

# TORONTO 2000: MUSICAL INTERSECTIONS

## ABSTRACTS Of Papers Read

at the Joint Meetings of the

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American Musicological Society  
Association for Technology in Music Instruction  
Canadian Association for Music Libraries  
College Music Society  
Canadian Society for Traditional Music  
Canadian University Music Society  
Historic Brass Society  
International Association for the Study of Popular Music: Canadian and U.S. Chapters  
Lyrica Society for Word-Music Relationships  
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*Wednesday, 1 November*

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

**Diversity in Today's College Music Curriculum**

Ralph Turek (University of Akron), Chair

Max Lifchitz (SUNY at Albany), Moderator

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

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

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

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

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

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

Taylor Harding (Valdosta State University), Moderator

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

Mary Luehrsen (Program Officer at the TEXACO Foundation)

Pat Page (Executive Director of the American Music Conference)

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

These efforts, primarily the results of the biennial *Music Education Summit* and some recent publications, are reasonably well-known among the membership of The College Music Society and other college music teachers, and are being used in local efforts to advocate the importance of music and music study to all types of constituents in our communities. What may not be as well-known by us are the advocacy efforts on behalf of music and music study conducted by corporations and organizations across a wide array of music industries and beyond. Many of these agencies, VH1's *Save the Music*, Texaco's *Early Notes Program*, The *Mr. Holland's Opus* Foundation, and dozens of others, have targeted their efforts at public school music programs. Success with both private and public funding attention to music education in schools has been the result of many of the efforts. The CMS Advocacy Committee presents this panel featuring representatives of some of the above named initiatives for music and music study. The main objectives of the panel include: illuminating what advocacy efforts are underway and evolving; discussing which ones have been successful and how; revealing and examining where these efforts overlap and are connected in an effort to help shape them and their respective efficiency; and to help mobilize a wider effort of support and engagement from the music professorate.

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

Karen Garrison (Auburn University), Chair

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

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

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

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

*Thursday morning, 2 November*

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

**Music and Society in Twentieth-Century Cuba**

Max Lifchitz (SUNY at Albany), Chair

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

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

Leonardo Acosta (Havana, Cuba)

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

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

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

Robin Moore (Temple University)

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

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

## Music, Technology and Folklore in Post-Revolutionary Cuba

Andrew Schloss (University of Victoria)

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

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

## From the *Negríto* to the *Negro Trágico*: Black Masculinity in the Cuban *Zarzuela*

Susan Thomas (Brandeis/Tufts University)

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

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

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

### On-Line 1: Web Realities

#### Music Fundamentals Online: Making Web-Based Learning a Reality

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

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

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

Mary Cyr and Linda Gibson (University of Guelph)

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

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

#### Curricular Issues 1: Technology Across the Curriculum I

##### Arguments and Strategies for Interdisciplinarity in the Electronic Arts

Christopher Dobrian (University of California, Irvine)

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

#### Integrating Music Technology with Other Subjects (Vocational or Academic)

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

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

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

#### Curricular Issues 2: Technology Across the Curriculum II

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

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

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

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

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

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

##### Metaphors of Chaos and the New Music History

Michael Broyles (Pennsylvania State University)

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

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

#### Listening to Music: A Dynamical Systems Perspective

David Burrows (New York University)

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



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

Deron McGee (University of Kansas)

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

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

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

James Rhodes (Shorter College)

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

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

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

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

Keith Ward (University of Puget Sound), Moderator

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

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

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

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

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

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

William Westney (Texas Tech University)

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

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

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

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

#### **Media and Marketing**

Joseph Horowitz (New York City), Chair and Respondent

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

Susan C. Cook (University of Wisconsin-Madison)

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

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

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

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

Maya C. Gibson (University of Wisconsin-Madison)

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

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

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

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

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

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

James M. Doering (Randolph-Macon College)

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

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

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

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

### Short Operas and a Ballet

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

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

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

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

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

Elizabeth L. Keathley (University of Tennessee, Knoxville)

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

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

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

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

Terry Klefstad (University of Texas at Austin)

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

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

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

Kyra Gaunt (University of Virginia), Chair

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

Richard Rischar (Dickinson College)

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

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

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

Karen Rege (Delaware College of Art and Design)

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

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

#### **Music and Art/Music and Fiction**

John Beckwith (University of Toronto), Chair

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

Lezlie Botkin (University of Colorado-Boulder)

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

### **Music in the Works of Robertson Davies: An Introduction**

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

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

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

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

### Dynamics of Performance

Carol Muller (University of Pennsylvania), Chair

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

Todd Caschetta (University of California, Santa Barbara)

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

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

### Music and Teleological Judgment: An Example on the Korean DMZ

Joshua Pilzer (University of Chicago)

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

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

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

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

Richard M. Moyle (University of Auckland)

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

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

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

Morgan Gerard (University of Toronto)

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

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

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

#### Cultural Politics of Broadcasting and Funding

Melinda Russell (Carleton College), Chair

#### The Interaction of Politics and Performance at WFHB

Brian Goodman (Indiana University)

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

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

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

David Pruett (Florida State University)

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

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

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

Ulrike Sailer (New York University)

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

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

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

Steven Cornelius (Bowling Green State University)

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

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



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

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

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

#### **Diasporic Musical Practices in Canada and the United States**

Theodore Solis (Arizona State University), Chair

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

Laurie R. Semmes (Florida State University)

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

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

Marcia Ostashevski (York University)

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

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

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

Kim Myo Sin (University of Hawaii at Manoa)

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

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

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

Minako Waseda (University of California, Santa Barbara)

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

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

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

#### Appropriations, Adaptations, Responses

Kelly Askew (University of Michigan), Chair

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

Joseph Lubben (Oberlin College Conservatory of Music)

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

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

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

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

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

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

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

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

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

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

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

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

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

E. Michael Harrington (Belmont University)

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

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

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

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

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

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

#### Cultural Constructions of Time in South Asian Musical Cultures

Richard Kent Wolf (Harvard University), Organizer and Chair

Lewis Rowell (Indiana University), Discussant

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

#### Time and Meaning in Kota Ritual and Musical Culture

Richard Kent Wolf (Harvard University)

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

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

### Folk Grooves and Tablā Tāls

James Kippen (University of Toronto)

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

### Modernity, Ideology, and Performance Time in Hindustani Classical Music

David Trasoff (California State University-San Marcos)

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

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

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

### Time and Rāga in the Music of Modern India

George Ruckert (Massachusetts Institute of Technology)

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

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

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

#### **Recontextualizations and Revivals**

Shannon Dudley (University of Washington), Chair

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

Kaye Lubach (University of California, Los Angeles)

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

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

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

#### **Confucianism and Western Classical Music in Korea**

Okon Hwang (Eastern Connecticut State University/Wesleyan University)

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

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

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

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

Erin Stapleton-Corcoran (University of Chicago)

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

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

Ashleigh D’Aunoy (Florida State University)

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

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

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

#### **Ethnomusicology as Genre and Practice I. Interrogating Music Histories**

Martin H. Stokes (University of Chicago), Chair

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

John Morgan O’Connell (University of Limerick)

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

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

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

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

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

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

### 500 Years of Music in Brazil: Commemoration or Brainwashing?

Gerard Béhague (University of Texas at Austin)

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

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

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



## Interpreting Musical Hybridity in South African Townships Fifty Years On

Lara Allen (Cambridge University)

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

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

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

#### Guitar Cultures

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

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

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

Andrew Bennett (University of Surrey)

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

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

## Unplugged: Blues Guitarists and the Myth of Acousticity

Peter Narvaez (Memorial University of Newfoundland)

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

## Handmade in Spain: The Culture of Guitar Making

Kevin Dawe (The Open University)

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

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

Steve Waksman (Miami University, Ohio)

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

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

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

Michelle Kisliuk (University of Virginia), Discussant

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

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

Frank Gunderson (University of Michigan)

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

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

Stephen Hill (University of Illinois at Urbana-Champaign)

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

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

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

Lisa Gilman (Indiana University)

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

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

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

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

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

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

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

Nancy Rao (Rutgers University)

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

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

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

Jason Stanyek (University of California, San Diego)

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

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

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

**Tribes Unlimited: Crossing Cultures with Adam and the Ants**

Theo Cateforis (College of William and Mary)

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

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

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

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

Tamar Barzel (University of Michigan)

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

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

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

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

Su Zheng (Wesleyan University) and J. Lawrence Witzleben (Chinese University of Hong Kong), Organizers and Co-Chairs  
*Teaching Chinese music outside its homeland presents specific challenges and opportunities. The average American college student knows little of Chinese music, and music majors in the West and in Hong Kong are primarily interested in Western art music. What, then, are the effective and creative ways to teach Chinese music?*

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

#### Chinese Music, American College Students, and Ethnomusicology Professors

Joseph S. C. Lam (University of Michigan)

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

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

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

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

Sue Tuohy (Indiana University)

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

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

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

J. Lawrence Witzleben (Chinese University of Hong Kong)

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

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

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

Su Zheng (Wesleyan University)

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

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

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

#### Grounds for Singing

Margarita L. Mazo (Ohio State University), Chair

#### *Zenne Şarkı*: Songs about Women and for Women

Rajna Klaser (University of California, Berkeley)

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

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

Pamela Grace Costes (University of Washington)

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

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



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

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

## Vodou Singing and Ethics for a New Century

Rebecca Sager (University of Texas at Austin)

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

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

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

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

Alex Enkerli (Indiana University)

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

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

*Thursday afternoon, 2 November*

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

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

Anne C. Shreffler (University of Basel), Organizer

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

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

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

Jonathan W. Bernard (University of Washington, Seattle)

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

**American Music History and the International Scene**

Richard Crawford (University of Michigan)

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

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

Veit Erlmann (University of Texas at Austin)

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

## Greatness and Canonicity: Women Composers in Twentieth-Century Britain

Sophie Fuller (University of Reading)

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

## Innocents Abroad: The European Reception of American Music

Felix Meyer (Paul Sacher Foundation, Basel)

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

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

Ingrid Monson (Washington University in St. Louis)

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

## Music History and Ideology: East and West German Historiographical Debates

Anne C. Shreffler (University of Basel)

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

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

#### Music, New Media, and Digital Culture

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

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

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

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

Joseph Auner (SUNY at Stony Brook)

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

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

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

Cort Lippe (SUNY at Buffalo)

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

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

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

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

Peri Shamsai (BMG Entertainment)

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

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

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

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

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

### Digital Technology and New Modes of Music Consumption

Timothy D. Taylor (Columbia University)

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

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

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

Portia Maulsby (Indiana University), Chair

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

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

Geoff Stahl (McGill University)

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

**Ethnographic Misadventures in Local "Musicking"**

Holly Everett (Memorial University of Newfoundland)

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

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

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

Frederick Moehn (New York University)

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

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

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

Stephanie Sook-Lynn Ng (University of Michigan)

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

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

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

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

#### Articulating *Ars Subtilior*

Thomas Brothers (Duke University), Chair

#### Articulating *Ars Subtilior* Song

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

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

## *Ars Subtilior* Notation As Performance Palimpsest

Donald Greig (Orlando Consort, London)

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

## Playing the Citation Game in the Late Fourteenth-Century Song

Yolanda Plumley (University College, Cork)

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

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

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

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



**Session 2-31 (AMS), 2:00-5:00****Twentieth-Century Nationalisms**

Jonathan Bellman (University of Northern Colorado), Chair

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

Lynn Hooker (University of Chicago)

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

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

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

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

Barbara Milewski (Princeton University)

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

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

Leslie Sprout (University of California, Berkeley)

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

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

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

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

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

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

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

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

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

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

Darrell Berg (University of Washington), Chair

#### Dark Fantasies and the Dawn of the Self:

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

Tobias Plebuch (Stanford University)

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

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

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

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

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

Elaine Sisman (Columbia University)

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

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

David Ferris (Rice University)

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

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

Suhnne Ahn (Peabody Conservatory)

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

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

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

Gregory Proctor (Ohio State University), Chair

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

Lois Rosow (Ohio State University)

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

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

**Louis Pécour's Choreographies for *Persée***

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

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

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

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

Sandra Rosenblum (Belmont, MA), Chair

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

Halina Goldberg (Indiana University)

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

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

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

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

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

Jeffrey Kallberg (University of Pennsylvania)

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

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

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

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

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

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

Georgia Cowart (University of South Carolina)

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

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

Mary E. Davis (Case Western Reserve University)

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

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

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

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

#### Kittler Studies

James Buhler (University of Texas at Austin), Chair

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

Alfred Cramer (Pomona College)

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

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

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

Sanna Pederson (Wesleyan University)

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

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

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

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

#### **Student-Created Projects**

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

Megan Jenkins (University of Delaware)

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

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

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

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

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

#### **Technology and Performance 1: Interpretive Nuances**

##### **Understanding Nuances in Performance through Aural and Visual Feedback**

Kathleen Riley-Butler (New York University)

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

## **Session 2-40 (ATMI), 4:00-5:00**

### **Electronic Poster Sessions**

#### **Design, Construction and Implementation of an On-Line Music Technology Course Utilizing the WebCT Programming Shell**

Thomas Hughes and Donald Tanner (Texas Tech University)

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

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

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

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

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

Kimberly C. Walls (Auburn University)

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



## A Survey of Prospective Employers Concerning Music Technology Needs

Richard Repp and Lynette Sullivan (Terra Community College)

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

## Interactive Hypermedia Projects in Form and Analysis

Tim Smith (Northern Arizona University)

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

## Webquests for Music Learning

William I. Bauer (Ball State University)

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

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

### The Four Rs of Research

Alison Hall (Carleton University), Chair

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

Barbara Dobbs Mackenzie (City University of New York)

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

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

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

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

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

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

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

## RIPM: International Index to Nineteenth-Century Music Periodicals

### *RIPM Online: The First Demonstration in North America*

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

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

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

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

## RISM: Retrospective Bibliography, Future Challenges

John Howard (Harvard University)

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

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

### World Music Topics

Denise Seachrist (Kent State University), Chair

#### Northeastern Square Dance in a College Music Context

James Kimball (SUNY at Geneseo)

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

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

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

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

George Torres (St. Lawrence University)

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

#### “Worlding” South African Musicology

Beverly Lewis Parker (University of Natal)

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

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

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

### Japanese Identity: Interplay of Sounds and Styles

J. Michele Edwards (Macalester College)

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

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

Jane L. Florine (Chicago State University)

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

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

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

Per F. Broman (Butler University)

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

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

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

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

### Tradition and Innovation

Kevin Moore (Onondaga Community College), Chair

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

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

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

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

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

### The Piano Music of George Rochberg

Martha Thomas (University of Georgia)

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

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

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

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

## Words, Pianos and the French Imagination

Catherine Kautsky (Lawrence University)

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

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

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

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

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

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

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

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

### Innovative Ideas for Changing the Undergraduate Music Curriculum

Maud Hickey (Northwestern University), Moderator

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

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

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

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

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

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

Claire Boge (Miami University), Chair

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

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

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

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

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

#### **Medieval**

Bryan Gillingham (Carleton University), Chair

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

Peter Loewen (Eastern Illinois University)

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

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

Sheila Forrester (Florida State University)

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

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

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

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

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

#### Early Twentieth-Century

Tom Gordon (Memorial University of Newfoundland), Chair

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

Carl Wiens (University of Massachusetts at Amherst)

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

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

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

Edward Jurkowski (University of Lethbridge)

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



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

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

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

### Theory

Glen Carruthers (Brandon University), Chair

### "Heavenly Lengths" in Schubert's Instrumental Music

François de Médicis (Université de Montréal)

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

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

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

Catherine Nolan (University of Western Ontario)

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

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

**Session 2-50 (CUMS), 3:30-4:45****Performance Issues**Recorded *Moonlight*: The Sound of Beethoven's Sonata, 1916–50

Sandra Mangsen (University of Western Ontario)

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

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

**Musical Performance and Ethics**

Murray Dineen (University of Ottawa)

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

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

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

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

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

### Gender and Sexuality

Lloyd Whitesell (SUNY at Stony Brook), Chair

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

Jacqueline Warwick (University of California, Los Angeles)

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

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

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

Stephanie Vander Vel (University of California, Los Angeles)

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

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

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

Irene Nexica (University of California, Berkeley)

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

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

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

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

Suzanne Loza (University of California, Berkeley)

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

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

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

#### American Popular Song at the Turn of the Twentieth Century

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

#### Just Because She Made Dem Goo-Goo Eyes:

#### Hughie Cannon and the Birth of Commercial Blues 1900–1905

Peter C. Muir (City University of New York)

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

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

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

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

W. Anthony Sheppard (Williams College)

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

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

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

David Carson Berry (Yale University)

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

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

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

#### Early American Sacred Music

Nym Cooke (College of the Holy Cross), Chair

#### The American Fuging Tune: "Marks of Distinction"

Maxine Fawcett-Yeske (Nebraska Wesleyan University)

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

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

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

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

## Who Lost the South? Correcting the History of American Hymnody

Kay Norton (Arizona State University)

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

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

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

Richard Hulan (Springfield, Virginia)

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

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

### Iconic Performers

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

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

Jocelyn Neal (University of North Carolina at Chapel Hill)

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

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

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

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

Lisa Barg (SUNY at Stony Brook)

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

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

#### Miles Davis 1955: Performance and Production in the Recording Studio

Carl Woideck (University of Oregon)

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

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

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

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

#### Parody in American Culture, Politics, and Praise

Harry Eskew (New Orleans Baptist Theological Seminary), Chair

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

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

#### From Parlor to Pew: Borrowings in Nineteenth-Century Hymnody

Paul Hammond (Oklahoma Baptist University)

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

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

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

Esther Rothenbusch (Southern Baptist Theological Seminary)

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



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

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

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

Kimberley L. Phillips (College of William & Mary)

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

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

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

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

Charles Hamm (Dartmouth College), Chair

#### The Transformation of American Song

John Spitzer (Peabody Conservatory)

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

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

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

## “A Good Man is Hard to Find”

Elliott S. Hurwitt (Hunter College, CUNY)

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

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

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

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

Stephen Banfield (University of Birmingham)

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

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

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

### Ives and Ornstein

J. Peter Burkholder (Indiana University), Chair

### Charles Ives and His Music About Baseball

Timothy A. Johnson (Ithaca College)

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

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

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

Tom C. Owens (George Mason University)

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

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

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

### Leo Ornstein and the Dilemma of Musical Modernism

Denise Von Glahn (Florida State University)

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

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

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

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

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

Elaine Keillor (Carleton University)

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

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

## Music Learning Among Black Creole Accordion Players in Southwest Louisiana

Christopher J. Della Pietra (Southeastern Louisiana University)

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

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

#### A Three-Dimensional Model of Postmodern Musical Experience

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

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

#### Metaphor, Space, and Time:

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

Timothy Rice (University of California, Los Angeles)

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

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

## The Heritage of Portuguese Rural Expressive Culture in the Twentieth Century

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

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

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

Andrew Killick (Florida State University)

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

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

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

## Making the New Old: Performing the Past in Lubavitcher Music

Ellen Koskoff (Eastman School of Music)

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

## Rethinking Consciousness, Rethinking Music

David Elliott (University of Toronto)

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

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

#### Musical Hybridization II. Reconfigurations

Gregory Barz (Vanderbilt University), Chair

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

Martin Clayton (Open University)

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

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

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

#### The Role of Place in Punk-Country Music

Steven Curtis (Cornell University)

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

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

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

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

Jairo Moreno (Duke University)

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

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

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

Juniper Hill (University of California, Los Angeles)

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

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

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

### Reggae on the Silk Road (On Globalisation and Survival)

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

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

**Session 2-62 (SEM), 2:30-4:30****Transmission and Transformation**

Judith Becker (University of Michigan), Chair

**Changing and Not Changing: Inuit Drum Songs and Their Transmission**

Norma Vascotto (University of Toronto)

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

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

**Transmittable and Transmutable Aspects of Improvisation in Balinese Music**

Made Mantle Hood (University of Hawaii at Manoa)

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

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

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

Hee-sun Kim (University of Pittsburgh)

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

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



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

Stephen Slawek (University of Texas at Austin)

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

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

#### Musical Practices as Signifiers of Identity

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

#### The Vanishing *Piā* Reappears

Andrew Shahriari (Kent State University)

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

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

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

Katherine Hagedorn (Pomona College)

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

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

Chris Goertzen (Earlham College)

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

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

Ellen Waterman (Trent University)

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

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

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

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

#### Issues in the Study of Performance Practice

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

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

Judith Cohen (York University, Toronto)

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

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

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

Lee Tong Soon (University of Durham)

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

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

## When an Opera Tradition Modernizes: Vietnamese *Cai Lu'ong* Opera in Video

Mercedes Dujunco (New York University)

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

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

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

Joel Rubin (City University, London)

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

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

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

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

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

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

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

Amelia Maciszewski (University of Texas at Austin)

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

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

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

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

Lewis Rowell (Indiana University), Chair

**Crowns: Rhythmic Cadences in South Indian Music**

Robert Morris (Eastman School of Music)

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

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

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

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

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

Kenneth John Morrison (McGill University)

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

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

Matthew Butterfield (Urbana, IL)

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

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

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

John Roeder (University of British Columbia)

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

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

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

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

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

#### Composers at Work

Ethan Haimo (University of Notre Dame), Chair

#### John Cage and the Intention of Non-Intention

David W. Bernstein (Mills College)

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

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

Eric Lai (Baylor University)

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

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

Lyn Ellen Burkett (Indiana University)

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

## Homage to Wolf: Webern's *Avenarius Lieder*

Matthew R. Shaftel (Yale University)

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

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

Robert Wason (Eastman School of Music), Chair

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

Elisabeth Kotzakidou Pace (Columbia University)

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

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

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

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

Gregory Barnett (University of Iowa)

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

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

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

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

Michael Spitzer (University of Durham)

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



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

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

David C. Berry (Yale University)

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

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

*Thursday evening, 2 November*

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

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

Arved Ashby (Ohio State University), Organizer

Victoria Cooper, editor, Cambridge University Press; Kyle Gann, critic and author, *The Village Voice*;

Peter Givler, executive director, Association of American University Presses; Michael Ochs, editor, W.W. Norton, Inc.;

Kerala J. Snyder, editor, *Journal of Seventeenth-Century Music*; Ruth M. Stone (Indiana University);

and Robert S. Winter (University of California, Los Angeles)

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

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

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

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

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

William Summers (Dartmouth College), Chair

Paul Laird (University of Kansas), Ricardo Miranda (Instituto Nacional de Bellas Artes, Mexico City),  
Janet Sturman (University of Arizona), and Jeffrey Belnap (Brigham Young University, Hawaii)

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

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

### Critical Music Editing: New Directions in a Musicological Tradition

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

James Grier (Author, *The Critical Editing of Music*), Mark Clague (Executive Editor, MUSA),  
Philip Bohlman (Series Editor, Recent Researches in Oral Traditions), Paul Ranzini (Managing Editor, A-R Editions),  
and Austin Clarkson (Series Editor, The Stefan Wolpe Society Critical Editions)

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

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

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

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

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

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

#### Notation, Transmission, Attribution, Authenticity

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

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

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

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

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

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

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

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

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

#### Adorno

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

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

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

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

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

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

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

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

### **A Tribute to Oscar Peterson**

Guthrie Ramsey, Jr. (University of Pennsylvania), Chair  
Leonard Brown (Northeastern University), Andrew Homzy (Concordia University),  
David Young (jazz bassist, Toronto, ON), and Travis Jackson (University of Michigan)

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

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

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

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

Dave Headlam (Eastman School of Music), Chair  
Albin Zak (University of Michigan), Respondent

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

Walter Everett (University of Michigan)

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

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

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

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

Mark Butler (Indiana University)

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

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

Mark Spicer (Hunter College, CUNY)

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

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

John Covach (University of North Carolina, Chapel Hill)

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