles like La Kineña Banda Sinaloense provide an opportunity for instrumentalists to stretch their musical wings in culturally relevant, bimusical, exciting ways while utilizing the strong acoustic brass band skills developed in Texas public schools. Banda Sinaloense style is indeed a low brass player's dream: it makes a virtuosic musical hero out of the (often overlooked) tuba player through bass line improvisational shenanigans, harkening back to older Dixieland styles. It also provides musicians an opportunity to arrange, rehearse, and perform Hispanic music with great audience appeal, complementing their classroom and studio studies in music education. Based on fieldwork and video footage with ensembles, this paper will present multi-layered perspectives on bimusicality, music education, and the performance of banda as a contribution to research on this brass band tradition with deep roots in Mexican American and Mexican identity.

Democratizing Music with Free Technology Bryan Powell (Giving Open Access Learning—GOAL-NY), Radio Cremata (Aspira of Florida)

The Internet has revolutionized music and music education. Today music is learned, written, produced, recorded, and shared digitally across borders and cultures. Indaba, GrooveZoo, Synthesia and YouTube are only a few of the many free and readily accessible multi-platform digital tools being widely used by people to learn, create, collaborate, and share music. The purpose of this presentation is two-fold. First, it explores a diverse group of students' perspectives on the functionality, feasibility and overall experiences associated with learning piano and music production through Indaba, GrooveZoo, Synthesia and YouTube. Second, it reports quantitative data regarding students who were measured on timed music learning tasks to determine the speed of mastery of piano music on notation based piano/keyboarding learning music software compared with Synthesia and YouTube. This mixed-methods approach captures the lived experiences and rich perspectives of participants through ethnographic field techniques, along with experimentally controlled quantifiable data. Ultimately, the purpose of this research is to highlight the ways in which free music technologies are affecting the evolution of the music education. The implications of this research point to a paradigm shift in music education. Free and available technologies are radically changing who makes music and how it is made. Twenty-first century music educators need to be aware of this phenomenon, arm themselves with new teaching strategies, and adapt to the ever-changing musical landscape so as to remain relevant and avoid extinction.

Cross-Media Communications: An Investigation in the Art of Teaching and Learning Persian Classical Music, *Radif*, Via Skype and Recorded Tutorials Vahideh Eisaei (University of Western Australia)

Knowledge of Persian poetry is integral to teaching and learning in Persian Classical music, radif. Learning vocal radif (âvâz) and poetry makes a substantial difference in the practicing of radif. There are different versions of radif and a musician can choose the specific school he or she wants to learn. Practicing Persian classical poetry at the same time as practicing an instrument is necessary in the Isfahan School of Music Approach, the primary methodology that is going to be addressed in this paper. There is a strong indication that radif, has been handed down from teacher to pupils through oral/aural transmission. Currently, there are a huge number of Persian musicians migrating out of Iran and into countries where they might not find a Persian musician who can teach them in the traditional student/teacher method. However, through collaborative environments on the internet such as Skype, messenger software where you can see and listen (to be able to imitate), record (for later reference) and play or sing (to be corrected) without time limitation, there is a possibility to communicate and participate in lessons from almost anywhere in the world. This paper explores the foundations of radif pedagogy, and provides a solid overview of different approaches of practicing radif found in present day Iran. Finally, it will discuss the concepts involved in developing cross-media communication for teaching and learning radif.

Exploring Ritual Transmission in an Interdisciplinary Context: Musical and Spiritual Apprenticeship in Tibetan *Chöd* Ritual Music Studies Jeffrey Cupchik (University of Rochester)

The Tibetan female ascetic Ma gcig Lab sgron (1055–1153) developed the chöd (Tib. gcod, "cutting") ritual, a meditation method that utilizes the heightened emotions roused from the experience of fear. Performed in frightening sites, the practitioner learns to sever her instinctual attachment to the "self." This liturgically based ritual is characterised by several mgur song-poem styled melodies, fashioned after the Indian dōha, performed over a constant underlying rhythmic theme. While recent scholarship on chöd has focused on historiography and hagiography, a gap persists with respect to research into the performance aspects of the ritual. From the perspective of ethnomusicology, ethnographic research, musical analysis and textual translation provides evidence that the music has been composed in specific ways to enhance the liturgical text. This presentation draws upon my research into the Tibetan Buddhist Tantric Chöd ritual meditation practice which intersects at the interdisciplinary nexus of Tibetan studies, Buddhist studies, performance studies, music analysis and ethnomusicological fieldwork. My presentation will proceed in four stages. I will first introduce the ritual, then explain the context of research, move next to discuss indigenous and disciplinary issues concerning musical and spiritual transmission in the Tibetan context, and finally centre on the research methodologies I employed drawing from religious studies and ethnomusicology to answer the question, "What are the functions of music in the chöd ritual?"

Session 4-10 (AMS), 9:00–10:30 Centennial Perspectives on Samuel Coleridge-Taylor (1875–1912): *Twenty-four Negro Melodies* and the African Diaspora

Horace Maxile (Baylor University), Chair Everett N. Jones III (Wilberforce University), Piano

To commemorate the centennial of Samuel Coleridge-Taylor's death, this session presents various perspectives on the *Twenty-four Negro Melodies* (1904) and investigates points of intersection between the topics of analysis, history, politics, and culture. While the piano work serves as the focal point, commentaries on other pieces from Coleridge-Taylor's output provide more contexts for the discussion. Live musical examples are incorporated and a performance of select pieces from the *Melodies* follows the papers.

Perspectives on Coleridge-Taylor's *Twenty-four Negro Melodies* Gayle Murchison (College of William and Mary)

This work by the "African Mahler" in which Coleridge-Taylor quotes African, Caribbean, and African American folksong has been viewed conventionally by those unfamiliar with Victorian British history as a quaint folkloristic characteristic piano piece. Though Coleridge-Taylor drew from published collections, including the work of the ethnographer Henri Junod, his choice of sources, coupled with his interactions with prominent Sierra Leonians and African Americans (including Paul Laurence Dunbar and W. E. B. Du Bois) reflect his interest in the exploring the African diaspora, past and present, in art. This

paper situates Taylor and this work in the multiple contexts of British imperialism and the West and East African slave trade, African and African American cultural and political determinism, and Pan-Africanism. It also examines a veiled anti-war stance directed at further British incursion into sub-Saharan Africa.

Tonal Materials and Formal Processes in the *Twenty-four Melodies* John L. Snyder (University of Houston)

In the Foreword to the *Melodies*, the composer states, "The plan adopted has been almost without exception that of the *Tema con Variazioni*... The music which follows is nothing more nor less than a series of variations built on the said motto." But the composer's conception of "variation" renders the reality neither so simple nor so straightforward: none of the Melodies is a set of variations in the usual sense. This paper explores the composer's unusual approach to variation, which most closely resembles Haydn's, or Renaissance *cantus firmus* technique. Furthermore, Coleridge-Taylor's oeuvre reveals a fondness for chromaticism (augmented-sixth chords, remote modulation). This paper also addresses the challenge posed for his preferred harmonic language by the diatonic, occasionally modal materials of these non-European melodies.

Session 4-11 (AMS), 9:00–10:30 The Critical Edition in the Digital Age

Ronald Broude (Broude Brothers Publ.), Moderator

Philip Gossett (University of Chicago), Johannes Kepper (Deutsche Forschungsgemeinschaft), Eleanor Selfridge-Field (Stanford University/Center for Computer Assisted Research in the Humanities), Douglas Woodfull-Harris (Bärenreiter Verlag)

That the future of the critical edition will be a digital future is generally accepted. However, what forms digital critical editions will take remains far from clear. Will digitization simply extend the capabilities of print editions, providing not only text (here used in the narrow text-critical sense of a unique arrangement of symbols representing a work) but also recordings of performances, facsimiles of sources, selections from the critical and scholarly literature, and extensive annotation? Will a digital critical edition be no more than an archive on a disc or in a cloud? Or will digital critical editions of the future address the concerns that are specific to critical editions?

Various organizations and individuals have been at work developing platforms, programs and sample editions, but there has been little exchange among the various interests that should have input if digital critical editions are to address the needs of all those who will be using them. This panel brings together representatives of those interests (each panelist in fact "wears more than one hat"). The panel consists of Ronald Broude, principal of Broude Brothers Limited and past executive director of the Society for Textual Scholarship, publisher and textual theorist; Philip Gossett, general editor of the Verdi and Rossini editions and participant in major productions of operas by these composers; Johannes Kepper, from the Music Encoding Initiative, developers of a protocol for digitizing music data; Eleanor Selfridge-Field, author of publications on music technology and editor of works by Vivaldi; and Douglas Woodfull-Harris, senior editor at Bärenreiter and himself editor of volumes in the Schubert and Berlioz collected editions.

The limitations of ink and paper have imposed constraints on how critical editions are prepared, presented, and used. A print critical edition normally presents a single text established by the editor. This text is accompanied by critical apparatus discussing sources and reporting emendations and variants as well as by a historical introduction discussing genesis, reception and performance history insofar as these may have influenced the text.

Digitization has the potential to change much of this and to enable users to gain the benefits of the thorough and intensive investigation of sources that makes critical editions "critical." Editors preparing editions should be able to transcribe all sources into digital files and compare them digitally; and so to discover relationships not readily apparent from visual collation. Editions should present files of all those sources so that each can be viewed integrally and so that variants can be viewed in musical notation. Users should be able to query databases underlying editions, to second-guess editors' decisions, and, because digital editions should be interactive, to produce their own texts.

Session 4-12 (AMS), 9:00–10:30 Music and Apartheid Gavin Steingo (University of Pittsburgh), Chair

Soiled by Black Lips: Music against Apartheid Janie Cole (Music Beyond Borders)

Music was a crucial force for resistance in the anti-apartheid struggle in South Africa. Drawing on new unpublished archival documents and first-hand interviews with surviving former political prisoners at the maximum-security prison of Robben Island, where activists led by Nelson Mandela were imprisoned from the 1960s on, this paper examines the development of musical activities at the notorious apartheid prison and reveals how music provided a mode of critique and a strategy for undermining the white supremacist government, transcending political, linguistic, and ethnic differences to unite an oppressed people against a common enemy, and eventually becoming the cultural expression of a multiracial country.

Music held an essential place in prison life as a means of both political and personal expression. While political and freedom songs had their place, the vast majority of music-making on Robben Island was not politically oriented. Instead, music functioned as a key to survival by creating a profound sense of community and providing a tool to survive hard labor. Musicmaking took many forms, including the formation of choirs and bands and the organization of singing competitions and concerts of old and new repertories (including Handel's *Messiah* and a setting of the Sharpeville Massacre). These activities formed part of an ideological definition of the prison as a "University of the Struggle" (coined by Mandela and others) where political prisoners educated themselves via the Prisoners' Record Club and taught each other (music theory, music history and instruments). Lastly, music-making allowed for social interactions between white warders and prisoners, leading to the breakdown of racial prejudices and the initiation of a process of reconciliation.

Few (ethno)musicological studies have focused on music during the apartheid era, and no detailed research has ever been undertaken on its essential role at Robben Island, where communities diversified by tribal, racial, and language identities turned political oppression and physical imprisonment to political advantage via the idioms of African sacred and popular song. This model of cultural expression as advancing social change can serve for the wider study of the uses of music by individuals suffering and protesting the violation of human rights under oppressive regimes.

"Never the twain shall meet": Africanist Art Music and the End of Apartheid Thomas Pooley (University of Pennsylvania)

Art music composition in South Africa was an increasingly contested artistic field in the late apartheid period (1980-94). Despite strong institutional support in the 1980s, the collapse of the apartheid state threatened activities symbolic of white "superiority" and distinctiveness and threw the field into crisis. In this context "Africanist" art music was used initially as a means of contesting apartheid and later of negotiating the crisis. This paper chronicles the impact of three composers whose music marked this transition. Kevin Volans, Stefans Grové, and Peter Klatzow each trained with major figures in the West. Volans, a student of Karlheinz Stockhausen, achieved international recognition with his "African Paraphrases" (1980-86). These were among the first works to break with an exclusively Western-centric aesthetic paradigm in the South African context and were recorded to international acclaim by the Kronos Quartet. But Volans's self-proclaimed "reconciliation of aesthetics" also marked a symbolic rupture with the apartheid policy of "separate development" and were derided locally as "cultural banditry." Stefans Grové, a student of Walter Piston and long-time professor at the Peabody Conservatory, took a more conservative strategy upon his return to Africa. In his monumental "Music from Africa" series (1984-) he included various African elements and titles in a largely exoticist palette. His Africanisms were not based on research and transcription—as Volans's had been-but on personal recollections and imaginings. These and other Africanist works ignited a contentious debate and power struggle in the 1980s over what forms "Africanist" art music could or should take. At first politically subversive composers were ostracized. But by the mid-1990s the valence of Africanist art music had changed. Establishment composers embraced a pragmatic new Africanism in Grové's mold. Peter Klatzow was a student of Nadia Boulanger and leader of the avant-garde in South Africa since the 1970s. In the early '90s he experienced what he called a "reversion" to tonality. Using political texts and African imagery, his music embodied the efforts of a generation of white composers to reinvent their art for a new nation.

Session 4-13 (SMT), 9:00–10:30 Rhythm and Texture ca. 1800 Frank Heidlberger (University of North Texas), Chair

Rhythmic Accent and the Absolute: Sulzer, Schelling, and the *Akzenttheorie* Tomas McAuley (King's College London)

1770s Berlin saw the birth of a new theory of rhythm, first stated in Johann Georg Sulzer's *General Theory of the Beautiful Arts* (1771–74), and later labeled the *Akzenttheorie* (theory of accents). Whereas previous eighteenth-century theories had seen rhythm as built up from the combination of distinct units, the *Akzenttheorie* saw it as formed from the breaking down of a continual flow, achieved through the placing of accents on particular notes. In his *Philosophy of Art* (1802–3), the philosopher Friedrich Schelling used Sulzer's definition of rhythm to suggest, astonishingly, that rhythm can facilitate knowledge of the absolute, a philosophical concept denoting the ultimate ground of all reality. How could Schelling come to interpret the *Akzenttheorie* in such extravagant terms?

I begin by showing how, for Sulzer, the *Akzenttheorie* was reliant on the aesthetic principle that beauty consists in the perception of unity in variety. Schelling, I argue, transforms Sulzer's aesthetic principle into a metaphysical principle concerning the relationship between the variety of the everyday world and the unity of the absolute. The perception of unity in rhythmic variety thus comes to equate to the perception of the absolute in the everyday world. Schelling's discussion of music is the first systematized statement of a new view of music that arose in German-speaking countries in the years around 1800. I thus conclude that this new view of music has roots not only in philosophical aesthetics, but also in metaphysics.

Virtual Dialogue and Information Tradeoff in String-Quartet Textures Ben Duane (Columbia University)

Edward T. Cone devoted much of *The Composer's Voice* to the idea that individual lines—or groups of lines—can establish what he calls *virtual agents*. These virtual agents can be either *leading* (as with melodies, counter-melodies, and the like) or *subordinate* (as with accompanying lines). I have argued elsewhere that one factor in the creation of these leading virtual agents is the information content of musical lines (in the formal, information-theoretic sense), since lines with higher information content are by definition less predictable, and this lack of simple predictability is one of the hallmarks of intelligent utterances.

The present paper will build on this argument but will deal specifically with textures that can be heard as dialogues between two leading virtual agents. I will make the case that the effect of dialogue is caused partly by a systematic alternation of information content between two lines—an alternation that mimics the structure of human conversation. I will employ a computational model, which I have proposed elsewhere, that simulates a listener's perception of information content in musical lines, computing a single information value for each beat in each line of a piece. This paper will present evidence—through both qualitative analysis of several string-quartet excerpts and quantitative analysis of a larger corpus of such excerpts—that lines in virtual dialogue often exhibit an inverse relationship in information content, with one line's information increasing while the other decreases and vice-versa.

Session 4-14 (AMS/SMT), 9:00–12:00 Apocalyptic Visions and Regressive Modernism: Pan-German Opera beyond the Fin-de-siècle Walter Frisch (Columbia University), Chair

Christopher Hailey (Philadelphia, Pa.), Peter Franklin (University of Oxford), Sherry D. Lee (University of Toronto), Andrew Mead (University of Michigan), Alexandra Monchick (California State University, Northridge)

Catastrophic climaxes and apocalyptic conflagrations, failed minstrels and artists in crisis: German and Austrian opera stages in the first decades of the twentieth century flickered and glowed with musical-dramatic visions by the likes of Franz Schreker, Alexander Zemlinsky, and Hans Pfitzner, whose works confronted questions of musical contemporaneity and wrestled with the way forward into an uncertain future. While the prevailing historiographical narrative privileges modernism as a crisis of harmonic language with a clear narrative trajectory toward atonality, this collection of pan-German opera composers, devoted to visual representation, came to terms with modernity by rethinking their relationship to the past (undermining the pervasive influence of Wagner with allusions to earlier traditions), adapting current international styles (including verismo, impressionism, and symbolism), and bringing all the resources of the theater to bear in exploring the role of art and the artist in contemporary society. In their preoccupation with broader issues of musical time, they expanded the parameters of modernist discourse to include new notions of rhythm, timbre, stylistic pluralism, and dramaturgies that combine nostalgia with temporal disorientation. This session looks beyond the trope of "recovery" that has dominated recent revivals of

post-Romantic repertory eclipsed by the teleologies of High Modernism. Instead, these composers, successful in their day, are approached as central representatives of early twentieth-century musical culture, whose musical-dramatic works open new perspectives for our understanding of a remarkably complex and contradictory era.

In this session a panel of five musicologists and theorists offer ten- to fifteen-minute presentations based on position papers (posted online in advance of the meeting). The discussion is focused through a small body of works chosen for their representative properties. Zemlinsky's fairy tale *Die Traumgörge*, completed in 1907 but only premiered in 1980, confronts and challenges the lure of nostalgic withdrawal. It ends as the main protagonist commits himself to social engagement in the midst of social and political unrest with fires burning in the background. Schreker's *Das Spielwerk und die Prinzessin* (1913), *Die Gezeichneten* (1918), and *Irrelohe* (1924), whose medieval, Renaissance, and eighteenth-century settings mask the preoccupations of a modernist present, likewise culminate in conflagration, though here those fires consume both art (a magical carillon, an island paradise, a twisted ballad of Freud's "family romance") and the artist. Pfitzner's historicist *Palestrina* (1917), on the other hand, is a "musical legend" that hovers between engagement and withdrawal in its response to a "dangerous" modernist future. Its concluding paraphrase of the *Missae Papae Marcelli* imagines, by analogy, that Pfitzner, like the Palestrina of myth, might rescue and preserve hallowed tradition from the inevitability of musical evolution. For Thomas Mann, Pfitzner's project was fueled by the composer's "sympathy with death." In a sense all three composers, whether progressive or historicist, framed the crises of fin-de-siècle culture and beyond as an "end of time" to which they gave fascinatingly varied musical and dramatic responses.

Session 4-15 (AMS), 9:00–12:00 Cantus

Thomas Kelly (Harvard University), Chair

Psalmody as Mode Barbara Haggh-Huglo (University of Maryland, College Park)

Of the eight modes, Aurelian wrote: "they decorate the field of the whole antiphoner and give an elegant crown to the discipline of music." What did he mean? Carolingian tonaries appear to classify antiphonal and responsorial chants into eight modes, and it is often assumed that chants so classified are "in" a mode, i.e. that the classification rests on their musical characteristics. This interpretation is ambiguous, however. The problem lies with what Carolingian and later antiphoners do not include, i.e. psalmody.

From their first known use, antiphons and responsories were performed as refrains to psalmody. The psalmody required its own repeatable melodies (if many verses were to be sung) and musical links between the sung doxology and beginning of the refrain chant. Where Aurelian discusses the eight modes in chapters 10–19, he is concerned exclusively with psalmody, not with the complete melodies of refrain antiphons or responsories. He describes in detail the connections between the ends of different kinds of verses and the beginnings of refrain chant, between which the Greek intonation formulas were to be sung. Furthermore, he lists chants of which "I am not aware that modes can be found in all of these," and never discusses hymns. In short, there is no evidence in Aurelian's treatise that antiphons and responsories themselves were "in" modes, only that they "took" modes, which I claim were only the melodies required for their psalmody. The modes, i.e. the psalmody "*decorate* the field of the whole antiphoner and give an elegant *crown* to the discipline of music." [my emphasis]

Although most of this paper presents close readings of a number of disputed passages in Aurelian's treatise, I also consider the consequences of interpreting mode as psalmody for understanding the findings on differentiae and the oktoechos by Joseph Dyer, Peter Jeffery, and Andreas Pfisterer. Finally, I show that understanding mode as psalmody, i.e. as a performance more than a theoretical construct, conforms better to Charles Atkinson's meticulous explanation of the separate worlds of theory and practice in Carolingian Europe.

From Psalter to Antiphoner: Re-examining St. Gallen's Office Manuscripts and Scribal Practices Elaine Hild (University of Colorado, Boulder)

The Hartker Codex (CH-SG 390/391) is recognized as one of the earliest compilations of music for the Office liturgy, a historic achievement of St. Gallen's tenth-century abbey. As such, it has served as a justifiable and productive focal point for musicological research. Yet this well-known manuscript was not St. Gallen's only source for Office music, nor was it the abbey's most used one. Other Office documents (such as Codices 389, 438, and 440) have been under-represented in musicological scholarship; one of the least known is a ninth-century psalter housed in St. Gallen's Vadiana Collection (CH-VadSlg 292). This paper examines how Codex 292 relates to the abbey's better-known Office manuscripts and changes our understanding of St. Gallen's liturgical and scribal practices.

Originally containing only the texts of the psalms, Codex 292 was adapted to serve as a type of ferial antiphoner: at least twelve different scribes added over 250 musical entries, including interlinear neumes, rubrics scratched into the margins without ink (Griffelglossen), and some of the abbey's first examples of staff-notation. Although the psalter's oldest annotations cannot be conclusively dated, my examination demonstrates that it was used intensively for centuries prior to its replacement around 1460.

Integrating Codex 292 into chant scholarship offers a more nuanced understanding of the abbey's other manuscripts, including the Hartker Codex, and provides a fuller picture of St. Gallen's liturgical practice. By comparing musical entries in the abbey's Office documents, I show that the manuscripts were created to serve different functions: the Hartker Codex was written as a presentation of St. Gallen's Office repertory; Codex 292 was a working document, revised for generations to show chants as well as their liturgical assignments.

Codex 292 is one example from a group of manuscripts that attest to St. Gallen's scribal practice of creating musical documents by annotating manuscripts originally containing only Biblical and literary texts. Investigating these modified documents leads to a more comprehensive perspective on scribal work and musical practice at one of Europe's most prominent medieval musical centers.

Recovering a Lost Office for St. Blaise: An Investigation of Tenth-Century Compositional Process Alison Altstatt (Indiana University)

This paper examines a previously unknown proper Office for St. Blaise found in the fifteenth-century antiphoner D-PREk Reihe V G1 from the German Benedictine convent of Preetz. Based on the periodization of Office composition proposed by David Hiley, Roman Hankeln, Jean-Francois Goudesenne, Laszlo Dobszay, and Janka Szendrei, the Office's prose texts, modal ordering, adaptation of received antiphon melodies, and non-formulaic responsories suggests a tenth-century date of composition. Drawing on the eleventh-century chronicle of *Anonymous Haserensis*, I suggest that the Preetz Office for St. Blaise may be a lost composition of Reginold, bishop of Eichstätt from 966 to 991, and composer of the widely distributed St. Nicholas Office. This hypothesis is tested by comparative analysis of the Preetz Office with Reginold's St. Nicholas Office and other examples.

This analysis highlights a shared compositional aspect of the St. Blaise and St. Nicholas Offices: that of melodic repetition and variation in the genres of matins antiphon and responsory. In the matins antiphons, received Gregorian models are adapted into "double antiphons" that repeat and vary established melodies in the setting of a single text, creating rich rhetorical and expressive possibilities. Moreover, the responsories of both Offices manifest a compositional process of varied repetition, as opposed to the received method of formulaic composition. Finally, the mode 4 matins antiphons of the Preetz Office for St. Blaise represent a distinct melodic type consistent with the Mode 4 antiphons of the St. Nicholas Office. This modal analysis adds further evidence supporting an attribution of the St. Blaise Office to Reginold of Eichstätt, and helps to distinguish stylistic layers within the Office.

In conclusion, a comparative analysis shows that of the known proper Offices for St. Blaise, that from Preetz is most consistent with the style of Reginold of Eichstätt as witnessed in the St. Nicholas Office. This, in turn, supports hypotheses regarding not only the transmission of the St. Blaise Office, but also the origin of the Preetz foundation. The study expands our knowledge of Reginold of Eichstätt's compositional output, and sheds light on a little-examined facet of tenth-century composition.

Politics, Power, and . . . Plainchant? The Formation of a Musico-Liturgical Identity at San Zeno, Pistoia James V. Maiello (Vanderbilt University)

In the late eleventh and early twelfth centuries, the city of Pistoia and the ecclesiastical community at its cathedral, San Zeno, experienced a period of unprecedented wealth and power at the same time as other significant shifts in the local power structure. As imperial power in the region declined and one of the earliest free communes in Italy emerged, the cathedral chapter navigated deftly the factional conflicts of the investiture controversy and the early communal period, becoming a major power broker in city and *contado*. In this volatile environment, San Zeno developed a distinctive musico-liturgical identity that set it apart from other "peer institutions" in Tuscany. Grounded in research on Tuscan communes by Maureen Miller, George Dameron, and other historians, this paper complements and contextualizes Massimiliano Locanto's study of Pistoiese tropes and builds on my own work on the Pistoia choirbooks. Essentially, it examines plainchant and liturgical repertory as cultural objects and offers a methodological model that integrates music and politics, addressing not simply *how* plainchant was composed, but *why*.

In this paper, I conclude that plainchant composition and the establishment of a Pistoiese musico-liturgical identity were part of a larger effort by the cathedral chapter to assert its hegemony and to represent itself as a significant ecclesiastical institution in the unstable sociopolitical climate of early twelfth-century Tuscany. This larger effort included major construction projects at the cathedral and what we might call effective "wealth management" today. The cosmopolitan nature of San Zeno's liturgical repertory was surely a product of its location and its sophisticated ecclesiastical community. Nonstandard items reached Pistoia from Benevento and Aquitaine, among other places, via its position on trade routes. Uniquely Pistoiese items include a significant corpus of "updated" and new alleluia melodies, as well as unique prosulae and other tropes. I argue further that a distinctly local musico-liturgical repertory—the Alleluia melodies in particular—affirmed the cathedral chapter's independence from both the Holy Roman Empire and the steadily rising communal government.

Session 4-16 (AMS/SEM/SMT), 9:00–12:00 The City is a Medium Alexander Rehding (Harvard University), Chair Veit Erlmann (University of Texas at Austin), Respondent

"The city is a medium." This provocative claim by media theorist Friedrich Kittler highlights the role of the city, not merely as a geographical backdrop for musical activities but as an interactive space, always entangled in the production of sound and music within it. This panel draws on three discursive strands in music scholarship and the broader humanities that have emerged in the past quarter century. First, musicology has turned toward the city as a central locus of music making, both from historical and ethnographic perspectives, with focus on musical geography, formation of communities and "publics," musical networks, "ecologies of genre," and even the question of urban listening itself. Second, the emergence of sound studies has broadened notions of what kinds of sonic activity warrant academic study, especially as it has moved beyond the privileging of "natural" environments to a greater awareness of the resonance of human activity and/in urban environments. Finally, cities have (almost literally) taken on a life of their own in cultural studies, media studies, and urban design/planning, with a resulting interest in the city's potential function as an archive, as a site for Foucaultian archaeology, or as a concentration of hybrid media.

In exploring the media(ting) city, this panel brings together a diversity of disciplinary approaches, geographies, and theoretical lenses: from the musical economy of contemporary political protest in Bangkok (Benjamin Tausig) to debates surrounding the authenticity and acoustic politics of electronic carillons in the American South (Tiffany Ng); from perspectives on the intersection of language, musical timbre and urban noise in early New York punk rock (John Melillo) to the historical geography of sonic difference in (post)migrant communities in Berlin (Peter McMurray). In interrogating the connection between the city and sound/music as productive territory for future study, we hope to raise vital questions about both the object of study within music's various disciplines, as well as the distinctions that scholars, musicians, and urban communities make between noise, music, and other sound manifestations.

The City is Burning: Informal Musical Commerce at Urban Protest Movements Benjamin Tausig (New York University)

Recent Bangkok "Red Shirt" protests mark the first major political demonstration in the city's storied history of demonstrations to take place not near sites of government like Parliament House or the Royal Palace, but in the glittering corridors of capital—malls, hotels, and tourist areas downtown. This indexes a shift in national priorities, if not sovereignty, from elected governance toward commerce. Indeed, these protests have provoked the strongest response by far when threatening the livelihood of the market.

The Red Shirt movement, meanwhile, offers alternative markets of its own, and none more lively than the vast, informal music industries that arose along with the protests. Drawing on sixteen months of fieldwork, I discuss how entrepreneurial vendors working by day at coffee shops head at night to tent cities to sell burned CDs, how designers create album covers and peddle copies of them to vendors by the gross, and how protest musicians develop relationships with successful vendors, depending on them for sales. These actors typically live and work on the outskirts of the city, riding motorcycles or driving pickup trucks loaded with equipment to protest sites. The protests have become so ubiquitous, so regular, and in some cases so ripe for selling that many involved in the performance and distribution of music have come to depend on them for their livelihood.

The space of the city is critical. The musicians who supply this vibrant micro-industry with its creative material perform alongside the vendors and the designers, each step of the production network crammed spatially and temporally together. Bangkok's tremendous volume and density of small-scale manufacturing resources ultimately allows protest music to reach consumers on the street for less than two dollars. For the Red Shirts, the dynamics of their informal musical economy is at least as strong a gesture of resistance as the lyrics of its songs. The metropolis, with its breathtaking juxtaposition of poverty and wealth, has itself become an instrument in the nimble hands of musical dissidents. This paper analyzes informal protest music industries in the shadow of global capital, with special consideration to urban space as a facilitating technology.

An Instrument of Urban Planning: Bells and the Sonic Remediation of Community Space in the Southeastern United States Tiffany Ng (University of California, Berkeley)

Although the Guild of Carillonneurs in North America defines the carillon as an instrument "of at least two octaves of carillon bells . . . played from a keyboard," this circular, agentless definition rarely prevents suppliers and owners of automated or synthesized bells from using the same term for their inexpensive yet potent mediators of the built environment. This paper analyzes two sites where carillons (defined broadly) create sonic space in which listeners can imagine themselves as tight-knit, homogeneous communities, and imagine new planned environments as organically grown. These electronic carillons call for Bolter and Grusin's (2000) concept of remediation—the emulation and surpassing of old media by new—to describe how they transform social landscape interpretation.

For North Carolina State University's administration, electronic bells simulate a historically authentic soundscape by evoking utopian American small towns and Old World universities. By remediating and technologically superseding these models, they make possible the paradoxical 2011 student newspaper headline "Real bells play once again from Bell Tower's speakers." Yet dissatisfied students launched a record-setting 2010 fundraising campaign for a cast-bell carillon. For these nostalgic Millennials, the authenticity of a soundscape created by a musician's labor and bronze materiality would transform the university landscape into a refuge from simulacra and even awaken a unified student voice.

Escaping its monumental referent, the term "carillon" also distills its evocative power into text and image. Suburban developments like malls and retirement homes take its name, simulating cohesion, history, and memory despite continual population turnover and oftentimes nonexistent bells. In Florida's exclusive Carillon Beach residential development, the land-mark carillon was recently renovated to be fully electrically activated. This self-playing marvel parallels the developer's urban planning approach, a Floridian New Urbanism that constructs the appearance of organic growth through strict, exclusionary planning restrictions, resulting in a landscape much like Baudrillard's hyperreal Disneyland, whose referent exists nowhere in the real. I argue that this simulated, remediated instrument performs community branding and historical iconicity across a commodified vacation landscape of transient residents. As NCSU's bells intimate a surpassed historical lineage, this developer finds traditional musicianship inadequate to its hyperreal community.

Phatic Emphatic: Listening to New York City in Downtown Poetry and Punk John Melillo (University of Arizona)

In this paper I examine the relationship between a new attitude towards noise in the urban poetics of New York School poets Bernadette Mayer and Clark Coolidge and the punk rock musicians Richard Hell, Patti Smith, and the Ramones. All of these artists play with and within the noisy disruptions of New York City. Following Peter Szendy's work on listening as arrangement, I place the sound organizations of these poets and performers in relation to urban clamor. Noise for these composers is not a specific timbral call and response but a question of ambience—and a posture of listening towards that ambience. These poets and musicians bring the outside noise of the city into the sonic structures of their compositions not by using any specific mimetic effects but rather by reproducing an urban listening posture.

As the contemporary poet and sound artist Lisa Robertson states, "Noise has a shape as weather has a shape. We may measure it, but its movements extend beyond causation in any singular sense." This sense of confusion, all-over-ness, and inscrutable causation manifests itself in the insistent refusal of specific poetic or expressive "messages" in favor of explorations of the very structures by which we make meaning or, as Roland Barthes states, make "listening speak." These sound-makers speak (or scream) their listening by focusing upon what Roman Jakobson called the "phatic" in communication: that gesture in the communicative act that establishes contact or a channel ("Hello?"). By emphasizing communication in speech and song as a machinic sound emission, a bodily excess, a noise among other noises, these poets and musicians transform the noisy ambience of New York into an aesthetic space—a disorienting urban sublime. Strangely, through the use of repetitions and distortions of all kinds, the work of these writers and musicians aspires to a condition beyond repetition, a condition that Jean Francois Lyotard, in his collection of essays *The Inhuman*, refers to as "grace." As Johnny Ramone said in a 1981 interview: "We don't speak words, just sounds." This paper traces the unruly sonic body beneath this impulse towards the inarticulate.

Heterophony of a Metropolis: Rites of Passage and Contestation in Turkish Berlin Peter McMurray (Harvard University)

From Walter Benjamin's Arcades Project (*Passagenwerk*) to more recent writings by Gilles Deleuze and Raymond Bellour, philosophers and theorists have long considered the notion of passage through physical spaces—especially urban ones—and the sensory experience of cinema to be intimately related. Given the immersive qualities of sound, the application of such a notion of passage to music and sound in an urban space has similarly rich potential. In this paper I explore the sensory, and

especially sonic, topographies of Berlin, focusing on ways in which passage through the city becomes a ritual of listening to and performing cultural difference.

Postwar Berlin comprises a unique set of urban passageways: routes, paths and lines that at times both constrained and facilitated a variety of movement and sonic activity. Most prominent of these spatial demarcations was of course the Berlin Wall, a kind of anti-passage which not only divided the city, but also left residential areas in the West near the Wall relatively uninhabited—prime spaces for "guestworkers" settling in the area. This aggregation of Turkish and other immigrants from "the South" along the Wall in turn gave rise to a geographical corridor of clustered musical activity that would eventually lead to the establishment of Turkish music conservatories, mosques, cultural centers and other formal institutions as a material and sonically active part of the built urban environment. Especially since the fall of the Wall, these institutions have come into close contact with an ever-expanding group of night clubs—often following the former path of the Wall—initiating a very different set of sonic encounters. I interrogate the resulting tensions between various communities, suggestive of a kind of acoustic gentrification, especially pronounced in neighborhoods like Kreuzberg, in which public spaces like bridges, subway lines (especially the U8), the banks of canals, and parks become sites of acoustic contestations while simultaneously acting as routes of passage through a heterogeneous sound space. Finally, looking inward I examine audible tensions among groups typically considered "Turkish," especially Kurds and Alevis, and the ways they use these passages as a "counterpublic" space to articulate-through-sound more nuanced cultural difference.

Session 4-17 (SMT), 9:00–12:00 Harmony and Its Histories Jairo Moreno (University of Pennsylvania), Chair

First Impressions: Generic Opening Formulas in the English Madrigal Megan Kaes Long (Yale University)

This paper traces the deployment and manipulation of a single opening formula used in English madrigals between 1590 and 1620. This minor mode formula—the *exordium grave*—features a descending semitone harmonized with an implied i-V progression and clearly denotes emotional gravity. The lower pitch of the semitone is chromatically inflected—Burmeister calls this affectively loaded figure *pathopoeia*, and Zarlino and Morley argue that such chromaticized pitches signify gravity. The madrigalists manipulated the *exordium grave* to call attention to this semitone and activate its dissonance potential. Some composers rhythmically offset the semitone, yielding a 4-3 suspension, while others manipulated the figure to fill an entire phrase. A stronger transformation placed the motive in the bass, inverting the supporting dominant harmony. This manipulation held significance for composers concerned with interval affect: the resulting V⁶ chord refigures the *major* V harmony as a collection of *minor* intervals over the bass (m₃, m₆). The formula's ubiquity eventually made it a valuable resource for musical parody as it appeared in increasingly dissonant transformations.

Given the Renaissance interest in genre theory—both literary and music theorists of the time were preoccupied with describing, classifying, and ranking genres—Renaissance music is particularly rich for studying generic conventions in action. Openings play a particularly valuable role in conveying generic information to experienced listeners and performers, providing a generic context within which works can be understood. Recovering such formulas through analysis can help to illuminate how the madrigalists communicated generic and affective meaning.

Deviant Cadential Six-Four Chords Gabriel Fankhauser (Appalachian State University)

Cadential six-four chords serve among the most central components in the vocabulary of Common-Practice tonality. Yet, their seeming simplicity is misleading. Even the basic issue of whether the chords stem from dominant or tonic harmony, for example, continues to incite polemical debate. Building on research by William Rothstein and Timothy Cutler into the efficacy of inverted cadential six-fours, this paper advocates combining *structural* and *rhetorical* considerations to understand more unconventional examples, some of which share no pitches in common with either tonic or dominant harmonies. Deviant examples of cadential six-four chords vary in degree of grammatical clarity in terms of *syntax* (function and context) and *morphology* (pitches and their arrangement). Analysis of excerpts from widely varying styles—from Mozart and Beethoven to Radiohead and Phish—illustrates how the contextual essence of the cadential six-four allows for highly flexible manifestation. Bizarre morphological deviations of the cadential six-four in the music of Prokofiev and Shostakovich exhibit idiomatic, even ironic usage in a mockery of conventional syntax.

Cadence in Mahler: Principles, Types, and Transformations Ryan C. Jones (Graduate Center, CUNY)

Gustav Mahler's music employs a rich cadential practice based on a remarkably consistent set of techniques. This paper seeks to demonstrate both the richness and the consistency by presenting cadences from throughout Mahler's works and proposing a simple but robust framework for interpreting them.

Dealing exclusively with tonic-affirming cadences, I argue that a basic distinction between authentic and plagal cadences is appropriate to Mahler, and that each of these basic types may be transformed in three ways: (1) *Tonic-intrusion*, where one or more unexpected elements of the tonic triad appear in the penultimate harmony, either as displacements or additions, (2) *Phrygian*, where the tonic note is approached by step from the flattened supertonic, and (3) *Invertible counterpoint*, where the bass approaches the tonic note by step or by leap of a third. It will also be shown that the transformations are not mutually exclusive and often work together in creative and powerful ways. In the course of examining these cadence types, several principles will arise that apply to Mahler's tonal language more generally and to the analysis of form in his works.

Ramis to Rameau: Toward the Origins of the Modern Concept of Harmony David E. Cohen (McGill University)

Our modern technical concept of "harmony" as the study of *chords* and their relations and progressions originates with Rameau's *Traité de l'harmonie* (1722), an important precursor being the *trias harmonica* of Johannes Lippius (1610, 1612); prior to that, polyphonic sonorities could be conceptually grasped only as combinations of dyads. A significant step was Zarlino's explanation (1558) of "perfect harmony" as comprising multi-part sonorities whose outer voices are "mediated" (*tramezati*) by one or more intervening pitches, ideally according to harmonic proportionality, and of "proper harmony" as a "process" involving dissonances and their resolution. Both of these crucial ideas, however, constituting quite new (and originally competing) conceptions of "harmony" as a specifically polyphonic phenomenon, first emerged in the late fifteenth century, within the polemics sparked by the inflammatory views of Barolomeo Ramis de Pareia (1482), in the writings of the northern Italian theorists Nicolò Burzio, Giovanni Spataro, and Franchino Gaffurio.

Thus Burzio in 1487 first defines *armonia* specifically as (consonant) multi-voice sonority, distinguishing it explicitly from purely dyadic "consonance." Spataro (1491), in a passage later lifted nearly verbatim by Zarlino, "corrects" him by declaring *armonia* to be, rather, a dynamic process incorporating dissonances. Finally, Gaffurio (1496, 1518) affirms Burzio's definition of harmony and introduces the crucial concept of harmonic mediation, with a decided preference for harmonic proportionality, directly into his teaching of counterpoint. In these and others ways he lays foundations for the work of Fogliano (1529) and Zarlino, and thereby, ultimately, for Lippius, Rameau, and the modern concept of harmony.

Session 4-18 (AMS/SEM/SMT), 9:00–11:00 Improvisation: Object of Study and Critical Paradigm

Scott Currie (University of Minnesota), Chair Julie Cumming (McGill University), Roger Moseley (Cornell University), Bruno Nettl (University of Illinois, Urbana-Champaign), Laudan Nooshin (City University London), August Sheehy (University of Chicago), Paul Steinbeck (Washington University in St. Louis)

George E. Lewis (Columbia University), Respondent

"In the history of musicology, improvisation . . . has played a minor role." So stated Bruno Nettl in 1998, observing that "there are few studies that go into the subject itself in any detail." As Nettl was well aware, this lacuna was not due to a short-age of musical traditions and repertories that are in some sense improvisational: from *cantare super librum* to Bach's extemporized fugues; from Liszt's public rhapsodies to Fluxus happenings; from Arabic *maqamat*, to Persian *radif*, to Indian *rāga*; and perhaps above all, to jazz and its discontents—improvisation's historical roots are deep, and its geocultural scope is broad.

We should not be surprised, then, that in the years since Nettl's critique, improvisation studies have exploded, with music often emerging as a, or even the, paradigmatic case. Musicologists, ethnomusicologists, and music theorists have published widely on improvised musics and traditions. A special issue of the *Journal of Music Theory* (2005) focused on the analysis of improvised music. Music educators are increasingly incorporating improvisation into their pedagogical strategies, and philosophers and scientists are beginning to investigate improvisation as a lived experience. More than one book reflecting on the state of musical improvisation studies has been published in the past ten years. The International Society for Improvised Music was founded in 2006 and holds annual conferences. Improvisation interest groups have recently formed in both the Society of Ethnomusicology and the Society for Music Theory, and an entire journal dedicated to the topic, *Critical Studies*

in Improvisation, began publication in 2004. The two-volume *Oxford Handbook of Critical Improvisation Studies*, edited by George E. Lewis and Benjamin Piekut, will soon appear.

We view the irruption of recent scholarship as evidence of more than mere gap-filling in a virtual encyclopedia of improvisatory musics. Indeed, the above list seems to reflect a move toward a genuine enthusiasm for "the subject itself." But where does that leave music? The purpose of this panel discussion is to reflect upon and assess the state of improvisation studies, to ask what the study of improvisation as such has to offer music scholarship, and to begin an ongoing dialogue about improvisation within and among members of AMS, SEM, and SMT. Six short position papers address, *inter alia*, intercultural comparative studies, teaching historical improvisation practices, contingency and stylistic evolution, social theory, and analyzing musical improvisation. George E. Lewis responds to the panelists, drawing on his extensive theoretical and practical expertise in improvisation studies to challenge and extend their ideas.

To declare that improvisation is a process or mode of conduct rather than a product or *res facta* risks repeating a threadbare cliché. Nevertheless, we do so here in order to emphasize our hope that this panel discussion will, in the most positive sense, exemplify both.

Session 4-19 (AMS), 9:00–12:00 Music and National Identities, 1850–1930 Lynn Hooker (Indiana University), Chair

Speaking German, Hearing Czech, Claiming Dvořák Eva Branda (University of Toronto)

Discussions of Antonín Dvořák's Symphony no. 6, op. 60 (1880) typically focus on its connections to Vienna. This is not surprising; Dvořák wrote the symphony specifically for the Vienna Philharmonic, dedicated it to Viennese conductor Hans Richter, and solicited Brahms's opinion on the score before submitting it to publisher Fritz Simrock. Although the work was eventually rejected by the Philharmonic, its many allusions to the symphonies of Brahms and Beethoven have been analyzed extensively by scholars (Beveridge, Gabrielová, and Haselböck) and have led David Brodbeck to describe it as a piece in which Dvořák "speaks German with an unusual degree of clarity."

Dvořák's Czech critics tell a different story. After its first performance in Prague as part of the city's Slavonic concert series in March 1881, Dvořák's Symphony no. 6 was dubbed "Czech spring symphony" in the music journal *Dalibor*. Two years later, a critic in Brno stated that "this orchestral masterpiece speaks to us in pure Czech." Indeed, the Sixth is Dvořák's only symphony that explicitly replaces the Scherzo movement with a Furiant, and ever since its Prague premiere, Czech critics and scholars have attempted to prove that some of the symphony's principal themes were derived from Bohemian folk songs (Šourek and Sychra).

Can these conflicting narratives be reconciled? In this paper, I argue that political tensions and Dvořák's growing international renown in the early 1880s made Czech critics eager to lay claim to the composer, giving Czech labels to works that could be interpreted as conforming to the Austro-German tradition. Dvořák's symphony was premiered in the wake of the controversial Stremayr language ordinance and following a period of negative attention to Dvořák in the Czech press over his apparent willingness to allow German titles and texts to appear on his printed scores. By concealing the symphony's Viennese background and emphasizing its "Czech-Slavonic" elements, Czech critics sought to appropriate the work and use it to promote their nationalist agendas. At the same time, the Sixth Symphony is illustrative of Dvořák's own attempts to straddle several cultures, revealing some of the challenges inherent in catering to multiple audiences.

Liszt, Language, and Identity: A Multi-National Chameleon Joanne Cormac (University of Birmingham)

Liszt had an impressively progressive awareness of public relations. He accordingly used a range of means to alter his image as required, deftly projecting divergent identities to different audiences. These identities were sometimes naively embraced by the public, sometimes cynically parodied. The resulting "contradictions" in Liszt's image have been the subject of much debate. One aspect in particular remains highly contentious—Liszt's nebulous national identity. Several writers have naively asserted that Liszt was "really" Hungarian, French, or German. Yet the complex role of language in articulating these shifting identities has often been somewhat simplified.

This paper draws on methodologies from current sociolinguistic research in order to identify the details of Liszt's fluctuating proficiency in, and usage of, French, German, Italian, English, Hungarian, and Latin. Clear patterns emerge, which shed significant light on the motivations behind Liszt's linguistic reconstructions throughout his life. A particularly prominent characteristic of his linguistic identity was his use of a device common to multilingual speakers, referred to by sociolinguists as "codeswitching": namely the unexpected change of language mid-conversation or mid-sentence. This paper presents extracts from Liszt's correspondence showing that he frequently switched languages within individual letters in order simultaneously to present a layered web of identities that not only resisted straightforward national identification, but also signified much more than an undifferentiated cosmopolitanism.

It is finally argued here that Liszt's linguistic codeswitching is directly reflected in his music. His absorption of a wide variety of "national" musical styles was frequently criticized by contemporary commentators, who regarded this as a mere superficial eclecticism. However, the concept of codeswitching provides new insights into Liszt's motivations for these stylistic shifts, and offers the possibility of a holistic understanding of a highly characteristic aspect of his output. Liszt's music did indeed mirror the man, but in a more specific manner than has hitherto been thought.

Revolutionizing Czechness: Smetana and Propaganda in the Umělecká beseda Kelly St. Pierre (Case Western Reserve University)

Bedřich Smetana recorded in his diary that he began work on "Vyšehrad," the first symphonic poem of his cycle *Má vlast*, in September of 1874, yet scholars have challenged his chronology for over a century. Smetana contemporary Václav Zelený claimed the composer first imagined the main theme of "Vyšehrad" during the onset of his deafness in October, 1874. Vladimír Helfert argued in his 1917 study that "Vyšehrad" was an organic outgrowth of one of Smetana's previous works and must have been started at least by 1872. More recently, Brian Large agreed that Smetana began "Vyšehrad" in 1872, but primarily because this timing "exonerated" Smetana from charges of "plagiarism." In each of these instances, scholars' re-dating of Smetana's "Vyšehrad" reflected more than a desire to accurately render history; their newly-proposed timings rescued and reinforced Smetana's myth as a lone creator, and even martyr, of an idealistically Czech music.

Scholars' attention to the chronology of "Vyšehrad" raises important questions: If a desire to portray Smetana as an autonomously Czech composer has affected even basic understandings of his biography, what else has been influenced by this perspective? And how and why did the ideas we *do* have about Smetana become so fixed that scholars continued weighing in on the same issues a century later? This paper explores these questions by examining not only Smetana, but the powerful organization he helped found in 1863 called the Umělecká beseda ("Artistic Society," or UB). The UB inaugurated the tradition of Smetana myth-creation that has continued into our own time. Beginning in the 1870s, its members produced artificial collections of materials related to Smetana as a component of larger nationalist campaigns. During the twentieth century, UB critics selectively published Smetana studies to suit the ideologies of the Communist administration. Today, UB scholarship and the political circumstances surrounding its production make understandings of Smetana inseparable from political advocacy. As I argue in this paper, Smetana studies reveal as much about the authors' political aims as they do the composer or his works. Even groundbreaking studies like Michael Beckerman's "In Search of Czechness in Music" warrant resituating within this context.

The French Reception of Hanslick Noel Verzosa (Hood College)

When Charles Bannelier's translation of Hanslick's *On the Musically Beautiful* was published in France in 1877, it elicited discussions among French musicians and critics that were both unsurprising and revealing. Chief among the former was the ambivalence with which the French responded to Hanslick's championing of purely instrumental music. French critics, for whom the superiority of texted music went virtually unchallenged until the early twentieth century, were perfectly comfortable disregarding this seemingly central plank of Hanslick's treatise. In the prefatory critique of Hanslick with which Camille Bellaigue's *Psychologie musicale* (1893) begins, the issue of instrumental music is not even mentioned until page six, with the summary claim that "we [are] perhaps justified in ignoring this issue, since in the pages that follow we will primarily study texted music." (The discussion of Hanslick then continues for another seven pages.)

Ambivalence did not equal dismissal, however. Francophone critics did not consider the issue of instrumental music to be fundamentally crucial to Hanslick's ideas, and found in his writings issues that were more germane to French aesthetics. Hanslick's entry in François-Joseph Fétis's *Biographie universelle des musiciens et bibliographie générale de la musique* (1881), for example, passes over the debate on texted vs. instrumental music entirely to focus instead on Hanslick's antagonism toward Wagner. In an 1898 article for *Le revue de Paris*, Maurice Emmanuel sharply criticized Hanslick not for any specific claims about musical beauty but for his general attempt to apply dogmatic philosophical doctrines to music.

In this paper I survey the French response to On the Musically Beautiful in order to show how Hanslick's ideas were filtered through a conceptual framework that was characteristic of French musical culture. For French critics, Hanslick's ideas impinged on matters that were central to French intellectual discourse throughout the nineteenth century: sensation and psychology, epistemology and truth, spirituality and metaphysics. By considering writings by Jules Combarieu, Georges Lechalas, and others, I bring to light what the French reception of Hanslick reveals about the musical and philosophical nuances of French music criticism.

Session 4-20 (AMS), 9:00–12:00 Music Criticism in France During the Interwar Period (1918–39): Advocacy, Authority, and the Shaping of French Music

Leslie Sprout (Drew University), Chair

The Battle over New Music: Publicity and Patronage in Post-World War I France Barbara Kelly (Keele University)

This paper examines the role key music critics played in the aftermath of World War I in backing new music and shaping debates in France. Henri Collet has been recognized for having "discovered" Les Six in January 1920, yet he was neither alone nor independent; letters show that Les Six courted Collet to secure his public backing. Collet's extensive writings indicate that the secret to his renown lay in his approach to publicity. Believing that all publicity in the press was desirable, however negative, he was skilled in identifying and promoting talent and keen to take the credit.

Also determined to spot new talent and challenge the prevalent critical consensus, Paul Landormy (1869–1943) followed the activities of Les Six with more regularity than Collet in some high-profile articles as well as in his weekly column in *La Vic-toire*. His overriding priority was to discover and nurture the newest tendencies and identify the *esprit du temps* of a particular generation. Thus in early 1919 he consigned Ravel to the past, observing the potential of the young and audacious Milhaud.

The paper uncovers the often-vicious exchanges that took place among key critics, revealing the press as the site where aesthetic battles were fought to establish the musical priorities of the moment. While Collet retracted his support when Les Six came under attack, Landormy willingly engaged in the most vociferous aesthetic battle in 1920s Paris. Thus he took on two prominent figures of the critical establishment, Emile Vuillermoz and Léon Vallas, whose attachment to Debussy's generation clouded their openness to contemporary music.

This presentation uncovers the existence of sophisticated systems of patronage that developed between composers and influential critics in interwar France; archival documents expose the unequal and precarious partnerships that were fostered between musicians and critics and the machinations that took place in private to promote a particular figure or group. It concludes with a consideration of the authority of the expert critic, whose role in shaping the debates about contemporary music and making reputations in interwar France has hitherto been insufficiently recognized.

Creating a Canon: Émile Vuillermoz and French Musical Modernism Danick Trottier (Université de Montréal)

Following the First World War the French composers and critics who had been at the forefront of fin-de-siècle modernism were widely celebrated throughout the French critical establishment. This attitude was shared by critic Émile Vuillermoz, who sought to construct a hierarchy of recent musical developments through his writings in which the works of Claude Debussy would be positioned at the summit. In doing so, Vuillermoz's goal was clear: to establish a field of reference that would serve to inform and shape the future direction of modern French music. Among the composers included in Vuillermoz's pantheon, Debussy and Fauré emerge as the most important figures, followed by Stravinsky and Schoenberg, as well as certain composers of the younger generation, including George Migot and Arthur Honegger. Writing throughout the 1920s in a variety of publications (including *Le Temps* and *La Revue musicale*), Vuillermoz proposed a reading of the period 1880–1920 that posited a hierarchical ordering of its composers and offered a conceptual field for understanding their musical language. This approach was further developed and given its strongest expression in Vuillermoz's influential 1923 study *Musiques d'aujourd'hui*.

In this paper, I propose an analysis of the ways in which Vuillermoz discursively constructs his canon of musical modernity. In particular, I regard Vuillermoz's canon-formation as a process through which musical values, nationalism, and cultural authority are linked to specific goals. Not only does Vuillermoz aim to elevate Debussy and Fauré as potential fountainheads for the development of post-war musical modernism, he does so by denouncing the musical trends associated with France's young composers and by emphasizing the importance of compositional craft (understood in terms of traditional pedagogical paradigms such as the mastery of counterpoint and orchestration, as well as the knowledge of music history). As such, Vuillermoz's authoritative delineation of modern musical values is articulated in opposition to the neoclassical tendencies adopted by many members of the younger generation, including the members of Les Six.

Nostalgia and Violence in the Music Criticism of *L'Action française* (1929–39) Christopher Moore (University of Ottawa)

This paper examines the 1930s music criticism of Dominique Sordet and Lucien Rebatet, regular columnists for the French daily newspaper *L'Action française*. As the official press outlet of the eponymous far-right political party, *L'Action française* offers

a window onto the development of ultra-nationalist, anti-Semitic thought throughout this period. This paper clarifies the ways in which the weekly musical criticism of Sordet and Rebatet intersected with the right-wing views of the Action française while also revealing the specificity of these critics' attitudes towards the history of French music, musical modernism, and key musical figures of the interwar period.

The writings of Sordet and Rebatet epitomize the interwar critical style of the musical *mélomane*. Though boasting little or no specialized training in music, their writings reveal considerable stylistic mastery in the service of trenchantly articulated critical positions. Their articles are conceived in contrast to the specialized discourses of interwar musicologists and aim to construct, less through reasoned argument than through repetition and rhetorical manipulation, an ensemble of musical values that align with the newspaper's politicized mandate.

Despite these commonalities, Sordet's and Rebatet's criticism reveal striking contrasts. In his criticism Sordet backs musically conservative interwar composers such as Jacques Ibert, entirely dismisses modernist developments, and expresses deep nostalgia for the composers and musical styles of pre-First World War France. Compared to this reactionary ethos, the writings of Rebatet contain a more radical, proto-fascist message. Informed by a deep hatred for French Republican institutions, viewed by him as being inextricably linked to Jewish political and economic ambitions, Rebatet exercises what David Carroll has called an "aesthetics of violence" in his denigration of all French composers since Wagner. Only with the destruction of the Republic, Rebatet claims, would France be in a position to produce a truly iconoclastic musical figure worthy of the nation. These ideas, widely disseminated throughout the 1930s, reveal the steady encroachment of politics onto musical reception in a manner that strongly prefigures the critical discourses of the Vichy era.

André Coeuroy and La Jeune France Nigel Simeone (Sheffield, England)

As well as being a prolific critic, André Coeuroy (1891–1976) was a composer, linguist, poet, and author of successful books on contemporary music, recordings, and jazz, preoccupations he shared with several other prominent critics of the day, including Émile Vuillermoz and Paul Landormy. His wide-ranging interests and distinctive style positioned him as a key player in the interwar critical climate.

In spite of Coeuroy's passion for jazz, his open-minded attitude to musical modernism, his support for progressive individualists such as Janáček, Satie, and Weill, and his interest in the ways in which musical dissemination could be facilitated by technology, the newspapers for which he wrote were primarily aligned with the right, where his own political sympathies lay. He was a prolific critic for the intelligent but increasingly right-wing *Gringoire*, and between 1940 and 1944 he wrote for two notorious collaborationist newspapers, *La Gerbe* and *Je suis partout*. Despite this, his critical stance remained modernist (though increasingly nationalist) and reveals strong connections to the wide-ranging interests of *La Revue musicale*, of which he was Editor-in-Chief between 1920 and 1936.

Coeuroy's enthusiastic support for La Jeune France at the time of its inaugural concert in 1936, and his correspondence with the composers involved (especially Messiaen and Jolivet), reveals an unusual sympathy for the group's aesthetic goals. As well as considering the substance of Coeuroy's comments on the work of La Jeune France in 1936, this paper also considers the extent to which Coeuroy's attraction to the group was motivated not only by the music but also by the group's declared aims of "sincerity, generosity and artistic good faith." As a coherent group, La Jeune France lasted only until 1939, but throughout the four years of its existence, Coeuroy remained a loyal supporter of its objectives and of the composers involved, doing much to establish the position and reputation of Messiaen and Jolivet in the years immediately before World War II.

Session 4-21 (AMS), 9:00–12:00 Musical Migrations

Craig Russell (California Polytechnic State University), Chair

Colonial Hymnscape: Tune Usage and Liturgical Identity in Mexico City Cathedral, 1530–1800 Dawn De Rycke (University of Chicago)

Scholars have traditionally assumed that the liturgical practices and repertoires of Latin American cathedrals derived from Seville cathedral. Like most secular churches under Spanish dominion, the cathedral of Mexico City, erected in 1534, received its basic structure, including the liturgy, from the peninsular mother institution. Furthermore, many liturgical manuscripts used in Mexico were copied in Seville. Still, despite the size and population of the archdiocese and the availability of over 130 liturgical manuscripts from the sixteenth to the nineteenth centuries, few studies address the liturgical identity of Mexico City cathedral.

Hymn melodies, especially well documented in both Mexico and Seville, provide important insight into liturgical identity. I first outline a methodology for construing *hymnscapes*, the unique manner in which each religious center matches hymn

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texts and melodies. The hymnal can function in a way similar to alleluia verses in the post-Pentecost liturgical cycle that link medieval liturgical books to a particular house or order (Beyssac, Huglo, Robertson). Second, I interpret Mexico City's hymnscape to point out aspects of local liturgical identity that emerge from idiosyncratic uses of tunes and musical emphasis on specific devotions. The adherence to the hymn tune series from Seville was rigorous enough that deviances become significant; the hymns for the key Offices of Trinity Sunday, prime, and the common or saints were likely changed to serve the needs of the cathedral in its American context. Likewise, beginning in the mid-seventeenth century, when the chapter began accepting Mexican-born clergy, locally-composed settings replaced those of Sevillian composer Francisco Guerrero, whose *Liber Vesperarum* served the Mexican choir for centuries. These settings elaborated important feasts, and the tunes reveal that some hymns performed allegiance to the realm while others highlighted local devotions (i.e. Peter and Paul). This study shows how constructing hymnscapes provides a tool for tracing use of manuscripts or prints in a post-Tridentine context, for questioning how local conditions affected received traditions, and for contextualizing local composition. The tradition of Seville, invariant for over three hundred years, contrasts sharply with Mexican hymn tune usage, in which ongoing local developments parallel the evolving power relations of its human landscape.

International Repertories, Locally Interpreted: Variants and Local Performance Practices in Mass Settings in the Spanish Colonial Philippines David Kendall (La Sierra University/University of California, Riverside)

Throughout the Spanish colonial era in the Philippines (1565–1898), Catholicism was spread largely through song. The first missionary priests making contact began by teaching children to sing the *Doctrina Christiana* in their own language, and through them to the rest of the community. After large-scale conversion was accomplished and permanent parishes and churches erected, the community would often produce collections of large-format choirbooks (*cantorales*) for liturgical and extra-liturgical celebrations and employ local choristers, organists, and instrumentalists to serve the congregation. The musical repertories used for the Mass settings in the choirbooks were mostly international in scope, existing in other sources in the Philippines, Mexico, California, and Spain as well as in Spanish theoretical treatises of the eighteenth and nineteenth centuries. These settings and their simple *canto figurado* style were the common coin of everyday Spanish colonial musical life.

When we compare common Mass settings found elsewhere in the Spanish colonial world with those found in the Philippines, a pattern of localized performance practice and interpretation emerges. Some of these patterns can be observed in the original written sources, while others are changes that have been made to originals. The patterns are manifested as differences in rhythm, text setting and underlay, and the addition of harmonies in common Mass settings between regional sources in Manila, the Ilocos region to the north, and Bohol to the south. Located in the Visayan region of the Philippines, Bohol had a vibrant liturgical and extra-liturgical musical culture in the eighteenth and nineteenth centuries, with many surviving sets of cantorales (including locally composed Masses), pipe organs, and other Western musical instruments, despite being on the edges of effective Spanish colonial control. Here, there are significant differences in common Mass settings between Boholano parishes separated by just a few kilometers, illustrating a tradition of local creativity and control within this very standardized and regimented international performance convention. Because there were always few Spanish priests in the Philippines, much of the decision-making responsibility fell to the Filipino *cantor mayor* and other paid and unpaid liturgical musicians, making the celebration of Mass an eminently local affair.

The Rise and Fall of Classical Music in Colonial Mauritius, "The Little Paris" and Pirates' Nest of the Indian Ocean Basil Considine (Boston University)

The island of Mauritius was an overseas haven of French culture during the eighteenth and nineteenth centuries. Strategically located in the Southern Indian Ocean, the island commanded the trade routes between Europe and India before the opening of the Suez Canal. This position brought great wealth to the island's inhabitants: in times of peace, it was an international center of trade; during times of war, a nest of privateers. Many of the riches from these two occupations were invested in the latest culture and fashions from metropolitan France, earning the island the nickname "The Little Paris." Visitors to Mauritius marveled at the island's rich cultural scene, where they could hear a new play or concert music mere months after its world premiere in Europe. The island's ballrooms featured the latest social dances from Europe, and their music was particularly renowned. The opening of the Suez Canal, however, brought about a large-scale redistribution of wealth as the trade routes changed, and the classical music culture in Mauritius entered into a gradual decline from which it has yet to recover.

No prior study has examined the musical culture of colonial Mauritius in significant detail. This paper documents the rise and fall of the classical music culture in Mauritius from 1722 to 1880. It identifies the origins of this cultural transplantation in the colonial policies of the French East India Company and how these policies distinguished cultural development in Mauritius from the nearby island of La Reunion. A key finding of this paper is the connection between piracy and organized music patronage in Mauritius. It identifies the sources of wealth that supported this music during times of peace and war, and connects the rise of the nouveau riche music patrons with piracy and privateering during the Anglo-French wars of the eighteenth and nineteenth centuries. Finally, this paper examines the role of European art music as a status symbol in Mauritian society, identifying the relationship between public and private displays of music and social mobility. This paper draws heavily on unpublished primary source materials, including letters, diaries, and government documents.

A New World Order: The Ursulines and Music from the Court of Louis XIV in Eighteenth-Century New Orleans Kim Pineda (University of Oregon)

When a group of Ursuline nuns arrived in New Orleans from Rouen in 1727 it forever changed the sacred musical landscape of Louisiana. The women brought their commitment to education, a tradition of using music in their worship, and music performed in the *chapelle royale* of Louis XIV. Before 1727 the practice of sacred music in New Orleans was minimal and simple, established by Capuchin priests in 1725 with the construction of a school and a makeshift church. The construction of the Ursulines's own permanent building in 1734 allowed the nuns to further emphasize their commitment to education through music.

After the Ursulines arrived in New Orleans, the first French settlers included wealthy and noble families. These families had a need and yearning for homeland familiarity and culture and the means to make it happen. The Ursulines solidified their educational mission in New Orleans in 1730 by establishing a lay confraternity with a group of French women colonists. This secured a bridge of continuity between the nuns, the religious culture of France, and the members of the colony. Their educational outreach was still further ensconced in 1754 with the acquisition of the manuscript entitled *Nouvelles Poésies spirituelles et morales*, copied in Paris in 1736. The manuscript contains music by composers active in the reign of Louis XIV. It is not known if the manuscript was prepared specifically for the nuns, but the nature of the music contained therein fit their educational mission.

By examining the music in this manuscript I show that regardless of the compiler's intention, the contents indicate an awareness of the physical and cultural landscape in which the collection found itself. Well-known instrumental works became sacred vocal contrafacta. The manuscript also contains original settings of *Les Louanges de Dieu* by Henry Desmarest (1661–1741). All of the music in the manuscript could be used to help maintain a sense of order in a land far away, filled with secular temptations, potential danger, and strange people.

Session 4-22 (SMT), 9:00–12:00 Sonata, Sonata-Rondo, *Rondò* James Webster (Cornell University), Chair

How Much is Enough? Structural and Formal Ramifications of the Abbreviated Second A Section in Rondo Finales from Haydn to Brahms Graham G. Hunt (University of Texas at Arlington)

A commonly accepted part of the definition of a Classical rondo (or rondo-hybrid) form is that re-appearances of the refrain (A) can be truncated with no effect on the piece's identification as a "Rondo" form. To some extent, however, the truncation of the second A section, or even its *omission* from a rondo-style movement, affects two important analytical considerations. One is the identification of the piece's form (rondo form, sonata-rondo or sonata form), a topic previously discussed by Daverio and more recently by Hepokoski and Darcy. The other is the interpretation its formal structure (specifically, whether the second A section corresponds with a return to the structural tonic?), previously discussed tangentially by Galand and Schachter. The formal/structural interaction in sonata-form contexts has also been discussed by Peter H. Smith (e.g. "apparent tonics" and second-key arrivals in expositions) and Poundie Burstein.

This paper will consider the second A section in terms of a continuum where one extreme is a full second A section and the other is *no* second A section in an otherwise rondo-style movement. Between these two extremes lies a rich set of rondo-style finales that defy generic norms with their truncated second A sections. A representative sample of Classical and nineteenth-century finales will be examined, in order to explore the interaction between genre/form and structure within a context not often discussed in theoretical literature. This discussion provides an important addition to the growing scholarly discourse on form and structure by scholars such as Smith, Suurpää, Burstein, and Pomeroy.

Break-offs and Broken Records: Formal Functions and Haydn's Impulsive and Compulsive Themes Timothy R. McKinney (Baylor University)

Recent theories of musical form in Viennese classicism define two basic processual and functional designs in which themes or portions thereof most normatively unfold: the antecedent-consequent design of the period and the presentation-continuation-cadential design of the sentence. In the principal themes of Haydn's piano sonatas, however, the period and sentence, as well as the hybrid theme types defined by William Caplin, are far from ubiquitous. More importantly, Haydn's themes often unfold from different formal procedures than those that result in the textbook models. Rather than tracing a relatively clear trajectory through a more-or-less orderly succession of initial, medial, and closing functions, Haydn frequently wrote what I call "impulsive" or "compulsive" themes. Compulsive themes are characterized by excessive repetition or a seeming reluctance to depart from the basic idea. They often become fixated upon a looping structure ("broken record") for an unpredictable length of time before spinning off into a cadential progression. In impulsive themes, formal functions arrive at unexpected times or a seemingly regular functional process changes course in midstream. Compulsive and impulsive themes often involve a "break-off"; in one version of this technique, Haydn presents a basic idea, but rather than reiterating it or introducing a contrasting idea, he breaks off its final portion and develops it until a cadential progression arrives. Such a procedure blurs the distinction between presentation and continuation functions. I conclude by examining and comparing how several recorded performances respond to the interpretative challenges posed by a particularly capricious example of an impulsive theme.

Mozart's *Rondòs*

Nathan John Martin (Harvard University)

Between 1782 and 1791, Mozart composed twelve arias explicitly identified as *rondòs* in his thematic catalogue, autographs, or letters. Despite considerable scholarly interest in these arias, the formal processes they exemplify have not yet been exhaustively described. This paper offers a characterization of Mozart's *rondòs* from the standpoint of William Caplin's theory of formal functions. All of the *rondòs* considered are two-tempo arias consisting of an initial slow movement and a concluding allegro. The opening adagio is cast as a small ternary, but with its contrasting middle replaced by either (I) a complete subordinate theme, or (2) as a transition fused with the continuation function of a subordinate theme. The ensuing fast movement, at its simplest, comprises a single subordinate theme featuring characteristic loosening devices. But the allegro section can also take the form of a far more expansive subordinate-theme group, whether enlarged through means familiar from instrumental examples or in other ways. A precise characterization of the formal processes at work in Mozart's *rondòs* helps, on the one hand, to distinguish these arias from other two-tempo forms, and on the other to identify generic allusions to the *rondò* elsewhere in Mozart's operas.

Invariance under Transposition in Sonata-Form Arias of Mozart Richard Porterfield (Mannes College, New York University)

Most recent studies of form in music of the Classical period concentrate on instrumental genres; those few which address Mozart's arias often relate them to the Baroque *da capo* rather than to sonata form. But Mozart's contemporary Anton Reicha, who in 1814 identifies what we now call sonata form as *la grand coup binaire* (large binary form), demonstrates its use in arias as well as instrumental works. Reicha's meta-generic description specifies as a formal requirement of the binary's second part "transposition . . . more or less modified" of material which leads in the first part to the off-tonic close: that is, what current Sonata Theory calls S.

This paper examines a special technique of Mozart's, similar to that which Charles Rosen identifies in arias of Alessandro Scarlatti, by which S-material is modified to maintain optimal vocal register even with transposition of tonal center, as in "Ah, che me dice mai" from *Don Giovanni*. This has dramatic implications. In the reverse recapitulation of "Dies Bildnis" from *Die Zauberflöte*, the soloist's S-material employs the same structural pitches and melodic framework as in the exposition, here adapted to new words and new harmonic function: sonata form as poetic analogy for emergent, reflective self-awareness. In "Non so più" from *Le nozze di Figaro*, S-material receives similar invariant repetition—but even further from the musical surface and outside S-space. Voice-leading analysis shows how repeated perfect cadences fail to achieve structural closure, which recapitulated S-material finally accomplishes with substantial modification only in the coda.

Session 4-23 (AMS/SEM), 9:00–12:00 Transcription and Proto-Ethnography in the Eighteenth Century Olivia Bloechl (University of California, Los Angeles), Chair

David R. M. Irving (King's College London), Jed Wentz (Conservatorium van Amsterdam), Adeline Mueller (University of Oxford), Glenda Goodman (The Colburn School) Matthew Gelbart (Fordham University), Respondent

Music's role in the mediation of cross-cultural encounters has long been a productive area of inquiry, with the eighteenth century recently gaining attention from historical musicologists and ethnomusicologists alike. This period is generally understood as one in which the commercial motivations behind European exploration and colonization were wedded to more philosophical, scientific, and even philanthropic attitudes toward societal "primitives." Proto-ethnographic accounts in travel literature, music compendia, periodicals, and life writing show Europeans making sincere—if often misguided—attempts to document the music of indigenous and "folk" groups.

Transcription remains an undertheorized aspect of these projects, usually held to be at best a misrepresentation, and at worst, a tool of subjugation. Yet transcribers often confronted the inadequacies of the European notational system with extraordinary candor as they attempted to account for live performance in more precisely descriptive ways. Eighteenth-century transcription thus emerges as a crucial test case for a new historiographical model of reciprocal encounter.

The scholars in this joint session—most of whom identify with both historical musicology and ethnomusicology—examine several key sources of eighteenth-century transcription. Many of these transcriptions show more flexibility, even empathy, in their representation of other musical practices than is commonly recognized, and their often meticulous attention to the intricacies of a single, ephemeral utterance stands as a counterpoint to the more familiar narratives of "art" music and cross-cultural encounter in this period. The four papers raise a number of issues in common relating to eighteenth-century constructions of regional difference, oral tradition, posterity, primitivism, and the limits of notation. In treating transcriptions as the material traces of difficult epistemological processes and cultural re-formations, we reflect on their advantages, and their challenges, as forms of evidence.

In the first paper, David R. M. Irving surveys the representation of Persian, Turkish, Indian, and Chinese scale systems in European writings prior to the widespread use of equal temperament. The second paper, by Jed Wentz, considers John Steele's *Prosodia Rationalis* (London, 1779), a treatise that proposed novel expansions of the musical staff to allow for the transcription of both everyday speech and the theatrical declamation of actors like David Garrick. In the third paper, Adeline Mueller seeks to complicate the picture of the eighteenth-century German folksong movement with a study of Friedrich David Gräter's transcriptions of German folksong in his periodical *Bragur* (1791–1802). The final paper, by Glenda Goodman, examines the transcriptions and descriptions of Native American music made by two British traders navigating the waters of the northern Pacific and Great Lakes regions in the 1780s, later published in travel narratives (London, 1789 and 1791, respectively).

The papers will be posted online in advance of the meeting, with short statements by each speaker allowing for live or prerecorded realizations of the transcriptions, followed by a commentary from the respondent and general discussion.

> Session 4-24 (AMS), 10:30–12:00 Liszt and His Predecessors James Deaville (Carleton University), Chair

"Après une Lecture du Czerny"? Liszt's Musical Models Kenneth Hamilton (Cardiff University)

In recent years several scholars have convincingly located elements of Liszt's compositional technique in the training in improvisation that he undertook with Carl Czerny. Carrying on from this, we might now ask: what did Liszt actually improvise on, when his subject was not a theme handed to him by his teacher, or the familiar tunes later suggested by his audiences? Was he inspired to extemporization, as he may have wished us to believe, by airily intangible "poetic ideas" deriving from poetry or prose—Dante's *Divine Comedy*, Senancour's *Obermann*—or was his starting point sometimes more prosaically down to earth: pre-existing music that might be tailored to suit the subject in hand?

This paper argues the latter. It proposes that some of Liszt's most ambitious music derived from improvisatory transformations of items in his concert repertoire, and attempts to identify overlooked models for three major works of the 1830s. Manuscript and other contextual evidence indicates that the so-called "Malediction concerto" is in fact a fantasy based on Schubert's "Du bist die Ruh," that *Vallée d'Obermann* is a reworking of the first movement of Weber's Sonata in E minor, and—most intriguingly of all—that the "Fantasia quasi Sonata" *Après une Lecture du Dante* originated in the surprisingly powerful Scherzo from Czerny's Sonata in A-flat, op. 7, performed by Liszt with great success in Vienna shortly before he turned his thoughts towards a depiction of Dante's Inferno. But whereas in the case of *Vallée d'Obermann* the modelling on Weber is deftly disguised in the final version of the piece, Czerny's musical fingerprints remain obvious even in the last revision of *Après une Lecture du Dante*.

The conclusion from this is twofold: first, that Liszt's slickly self-aggrandising bow to Beethoven's "Sonatas quasi Fantasia" in *Après une Lecture du Dante* was more than usually deceptive—the model is not the great Beethoven, but the drab Czerny; second, that several of Liszt's most important original works likely started out as variants of pieces in his performance repertoire, and were subsequently "improvised" into a more novel form. They too were once "arrangements."

Liszt as Critic: "On John Field's Nocturnes" and the War of the Romantics Elizabeth Perten (Brandeis University)

The War of the Romantics, the polarizing dispute on musical aesthetics that pitted progressive nineteenth-century composers (Liszt, Berlioz, Wagner, and the "New German School" centered in Weimar) against their conservative counterparts (Brahms, Schumann, Mendelssohn, and the Leipzig Conservatory), is often used as a backdrop for mid-nineteenth century musicological scholarship. Scholars turn to the famed 1860 "Manifesto" (regularly attributed to Brahms) against the perceived progressive slant of the *Neue Zeitschrift für Musik* as a main primary source of this debate. This approach confines discussion of this schism solely to Germany. Seldom considered, Liszt's writings, whose readership often spread beyond Germany's borders, provide an unexplored perspective of the War of the Romantics from one of its most prominent figures.

This paper offers one of the first analyses of Liszt's "On John Field's Nocturnes" (1859). In this essay Liszt strategically highlights those issues which were central to the War of the Romantics debate: the future of musical form and the dispute over absolute vs. program music. Through his discussion of Field's innovative use of harmony, melody, and affect, Liszt effectively illustrates that the core components of program music were the foundational traits of music in general. I argue that by nostalgically highlighting Field's "natural" genius and the "simplicity of sentiment" of his music, while inveighing against the "modern school's" approach to musical form and subservience to societal influence, Liszt makes clear his own views on contemporary compositional norms—and justifies his own break with formal expectations.

Liszt's emphasis on Field's use of melody and harmony to achieve great depths of affect pits Field's Nocturnes, and by extension program music and his own compositions, against the cold, overly wrought works of contemporary conservative composers. That Liszt also encourages his readers to forge their own personal relationship with the works, as Liszt himself had done, illustrates Liszt's belief that program music could simultaneously educate its audience and strengthen its reputation through listeners' emotional connection with the work. Liszt believes that the emotional connection listeners share with Field's Nocturnes and program music alike contribute to the timeless nature and longevity of both styles of music.

Session 4-25 (AMS), 10:30–12:00 New Contexts for Two Early English Musicians

Robert Shay (University of Missouri), Chair

Music, Verse, and Community in a Provincial Elizabethan Town: Re-Reading Richard Mynshall's Lutebook Michael Gale (University of Southampton)

Richard Mynshall, a mercer living in provincial north-western England, began to compile his manuscript lutebook (GB-Lam MS 601) in around 1597. It functioned both as a resource during his musical studies and a repository for other materials (signatures, acrostics, and verses) associated with members of his circle. Although Robert Spencer published an important study of the manuscript in 1975, it has been largely ignored since, perhaps for two reasons. First, it mainly preserves "public domain" repertoire (settings of popular grounds and ballad tunes) with few works by prominent composers, and, second, the musical texts are frequently corrupt. Scholars have been distracted by the copy of a letter from the second Earl of Essex to Elizabeth I it contains, eager to posit a connection between Mynshall's lutebook and court circles.

In this paper, I reject the likelihood of a court connection and locate the manuscript firmly within the milieu of Mynshall and his Nantwich-based circle. I explore its function as a site of communal self-fashioning in which musical and literary activities played important roles. The highly standardized nature of the repertory suggests a conception of music-making as an inherently social act, with this manuscript acting primarily as a facilitator of social interaction (just as "fake books" can for today's jazz musicians).

I show how Mynshall and his associates drew upon their shared literary and military interests to forge a collective identity that owed much to the coterie culture of elite social groups, revealing how the social bonds articulated through their personalised literary compositions were later reasserted in the more public arena of print. I argue that the musical and literary practices of Mynshall's circle reflect a broader "culture of credit" (following economic historian Craig Muldrew) in which the acquisition of a reputation for trustworthiness and virtue (through social connections and performative acts) was vital for the continuing prosperity of merchant families.

Besides providing a rare insight into Elizabethan music-making on the geographical periphery, this paper suggests that even the most musically unremarkable and textually problematic sources may have an important story to tell.

Apprehending John Playford: Warrants, Ledgers, and Ciphers JoAnn Taricani (University of Washington)

The publishing career of John Playford (1623–ca. 1686) had three phases, the middle of which, his activities during the Interregnum, has been obscured by incomplete information. Newly discovered manuscript documents from that period reveal aspects of his activities that support the theory of his Royalist inclination in the years between the execution of Charles I in 1649 and the restoration of Charles II in 1660. His location appeared to be uncertain in the year after the issue of a warrant for his "apprehension" in 1649, along with his co-publishers of several publications describing the trial of Charles I—but recent scholarship suggests these publications were commissioned by the prosecuting government. Some Playford scholarship raises the possibility that he was arrested, based upon the available summary of his warrant in Autumn 1649. Locating the actual handwritten warrant and its instructions allows us better to understand his situation, in contrast to other publishers whose warrants indeed sent them to Newgate Gaol. Playford's own warrant and a related subsequent document indicate a different process, not arrest, for him and his co-publishers.

Other fresh records provide a clear representation of Playford's activities at the Temple Church, where he both established a stationer's shop and served as the clerk for the church for over thirty years. A trail of payroll documentation, rent receipts, a clerk's book with entries by Playford, plus Playford's own redefinition of the range of duties assigned to the clerk at the church, indicate the depth of his daily activities and interaction with the barristers of the Inns of Court in the Interregnum. There is also new evidence of his Royalist support in engravings adapted and altered as frontispieces for his publications, along with a ciphered name he used for at least two Royalist publications.

His culminating expression of loyalty to Charles II was an apparently anonymous musical publication celebrating the restoration of Charles II (incidentally commemorating publishers jailed at the time of Playford's own warrant in 1649), published under Playford's ciphered name. But his role has escaped detection until now, as its symbolism is deeply covert, though clear to Royalists.

Session 4-26 (AMS), 10:30–12:00 Sustain: Twentieth-Century Organ in the U.S.

Todd Decker (Washington University in St. Louis), Chair

Picture Palace Community Singing and the "Class House" Esther Morgan-Ellis (Yale University)

Community singing, in which the audience joins an organist to perform popular songs, was prevalent in picture palaces across the country in the 1920s and 1930s. However, not every theater engaged in the practice. Instead, community singing could flourish in one palace, yet never enter another in the same neighborhood. This is because certain theaters—especially the flagship theaters that represented the very best an exhibition chain had to offer—pretended to a much higher class of entertainment, and exhibitors unanimously considered community singing to be a low-class activity. Community singing relied on audience participation in the entertainment process, which destabilized the barrier between performer and patron and brought them to the same level. A high-class theater, which claimed to offer an artistic product, required that this barrier remain intact. In addition, an audience of singing amateurs might threaten a theater's status with its unruly and unmusical behavior.

Organists and other film trade professionals published their opinions on community singing and its appropriateness for the "class house." One contingent claimed that community singing did actual harm to the instrument, music, and audience, and that it was the responsibility of the organist to develop in his public a taste for finer music. Another group regretted the popularity of community singing, but felt that it was the organist's duty to supply the entertainment that his patrons demanded.

In the first part of my paper, I discuss these professional attitudes towards community singing. Then I examine the practice of community singing in the Brooklyn Paramount and the New York Paramount (Times Square), both large, first-run palaces that featured the latest in architecture and entertainment. Each neighborhood, however, carried different class implications for the theater found there. In these two case studies, I examine each theater's attitude towards community singing, the manner in which community singing took place, and the responses to that singing published in the trade press. I also discuss the method used by the organist at each theater to communicate with the audience, another important means by which the

distance between performer and patron was established. Finally, I emphasize the fact that critics were concerned not with popular music or jazz, for which Jesse Crawford and his organist wife were famous, but with audience participation itself.

From Town Hall to "Play Ball.": The Origins of the Baseball Organ Matthew Mihalka (University of Arkansas, Fayetteville)

The warm, steady hum of the organ is a vital component of the baseball soundscape. Its presence is heard at all current major league ballparks; even those that lack a live organist utilize recorded organ performances and sound effects. While the organ is now ingrained in baseball culture, its history at the ballpark only dates to 1941. This paper identifies the various factors in early twentieth century American society that led to the organ entering the ballpark and demonstrate how the organ developed into the signature sound of baseball through the performances of the first full-time baseball organist, Gladys Goodding. Traditionally associated with the church, the organ underwent a process of secularization as it was adapted by other segments of American culture due to the emulative quality of the organ and technological advancements in organ construction. Thousands of theatre organs were installed during the early twentieth century to accompany silent films, and soon organs would also be found in shopping malls, town halls, skating rinks, and hockey arenas. The invention of public address systems and the electronic Hammond organ offered the organ even greater accessibility, and made the use of organs at baseball games more feasible. The organ was first used during a baseball game on April 26, 1941, at Wrigley Field, but it was not employed on a full-time basis until the following year at Ebbets Field, home of the Brooklyn Dodgers. With Gladys Goodding at the helm, the organ provided musical accompaniment during the large amount of downtime found in a baseball game, thus enhancing the sport's entertainment value. She established the basic archetype that later organists followed, musically interjecting when appropriate and adapting popular tunes with a hint of wit for various situations. The Ebbets Field organ proved to be quite popular and by 1970 the vast majority of major league parks employed organists. This paper contributes to the limited, though growing, scholarship on the soundscapes of different eras, and demonstrates how music has historically been used during sporting events, an area that has seen very little scholarly attention.

Session 4-27 (SMT), 10:30–12:00 Tunings and Voices Robert T. Kelley (Lander University), Chair

Enacting Vicentino's Provocative Suggestion: From Chromatic to Enharmonic in Madrigals by Luzzasco Luzzaschi Jonathan Wild (McGill University)

In his 1555 treatise *L'antica musica ridotta alla moderna prattica* Vicentino demonstrates how an extended meantone gamut of 31 pitches per octave can accomodate triadic music with surprising melodic and harmonic shifts. By increasing the variety of musical steps and intervals Vicentino hoped to recreate the powerful effects reportedly attained by musicians of antiquity; he identifies his smallest scale step, a fifth of a tone, as a characteristic interval of the enharmonic genus. He makes a most provocative suggestion: that many (non-enharmonic) works of other composers can be favourably enhanced by the incorporation of well-chosen fifth-tone inflections, effectively rendering the works enharmonic. In my paper I take this suggestion entirely seriously, and give an account of my attempt to use the relevant portions of *L'antica musica* as a practical manual for an editorial "enharmonicization" of suitable chromatic madrigals by a somewhat later composer at the Ferrara court, Luzzasco Luzzaschi. So that we might hear what is at stake, my presentation includes a recording of a performance by professional early music singers, accurately and unobtrusively retuned to Vicentino's thirty-one-tone system via post-production editing. The startling results offer a unique window into musica reservata aesthetics.

The task of reworking Luzzaschi's madrigals to incorporate enharmonic triadic successions is informed by a corpus study of Vicentino's few surviving enharmonic works, as well as a close reading of passages from *L'antica musica*. Triadic transformations in a thirty-one-tone universe are considered and their voice-leading possibilities entabulated.

"O Me Misere, Amore!": Gesualdo's Mean-Tones and the Seconda Prattica Jeffrey Levenberg (Princeton University)

The age-old musicological "myth of an empirical, irrational Gesualdo trying out his chromaticism on a keyboard" has long been dispelled (*Grove*, s.v. Gesualdo). Although Gesualdo's fascination with Vicentino's *arcicembalo* is legendary, no positive correlation exists between the composer's erratic harmonies and the theorist's erudite invention. Similarly, the practical sixteenth-century keyboard has been discarded due to the restricted gamut of its mean-tone temperament. According to Glenn Watkins, this temperament is "incapable of accommodating Gesualdo's highly chromatic music without distressing consequences." Given the often distressing nature of Gesualdo's madrigals, Watkins's curious presumption requires empirical verification.

My paper argues that Gesualdo conceived his last three books of madrigals at the practical mean-tone keyboard, using its out of tune sonorities for text-setting purposes. George Marshall, in his pioneering 1956 dissertation, already observed that "There is not one madrigal in the first three books that could not be played on a keyboard tuned in mean-tone temperament." One egregious exception, however, was overlooked. In "Candida man qual neve," Gesualdo first transgressed mean-tone's limits to intensify the repeated words "O me misero, Amore." The mean-tone "wolf" was subsequently unleashed at final cadences in Book Four to express the words "morte," "duolo," etc. Book Six's "Mille volte il dí moro" represents Gesualdo's chromatic expansion of this cadence. A corpus study of seconda prattica madrigals by Monteverdi, Rore, and Luzzaschi, among others, reveals similar text settings. Though obscure today, this common chromatic art was by no means secret. Notably, Artusi condemned mean-tone composers' ambiguous notations as an imperfection of modern music.

Session 4-28 (SEM), 10:45–12:15 Addressing Issues through Analysis

Travis Jackson (University of Chicago), Chair

The *Dhamma Gita* of *Maung Ko Ko*: Sacred and Secular Musical Fusion in Buddhist Myanmar Gavin Douglas (University of North Carolina, Greensboro)

Participation in musical events in the Theravada Buddhist world is deemed inappropriate for those who have taken monastic vows. Despite clear musical elements, the recitation of sutras and prayers and the chanting of scripture are not regarded as music. For the laity, music may have overtly Buddhist texts and associations but is considered suspect for religious practice. Scholars of Theravada musics have reinforced this rhetorical divide between the sonic practice of monks and the art and popular music of the secular world by highlighting the seventh Buddhist precept that implores monks "to abstain from dancing, singing, and music." Mahayana, Tibetan and other Buddhist traditions—where music is endorsed for rituals, offerings, mediation or other practice—receive greater attention from music scholars. This paper will highlight a variety of social and sonic examples that undermine, challenge and complicate such a polarizing depiction of Buddhism as lived in Myanmar (Burma). Chief among the examples will be a collection of songs by the Burmese composer Gitalulin Maung Ko Ko (1928–2007) who incorporated lessons of the Buddha into some of his later compositions. Maung Ko Ko's &t Dhamma Songs were composed as a religious offering and ritually performed at a Mingun monastery honoring one of the most revered monks in the country. This monastically sanctioned "song cycle" employs compositional strategies that stitch together elements of monastic chant and Burmese court music. With a variety of musical and video examples this paper will reconsider the complicated boundaries between lay and monastic music practice.

Ethics in the Analysis of African Intercultural Art Music Chris Van Rhyn (University of Stellenbosch, South Africa)

At the one end of the spectrum, scholars have warned against the dangers of applying a Western, formalist analytical discourse to African music. This may stem from a view of the purpose of analysis as a means of determining the "value" of music (deeming it "high art" or a "lesser" type of music), ignoring its potential as translation. At the other end of the spectrum, some have interpreted the cautions against the application of Western analytical techniques to African music as a reinforcement of so-called metropolitan privileges (Agawu 2003), and have contested Ethnomusicological anti-formalism and the ethnographic "context" as the last instance of inquiry (Scherzinger 2001). Where is African intercultural art music—with its roots in both Africa and the West, and by definition "high art"—situated within this discourse? This paper will explore the notion of ethics in analysis by examining the validity of existing discourses, in which the focus is mostly on either Western art music or traditional African music, when applied to African intercultural art music. It will further be shown how broadening the scope of the term "intercultural music" to allow for references to elements other than the musical characteristics of the composition (such as the cultural identity of the composer) can provide an alternative problematization of ethics in analysis. Analyses of selected twentieth- and twenty-first-century African art music compositions will serve to demonstrate theoretical points.

Stylistic Trends and African Influence in John Coltrane's Stellar Regions James Morford (University of Washington)

In this paper, I present original musical analysis of selections from one of John Coltrane's last known studio sessions to show how the representation of his music from this period as "free" is somewhat misleading, and how boundaries of content and organization result in the exhibition of traits attributable to Coltrane's engagement with African music. Porter (1998)

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and Simpkins (1975) have discussed Coltrane's direct contact with African musicians and recordings of African music, and this is supported in interview statements and by Coltrane's connection with Nigerian musician, educator, and social activist Babatunde Olatunji. This direct engagement complicates the possibility that "Africanisms" found in Coltrane's music can be attributed to "African retention" (Maultsby 1992). Examples of small- and large-scale trends both within and between compositions demonstrate elements of structure and stylistic consistency in quartet recordings from February of 1967, posthumously released as the album *Stellar Regions*. Particular attention is given to two pieces, *"Stellar Regions"* and *"Iris,"* through the utilization of techniques related to set theory and Shenkerian analysis. The comparison of multiple recordings of *"Stellar Regions"* from this session provides additional depth to Porter's analysis of *"Venus,"* a saxophone-drum duet arrangement of the same piece recorded one week later. Ultimately, I illuminate a harmonic analogue to Wilson's conception of "fixed" and "variable" rhythmic groups in *"Stellar Regions"* and explore the permutations of a three-note motif in "Iris" to show how both pieces exhibit what Agawu calls the "minimalist impulse" in African music through "inter-domain compensation" (2011).

Session 4-29 (SEM), 10:45–11:45 Feminist Approaches to Music and Sound Technologies: History, Theory, and Practice Tara Rodgers (University of Maryland), Chair

Feminist Approaches to Electronic Music and Sound Historiography Tara Rodgers (University of Maryland)

Over the last decade there has been a surge of scholarly interest in sound studies, an interdisciplinary field that examines the historical and cultural bases of sound and listening, the influence of science and technology on musical performance and experience, and the relationships of sound to philosophical thought. My research brings feminist approaches to this field by documenting the roles of women as cultural producers in electronic music, and examining how notions of social difference are produced in the technical language and iconography commonly used to describe sounds. This talk will elaborate on methods and findings of two of my recent projects. The first, Pink Noises: Women on Electronic Music and Sound (Duke University Press, 2010), employed ethnographic research to document creative practices of women in the field. The second is a history of synthesized sound from the nineteenth century to the present, based on archival research of acoustics textbooks, synthesizer product manuals, and other technical documentation. It applies feminist critiques of representation to sounds and audio technologies themselves—interrogating the cultural politics of their design and the terminology used to describe them. I will conclude with an assessment of the very different yet complementary processes of ethnographic and archival research in these two projects.

"Reluctant Hip Hop Warriors": Feminist Approaches to Hip Hop Community Projects Charity Marsh (University of Regina)

Over the past five years I have directed and developed numerous community hip hop arts-based projects in Saskatchewan, Canada. In turn I have argued that in spite of the problematic and often racialized and gendered representations associated with hip hop culture, hip hop programs have the potential to illustrate and facilitate the creative, thoughtful, and artistic subjectivities of Indigenous youth and, to challenge the dominant gendered, racialized and racist frameworks on which the media so often relies, when presenting stories on hip hop culture and Indigenous youth in Canada. Transitioning away from the conventional approach to theorizing community-based arts projects as a discourse of intervention (i.e. targeting "at risk" youth), in this talk I will demonstrate how, by incorporating feminist approaches and methodologies in hip hop community projects, a recognizable sense of place, a connection to a global world, meaningful arts practices of resistance, and a powerful form of expression that makes sense for Indigenous youth attempting to create a space for themselves both in and outside of a colonial/settler framework can be achieved. Drawing on the Scott Collegiate/IMP Labs Hip Hop Project as one example, I argue that for these students, hip hop has become one strategy for expressing and making sense of present-day lived experiences including ongoing legacies of state enforced residential school programs, traditional ideas of gender and family, the current climate of contentious government initiated truth and reconciliation processes, and systemic issues of racism, poverty, and violence faced by young Indigenous people today.

Session 4-30 (SEM), 10:45–12:15 Hip-Hop at Work Lei Ouyang Bryant (Skidmore College), Chair

"We can drink ourselves to death but I'm a guy with money and I will take that risk": Hip-Hop, Reality TV, and Alcoholism in Estonia Triin Vallaste (Brown University)

Estonian hip-hop duo Öökülm's single "Whiskey" tells the story of a destitute drunk and samples excerpts from the drunk's notorious impromptu reality television appearance. The single went viral and became the ultimate binge-drinking party anthem among Estonian youth. Although "Whiskey" tests the limits of what hip-hop is and means in Estonia, the hip-hop community proclaimed it "the dopest" rap track of 2007 because of its "piercing social critique." Öökülm's production articulates, perhaps unwittingly, pressing Estonian social concerns: 1) ethical questions in the Estonian media regarding the filming of drunk people who are unfit to give consent, and 2) the Estonian state prioritizing tax revenue over Estonian citizens' health, since government regulations keep the cost of alcohol low while levels of alcoholism remain high. However, when I asked DJ Melkker, the producer of "Whiskey," about his sampling practice as a social critique, he responded, "This track has no specific meaning or aim—it's just cool." As Tricia Rose notes, it is vital not to reject "those practices that ruin our quest for untainted politically progressive cultural expression." Engaging with the commodification of social marginality, alcoholism, and reality television spectatorship in rap tracks like "Whiskey" necessitates dealing first and foremost with ethnographic realities, perhaps at the expense of finding an empowering, progressive politics in hip-hop. This paper contributes to the growing body of work on global hip-hops, employing an ethnographic approach that attends to the particular historical and sociopolitical processes that shape cultural production in Estonia.

Hip-hop Mapuche and the Fronteras of Expression and Activism Jacob Rekedal (University of California, Riverside / Universidad de la Frontera, Chile)

This paper analyzes musical activism in Araucanía, a centuries-old *frontera* (borderland), where physical and symbolic exchange between the Mapuche and other civilizations (Tiahuanaco, Inca, Spanish, Chilean) have long characterized social and cultural life. Discord between Mapuche and Chilean approaches to resource exploitation and social organization produces a resonant frequency of political mistrust in Araucanía. Popular music, for its part, breaks ground when performers erode pre-existing categories, challenging audiences to interpret their expressions in new contexts. In a recent collaborative performance of the song "Ñi Pullu Weichafe" (Warrior Spirit), Mapuche rapper/social worker Jano Weichafe, and Chilean rockers La Mano Ajena, crossed fronteras by singing of the controversial forestry industry in Araucanía, combining Mapuche language with the sounds of hip-hop, cumbia, klezmer, Gitano music and the blues. Counteracting exclusion, "Ni Pullu Weichafe" blends languages and musical/cultural signifiers to assert solidarity among different oppressed communities who nonetheless each configure in Chilean national life. Weichafe notes, "Through music, you can reach more people . . . awaken consciousness . . . without necessarily going around throwing rocks . . . " Weichafe criticizes the vague commingling of the words *terrorista* and Mapuche, resulting from violence in Araucanía (and other regions) by a radical minority of *encapuchados* (veiled insurgents), and their prosecution as terrorists. Jubilant reception of "Ñi Pullu Weichafe" outside of Araucanía leads to a productive discussion of how musical activism in Chile both cultivates collective fascination with rebellion, and "awakens consciousness" through performed solidarity and political discourses in pre-Colombian languages.

That's a Rap? Imagining the Multiple Origins of Taiwan Hip-Hop Meredith Schweig (Harvard University)

For the last two decades, Taiwan has been the epicenter of hip-hop culture in the Chinese-speaking world. The underground scene has produced noted rappers MC Hotdog, Soft Lipa, and Dog G, and the island's Mandopop industry has incubated the careers of megastars Jay Chou and Wang Leehom. Although pop sensation Yu Chengqing's 1987 Mandarin-language song "Yes, Sir!" has been discussed as a point of origin for this phenomenon, many have suggested that Yu's performance recalls the traditional storysinging genre *shulaibao* more than it does American-style hip-hop. Likewise, Hoklo-language works like Blacklist Workshop's "Democracy Bumpkin" and Lim Giong's "Bullets at Hotspring Village," produced around the same time, have been compared alternately to rap and to the Taiwanese musical narrative genre *liam-kua*. In this presentation, I analyze the nature of engagements among rap song and selected genres of traditional musical narrative performance in Taiwan, and attempt to untangle the discursive web that links them. I ask: What historical circumstances precipitated this linguistic slippage, and how does it affect the conception and production of rap today? Drawing on my long-term fieldwork with the island's hip-hop community and invoking theoretical literature on the invention of tradition (Hobsbawm and Ranger 1983, Otto and Pederson 2005) and the aesthetics of historiography (White 1987), I argue that the ambiguous genesis of Taiwan rap has not constrained artists, but rather has created an expansive space in which they are free to imagine a range of sonic and textual possibilities for the genre.

Session 4-31 (SEM), 10:45–12:15 Intersections of Ethnomusicology with Other Fields Theresa Allison (University of California, San Francisco), Chair

Has Ethnomusicology Met Its Calling? An Ethnomusicologist's Response to Biomusicology

Francesca R. Sborgi Lawson (Brigham Young University)

Biomusicologists Brown, Merker, and Wallin have charged that ethnomusicologists have ignored the evolutionary roots of human music, and therefore have failed to meet their scholarly calling (2000, 20). This paper considers the implications of this charge by suggesting how biomusicological insights are potentially useful to musicologists as well as by demonstrating how the rich database provided by musicological research can indeed shed light on questions of interest to biomusicology. First, biomusicological research on the cognitive inter-relationships between language and music suggests new paradigms for both historical musicologists and ethnomusicologists. Second, biomusicological theories could be strengthened and challenged by ethnomusicological research into living cultural traditions. Finally, ethnomusicological adaptation or a technology? Musical research on traditional musical cultures, Chinese musical philosophy, biomusicological research into whale and bird song, and modern bioacoustics are all considered in grappling with the adaptation versus technology debate.

What Does Ethnomusicology Have to Say to Music Therapy? Monique McGrath (University of Toronto)

Music therapy has a history of collaboration with allied disciplines, such as psychology and education, to gain insights into the application of therapeutic methods in clinical practice. More recently, music therapists have reached out to the field of neurology to better understand notions of music and the brain. While these collaborations have allowed music therapy to establish a role in the health care systems of several countries, they have overshadowed an important element when seeking integrative methods of treatment, that of culture. When working with clients, music therapists are responsible not only to respond to clinical diagnoses but also to establish an holistic approach appropriate to the person. Integral to the clinical process, I argue, is engendering an awareness of each client's cultural background and the ways in which music inhabit that client's lived experience. Through the lens of a music therapy case study with a client coping with Alzheimer's in a long term care facility in Toronto, I will explain how music therapists can look outside that discipline and its clinical practices to achieve a deeper understanding of the ways in which music affects us, and how music relates to other socio-cultural and psychological factors that influence healing. There is a need for music therapy to adopt more cultural relativity in its perspectives. This paper will demonstrate how ethnomusicological theory and methodology strengthen such inquiry and allow for deeper understanding of the role of music and healing.

"Motherese" and Universals of Musical Pitch Jeremy Day-O'Connell (Knox College)

In this paper I examine "motherese" and its apparent relationship to musical systems. Motherese—the idiosyncratic form of speech that mothers use when interacting with young children—has been studied cross culturally and has been purported to involve universal, quasi-musical features related to pitch height, pitch direction, and rhythm (Fernald, et al. 1989). These features map onto certain cross-cultural principles of musical emotion, which have received only limited attention (Balkwill & Thompson 1999). One musical parameter of motherese has gone utterly unstudied: that of interval. I make the case that the playful calling of mother to child ("Jen-ny!") offers a uniquely convenient context for studying interval in motherese, and that this mode of speech provides the ontogenetic source of certain playful linguistic forms used by adults in peer-directed speech. In English, this "calling contour" is used (beyond the scope of motherese) in order to emphasize that a particular call, request, or other utterance—what have been called "gentle-shaded announcements" (Dascâlu-Jinga 1998)—is neither urgent nor informative. Crucially, it is just these sorts of utterances that have been anecdotally associated with the musical interval of the minor third, an interval that has been celebrated by such writers as Sachs (1943), Szabolcsi (1943), Orff (1950), Brailoiu (1953), Bernstein (1976), and van der Merwe (1992). I will discuss initial laboratory elicitations of this calling contour, conducted in six languages, offering both support and complexity for the universalist hypothesis, and suggesting a potent locus of investigation for the burgeoning field of music-language studies.

Session 4-32 (SEM), 10:45–12:15 Moving Voices: Singers Challenging Boundaries of Place, Race, and Genre Katherine Meizel (Bowling Green State University), Chair

Finding a Voice: Negotiating Multivocality Katherine Meizel (Bowling Green State University)

The voice is often understood as a kind of sonic fingerprint, embodying a unique, unalterable, and authentic Self. But what dynamic processes and ideologies are at stake when one body generates many voices? An African American opera singer changes her sound to record blues; a conservatory-trained Latino vocalist leads an Afro-Venezuelan band in California; a Canadianborn diva learns a different way of singing through the traditional music of her parents? Korean homeland. Such a fluidity of genre necessitates the confrontation of ethnicized and gendered stylistic boundaries, and indicates more than mere practical or aesthetic adaptability. More significantly, it points to the ways in which the voice figures in the infinitely complicated work of negotiating who we are. The proposed project investigates how singers trained in Western classical tradition experience this kind of multivocality, and the explicit and implicit sociocultural meanings they make in the process. Multivocality, an idea most strongly associated with Victor Turner's studies of ritual and with Mikhail Bakhtin's literary theory, can describe a symbol with diverse meanings and transformative power, or an authorial "plural consciousness" of interlinked social voices vital to the construction of identity. This paper presents a preliminary attempt to recover multivocality from its abstract treatment, and to reembody it. Through the ethnographic exploration of the production, perception, and sociocultural implications of vocality, it explores how classically trained singers negotiate identity through the act of singing with many voices.

The Contemporary Matters: Diction in Fisk Jubilee Singers' Concert Spiritual Singing Marti Newland (Columbia University)

Concert spiritual singing emerged as a vocal genre led by the Fisk Jubilee Singers in the 1860s. The Fisk Jubilee Singers are a select choral ensemble comprised of sixteen students at Fisk University, a historically black university in Nashville Tennessee, who shaped the performance practices and global popularity of concert spirituals with their style of operatic, acapella spiritual singing and their status as college educated singers. The ensemble continues perform concert spirituals for university and alumni events, popular music industry affairs, as well as private performances for patrons. Their concretized renditions of songs sung by enslaved Africans in the United States incorporate aspects of African American Vernacular English (AAVE) within the lyric representation in scores. While stylized as a key characteristic of concert spirituals, the dialect incorporated into concert spiritual scores continues to challenge the Singers in performance. Fisk Jubilee Singers manage speculations about the nineteenth century singing of enslaved Africans as well as aspirations for recognition as classically trained singers in their performances. At the center of this effort lies the choice to vocalize the dialect represented in concert spiritual scores or modify the text into General English. I argue that their diction choices unsettle modern race constructions drawing from fieldwork with the ensemble, voice studies and critical race theory. Focusing on the current Fisk Jubilee Singers' performance of the spiritual "Great Day" I investigate the fraught politics of AAVE diction in this contemporary performance by the ensemble and highlight the role of vocality in the performance of race.

Los caminos de la voz de Lucía Pulido/The Pathways of Lucía Pulido's Voice: Colombian *cantos de vaquería* at the Transnational Crossroads Jorge Arévalo Mateus (Center for Traditional Music and Dance, Wesleyan University)

Colombian vocalist Lucía Pulido represents both a challenge to and an affirmation of national and post-national Colombian identity. Performing cantos de vaquería, a style of rural cattle herding songs from los llanos (the Colombian plains), Pulido inverts and subverts cultural norms and expectations associated with llanero tradition gender, and genre. My paper will present an analysis of Pulido's vocality and adaptation/reinvention of the vaquería (cowboy) folk genre. Her penetration of world music networks raises important questions about diaspora, identity, and the sonic construction of place. Through musical experimentation and intercultural networks, the confluence of global metropoles and Pulido's *cantos* signals a regional yet modern cosmopolitan interpretation of llanero culture.

Session 4-33 (SEM), 10:45–12:15 New Perspectives on "Old" Musical Texts Scott Marcus (University of California, Santa Barbara), Chair

Lebanese Cosmopolitanism and Eastern Arab Art Song: Melodic and Metric Ingenuity in the Music of Fairouz and the Rahbani Composers Kenneth Habib (California Polytechnic State University)

Spanning six decades, the Lebanese superstar singer Fairouz has been the focus of a music cultural phenomenon that has centered in Lebanon, reverberated throughout the Levant, penetrated all corners of Arab society, and resounded in the diaspora as well. Her powerful connection with multiform audiences has tied to her intimate relationship with the Rahbani family of composer-poets with whom she has collaborated on a nearly exclusive basis. With a synergy giving rise to an artistic output of over one hundred albums, they have conceived and executed the artistic process from creation of music and lyrics to staging, performance, and record production. Following their upbringing in the traditions of Eastern Arab art music, their songs reflect masterful use of the customary systems of metric modes (iqa'at) and melodic modes (maqamat) realized in monophonic and heterophonic textures as well as consummate skill in the vocal and instrumental practices of the region. However, with their training in Western European art music and American popular music as well, and with Lebanon's long history of existing a s a crossroads between cultures "east" and "west," they also selectively have woven Euro-American aesthetics seamlessly into a musical fabric that has been received as quintessentially Lebanese. This paper draws upon ethnographic research conducted in the United States, Lebanon, and other Arab countries to improve socio-historical and theoretical understandings of Eastern Arab art music through investigation of the ways that the wide-ranging oeuvre of Fairouz and the Rahbani composers is both cosmopolitan and at home in Lebanon.

Topical Uses of Opera in Television Commercials: A Cross-Cultural Comparison Su Yin Mak (Chinese University of Hong Kong)

Recent ethnomusicological research has witnessed growing interest in the ways global and local factors interact in the production of meaning. The methodologies that have emerged, though diverse, are inevitably grounded in the notion of musical style: when considering the ways in which communities of listeners recognize, construct and interpret musical meanings, reference to stylistic categories or distinctions is unavoidable. Yet the question of how styles may foster rhetorical linkage between music and meaning, and more crucially how the modes of such linkage may vary from community to community, have rarely been addressed. This paper adapts and broadens the topic theory initially proposed by Leonard Ratner as a semiotic model for the interaction between cultural themes and musical styles within a contemporary context in which the rhetorical act is clearly circumscribed: the television commercial. Comparative analysis of three television commercials from Britain, Korea and Hong Kong which all use Puccini's "Nessun Dorma" as soundtrack, but which have very different intended messages, demonstrates the multivalent role of music in the promotion of social and cultural paradigms. I argue that these commercials not only articulate subsets of a global cluster of meanings associated with opera, but also posit new, locally defined connotations for the style. The analysis also problematizes opera's place within current debates about "high" and "low" culture, and explores the extent to which these classifications are continually being repositioned.

Cassettes and Community: The Life of Morón's "Fiesta Tapes" Joshua Brown (University of California, Riverside)

In this study, I will focus on a unique flamenco tradition from the Andalusian pueblo of Morón de la Frontera that flourished in the mid-twentieth century, yet still remains vibrant today. Although flamenco is commonly transmitted orally amongst family members, the lineage that developed in Morón in the late 1960s was extraordinary because it proliferated into the hands of international students. The literature of Donn Pohren turned Diego del Gastor, the architect of the Morón style, into a cult figure and inspired many Americans to journey there to study the flamenco guitar with him. I will examine how an exhaustive set of amateur audio recordings made by several of Diego's closest students has functioned variously as study material, community currency and a "paradigm of flamenco perfection" (Pachón 2011). The "Morón Fiesta Tapes," as they have been labeled, beg the questions: Who do/should these recordings belong to and how should they be utilized? What can the recordings' various circulative routes tell us about the musical community in question? Lastly, how should Gastor's recordings be treated, considering that he had a strong aversion to performing publicly and resisted recording commercially? Drawing from interviews with members of this international flamenco community, I will explore the ways in which these recordings invigorate, inform and instruct aficionados and disciples of the Morón style today. This tradition, which explicitly references

the locality of Morón, is maintained internationally and, therefore, exists has a prime example of globalization's potential for broadcasting and advancing local practices and values.

Session 4-34 (SEM), 10:45–12:15 Putting a Genre to Work II T. M. Scruggs (University of Iowa), Chair

Somos Negros (We are Blacks): Race, Nation, and Transformation in Highland Afro-Ecuadorian Bomba and Identity, 1980–2008 Francisco D. Lara (Independent Scholar)

Based on ethnographic fieldwork conducted among the highland Afro-Ecuadorian communities of the Chota-Mira valley (2007–08), this paper examines the recent development of la bomba (a local song and dance genre) from its decline in the 1980s to its revival and transformation in the 1990s as a means of critically assessing the current relationship between la bomba and afrochoteño identity (self-identifier). Though marginalized during the 1980s by afrochoteño youth eager to distance themselves from the perceived stigma of local black cultural traditions in pursuit of upward social and economic mobility, la bomba is today a nationally prominent signifier of a distinctly regional black ethnic identity positively associated with blackness. Its revival in the mid 1990s, which corresponds with the contemporaneous sociopolitical mobilization of Ecuador's subaltern indigenous and afro-descendant populations, effectively bifurcated la bomba along two interrelated developmental paths: as static cultural tradition emblematic of African cultural heritage, and as dynamic cultural expression reflective of an emergent Diasporic black cultural identity. In situating la bomba's recent development relative the sociohistorical dynamics informing perceptions and representations of race, ethnicity, and national identity in Ecuador, this paper shows how la bomba indexes and embodies the afrochoteño experience of and response to racism. It asserts that la bomba's significance rests not in its ability to signify racial difference, but in its discursive mediation of those sociohistorical dynamics informing the perception and perpetuation of race and racism. This paper contributes to current academic discussions on music and identity in the African Diaspora.

Haiti's Young Musicians on *Zafe Fatra* (The Affair of Trash): Engaged Music and Engaged Research for a Cleaner Port-au-Prince Rebecca Dirksen (University of California, Los Angeles)

Two of the most prominent explanations for Haiti's so-called failure as a nation revolve around the weakness of its government and of its infrastructure. When the everyday living situation reaches the limits of what is tolerable, some (extra)ordinary citizens step in to provide basic services for their neighbors in the absence of State or private sector support. One of the most visible challenges that communities battle is solid waste management. Notably, the mounting trash problem has sparked one of the most unique responses to inadequate infrastructure: it has given rise to a distinct and growing musical discourse on *fatra* (trash). Several groups of young musicians routinely use their music to voice concerns about environmental degradation and inappropriate dumping practices, but these musicians' engagement with trash does not end with their lyrics. Certain artists are *physically* trying to combat the problem and to empower their local communities toward concrete action. This paper will introduce this rising trend by showcasing two such projects led by musicians. The first is Pwoje Anviwonman (Project Environment) by the hip-hop group Wucamp, whose members have released eco-conscious music singles while simultaneously organizing a twice-daily trash collection in their neighborhood. The second is an educational documentary called "Zafè Fatra" (The Affair of Trash), an ongoing collaboration between a collective of musicians, a Haitian filmmaker and the researcher. Based on extensive ethnographic fieldwork in Port-au-Prince, the presentation will be supported by video excerpts and will incorporate a discussion of the engaged research process underlying production of the documentary.

Hearing the Bump and Grind: Musical Labor and the Burlesque Revival in the Midwest Beth Hartman (Northwestern University)

Over the last several years urban areas in the U.S. have witnessed a veritable "burlesque explosion," with striptease performances, classes, and workshops cropping up seemingly everywhere. The existence of a variety of burlesque shows in Chicago alone—from the Super Mario Brothers-inspired "Boobs and Goombas," to the "classic" burlesque stylings of the Chicago Starlets—points to both the popularity of burlesque as a form of entertainment, as well as to diverging trends in revivalist performance practices and aesthetic principles. But despite the renewed interest in burlesque, and scholarship dedicated to it (e.g. Allen 1991, Glasscock 2003, Shteir 2004, Willson 2008), the sounds of the burlesque revival have yet to be investigated. This paper seeks to fill that gap, arguing that music plays a key role in contemporary burlesque projects, bolstering notions of authenticity and age value, and comprising a facet of what Raymond Williams calls a "formation"—an artistic movement that has a "significant . . . influence on the active development of a culture" (1977: 117). Drawing on my fieldwork conducted in Minneapolis and Chicago, I investigate the ways in which individuals utilize music from the past in order to present a particular brand of sexuality that is in stark contrast to—and purposefully removed from—strip clubs and other kinds of sex work. By viewing the burlesque revival from a musical labor perspective, and the ways in which nostalgia is a part of those labor processes, the differences among strip tease practitioners—and their market value—become apparent.

Session 4-35 (SEM), 10:45–12:15 Sounds and Space in New Orleans Marié Abe (Boston University), Chair

Sonic Fixtures and Drifting Buskers: Soundmarks of New Orleans and the Street Musicians Who Construct Them Danielle Adomaitis (Florida State University)

In the public spaces of New Orleans, street musicians construct soundmarks, or sonic landmarks. The maintenance and preservation of New Orleans music is often achieved through performance processes by musicians in these spaces who exist as sonic fixtures (residents) and drifting buskers (migrants) in heavily trafficked areas of the city, most notably the French Quarter and the Faubourg Marigny. This street music circulates and amalgamates the music of New Orleans with that of other cultures, often creating unique hybrid genres and neo-traditional styles. In addition to exploring this hybridity, my discussion will address performers' relationships to each other, music in urban geography, tourism, and migrant communities. Ultimately, by mapping soundmarks I converse with this enigmatic musical community and those vested in it, which results in the recognition of distinctive hotspots of musical activity in the French Quarter and Faubourg Marigny. Landmarks in this and other cities are often demarcated as distinguishing features in the landscape that function to guide tourists, act act as tourist attractions themselves. This paper will map and investigate these sonic landmarks and document the existence and experiences of the street musicians who construct them. I will argue that in New Orleans, the purpose of landmarks and soundmarks are often synonymous. I hope to expand the current scholarly awareness of New Orleans music outside the exploitation of jazz, and to urge for the inclusion of music making on urban streets in ethnomusicological discourse.

Treme's Aural Verisimilitude Zarah Ersoff (University of California, Los Angeles)

McArthur Genius Grant and Emmy-award-winning writer, director and producer David Simon (*The Wire, Homicide: Life* on the Street) is known for his aesthetic of verisimilitude, and his most recent television project *Treme* is no exception. Set in post-Katrina New Orleans, *Treme* is marked by Simon's characteristic painstaking attention to realism in aural, visual and narrative detail. While developing the show, Simon was particularly concerned with recording and conveying what he calls the city's "ornate oral tradition." In this paper I examine Simon's aural verisimilitude by focusing on the interaction between sound and diegetic music in the show. *Treme* illustrates how Katrina dramatically altered the city's urban soundscape, rendering New Orleans strange and even threatening to its inhabitants. At several points characters must hide from the insidious sound (not sight) of circling FEMA helicopters. More subtly, characters also note the conspicuous absence of birds, a silence which implies what Katrina has stripped away. In contrast, the return of familiar musical events, such as second-line parades, mark both an individual's passing and the renewal of community tradition. Drawing upon interviews with *Treme*'s supervising sound editor Jennifer Ralston and supervising music editor Blake Leyh, I demonstrate how their closely coordinated approach to production blurs the lines between sound effects and diegetic music. These sound and music editors worked together to reconstruct the show's altered urban aural spaces, from the city's neighborhood bars and cramped cafes to the abandoned buildings and desolate riverbeds. Ultimately, *Treme*'s sonic realism both demarcates social space and constructs an new soundmap of post-Katrina New Orleans.

Music, Agency, and the Social Construction of Space in New Orleans Julie Raimondi (Tufts University)

For many New Orleanians, music is a vehicle in which to use, experience, form emotional attachments to, and make sense of space. New Orleans has a wealth of musical and cultural traditions that are practiced on regular bases, and the musical actions of individuals and groups encompass a diverse array of spatial experiences. The study of space and place in ethnomusicology, however, has been slow to incorporate spatial theories based in phenomenology, humanistic geography, and social anthropology. In this paper, I explore the social construction of space, following the terminology of anthropologist Setha M. Low, to analyze the spatial intricacies of musical performances and experiences in New Orleans. I place special emphasis on the agency of individuals and groups to socially construct space, as they 1) enable place attachment, 2) fix memories into space through music, 3) exercise their rights to musical performance in public space, and 4) grow a musical community that is bounded by the built form. I provide brief examples of people practicing agency through music, in three ethnographic snapshots that serve as case studies: The Ernie K-Doe Mother-in-Law Lounge, the "second line" parading tradition, and the New Orleans Habitat Musicians' Village. In so doing, I explain my assertion that music is a *spatial enabler* in New Orleans.

Session 4-36 (SEM), 10:45–11:45 Where the Powwow Meets the Road: Defining Urban Indigenous Identity through Dance Stephanie Thorne (Florida State University), Chair

Raqs Sharqi and *Tsalagi:* Finding Native American Identity in Bellydance Stephanie Thorne (Florida State University)

Through a historical legacy of trauma which has comprised of numerous sociological, psychological and spiritual upheavals, many Native Americans within the United States have found themselves searching for reclamation and a re-connection to their cultural identities and family traditions. More specifically, a cavernous void of cultural dis-connection was left behind as a result of the one hundred years of Euro-American infiltration and training at U.S. "Indian" boarding schools. This work will explore the journey of Nadirah Soraya " a young Tsalagi (Cherokee) woman, in her discovery, grounding, and re-connection to her indigenous identity and traditions through the expressions of and participation in raqs sharqi, popularly known as "bellydance"—a dance form rooted in the traditional folk dances of Egypt, which was brought to international attention during the country's nationalist movement in the mid-twentieth century and popularized through the lens of Hollywood glamor. Utilizing ethnographic methodologies, I will discuss Nadirah Soraya's exploration of pow-wow dancing and its connection to her practice of bellydancing. Additionally drawing from post-colonial theories and hybrid psychological studies—those which combine the use of cultural beliefs and Western psychological practice—I will explore the larger processes of individual and cultural-identity reclamation and healing through music and dance. "

"Of course I'll be at the Electric Pow Wow": Electronic Music Shaping Urban Aboriginal Communities Melody McKiver (Memorial University, Newfoundland)

As of 2006, half of the Aboriginal (First Nations, Inuit, and Métis) population in Canada lives in urban centres. A Tribe Called Red is an Aboriginal DJ collective based out of Ottawa, Canada who hold monthly club nights called Electric Pow Wow. These events are dedicated to showcasing Aboriginal DJ talent and creating a space for urban Aboriginal people. A Tribe Called Red's productions and Djing span across multiple genres of electronic dance music, but what has gathered them the most attention is their remixing of samples from intertribal powwow songs within dubstep and moombahton productions. Using an ethnographic approach, this paper is an examination of how the Electric Pow Wow factors into A Tribe Called Red's approach to music as a process of decolonization, and shapes place for urban Aboriginal people. I approach the Electric Pow Wow as a multi-sited place. It is foremost a club night, which A Tribe Called Red has toured across Turtle Island (North America), drawing a diverse audience which caters to, but is not exclusive to urban Aboriginal people. The Electric Pow Wow has provided a framework for collaboration with other Indigenous artists of various disciplines, creating a place for new artwork to take shape. There is a beginning trend to use Electric Pow Wow as a genre to describe the electronic music of Indigenous artists. Drawing from recent work in Indigenous studies, I will explore the larger processes of how music guides the creation and maintenance of urban Aboriginal communities.

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