2022 AMS-SEM-SMT Joint Annual Meeting
Abstracts

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New Orleans, Louisiana
A Song for Ourselves: Sonic Storytelling in Asian American activism

Organizer(s): Noriko Manabe (Temple University.)
Chair(s): Deborah Wong (University of California Riverside)

The surge in anti-Asian violence since the start of the pandemic has spurred a rise in Asian American activism. This activity recalls the history of Asian American resistance and the ways in which music and sound have channeled Asian American stories. One challenge for the Asian American movement is that as education on Asian American history has been limited, particularly at secondary levels, the movement has been left without broadly recognized iconic figures, events, and ideologies to which activists can turn and be readily understood. Many activists see telling the history of Asian America as a key goal of activism. As Fernandes explains, movements often call on individual stories to personalize the message, and these stories are often shaped into movement narratives over time. This panel observes that process through four case studies in Asian America, demonstrating the role of sonic storytelling in Asian American social justice movements. The first paper discusses the recent Stop AAPI Hate movement, focusing on how hip hop has reflected the ideologies and fissures within the Asian American/Pacific Islander community and educated listeners of past anti-Asian American discrimination. The second paper considers the 1970s Asian American songwriting circle called Yokohama, California, which served as a site for processing political knowledge and expanded the Asian American repertoire of protest music. The third paper considers the international consciousness that is inherent in the Asian American movement through the performative speech acts of elderly Cambodian women who fled the Khmer Rouge in the late 1970s and their efforts to support Afghan refugees. The fourth paper presents oral histories of taiko practitioners in North America during the pandemic, considering how taiko and taiko players have engaged with Asian American community in a time of racism, violence, and artistic precarity. Together, these papers demonstrate how music serves as a site of discourse and experimentation for Asian American activism, as well as the power of sonic storytelling in communicating the history of immigration, violence, and resistance that has characterized the Asian American experience.

Presentations of the Symposium

"Telling my story": Asian American rap in a time of anti-Asian racism

Noriko Manabe
Temple University

While Asian American hip-hop artists have been successful as DJs or dancers, they have been less visible as rappers. As Wang, Hisama, Wong, Kajikawa, and others have reflected, many Asian American rappers have historically been excluded from the mainstream music industry, while hip hop has remained a site for playing out interracial fascination and tension. Nonetheless, rap’s ethos of personal authenticity, coupled with its appeal to a wide swath of Asian Americans representing diverse ethnicities and social classes, has made Asian American rap an intriguing window into the discourse on anti-Asian American discrimination and violence. This paper explores the ways in which Asian American rap reflects and complicates the discourses inherent in movements against anti-Asian hate. I explore case studies of Asian American rap addressing two events: Japanese American incarceration during World War II and #StopAAPIHate, the movement against anti-Asian violence in the wake of the pandemic.

Applying theories of storytelling (Jackson, Fernandes), I analyze tracks on wartime incarceration by Japanese American rappers Key Kool and Mike Shinoda, who each recount their grandparents’ experiences as internees and bear witness to an often-neglected aspect of US history. Recorded in 1995 and 2005 respectively, they demonstrate the routinization (Alexander, Hung) over time of the narrative on internment and redress. I then analyze the lyrics, music, and visuals of a corpus of 40 songs that reference #StopAAPIHate, using ethnographic interviews combined with discourse analysis, Peircean semiotics, and intertextual methods. Combined with the musicians’ activities at rallies, performances, interviews, and social media, this music serves what many activists forward as movement goals: to teach the history of anti-Asian discrimination in the US, debunk Asian American stereotypes, and promote interracial unity. Some tracks also present fissures and diversities of opinion, such as visions of violent revenge. A soundtrack to the discourse, these tracks provide an outlet for the expression of “minor feelings” (Hong), a tool for political mobilization, and evidence of dissensus among Asian Americans.

Yokohama, California: Personal Politics in an Asian American Singer-Songwriter Scene

Grace Kweon
University of North Carolina Chapel Hill

Yokohama, California was a musical group of Japanese and Filipino Americans in San Jose who performed together in the late 1970s. By locating a Yokohama within California, the members sought to express a sense of Asian American diasporic life in the Bay Area. Using a stylistic mix of folk, rock, jazz, and spoken word, they experimented with themes of nostalgia, anger, and optimism in search of an aesthetic that could continue the political work of the Asian American Movement (AAM), a grassroots effort to mobilize an “Asian American” collective consciousness for political action in the late 1960s and early 1970s. Yokohama, CA was one of many groups throughout the Bay Area that forged musical networks through the newly established Asian American studies programs at local universities and community-based arts workshops established during the AAM. This network of Asian American activists included not
just musicians but also literary icons like Philip Kan Gotanda and David Henry Hwang, all of whom turned to writing songs for/by/about Asian Americans.

Using Yokohama, California as a case study, I argue that the San Jose singer-songwriter scene enabled a community of activists, intellectuals, and artists to search for new artistic and political directions together that could respond to the needs of Asian American daily life in the Bay Area. The scene served as an incubator for experimentalizations that led to a period of prolific expansion of the Asian American artistic canon in the 1980s. This study frames late-1970s San Jose as a critical site for negotiating Asian American identity because growth in Silicon Valley workers and Southeast Asian war refugees resulted in a dramatic shift in Asian American demographics in San Jose. I draw upon interviews with members of Yokohama, California and examine their songbooks and records to reveal autobiographical, introspective, and locale-specific songs full of ambivalent feelings, which contrast with the sweeping declarations and national rhetoric used during the AAM. Ultimately, this paper probes the legacy of American protest music following the racial and social justice movements of the 1960s and expands our understanding of the Asian American singer-songwriting tradition.

Crafting Empathy, Speaking Solidarity
Brian Songdala
Cornell University

How do Asian Americans practice interethnic solidarities through our activism? What do we learn about strategies of solidarity through minor stories told under the umbrella of Asian American?

When news broke of the Taliban’s takeover of Kabul, many stories sprang up both publicly in articles and intimately in conversation from Khmer refugees who fled the Khmer Rouge coup on 12 April 1975. The Cambodian American journalist Putatsa Reang published an article on August 2021 which opens, “My mother called on Monday to ask if I was watching the news. ‘It’s so scary… All the Afghan people fleeing, running this way and that way. Everyone so desperate to escape. That was us.’” Cambodia and Afghanistan share parallel histories in that both experienced US military forces leaving the country, followed swiftly by a fear-inducing regime change. Listening to the recollection and call to action of Reang’s mother and the other yeays—the Khmer honorific and kinship term for elderly women—like her, this paper attends to the reported conversations within crafting circles made up of elderly Khmer women from the Center for Empowering Refugees and Immigrants (CERI) in Oakland, California. Through a Khmer performativity wherein to speak of something calls it into being, I argue that these yeays show how Asian American activism must always be—as it has always been conceived (Maeda)—interethnic.

These women are a part of a specific refugee class of Asian Americans who were made a part of the United States. With newer modes of agency, they reassert the formation of a transnationally attuned Asian American identity whose conditions of resettlement continue to be the result of multiple Usonian strategies (imperialism, militarism, pollution). Among discourses of Asian American studies, the foundling, but growing field of critical refugee studies is rewriting our understandings of racialized and collectivized activisms in its transnational approach. This paper, through an even smaller subset of Cambodian critical refugee studies as it is met with the potentials of sound studies and performance studies, furthers our understanding of how we speak into being and practice an activism to make our place in the world.

The Project of Asian America: Conversations about Taiko drumming with North American Taiko Practitioners
Lei Ouyang
Swarthmore College

How has the escalation of anti-Asian violence and anti-Asian racism during the ongoing global pandemic impacted North American taiko practitioners? How can ethnomusicologists engage with the project of Asian America (Yellow Horse & Nakagawa 2020) to bring visibility to the invisible and complicate the hypervisibility of Asian American artists and Asian American performing arts?

This paper centers oral histories of taiko practitioners across the United States and Canada to present nuanced and critical engagement with Asian American artists, their work, and their lived experiences amidst a context that includes racial reckonings, acts of violence, and the global pandemic. Supervised by a faculty advisor, the oral histories are undergraduate student projects developed as part of an engaged pedagogical process. Students and faculty work together in discussion and collaboration with a local Asian American Arts organization off campus near Philadelphia’s Chinatown.

Taiko scholar Deborah Wong writes, “performance is never only about performing” (2019: 207) and that “taiko tells a story about immigration, violence, resistance, and politicization. Taiko teaches skills that have urgent new relevance” (206). What then might we learn from collaborative engagement across Asian American communities on the topics of taiko, violence, racism, inequality, care, and artist life during the global pandemic? As Karín Aguilar-San Juan writes, “Asian America is Dead, Long Live Asian America!” (2021: 289). Conversations about Taiko drumming with taiko practitioners across North America provide an opportunity to explore with care and intention the ongoing tensions within Asian American communities and Asian American Studies. This paper aims to provide one example of how the interdisciplinary work of Ethnomusicology might intersect with the interdisciplinary work of Asian American Studies. Moreover, the collaborative project combining the work of students, faculty, artists, and community partners showcases the humanities as a site for civic engagement and innovative pedagogy to address race and inequality in Asian American communities today.
Hearing between the lines: Female Romani professional musicians in Turkey

Sonia Tamar Seeman
University of Texas, Austin

The Istanbul entertainment district of Sulukule has long existed as a site for creative musical production and exotica, a brand sold to local and foreigners for over 100 years. Yet what do their names appear on record labels, catalogues, journal articles, yet no biographies have been published? Competing fields of cultural production contribute to their erasure. In spite of attempts to define itself as a mono-ethnic nation state, The Turkish state was built upon the cultural production of citizens from varied ethnic, religious and linguistic groups. Yet the cultural production of these groups has been translated and constrained via three competing fields: state ideologies that treat individual musicians as anonymous vessels for collective “folk” consciousness; historical legacies from court- and urban-derived Ottoman Turkish classical traditions; commercial (“piyasa”) spheres that valorize individual musicians as marketing brands, and for whom intellectual property laws require individual names and proof of claims for the originality of the work. Patriarchal ideology linking masculinity to valued labor undergirds these fields. Similarly, Turkish Romani musicians develop improvisatory creative practices in order to serve a wide variety of clientele, yet also create their own signature sounds and compositions. Individual items from Romani music production has been similarly catalogued in national folk as well as Turkish classical canon; anonymized in folk repertoires and vaulted as individual original works in the classical listings. Thus the creative production of Romani female professional musicians is only evident through reading between the lines of published media such as recordings, catalogues and journal articles. This study of female musicians in the professional entertainment district of Sulukule from the early 20th century to the present reinstates the significance of their work while also revealing the mechanisms of erasure, exploitation and profiteering in international, state and commercial music production. A critical historical study of musical recordings and collection activities from the Roman community at Sulukule illustrate the tensions between piyasa and national claims that have erased the recognition of musical innovators.

Creativity, Authorship, and Labor among Alevi Performers in Turkey’s Music Scenes

Faruk Çalışkan, Robert O. Beahrs

Within the Alevi music tradition in Turkey, performers think about musical creativity, authorship, and labor in contradictory ways. A normative conception of authorship focuses on the authority of a single “source person” (kaynak kişi), usually a male minstrel (aşık) from a rural area in Anatolia. Performers in the Alevi music tradition express their loyalty by preserving the original song lyrics and referencing the author’s pen-name in the final verse. As a song circulates, however, the musical and lyrical contributions of different performers, including women, often get overlooked. Ethical tensions in authorship are magnified by the commercial music industries in Turkey, which transform songs into commodities and alter information about authorship in order to secure copyrights. So how do performers in the Alevi music tradition negotiate an ethical position that balances the authority of the original source person with the labor of multiple performers? And how do Alevi cultural norms, such as a commitment to gender equality among performers, intersect with dominant patriarchal norms in Turkey’s urban music scenes? In order to explore these questions, this paper examines the history
of one song called Eşinden ayrılan yaralı ördek (“A wounded duck estranged from its mate”), which has been attributed to multiple authors and has circulated outside dominant state-sponsored repertoires in Turkey. We focus in particular on how this song was transmitted and popularized in the 1990s by a group of male urban bağlama performers whose creative labor worked to shift social perception of the song’s origins and meaning. Drawing on ethnomusicological methods and archival materials, we suggest a flexible framework for understanding an individual song’s authorship and creative transformations over time. We argue for a song-concept as a flexible and dynamic container and suggest a model for creativity that acknowledges the contributions of multiple authors and versions over time. Through establishing a digital media repository, we hope to foster more respect for musical creativity in the Alevi music tradition, a greater understanding of the contributions of female performers, more equity in terms of remuneration to performers and their families, as well as a tool for aiding students in bağlama performance practice.

Dynamics of Play in Music and Dance Analysis

Time: Thursday, 10/Nov/2022: 8:00am - 10:00am · Location: Grand Salon 19/22
Sponsored by the Dance, Movement, and Gesture Section

Dynamics of Play in Music and Dance Analysis
Organizer(s): Corinna Campbell (Williams College), Sarah Morelli (University of Denver)
Chair(s): Brenda Romero (University of Colorado at Boulder, Emerita)

What happens when we prioritize play in performance analysis? How does that destabilize elements of fixity, formalism, and predictability that analytical projects inevitably privilege? Compared to analyses that are exclusively either choreographic/choreological or musical/musicological in focus, choreo-musical analysis opens up a realm of discussion and analysis that trends toward play, privileging dialogue, dynamism, even instability. What, then, are the capacities and potentials of choreo-musical analysis in its prescriptive and descriptive modalities? At what point, to what degree, and to what ends do performance analysts try to "fill in" these dynamic spaces?

Each paper in this panel engages choreo-musical analysis to illustrate distinctive capacities of play in performance. Panelist 1 looks at Himalayan song and dance practice in which the “three gates” of body, speech, and mind are integrated in embodying Buddhist cosmologies and values, while play between individuals arises as conversation. Through an analysis of song and dance/gesture variations crafted by North Indian bāījīs (courtesans), Panelist 2 considers improvisation as “play,” drawing on performances by one of the tradition’s few remaining classically-trained practitioners. Panelist 3 investigates how salsas’s most innovative and rebellious musicians and dancers play within and (especially) against the established structural conventions of the artform, carving out spaces for their own unique artistic expressions and conversations through improvisation. And, drawing from an Afro-Surinamese dance genre, Panelist 4 discusses the shifting expectations and modes of communication that occur between a lead drummer and dancer in their improvised, interactive play, arguing that these context-rich significations are often obscured when subsumed within more generalized discussions of choreo-musical “conversation.” Taken together, the panel interweaves themes including: play as a variation and subversion of form; the interplay of song and dance in an individual’s embodied experience; the phenomenological dynamics of community building through play.

Presentations of the Symposium

Dancing the Maṇḍala: Embodied Accompaniment, Social Play, and Conversation in Himalayan Music
Mason Brown
Kathmandu University and University of Colorado at Boulder

In the Himalayan Borderlands of Tibet and Nepal songs are “danced.” Men and women form a circle on opposite sides and, with arms entwined, perform a percussive accompaniment to songs that invoke the local landmarks and deities, and physically inscribe the jagged, circular horizon on the ground. This all-encompassing circle is analogous to the maṇḍala, the Buddhist/Hindu idealized and symbolic depiction of the cosmos, or of a given environment. Dancers simultaneously embody the maṇḍala, the locality, and the rhythm of the song by stomping rhythms that drive the text and melody and are felt deeply in the body. In this paper, I examine transcriptions of several songs and their accompanying percussive steps to show how the rhythm of the dance interacts with text and melody. Beyond analysis of the underlying structures of text, rhythm and melody, I also look at interactions among participants in a specific performance for how they communicate, verbally or non-verbally, across the circle, to highlight, bolster, or simply express relationships within the container of an embodied experience of religious expression that is animated by play and celebration.

Playful Variation in North Indian Courtesan Performance
Sarah Morelli
University of Denver

Performances by North Indian bāījīs (courtesans) combine song and movement, simultaneously playing with elements typically performed by separate individuals in today’s mainstream Hindustani music and dance practices. While performing songs drawn from a vast repertoire of “light classical” genres, the artist will typically repeat a line over and over, creating variations in melody, gesture, facial expression, and optionally dance. As Rahaim demonstrates, gesture is integral to the “musicking bodies” of Hindustani vocalists, a relationship that is yet more explicit and heightened in bāījī performance (2012).
As a result of profound sociocultural marginalization, few remaining women from courtesan families maintain this holistic performance tradition. Several recent studies have focused on the social history and contemporary plight of courtesan communities in South Asia (e.g., Morcom 2013, Putcha 2021, Schofield 2012, Soneji 2012). Within these experiences of oppression, there remain aspects of play. For some such "public women," bahānā, or "playing with illusion" can serve a protective function, to help maintain one’s privacy (Babiracki 2004). In private, in-group settings, playful, bawdy performance can be read as an act of resistance to dehumanizing conditions (Macizenswzeki, forthcoming). This paper proposes an aesthetic analysis of courtesan artistry focusing on the performances and teaching of classically-trained bāījī artist Madhuri Devi Singh. Playing with variations in music and movement, she animates song texts in multiple ways, bringing subtle differences in interpretation to life. Through a close examination of her multimodal improvisation, this paper works to articulate and illuminate indigenous bāījī performance aesthetics.

Rebellion in the Salsa Club: Challenging Fundamental Music and Dance Structures Through Improvisational Interplay

Rebecca Simpson-Litke
University of Manitoba

Built into the fundamental dance-music structures of club-style salsa are many opportunities for improvisational interplay between participants: skilled lead singers improvise the lyric and melodic content of their vocal calls in the song’s montuno section, elaborating on the pre-composed theme while weaving in new ideas that address the specific personal, social, or political circumstances of the performance; lead dancers link together both well-practiced and newly created movement patterns, signaling the order and timing of these moves to their partners via the principles of leading and following; instrumental and dance soloists add subtle-but-pervasive embellishments to establish their own unique styles, while also responding to each other in spontaneous dialogue that unfolds differently with each song.

Previous music and dance scholarship has worked to define the fundamental frameworks of salsa that allow these various small- and large-scale spontaneous interactions to take place. Mauleón 1993, Gerard 1998, and Washburne 2008 provide detailed discussions of clave and the interlocking rhythmic, melodic, and harmonic patterns that form the salsa groove, as well as the son-montuno formal structure that often organizes song arrangements; Hutchinson 2004, Renta 2004, and McMains 2015 outline the history and structure of the basic footwork patterns that define different regional dance styles, while Kaminsky 2020 discusses the social and mechanical dynamics of partner dances, including salsa; Simpson-Litke/Stover 2019 and Simpson-Litke 2021 outline the basic principles that coordinate salsa’s fundamental music and dance structures.

This paper begins by summarizing these dance-music principles, highlighting some typical ways that musicians and dancers improvise within the established constraints of the artform. The main focus, however, is on how salsa’s most innovative and rebellious artists take their improvisations beyond these typical practices, effectively pushing the boundaries of the artform into new territory. Through a willingness to break fundamental rules and engage in free play, these musicians and dancers challenge the very structures and (hierarchical) relationships upon which salsa is based. Of particular interest are the ways in which those participants in supportive roles are able to assert independence and control over their own creativity within a context that does not automatically afford them the luxury of play.

Context in Play: Embracing the Particular in Choreo-musical Conversation

Corinna Campbell
Williams College

In the Ndyuka (Suriname) Maroon dance genre awasa—as with so many other improvisation-based dance practices in Africa and the African Diaspora, a tremendous and varied amount of performers’ expressive work can be subsumed within broad notions of “conversation” and “support”. Extending analytical approaches to conversation put forth by Locke (2009), Agawu (1995), Monson (1996, 2015), and others, this paper advocates for attending to the communicative nuances, social expectations, and shifting modes of interaction among improvising musicians and dancers. Together, these convey the particular expressive affordances of a given genre—valuable tools that a talented performer can use with precision to signify and engage in conversational play. A fine-grained analysis of two especially (and differently) ‘conversational’ moments in awasa demonstrate how the dynamics of play (Schechner 2013, Drewal 1992) effectively complicate functional generalizations about musical form and the communicative logics embedded therein. The first ‘conversational moment’ takes place when a lead drummer (gaandoonman) invites a dancer (dansiman) to participate, which can involve a variety of drummed speech correlates, including proverbs and formal cues, but can also utilize rhythms favored by a particular dancer or that evoke that dancer’s signature style. In this way, while both approaches might ultimately summon a dancer, the relationships forged and the mode of conversation can vary dramatically. The second example analyzes gii futu (‘give foot’), a highly improvisational (conversational) exchange between drummer and dancer. Gii futu can be glossed as a dialogic process, loosely governed by formal and aesthetic conventions of call and response. And yet by considering other things that are likewise ‘given’ (daa/thanks, odi/greeting, paadon/apology), a subtler understanding of social reciprocity within dialogue emerges—one that moves past overdetermined ‘leading’ and ‘following’ roles.
Emergent Oralia of Mexican Son: Reframing Forms of Cultural Transmission and Imparted Understanding

Time: Thursday, 10/Nov/2022: 8:00am - 10:00am · Location: Chart A

Cultural understandings have historically been transmitted through communicated forms of collective memory, including language, ritual, and intergenerational guidance, in what linguistic philosopher Walter Ong described as “primary orality.” In the twenty-first century, information technology has augmented these annals of transmission. Constituting a “secondary” or “extended” orality, these emergent social networks, whether formalized or decidedly informal, have replicated the principles of preexisting approaches to oral transmission. This is particularly true in the context of traditional Mexican music and its revival movements, which attribute historical and aesthetic value to orally transmitted cultural knowledge. As these dynamic musical styles become increasingly more globalized, new understandings of orality are demanded of cultural promoters and researchers, who increasingly find themselves working in transnational contexts where meanings can easily become lost or misconstrued.

This panel highlights and analyzes four examples of the role of orality in cultural transmission in the context of Mexican son traditions. The studies are evenly divided between cases of primary and secondary oralities, and are likewise split between investigations of son jarocho and son huasteco. The forms of transmission discussed – sovereign language, transgenerational storytelling, do-it-yourself educational resources, and social media sites – all constitute assemblages of collective memory that inform identity and afford agency within the community networks in which they are practiced.

Presenter #1 explores the challenges of communicating a prehispanic cosmovision and a past worldview through a changing music and dance ritual in the north of Veracruz. Transitioning to the other side of the state, presenter #2 focuses on the chosen use of a localized indigenous language as an act of deconolonial resignification through original verscraft. Presenter #3 looks at how informally-produced print and multimedia resources shared between son jarocho musicians constitute the continuation of the tradition’s extended orality. Finally, presenter #4 considers the ways in which community documentarians and their YouTube channels serve as axial nodes linking musicians and consumers in networks that constitute the basis for the new orality of huapango huasteco.

Presentations of the Symposium

Listening to the Huasteca’s Past through Xochitineh: translation and interpretation

Raquel Paraiso
Universidad de las Américas - Puebla

Music has the marked and well-documented power to communicate across obstacles such as time and space and to offer a means of intercultural understanding. This presentation asks how one might listen to the past through present day communal ritual music. In considering Xochitineh, a traditional music and dance form from the Huasteca region which is rooted in a Mesoamerican creation myth, this presentation seeks to elucidate the agency of listeners, researchers, and practitioners in decoding and translating the meaning of recorded and experienced performance.

This presentation explores the multifaceted ways in which sound and listening are central to ways of knowledge, and asks how might one experience the sounds of ritual when the listener has no immediate connection with a musical past that informs the present. How can myth and meaning be transmitted through sound, and what are the extents and limits of this approach to cultural transmission? This study explores how music and musicking can help to bridge time and space in the context of changing social attitudes toward gender and indigenous identity, how cultural and collective memory serves as an oral and aural archive, and how the effect and affect that music provokes can serve as a tool to gain cultural understanding of the other across physical, temporal, and cultural borders.

Son jarocho and the process of extended orality: historical and contemporary approaches

Rafael Figueroa Hernandez
Universidad Veracruzana

This presentation argues that orality and literacy, rather than being distinct poles of a fixed dichotomy, constitute complementary forms of cultural transmission. Far from being two separate systems, orality and literacy form a continuum that has very blurred barriers and whose relationship has become more complex over time. The musical tradition of son jarocho exhibits this hybridity: while it remains a primarily oral tradition, print and electronic media have been essential to its diffusion, particularly in the last few decades.

In considering the orality-literacy dichotomy, this presentation posits that both oral and written transmission are part of a diverse and complex continuum in which both sides interact and influence each other in multiple ways. It achieves this by beginning with a brief historical overview of the ways in which son jarocho exhibits an extended orality, as a tradition historically spread via word of mouth but often undergirded by the written word. This sets the stage for a discussion of contemporary textual and multimedia resources, their circulation by way of digital platforms and in-person gatherings, and interpretation by participants in the contemporary son jarocho revival.

Vénganse para las complacencias, quédense para los huapangos: the extended orality of música huasteca on YouTube

J.A. Strub
University of Texas at Austin
Over the last decade, social media sites have catalyzed the advent of emergent, translocal networks of regional-musical affinity that link performers, content producers, and consumers. This presentation highlights one such socio-technological community centered around music from Mexico’s Huasteca region. Specifically, it considers streamed broadcasting as a contemporary expression of orality that allows for cultural diffusion across space-time and links the economic needs of musicians and content creators with the affective needs of a participant-audience in diaspora. This presentation also explores the ways in which ascribed roles within this network are coded through gender, age, and location. It draws from both digital and in-person collaborative ethnoircography with YouTube-based content creators, the musicians they record and produce, and the transnational audiences who engage with videos and livestreamed performances, as well as theorizations of participatory media platforms, digital orality, wellbeing and diaspora, and cultural labor.

The presentation begins by focusing on various content creators who manage popular YouTube channels dedicated to música huasteca, considering their professional and creative orientations and the ways the platform provides alternative avenues for compensated cultural labor outside of the state system. Shifting to a discussion of musicians, the social politics of gender, age, and labor in Mexico are appraised through a dialogue with young performers and their perspective on the opportunities and limitations provided by the platformization of musical promotion. It then explores the themes of transnational migration, nostalgia and solitude, and the affective needs of a community in diaspora through interviews with participant-followers and volunteer moderators of the channels, many of whom are advanced in age and live far from their places of origin. The presentation concludes by interrogating YouTube’s long-term effectiveness as a source of sustainable cultural transmission through highlighting critiques raised by content creators and musicians themselves.

**Hearing and Sounding Singapore and South Korea**

*Time: Thursday, 10/Nov/2022: 8:00am - 10:00am · Location: Chart C*

**Session Chair:** Bethany J. Collier, Bucknell University

**Chair:** Bethany J. Collier, Bucknell University

**8:00am - 8:30am**

**Disconnected Listening: Headphonic Ignorance, Economies of (In)Attention, and the Techno-Aurality of Becoming in South Korea**

**Cody Black**

Duke University

To view the growing ubiquity of wireless headphones in the ears of Seouilites solely through sound studies frameworks that take headphones as devices that enable greater individual affordances in personalizing and reorienting the aural experience of urban space (Bull 2000, Weber 2010), or that debate about the aural experience of digital music compression (Steingo 2015, Sterne 2012), would be to overlook the decidedly temporal utility headphones provide these Koreans in their everyday negotiations of becoming. By examining the socioeconomic tensions that compel un(der)employed Korean young adults to engage in neoliberal modes of self-managed cultivation—in which the quantitatively measured skills required for cultivating an employable subjectivity an attain a “good life” are cultivated across a multiplicity of sites in Seoul—this paper considers how such qualities of neoliberalism in Korea have rendered headphones an increasingly necessary sensorial apparatus for one to participate and survive in its unfolding aspirational orientations. This paper draws from an ethnoircography of listening in/and/through Gangnam Station—a heavily trafficked transit station within its eponymous business district—to offer aural impressions on how these Koreans practice what I refer to as “headphonic ignorance” to aurally augment other somatic acts that are attuned to optimizing their relationship with unproductive time and unwanted sociality as they move toward an anticipated elsewhere. Within these perceived intermediary non-places of everyday life, I demonstrate how headphonic ignorance positions headphones as the necessary material and experiential assurance to effectively feign ignorance to competing attention economies otherwise distractingly practiced in such dense public soundscapes (Beller 2006, Citton 2017). Mapping the multiple degrees of disconnect that headphonic ignorance produces through these aurally-dependent relational ambiguities—inattention, miscommunication, and misinterpellations (Larkin 2014, Marazzi 2008, Martel 2017)—I argue that such disconnected listening serves as a necessary sensorial condition to sustain a narrowly-defined neoliberal production of becoming. While disconnected listening assumes a greater degree of subsumption within the informatics of domination of neoliberal capitalism (Berardi 2018, Haraway 1991), I propose the simultaneous production of aural difference invokes temporal orientations that render the experience of moving toward a “good life” more self-manageable and potentially actualizable within the progressively intensifying sensorial demands of life in Seoul.

**Same but Different: Adapting the Aesthetic of Soundedness in the Development and Invention of Indian Folk Drumming Ensembles in Singapore**

**Gene Lai**

Répertoire International de Littérature Musicale (RILM)

This paper contributes to the ethnomusicalogical discourse on transnational musical borrowing of Indian folk drumming among Indian diasporic communities by introducing the notion of the aesthetic of soundedness. The aesthetic of soundedness is an ensemble’s sonic essence or ontology that defines an ensemble’s identity but has not yet materialized. It is culturally, historically, and institutionally developed and claimed by the practitioners and members of the community. Based on musical aesthetics that appeal to local audiences, cultural contexts, and daily living patterns, practitioners must make do with available resources, adapt them to the aesthetic of soundedness, re-evaluate their strategies whenever they encounter challenges, and restart the entire process, building and rebuilding their ensemble progressively, creating a localized ensemble unique to the locale. Using Singaporean urumi mēḷam and Damaru, both “new” Singaporean Indian folk drumming ensembles, as case examples, this paper shows how practitioners adapted
traditional music ensembles from “home” in diasporic contexts while developing completely new practices that engage with the nation-building practices and Singapore’s multicultural milieu. Singaporean uṟumi mēḷams have continued some performance practices from the Tamil Nadu naiyāṇṭi mēḷam folk music ensemble and Malaysian uṟumi mēḷams while making pragmatic changes to their instrumentation and expanding the types of events they perform. Damaru, on the other hand, is a singular ensemble modeled after the Mahārāshtra dhhol tasha ensemble. It has taken pan-Indian influences, synthesized them, and created new artistic products. Another significant distinction between Singaporean uṟumi mēḷam and Damaru is that Damaru welcomes women and non-Indian Singaporeans, while the uṟumi mēḷams restricted their membership to Singaporean Tamil males. In both cases, practitioners have developed a localized neo-traditional ensemble that looks different from the “home” ensemble but shares the same aesthetic of soundness. Based on ethnographic research, this paper argues that Singaporean uṟumi mēḷam and Damaru practitioners are not interested in reproducing generic types of folk drumming ensembles from India. They have developed new Indian folk drumming ensembles according to local aesthetic preferences and cultural policies, carving a niche for themselves within Singapore’s multicultural milieu.

Mediating Ecstasy

Time: Thursday, 10/Nov/2022: 8:00am - 10:00am • Location: Grand Salon 3/6
Session Chair: Adrienne C. Alton-Gust, Independent Scholar
Chair: Adrienne C. Alton-Gust, Independent Scholar

8:00am - 8:30am

"I'm Gonne Dedicate This One to Miss Franklin": Afro-Protestant Performance Pedagogies and Rethinking the Black Woman’s Spiritual Voice

Ambre Dromgoole
Yale University,

This paper uses Joseph’s Roach’s concept of performance genealogy, the constitutive nature of memory and surrogation that takes place at the site of performance, to examine the passing of the peace that took place at Aretha Franklin’s funeral at which singers Fantasia Barrino and Jennifer Hudson performed. In Barrino’s soul stirring rendition of “Precious Lord, Take My Hand/You’ve Got a Friend” followed by Hudson’s moving “Amazing Grace,” a performance genealogy was established, by which Barrino and Hudson were recognized as bearers of the deceased’s legacy Barrino and Hudson’s voices, movement, and physical comportment echo the Baptist and Holiness-Pentecostal, or Sanctified, environments that Franklin first encountered as a child and that she continued to reflect throughout her life. However, to hear these resonances, it is necessary to differentiate between Afro-Protestant settings that are often collapsed into monolithic representations of a singular “Black church.” In so doing, I work to specify how scholars hear Black women’s voices by showing that Barrino’s and Hudson’s particularities emanate certain characteristics of Franklin, enough to summon memories but not to mimic her. Learning to hear individual Black women’s voices within a performance genealogy demands perceiving the different genres of spiritual theatre which require different techniques of voice and presence. Seeing the distinctions among her inheritors allows scholars, audiences, and critics alike to perceive the theatrical education in Black sonic creation and makes possible representing Aretha Franklin’s artistic and interpretive brilliance. Essentialist elisions obscure the range of Franklin’s influence; listening to Barrino and Hudson help us hear Franklin. Ultimately, I argue that in order to respect Aretha Franklin, we must heed her assertion that there is in fact only one Aretha Franklin who is the sum of several social and spiritual worlds which inspired her artistic interpretations and that those in her lineage are not homogenous representations, but share in her multitudes.

8:30am - 9:00am

Freedom Song, Documentary Media, and the Primitivizing of Sonic Blackness

Stephen Stacks
NC Central University

In the preface to the 2007 edition of their collection of freedom songs Sing for Freedom, folklorists/musicians Guy and Candie Carawan wrote: “[Selma to Montgomery] would be the last great march with a hopeful spirit of black and white together. Soon the cry for black power would be heard and the singing would give way to chanting and an angrier mood.” This description is one example of a widespread tendency to use freedom song in order to buttress a flawed consensus narrative about the Civil Rights Movement—that the Movement disintegrated in the late 1960s because of dissenting voices within the Movement rather than as a result of White backlash and political retrenchment. In this paper, I will analyze the role of early White documenters of freedom singing in supporting this problematic thesis. I will argue that the White folklorists who did much of the early documenting of freedom singing were animated by a form of primitivism: a seeking of truth in the cultural production of an idealized, simplified Other. While their legacies are complex, figures such as Alan Lomax, Pete Seeger, and Guy Carawan, driven by their ideological convictions about folk music, valued certain forms of Black expression as “authentic” expressions of sonic blackness. They then utilized this framework to help construct a canon of freedom songs and bolster the consensus narrative about the Civil Rights Movement, a narrative which has had wide-ranging implications for contemporary freedom struggles.

9:00am - 9:30am

Transcending James Brown: "Mama Feelgood" and Revolutionary Time

Rachael Lenore Dennis
University of Cincinnati
Scholars often identify Black men as the creative innovators of funk, forming a patriarchal narrative that omits the contributions of Black female vocalists. To this point, Ruth Feldstein and Tammy Kernodle discuss the association between instrumental virtuosity and Black masculinity that developed during the rise of Black nationalism. While attempting to reverse the stereotype that Black musicians innately produced low-brow entertainment, Black men established themselves as leaders of instrumental performance and highly politicized genres during the 1950s and 1960s. As Black female vocalists receive limited recognition in funk scholarship, I contribute to the current literature by identifying how funk feminist vocal performance liberated Black women and challenged the restrictions that confined Black female musicianship during the emergence of funk. Incorporating Fanny Söderbäck’s feminist theory of “revolutionary time,” an expansion of Kristeva’s work on revolutionary politics and “Women’s Time,” I examine the transformative potential of Lyn Collins’s performance of “Mama Feelgood” from the 2006 Mama Feelgood album. Initially recorded with James Brown for the 1973 soundtrack of Black Caesar, an analysis of Lyn Collins’s rendition of “Mama Feelgood” within “revolutionary time” focuses on her engagement in the process of inward reflection and the deconstruction of stereotypes that hindered the political resistance of Black female musicians. By employing Söderbäck’s theory to Collins’s performance, I assert that “Mama Feelgood” is a piece that constructed an impactful language for Black female audiences, transcended the initial dialogue written by James Brown, and prompts the continued examination of Black funky female vocalists.

In the pandemic spring of 2020, restrictions on gathering compelled many religious communities to explore virtual platforms for technologically-mediated worship. Meanwhile, the United House of Prayer for all People (UHOP) decided not to live-stream their services, opting instead to suspend worship until restrictions were lifted. For many members of this sanctified Black Christian denomination, it would be months before they were able to praise God in the presence of others. Yet the suspension of the corporate worship and sacred music-making that ordinarily comprise services did not mean the suspension of members’ spirituality or that the Holy Ghost was any less present in their lives: members turned, instead, to a range of official UHOP media, including DVDs of past services, audio CDs of the organization’s unique shout band music, and periodicals, as well as a range of blessed household products (shampoo, olive oil, etc.) for comfort and healing. Issues of Bailey Magazine, the quarterly named for the denomination’s current leader Daddy Bailey, continue to brim with written testimonies to the healing capacities of these media and products; some profess that listening to homemade cellphone recordings of House of Prayer trombone bands expedited the listener’s recovery from COVID-19.

In this paper, I ask why the UHOP eschewed a widely-adopted form of technological mediation – live-streamed religious services, or “Zoom Church” – while simultaneously embracing apparently less “live” forms of mediation. Drawing on fieldwork at a House of Prayer in Harlem, NY while in conversation with literature on technological mediation and Black Atlantic religion (Beliso-de Jesus 2015, Jackson 2013, Rouse et al 2016, etc.), I show how articulations of liveness, mediation, and presence can emerge in unexpected ways, nested within “semiotic ideologies” (Keane 2007, 2018) and “sensational forms” (Meyer 2015) that are discontinuous across socio-religious formations. By attending to the material repertoires through which UHOP members encounter holy presences and find healing, we can begin to understand how listening to a degraded mp3 of a UHOP shout band performance might constitute a type of encounter with the Holy Ghost that virtual corporate worship does not afford.

Political Economies of Jazz: Gender, Precarities, and Activism

Chair: Dr. Tamika Sterrs-Howard, Lanier Technical College
Thursday, 10/Nov/2022: 8:00am - 10:00am  ·  Location: Camp
Session Chair: Tamika Sterrs-Howard, Lanier Technical College
Chair: Dr. Tamika Sterrs-Howard, Lanier Technical College

8:00am - 8:30am

Blind Auditions in Jazz?

Ben Givan
n/a

Throughout the jazz world, many individuals, institutions, and granting organizations have recently been striving toward gender equity, which is widely considered a moral imperative (McMullen 2021). It is also generally recognized that jazz’s historical origins in Black American culture deserve to be respected and cherished (Baraka 1963; Home 2019). In certain instances, however, these values—gender equity and Black ownership—can be in tension. This paper begins by acknowledging that jazz musicians have traditionally found professional gigs through informal social networks; bands typically consisted of “friends and neighbors” (Coleman 1970). This commonplace hiring norm (Granovetter 1974) has, in conjunction with structural racism and pervasive attitudinal biases, caused jazz ensembles to be overwhelmingly male-dominated (Tucker 2000) and, in former times, racially segregated (Kolodin 1941). Today, however, as the music has increasingly become institutionalized in conservatories and arts organizations, word-of-mouth hiring increasingly seems cronyistic and insufficiently inclusive. Indeed, in 2014 the renowned Jazz at Lincoln Center Orchestra, which had never advertised an opening, held auditions, or hired a single female player (Pellegrinelli 2000), faced protests and a lawsuit by proponents of greater opportunities for women in jazz; the ensemble thereafter implemented a blind audition policy, similar to that of many US symphony orchestras. However, though orchestras initially adopted blind auditions primarily to ensure equal opportunities for Black musicians (Walton 1972), female representation subsequently increased substantially (Goldin and Rouse 2000) whereas the number of Black orchestral musicians barely changed (Tommasini 2020). As a result, blind auditions are now being reconsidered in the context of symphony orchestras (Woolfe and Barone 2020). Furthermore, advocacy for women in jazz has sometimes been
heavily dominated by white (non-Black) activists (Carrington 2022; Buscatto 2022). Consequently, even though blind auditions have been touted as a nominally neutral, egalitarian practice, they may potentially enable the displacement of Black participants (Carrington 2021; Bonilla Silva 2003). Measures to promote gender equity in jazz therefore ought to remain sensitive to racial differences (Suzuki 2013), respecting the music’s history as a cultural response to racial oppression whose values and meanings were shared by “friends and neighbors” under conditions of enforced segregation.

8:30am - 9:00am

**Righting Jazz History: Women Jazz Journalists**

*Kara Attrep
Northern Arizona University*

Given the historical focus by jazz journalists on the male jazz world and the propensity for early jazz journalism to be written by and for men, the lack of research on women jazz journalists is not surprising. However, women have been at the center of jazz journalism from the beginning. Their acceptance in the jazz journalism world, however, has been hard fought. As Val Wilmer notes in her autobiography, jazz writing has often been viewed as “something that men did.” Perhaps inadvertently proving Wilmer’s point, a 2005 article by jazz journalist Howard Mandel about the myths, history, value, and practices of jazz journalism explains, “A jazz journalist... should be able to hang with the cats and be as conversant, if not expert, with the totality and trivia of contemporary culture as anyone else in the room.” I argue that part of the lack of focus on the contribution of female jazz journalists comes from the difficulty of even being able to “get into the room” in the first place. Mandel’s evocation of the term “cats” points to an already-gendered space. Jazz drummer Terri Lynne Carrington describes the gendered way in which she has been written about in the press: “I have heard people say – in print – that I don’t hit as hard as ‘the cats,’ when in fact I was often criticized for playing too loud in certain venues and asked to play softer, left scratching my head about the conflicting expectations of women drummers and questioning if they would have asked a male drummer to play more quietly” (2021). This paper seeks to address the lack of research that has been devoted to women journalists of jazz by focusing on the work of both historical and contemporary journalists. Focusing on such women writers as H.M. Oakley, Marili Ertegun, Val Wilmer, Angelica Beener, Jordannah Elizabeth, and others, this paper will analyze these writers’ works and analyze how jazz journalism by female writers is a crucial feminist enterprise for jazz studies.

9:00am - 9:30am

**Is Jazz Dead for Musical Activism? Adrian Younge’s "The American Negro" Project**

*John Paul Meyers
University of Illinois at Urbana-Champaign*

Musicians interested in contributing to the debate about race in the United States after the murder of George Floyd in May 2020 faced a unique set of choices. Traditional performance contexts were largely closed due to the coronavirus pandemic, but audiences were not unreachable: due to this isolation, many listeners were spending more time than ever consuming media via computers and phones. This paper analyzes musician and music industry veteran Adrian Younge’s The American Negro, released in February 2021. In the album portion of this project, Younge uses recognizable music-performance techniques associated with political activism: spoken-word declamation and jazz/neo-soul backing. The album was released on Younge’s label Jazz is Dead, a project he recently co-founded with hip-hop producer Ali Shaheed Muhammad that, despite its name, is dedicated to recording and releasing new jazz releases, especially from artists with reputations among hip-hop crate-diggers. In this paper, I consider the ways that certain generic codes can telegraph a sense of “seriousness” to listeners, especially in contrast to other styles of Black music that are currently more commercially successful. Younge uses musical elements associated with soul music and jazz in combination with his lyrics and voice-overs to express his political message of awareness of systemic racism, solidarity, and love. But perhaps in the 2020s, these elements themselves are not sufficient to reach as broad of an audience as he desires, given what he clearly sees as the importance of his message. Therefore, he also takes advantage of new formats and platforms to gain an audience. As part of this project, Younge also released a podcast and short film, and I analyze the benefits and challenges of using these multimedia formats to communicate a political message from the perspectives of both the creator and the audience. Following the work of Eric Porter, I consider Younge as a public intellectual and show how “new” social vocabulary around issues of systemic racism and reparation are adapted from activist discourse into artistic production.

9:30am - 10:00am

**"I’m Never Playing with This Group Again (But I Will)”: Music Collectivities, the State, and the Intimacies of Precarity**

*Dave Wilson
Te Herenga Waka–Victoria University of Wellington, New Zealand*

Collectivities of musicians serve a range of purposes, from fostering social bonds around shared aesthetic interests to advocating for political change. In settings where state funding plays a significant role in sustaining arts industries, music collectivities that take the form of official entities often serve as mechanisms by which musicians connect to (and, ostensibly, benefit from) arts funding systems of the state. This paper takes the case of the Association of Jazz Musicians and Free Artists (Združenie na dzej muzičari i slobodni umetnici, abbreviated as ZJMJ), a collectivity of musicians in North Macedonia that formed in 2016. The activities of ZJMJ include organizing concerts for the ZJM Big Band with international guest artists, hosting festivals and events around the country, and releasing albums featuring jazz and related musical styles as it brings together “excellent musicians with an interest in jazz and various crossover music forms” quoted from its website. I examine these activities through the lens of political economy, focusing on the intersection of class-based and other aesthetic hierarchies, state funding and regulation of labor, and contested notions of what constitutes citizenship and belonging at a national level. The paper is framed by a 2018 concert by the ZJM big band titled “Christmas in New York,” which took place at the Macedonian Philharmonic and served as a fundraising event for an organization
called the “Macedonian American Alumni Association.” I discuss the planning and preparation for the concert, the concert itself, and the aftermath among the musicians, where their frustrations about performance quality and musical style reveal much about the conditions of their economic precarity, about the political instability of their society rooted in illiquidity, and about the class-based underpinnings of their (and their audience’s) fantasies about New York as the world’s jazz epicenter. Centering my analysis on the state—distinct from the government (which administers the state) and from the nation (the constructed collective identity of those ruled by the state)—I argue that as state administrations expand following the logics of neoliberal capitalism, musical activity becomes increasingly institutionalized, both sustained and limited by the mechanisms within which it is embedded.

Politics, Populism, and the Popular in South American Musics

Time: Thursday, 10/Nov/2022: 8:00am - 10:00am  ·  Location: Canal
Session Chair: Daniel Sharp, Tulane University

8:00am - 8:30am

Music as “Reality Test”: Maracatu de Baque Virado as a Vehicle for Conscientization

Schuyler Whelden1, Juliana Cantarelli Vita2
1College of the Holy Cross; 2University of Hartford

Maracatu de baque virado is a music tradition that originated among African-Brazilian communities, primarily in the cities of Recife and Olinda in the state of Pernambuco. In addition to being one of the oldest forms of carnival parade music, maracatu also often serves important social functions. Maracatu nations are intimately tied to the Afro-Brazilian religion candomblé and many offer space and support for community outreach and social care. One element of maracatu, however, has gone understudied: its role in challenging long consecrated ideas about national and regional identities and official historical narratives. In this paper, we examine this crucial function of maracatu practice, calling attention to the ways that music can foster what educational theorist Paulo Freire terms conscientização (conscientization). Freire describes conscientização as a “reality test,” because it requires both recognizing the truth of one’s social circumstances and taking action to rectify them.

Drawing on ethnographic interviews with Mestre Chacon Viana of Nação do Maracatu Porto Rico and Mestra Joana Cavalcante of Nação do Maracatu Encanto do Pina and Baque Mulher, as well as in-person and online fieldwork, in this paper, we analyze the songs “13 de Maio / 1 de Abril” written by Mestre Chacon and “Mulher Negra Empoderada” written by Mestra Joana. We argue that both songs are examples of conscientização. “13 de Maio / 1 de Abril” satirizes the official narrative around Brazilian abolition, referring to the date May 13, when Princesa Isabel signed the so-called Golden Law, as “April Fool’s Day.” It is played annually at Nação Porto Rico’s carnival presentations and is often the focal point in workshops and other events. “Mulher Negra Empoderada” (Empowered Black Woman) draws on Mestra Joana’s own biography to offer a model of self-empowerment for the women—especially young women—who participate in her maracatus. It is an example in and through music of the kind of intersectional work done by Lélia Gonzalez, an activist, educator, and founding member of the Movimento Negro Unificado. Both of these songs and the contexts in which they are taught and learned exemplify the kinds of community uplift called for by Freire and Gonzalez.

8:30am - 9:00am

Hip-hop culture, political alliances, and intercultural music productions: African migrant youth on propositive waiting in Brazil

Kelvin Venturin
Federal University of Rio Grande do Sul,

Doing fieldwork, engaged with West African migrants musicians, in Brazilian South and South East metropolitan areas, means to me to try to make sense of how the long legacy of structural racism in the country meets the fragile post-colonial lives of youth Africans migrating to Brazil in search of a better future. In the aftermath of strong youth protests held in Senegal in March 2021, which gained echo across Senegalese diaspora, four West African migrants in the city of São Paulo articulated their already established network of music production to release the video clip “Senegal Jöy Naa Táai” (Senegal is crying now) as a statement to that political moment. Resounding the West African indigenization and political anti-colonial history of hip-hop in Africa, the piece sample images of the protests, government opposing narratives that circulated in social media and a performance in their own Afro informed barber shop business in the center of the city. As stated by Alcinda Honwana (The Time of Youth: Work, Social Change, and Politics in Africa), what creatively move the African youth is, contradictorily, the very sense of stagnation, lack of political freedom and of ways to emancipate themselves, a situation that she makes sense through the concept of walthood. As I have been experiencing in Brazil in past months, the musical expertise is something my interlocutors take as a way to forge mobility paths, economic opportunities and ways to voice their thoughts and being heard in foreign contexts. In an attempt to argue that ethnomusicology can expand on the concept of walthood by analyzing black African diaspora youth experiences, I take these particular musical encounters in Brazil and their narratives to show the ways in which these interlocutors creatively articulate their musical expertise in order to claim for a change in the status quo of post-colonial Africa countries politics and built possible new ways of adulthoods in an unanticipated racist context in the Global South.

Auralities of abjectivity and desire: Listening to racialized gender in música popular

Juan David Rubio Restrepo
The University of Texas at El Paso

Scholars have considered Latin American popular musics fertile ground to query the gender politics of the region. Considering them sites where masculinities are voiced (Archetti 1997, 1999), or where misogyny and feminism overlap (Aparício 1998), these works
have mostly focused on the musics’ lyrics, its narratives and tropes, to theorize gender relations in the Spanish-speaking Americas. This presentation takes an aural and relational approach to the matter. Focusing on the music practice and mediated life of Ecuadorian singer Julio Jaramillo (1938-1978), I thread the lettered (lyrics), aural (Jaramillo’s vocality), and archival to explore what I call the auralities of abjectivity and desire; broadly speaking, acoustemological loci where racial and gender dynamics are articulated, negotiated, and enacted.

I analyze selected case studies of Jaramillo’s “mother’s repertoire” (an extensive song corpus dedicated to exalting the mother figure) and put it in dialogue with press articles and literary pieces that spectacularized the singer’s hypermasculine persona. Listening through this friction, I tease out stereotypes emerging from this archive that render racialized and gendered bodies as ones to be either consumed or protected. In this formulation, the mother figure stands as an idealized archetype of a prospective female partner and wife. This archetype finds its direct antecedent on the Virgin Mary, a reproductive yet immaculate body. Borrowing from Chicana/o and Latinx queer theory (Anzaldúa 1987; Bañales 2014; Vargas 2013; Madrid 2018; Muñoz 2020), I suggest that Jaramillo constitutes a site of both masculine sexual fantasy (where racialized-gendered bodies are hyper- and de-sexualized to be symbolically consumed) and moral admonition (where these behaviors are socially reprimanded). This, in return, signals a libidinal homoerotic economy to be at the core of the singer’s relation with his male audiences. Developing on scholarship on Latin American masculinities (Olavarría 2001; Viveros Vigoya 2001, 2003; Fuller 2001, 2003; Guttmann 2003, 2007), I show how Jaramillo’s mediated hypermasculinity articulates misogynistic angsts and how these dialogue with lived notions of manhood in the region.

Reclaiming the Commons: Scottish and Irish Gaelic Musical Traditions

Time: Thursday, 10/Nov/2022: 8:00am - 10:00am  ·  Location: Prince of Wales
Sponsored by the SIG for Celtic Music

Reclaiming the Commons: Scottish and Irish Gaelic Musical Traditions
Organizer(s): Heather Sparling (Cape Breton University),
Chair(s): Christopher J. Smith (Texas Tech University)

The “commons,” according to Irish music scholar Christopher Smith, can be understood as more than local land whose resources are shared among those who use it. Smith argues that it “is a body of shared resources: agrarian, intellectual, and vernacular” (2006: 10). The loss of the commons signals not simply the loss of a resource, but the loss of a form of sociality and interaction based on mutual respect and resource sharing.

This panel offers an analysis of three different efforts to reclaim a musical commons in Gaelic traditional cultures: one in Scotland, one in Ireland, and one in diaspora. Two papers consider historical traditions being reclaimed and practiced in the present while one presents an applied project through which community members develop communal resources while improving their linguistic and cultural knowledge.

Presenter1 examines the role of song-making in historically marginalized Scottish Gaelic communities, and the importance of Gaelic-language song to Scottish land reform efforts both in the nineteenth century and today. This paper focuses on the representation and reclamation of land-based commons through the performance of Gaelic song.

Presenter2 documents how modern women are reclaiming the traditional and communal practice of keening in Ireland, a practice that was successfully repressed by the Catholic Church. Drawing on traditional vocal techniques, poetica, and topics, women are finding new ways to keen their grief collectively, reclaiming community connection through lament.

Presenter3 describes “transcription frolics,” events held in-person or online, synchronously or asynchronously, through which Nova Scotia Scottish Gaelic speakers and learners collectively transcribe archival recordings of Gaelic songs. Not only do participants discover a local song commons while improving their aural skills, they make those songs more accessible to the broader community while themselves becoming cultural and linguistic resources and knowledge-holders.

A senior ethnomusicologist with expertise in traditional Irish music and who has published on the topic of “reclaiming the commons” will respond to our papers, offering a perspective from the Irish-American diaspora and drawing the themes and issues from our papers together.

The significance of this panel has broad relevance for studies of cultural reclamation efforts and (de)colonial studies.

Presentations of the Symposium

“We will fight for our right to remain”: Gaelic Song, Land Reform, and Reclaiming the Commons in Scotland
Rachel Bani
Florida State University

In April of 1874, residents on the Scottish island of Greater Bernera gathered to defend fifty-eight local families who had been served with eviction notices by their landlord. When a bailiff arrived to enforce the evictions, he was violently attacked, leading to the arrest of three demonstrators. In response, hundreds of citizens marched on their landlord’s manor in protest. When Gaelic-language composer Murchadh MacLeòid heard of the demonstration, now called the Bernera Riot, he wrote a song in support of the protestors many of whom had been displaced from lands held in common by their communities for hundreds of years. This paper argues that the practice of political song-making by composers such as MacLeòid was an important mode of protest against land inequities in the wake of the Highland Clearances (1750–1860), a practice continued by land reform activists in Scotland today. Songs were and are a powerful record of the experiences of historically marginalized Gaelic people in a culture where singers and songwriters acted, and still act, as historians and public advocates for the concerns of their communities.
Discussion

While MacLeòid and his nineteenth-century Gaelic contemporaries faced eviction from their ancestral common lands and leaseholdings, land equitable patterns are not a problem in the twentieth century. Scotland still maintains one of the few equitable patterns of land ownership in the Western world. When viewed as part and parcel of Scottish land reform movements in the past two centuries, socially critical song-making practices can be viewed as a mode of “reclaiming the commons” (Smith 2006), or recovering local community identities and a shared sense of being. Songs created in support of land reform are crucial in recovering the cultural identities of local communities and advocating for the restoration of historic common land holdings. As Scottish political tensions rise in the discourse surrounding Brexit and Scottish independence, it is important to examine the impact of song in Scottish land reform movements. As people around the world fight for land reclamation and reform, this paper informs the historic roots of Scottish land reform as an ethnocultural issue with a long history grounded in colonial discourse.

Musical Lament: Irish Women’s Reclamations of Traditional Practices

Larissa Mulder
Ohio State University

This presentation focuses on the Irish practice of caoineadh (keening), or performed lament led by women during funerals. This practice served to help the soul leave the body and transition to the afterlife, and to facilitate communal lament. Caoineadh was suppressed during the post-Reformation of the Roman Catholic Church, but this research argues through case studies of the ways in which modern women have begun a reclamation of this practice and the ways in which women who performed within it have been empowered.

Looking specifically at the origins of caoineadh (Butler 2008; Lysaght 1997), the resurgence during the emigration of the mid-1800s and the introduction of sean-nós singing (Porter 2013; Henigan 1991; McCann 2017), this research details how intentional vocal techniques, textual references, and performance spaces were leveraged to remind the audience of the practice of caoineadh and reclaim elements of it within modern spaces. Modern artists such as Alannah O’Kelly and Ceara Conway have used caoineadh within their work as artists; O’Kelly was part of protests at Greenham Common and created a sonic artwork that utilized caoineadh as a form of protest, and Conway is composing an album, CAOIN, featuring the sounds of keening or lament from different cultures across the globe.

Considering these modern performances alongside historical research, I frame women’s performances within sean-nós and modern artists’ work as one means of “reclaiming the commons” (Smith 2006) of caoineadh and of community-building through loss and lament. During both the height of emigration and modern times, artists’ emphases on this reclamation are shaped around a push for community and communal expression, reclaiming not only their agency within these practices but the benefits of community identity-making and the sharing of grief together. Keeners functioned as “grief therapists” (Bourke, 1988) to help those gathered move from sadness and anger towards peace and celebration. The loss of caoineadh has taken from communities a structured empathy amidst lament and lessened women’s roles as leaders and caretakers within these moments. The reclamation of this commons allows women to live into those roles again and provide a space for communal connection within lament.

Transcription Frolics: Language Revitalization, Applied Ethnomusicology, and Reclaiming the Commons in Gaelic Nova Scotia

Heather Sparling
Cape Breton University

In this presentation, I will share the development of “transcription frolics,” flexible events through which song transcriptions in an endangered language are crowd-sourced, synchronously or asynchronously, in-person or online. I frame transcription frolics as an applied ethnomusicology project that offers one means of “reclaiming the commons.” Transcription frolics were designed by and for the Nova Scotia Gaelic community as one part of ongoing language revitalization efforts. Participants engage with the vernacular “commons” (archival recordings) and produce resources (transcriptions) that are in turn made freely available to the broader community. Transcription frolics are consistent with similar communal labour activities held in Scottish Gaelic communities, such as milling frolics, also associated with song. This paper brings together applied ethnomusicology (e.g., Harrison 2012; Titon 2015), language revitalization and music (e.g., Grant 2018; Vallejo 2019), and reclaiming the commons (McCann 2001; Smith 2006).

Transcription frolics were recently developed in order to transcribe some of the hundreds of Scottish Gaelic songs recorded in Nova Scotia over the twentieth century. Because of the notorious difficulty of transcribing songs, particularly in a second language, we sought ways to crowd-source them, benefitting from the diverse aural comprehension skills and vocabularies of multiple participants. Transcription frolics have many individual and communal benefits. They are particularly well-suited for advanced language learners, who typically have relatively few structured opportunities to develop their language skills. They offer participants the opportunity to improve their listening comprehension as well as their vocabulary and grammar. Participants improve their understanding of Gaelic poetics and typical song subject matter. The resulting transcriptions can be used by the community for teaching and learning activities, and/or for individuals to learn and sing at social and cultural events. Because transcriptions are communally created, they build and reinforce social and cultural networks. Online frolics can mobilize and connect geographically dispersed communities. Finally, in our particular situation, transcriptions will be uploaded to a large-scale open-access Scottish Gaelic language corpus (30M+ words), facilitating a range of personal, community, and scholarly research projects. Of special significance is that transcription frolics are easy to organize and free to run.

Discussion

Christopher J. Smith
Texas Tech University
In the past twenty years, scholars of Indonesian popular music have produced a robust body of research on music and politics, with a particular emphasis on musical genres, identities, and globalization (Wallach 2002, 2005, 2008; Bauich 2007, 2021; Luvaas 2009; Moore 2013; Weintraub 2010, 2017, 2021). However, recent political reforms, as well as economic neo-liberalization and state authoritarianism in Indonesia, have forced a re-evaluation of Indonesian popular music studies. As the state of Indonesia’s democracy declines in the twenty-first century, where should the direction of Indonesia’s popular music studies go? Further, to what extent does the political serve as a productive approach for the study of popular music in Indonesia today?

In rethinking “the political,” this panel offers a move away from the top-down approach of state politics and economic power, to incorporate perspectives “from below.” While the state is central to politics, it often overshadows narratives of engrained local cultural, political, and economic circumstances. Within the historical legacy of colonialism and capitalism, popular music studies need to realaddress the array of cultural practices that manifest as alternative modernities (Barendregt 2014), as opposed to singular narratives of modernity based on a Western epistemology and historical trajectory. Rather than elaborations of state politics, “the political” in music can refer to everyday politics and alternative civic collectivities that intervene in narratives of state power. Acknowledging the top-down approach of the state, the power of popular media, and the hegemony of popular cultural forms from above, this panel articulates political actors involved in less-defined contestations and negotiations over cultural hegemony on the ground. New musical discourses and practices represent opportunities for democratic behaviors, such as the establishment of independent archiving, critiques of contemporary “World Music,” gendered representation in the public sphere, and decolonizing strategies by Indonesian researchers themselves as a counter-balance to the domination of Western scholarship.

Presentations of the Symposium

**Circulating Microhistories of Popular Music in the Indonesian Public Sphere**

**Otto Stuparitz**

University of California Los Angeles

Over the past fifteen years, the emergence of several grassroots audiovisual archives based in Java have reformed access to materials related to Indonesian popular music history. Newly accessible materials detail the evidence of activities of various styles over many decades, including pop, dangdut, rock, kroncong, and jazz. Before these archives, materials had been scattered among private collections or not preserved at all. As grassroots archives like Museum Musik Indonesia in Malang, East Java share their recorded and written materials with the Indonesian public, and in particular Indonesian musicians as targeted end users, lively debates reenter the public sphere based upon microhistories that complicate hegemonic and personal narratives. Building upon Michael Warner’s formulation of publics, taken up in Indonesian studies by anthropologist Karen Strassler (2010; 2020) and media studies scholar Emma Baulch (2016; 2020), I argue in support of understanding Indonesian archivists and popular music community members as historically conscious agents who contribute to the accountability, awareness, and transparency of the contemporary Indonesian public sphere. In this paper, based upon ethnographic and archival research, I trace stories within and around the 1959 music magazine Musika as documenting a lively, democratic, and classed 1950s public sphere. Musika features stories and gossip about payment royalties on radio and from the government recording company Lokananta. It serves as an advertising platform for Irama, the first Indonesian commercial recording label, and includes gossip about the activities of ethnomusicologist Mantel Hood in Indonesia. Through ethnography, I outline how contemporary archivists recirculate musical materials as a way of contributing to the ideals of a contemporary democratic public sphere. The archivists at Museum Musik Indonesia position the debates featured in Musika in dialogue with later Indonesia popular music publications like Aktuil, Hai, and Varia and a way to provide background for current debates like the failed 2019 Music Bill. I use ethnography of the grassroots archivists and the archival users to understand how community members feel themselves as part of longer histories, mostly overlooked in the hegemonic discourses of Indonesian music history.

**Representing the Red and White Flag: Dangdut Between Commodity, Heritage, and the Nation**

**Andrea Decker**

University of Illinois Urbana-Champaign

“Dangdut going global, what’s the goal? […] In my opinion, dangdut still can’t be carried outside of Indonesia. Why? Because of the nation [I. bangsa]. It always comes back to the nation,” Ika, music director at Radio Wijaya Surabaya, told me. In 2021, Indonesia’s Ministry of Tourism and the Creative Economy announced they would push for dangdut to be registered with UNESCO as intangible cultural heritage. At the same moment, industry professionals debated how to turn dangdut into the next K-Pop. As Katherine In-Young Lee writes (2018:1), narratives that attempt to explain global transmission of music skirt the question of why certain musics go global and others do not. Deborah Wong points out, “ethnomusicologists and musicologists are only slowly beginning to address how and why certain specific musical practices go global” (Wong 2019: 19–20). In this paper, I analyze the perspectives of three women—one regional singer, one national star, and one producer—to consider how stakeholders plan to deliberately push dangdut to a global audience, comparing grassroots efforts with those proposed by government agencies and industry producers. Debates about how to go global [I. mendunia] are influenced on one side by Indonesia’s successful history exporting traditional music and dance—a heritage approach—and by the tantalizing example posed by K-pop on the other. These differing strategies call into question what type of dangdut practice will be reified and even how to define what dangdut is. Both industry professionals and government ministries attempt to harness dangdut’s popularity, but they simultaneously strip it of what made it popular and successful in the first place: regional musicians and singers are deemed too low-class to represent the nation and the song themes are rejected as crude,
Inequitable relationship with music and musicians. I currently chair the Humanities Department at an independent high school in elevating student voice and creating differentiated pathways to learning, especially in light of this field’s complex, colonial, and scathing indictment of our field. In this talk, I will attempt to uncover how ethnomusicology has helped me hone my own skills in I imagine that I am not alone in reevaluating my role and place in ethnomusicology in light of the pandemic and Dr. Danielle Brown’s and friends became more flexible, more cognizant, more critical of what makes this thing we do a thing we do. then stepped out of it - or so I thought - by not pursuing tenure-track options. Within a decade or so, I and many of my colleagues a “trained ethnomusicologist.” I had ambiguous ideas of what I wanted to do with my degree, and I still do. I stepped into our field and Haraway’s theory of situated knowledge - informed, influenced, impacted, and complicated - my understanding of what it meant to be ethnomusicology was. Every turn, every interaction, conference, concert, community partnership, job, friendship - much like In my studies of popular music, both at home and abroad, I fell into an unconventional career path that led me to reconsider what world music production and global performances. My elaborations attempt to answer the fundamental question of Western cultural operandi, a techno act that incorporates the traditional sound of Nusantara, are defined by aesthetics set by European standards as affirm a band’s potential. While Senyawa has been deemed as an international success in the global experimental music network, the old notion of colonial-related World Music is still present. This reminisces the notion of tonality as a colonizing force (Agawu 2020) examining a debate between an Indonesian international experimental music group, Senyawa, and an Indonesian online media outlet called Koloni Gigs, the inquiry into contemporary World Music raises issues related to global politics, capitalism, and power relations between Western countries and their counterpart of the global South. In the case of Indonesia, this study investigates Koloni Gigs’ tweet that says, “If you are a fan of Sunn O))) (an experimental metal band from Seattle) you must listen to Senyawa, (Koloni Gigs 2021). The tweet received strong response from Senyawa who defended against the Western dominance over aesthetics. According to them, Koloni Gigs has an “acute inferior mentality,” which leads to an opinion that local music fans should look to the West first to affirm a band’s potential. While Senyawa has been deemed as an international success in the global experimental music network, the old notion of colonial-related World Music is still present. This reminisces the notion of tonality as a colonizing force (Agawu 2020) asserting Western cultural hegemony that sets the global aesthetics. I argue that Senyawa’s success, as well as Gabber Modus Operandi, a techno act that incorporates the traditional sound of Nusantara, are defined by aesthetics set by European standards as a legacy of World Music. In this presentation, I elaborate narrative of the global Indonesian experimental music scene scrutinizing their music production and global performances. My elaborations attempt to answer the fundamental question of Western cultural hegemony, “When can we really be equal,” “Do we really want to understand each other?” what needs to be prepared to achieve this?”

**Discussion**

**Andrew Weintraub**

University of Pittsburgh

**Disciplinary Borders in Ethnomusicology Today**

*Time: Thursday, 10/Nov/2022: 10:15am - 11:45am · Location: Grand Salon 19/22*

**Step in, step out, step back: Am I still practicing ethnomusicology?**

**Kathryn Ann Metz**

Hawken Upper School,

In my studies of popular music, both at home and abroad, I fell into an unconventional career path that led me to reconsider what ethnomusicology was. Every turn, every interaction, conference, concert, community partnership, job, friendship - much like Haraway’s theory of situated knowledge - informed, influenced, impacted, and complicated - my understanding of what it meant to be a “trained ethnomusicologist.” I had ambitious ideas of what I wanted to do with my degree, and I still do. I stepped into our field and then stepped out of it - or so I thought - by not pursuing tenure-track options. Within a decade or so, I and many of my colleagues and friends became more flexible, more cognizant, more critical of what makes this thing we do a thing we do.

I imagine that I am not alone in reevaluating my role and place in ethnomusicology in light of the pandemic and Dr. Danielle Brown’s scathing indictment of our field. In this talk, I will attempt to uncover how ethnomusicology has helped me hone my own skills in elevating student voice and creating differentiated pathways to learning, especially in light of this field’s complex, colonial, and inequitable relationship with music and musicians. I currently chair the Humanities Department at an independent high school in
suburban Cleveland where I have the curricular freedom to put Primo Levi in conversation with Angie Thomas, Gilgamesh in dialogue with Khaled Hosseini, while focusing on musical resistance during the Holocaust and underscoring the relevance of Kendrick Lamar in a long line of protest anthems. I get to help reimagine anti-racist high school curricula with a student-centered focus where I promote the facilitation of learning in the spirit of identifying student competencies of empathy and collaboration, research and inquiry, communication and resilience. Yet the question remains: am I still practicing ethnomusicology?

**Enacting Social Change through Culturally Relevant Music Pedagogies**

*Time:* Thursday, 10/Nov/2022: 10:15am - 11:45am  ·  *Location:* Grand Ballroom A

*Sponsored by Latin American and Caribbean Music Section*

From dialogues and interaction between ethnomusicology and music education, this panel analyzes critical and culturally relevant music pedagogies in different socio-cultural settings of the Americas, reflecting on how music education praxes can propose and promote social awareness and political change. Critical and culturally relevant music education is understood here as a musical praxis that enables oppressed people to realize their condition and create strategies of resistance and transcendence through music. This perspective encompasses music teaching and learning processes that actively empower people and communities (especially those historically marginalized socially and politically) to participate in the definition of local educational actions toward cultural awareness and social changes (Gloria Ladson-Billings, 1995; Paulo Freire, 1994 & 2005; Stanley Aronowitz, 2009; Bhawan Chalaune, 2021; Henry Giroux, 2010). Informed by these multiple perspectives, the papers will explore challenges and hoped-for outcomes of musical educational actions as a means of bringing about social improvement and political change, particularly at the local or community level. The panel includes three presentations that reflect present-day initiatives in applied ethnomusicology, community-based education, grassroots organizations, more formal institutions directed towards an extensive set of music education praxes in Brazil, and immigrant urban contexts in the United States and Canada. The panel presentations include different research methodologies, comprising documentary examination, action research, and ethnographic studies. From the research results, the panelists explore how critical and culturally relevant music teaching and learning can liberate collective minority identities from hegemonic thought, specifically in the face of a long and continuing history of assimilation, coloniality, exclusion, harassment, and anti-black racism. Thus, the panel contributes to widespread discussions about how music and music education can strengthen collective ties, encourage political action, and nurture strategies to enhance awareness of ethnic heterogeneity, subaltern resistance, and social change through music praxes.

**Presentations of the Symposium**

**Popular Music Education in Brazilian Black Communities: Building Race Awareness and Cultural Resistance**

*Luis Ricardo Silva Queiroz*

*Federal University of Paraíba*

The colonization of Brazil included the most extensive official slave trade in history. It forcibly brought around 5.8 million Africans to the country between 1500 and 1850. This historical trend has substantially impacted the Brazilian music scene, especially in the context of musical expressions created and performed by Black communities (Lucas, 2002; Queiroz, 2020; Sandroni, 2001). Considering the reality of the exclusion, epistemicity, and coloniality that characterize Black culture in Brazil, this paper analyzes how Black communities have promoted popular music education initiatives (Freire, 1994, 2005b, 2005a) to build racial awareness and cultural resistance through local community-based music teaching and learning. This research project encompasses a qualitative three-year ethnographic study (2019-2021) in two Black communities in Northeastern Brazil, both highly immersed in a diverse set of Black music culture expressions. The results show how these people live in a vulnerable social situation and have historically faced a trajectory of inequality and exclusion. However, their music practices and critical education initiatives have expanded enormously over the last two decades, incorporating cultural awareness and strategies of resistance, anti-racist attitudes, and the construction of collective Black identities in contemporary Brazilian society. In this context, pedagogical musical praxes encompass various aspects of music life, like rhythm, melody, voice performance, instrumental skills, and dance. These musical aspects integrated into social justice consciousness constitute an integral educational enterprise contextualized with the communities goals and needs. Thus, music and popular music education are a way to celebrate ancestry, a strategy to be together and strengthen collective ties, a base to promote racial and ethnic education, vital support to promote political action, and several other strategies to enhance race awareness growth and cultural resistance. As the educational perspectives conceptualized by Paulo Freire (1995) suggest, music education in this cultural context is a revolutionary praxis and, simultaneously, a sensible act of love.

**Music for Most? Searching for Equity and Relevance in Los Angeles’s Public School Music Programs**

*Anthony W. Rasmussen*

*Grand Vision Foundation | Meet the Music*

The Los Angeles Unified School District is the nation's second largest, serving a 73% majority-Latinx student population of extraordinary socioeconomic diversity. There, the mandate of “arts for all” has been in effect since the 1970s yet accessibility to music education corresponds to geographic concentrations of wealth and poverty in Los Angeles, a palimpsest of the city’s legacy of both overt and de facto racial segregation. Because funding for equitable music education in Los Angeles has yet to gain public support, non-profit organizations—frequently led by individuals with limited knowledge of the communities they serve—are enlisted to fill the
gap. At the same time, the concurrence of the Black Lives Matter movement and the COVID-19 pandemic has, among innumerable consequences, thrust Gloria Ladson-Billings’s (1995) culturally relevant pedagogy into mainstream debate. Nonprofit music educators are compelled as never before—by funders, policy makers, community members—to better align music programs with students’ lived experiences. This presentation explores the lives and labor of a tight-knit network of “teaching artists”: skilled musicians and educators, overwhelmingly women of color, who, as employees of typically white-led nonprofits, are tasked with reconciling the dictates of top-down music education reform with the variable needs of their students. As such, teaching artists are the arbiters of music education reform in these learning environments and yet, as un-unionized, part time employees, they occupy a subordinate position within the hierarchies of both the public schools and the nonprofits that employ them. In this presentation I ask: How do they navigate multiple power structures to uplift their students while mitigating policies that threaten to undermine their mission? How do these individuals draw on their knowledge of local micro-communities to push back against the forces of systemic racism and de facto segregation that continue to shape civic life in Los Angeles? This presentation engages current debates in anti-racist education reform through ethnographic methods in order to expose precisely how these initiatives are applied and understood by the teaching artists themselves.

A Pathway in a Music Program to Face the Problem with Equity
Hannah Burgé Luviano
Humber College

Post-secondary and cultural institutions prioritize integrating equity, diversity, inclusion, and belonging principles into hiring practices and institutional procedures. However, once equity-deserving folk are hired, they face continued gaslighting, racism, and gender discrimination (Wang & Doolittle, 2021). Tactics of aggression can be felt from students, from peers in the institution or the industry, or the leadership team at work. Even institutions with a solid Human Rights-focused team, with staff who passionately build equity-inclusive strategic plans, struggle to see action move from the planning to integration stages. Creating equity cannot be the responsibility of equity-deserving folks alone. Instead, the entire community must work together to make decolonizing activities for everyone. How can individuals and music faculty members participate in decolonizing activities in their programs? And how can we work to build sustainable change while simultaneously experiencing the “slow burn” of continued traumas from doing equity work? Using a Bachelor of Music degree program at a Canadian college as a case study, this presentation will discuss the concentrated efforts to change management practices that affect every pathway from audition to graduation. The paper calls on Indigenous narratives (Jacque & Waterman, 2021; Bailey, 2020), addresses structural and systemic inequalities (Crichlow, 2020), and references change management practices in post-secondary education (Moore, 2021; Manning, Shifaw & Benedict, 2021), using an Indigenous and intersectional feminist lens. This presentation will address how music education institutions have used multicultural tactics such as intentional group hiring and training programs to combat anti-Black racism and sexual harassment and identify the failures that occur from “administrative displacement” or the continued othering of equity-deserving students and faculty.

Faith, Solidarity, & Musical Expression

Time: Thursday, 10/Nov/2022: 10:15am - 11:45am · Location: Camp

Faith, Solidarity, & Musical Expression

Organizer(s): Jackson Albert Mann (University of Maryland, College Park)
Chair(s): Jackson Mann (University of Maryland, College Park)

The words ‘faith’ and ‘solidarity’ are rarely uttered in connection with one another. A common assumption, based on superficial understandings of the global labor and socialist movements of the late-19th and early-20th centuries, is that solidarity is the largely anti-clerical global Left’s alternative to faith-based identities. This supposition has continued to dominate contemporary scholarly and popular discourse. Although students of the Americas are most likely familiar with Liberation Theology in its many forms, from the sustained dialogue between progressive Christians and Marxists in 20th century Latin America to the Black radical Christian theologies that emerged in the United States during the country’s turbulent 1960s, studies of the interaction between socialist and religious conceptions of solidarity have been seriously lacking. As shown by the pioneering studies of scholars such as James Bentley and Luis Martínez Andrade, the sharp distinction between class- and faith-based notions of solidarity works from a narrow conception of the global Left and grassroots religion, ignores many faith-based Left-wing organizations, and restricts the field of application of the term ‘solidarity’ to class-based movements alone (Bentley, 1982; Martínez Andrade, 2015). This panel will explore the ways in which faith and solidarity are intertwined, with a focus on musical practice, revealing how shared musical expression can build solidarities between and within faiths, as well as demonstrate instances in the United States’ labor and socialist movement within which faith was mobilized in positive ways.

Presentations of the Symposium

The Many Saints of Spokane: Labor Religion in IWW Hymnal Contrafacta
Jackson Albert Mann
University of Maryland, College Park

Sometime in early 1909 in downtown Spokane, WA, Louis Gatewood, former evangelical preacher, mine-worker, and organizer for the Industrial Workers of World, stood on a soapbox. The Spokane IWW had just released its first edition of its flagship cultural publication, The Little Red Songbook. The initial edition sold out immediately and Gatewood was probably confident as he watched the throng of migrant laborers pass by. Taking a deep breath, he proclaimed: “I used to preach the Gospel of St. John… I still do, only now it is the Gospel of Vincent St. John…” (Brazier, 2007 [1968]). Gatewood was, of course, referring to the well-known IWW leader of that name.
The IWW is often portrayed as explicitly anti-religious, primarily a result of the Western IWW’s vicious struggle with the Salvation Army over influence within the country’s migrant labor population. However, the organization was never officially against religion of any kind. Building on the work of IWW scholar Donald E. Winters, it is possible to posit that rather than advancing an anti-religious message, the IWW, in its struggle with religious organizations, offered a quasi-religious vision of the labor movement that integrated classic socialist conceptions of solidarity with protestant ideas of faith, especially within the lyrics of its famous hymnal contrafacta (Winters, 1985). My analysis of these contrafacta reveals a less dyadic understanding of how the IWW’s cultural initiatives were reacting to challenges from organized religion and provides a more inclusive understanding of how faith has functioned in the U.S. labor movement.

Jewish Immigrant Contribution to Labor Movement Music

Gabriela Cameron
University of Maryland, College Park

During the 19th and early 20th century, there was a mass exodus of Ashkenazi Jewish people fleeing persecution to the United States. Prior to their immigration, many working class Jewish immigrants participated in leftist political activism in their homeland nations, bringing their political ideologies to their new home in the United States. Being stationed in New York, Jewish immigrants were able to build socialist mutual-aid organizations (i.e. Worker’s Circle). These organizations offered communal music curriculum to maintain their faith and build solidarity. The presence of this music reinforced multi-generational leftist political ideology among Jewish American households, infusing leftist values with Appalachian adjacent folk-revival aesthetics.

The first portion of this presentation will focus on the nuanced identity and religious practices of Jewish immigrants in New York at the turn of the century, and how those beliefs were manifested in politically charged music. I argue that Jewish leftist musical programming of the era organized Jewish immigrants and additionally mobilized immigrants of non-Jewish descent, promoting interfaith labor solidarity. I subsequently highlight the impact of specific artists such as Pete Seeger and Joe Glazer on labor music composition and recordings. Further, their relationship with Jewish identity and fondness of Appalachian string textures would set the stage for folk-revival aesthetics later in the 20th century. I surmise that the relationship between Jewish immigrant labor organizers, the music they created, and their cultural production of folk-revival aesthetics, not only promoted interfaith solidarity among workers, but created a national dialogue through which politically engaged folk music spanned generations.

Interfaith Singing for Social Justice

Alexandria Pecoraro
University of Maryland, College Park

On February 12, 2022 Jewish, Christian, and Muslim musicians gathered together at a Washington DC synagogue to sing about and reflect upon the opioid crisis. The topic was new to the group, but interfaith musicking and organizing had been happening for months. Justice Choir DC’s monthly “Havdalah and Sing for Justice” events combine a Jewish religious ritual and a community sing where the theme, rooted in a social justice issue, changes monthly. Though based in a synagogue, the organizers seek to welcome everyone, especially people of different faiths. To facilitate this, they invite musicians of different faiths to lead and teach songs. Collective musicking is used to facilitate dialogue that validates differences in religious belief while focusing on commonalities in social values, a process similar to other interfaith musical peacekeeping efforts (Urbain 2015, King and Tan 2014). More generally, community sings are participatory (Turino 2008) events where people of varying self-defined musical abilities gather together and sing songs led by one, or many song leaders. There is no rehearsal or preparation on the part of the participants, and the music is mostly taught by rote. This more recent definition of a community sing can be connected back to leftist folk revival musicking at hootenannies and labor organizing events starting in the 1930’s and the songleading of Civil Rights activists in the 1950’s and 60’s (Roy 2010, Lieberman 1995).

In this paper, I examine the efficacy of religious coalition building efforts through Justice Choir DC’s “Havdalah and Sing for Justice” events, pulling from participant observation and interviews with participants and organizers. I contextualize this event through the lens of intergroup dialogue, a process adopted and theorized by Paulo Friere in Pedagogy of the Oppressed. Barring a recent monograph on LGBT Choruses (MacLachlan 2020), there is little ethnographic literature on community choir organizations in the United States, despite a recent revival of chorals organizing around contemporary social justice issues. This paper also seeks to provide a qualitative examination of intergroup dialogue in a musical setting, contributing to sociological literature on social movement building more broadly (Eyerman and Jamison 1998, Spener 2016).

Flamenco and its Afterlives: Embodied Archive and Communal Practice

Time: Thursday, 10/Nov/2022: 10:15am - 11:45am · Location: Grand Salon 24
Sponsored by the Dance, Movement, and Gesture Section

"Flamenco and its Afterlives: Embodied Archive and Communal Practice."

Organizer(s): Theresa Margaret Goldbach (San Antonio, TX), K. Meira Goldberg (Fashion Institute of Technology), Jennifer Mckenzie (N/A)

Chair(s): K. Meira Goldberg (Fashion Institute of Technology)

Flamenco has historically been overlooked in mainstream music and dance studies. However, looking at flamenco through a postcolonial theoretical lens can offer productive insights into the complex processes of culture’s embodied formation and circulations. This panel focuses on flamenco—and in particular on flamenco dance as an embodied musical and literary practice—as an archive and a methodology, as a way of knowing. Ranging in historiographical focus from medieval Iberia to the present, this panel explores
how flamenco usefully and distinctively illuminates questions regarding the contestation of identities and spaces ranging from inside
to outside, from pre- to post-national, from religious to racialized, from analog to digital. What are the afterlives of landmark live music
and dance venues that die of COVID, capitalism, and the neoliberal distribution of funding? How does the flamenco community mourn
these losses, and how is it reshaped through this process? How has flamenco practice and identity become an organizing framework
for protest and activism in times of pandemic and financial crisis? What discourses of nationalism are activated in the advocacy of
the national association formed to protect flamenco tablaos, clubs, on the verge of extinction, that have historically not only provided
steady work, but also an essential training ground for flamenco artists? And what embodied knowledge, about the relationship of
movement to music and text, for example, is accessible only through such sites of communal practice? Can such knowledge be used
as a historical methodology? Zeroing in on particular moments in time, specific places and financial transactions, individual musical
gestures and syntactic codes, these papers explore the deep
Presentations of the Symposium

“Yo no temo a la muerte”: Embodied protest as Resistance to the Death of Flamenco Tablao Villa Rosa
Theresa Goldbach
San Antonio, TX

In this paper I analyze performative commemorations and protests surrounding the closure of flamenco tablaos (performance venues)
in Madrid, Spain due to COVID lockdowns and lack of funding or support for artists and workers. In March of 2021, after a year of
forcible closure due to COVID restrictions, the over a century old flamenco tablao Villa Rosa in the center of Madrid closed its doors
for good. To commemorate the closure, performers staged a flamenco funeral outside the doors of the beloved site. This performance
was one of several embodied protests staged over the year of lockdowns and closures in Spain to draw attention to the plight of
flamenco venues and performers throughout Spain who were unable to work due to the nature of restrictions. These protests formed
part of a global campaign to save live music venues and performers known as #alertaroja in Spain and #redalert in the US. The
staging of a funeral not only implies an anthropomorphizing of the site but also that the closure is a form of death. COVID was the
immediate cause of death but the financial structures of capitalism and neoliberal distribution of funding were the underlying conditions
that aggravated it. Do embodied protests bring enough attention and support to the ongoing struggle of live music venues? If not,
how can any communal performance cultures and socialities survive in the context of exploitation of urban real estate resources and
cyclical financial and environmental catastrophes?

Gesturing Toward the Refrain: Using Flamenco Rhythmic and Verse Structures to Research Medieval Iberian
Dance
K. Meira Goldberg
Fashion Institute of Technology

How can practice-based dance knowledge fit and can be integrated into our study of history? While few traces of medieval dance
survive, hundreds of poems from the medieval Iberian songbook have been conserved and exhaustively studied. These lyrics were
sung and danced, and Western culture has retained many traces of this performance, from instruments such as the lute, to verserhyme structures in carols such as “Jingle Bells.” I propose using flamenco dance gesture, which is inseparable from music and verse
structures, as a dance historical methodology. Medieval Iberian lyrics are strikingly similar to flamenco verses in incorporating a
vuelta, a melodic and rhyming signal, into their structure, prompting the audience to join in—today in saying ¡Ole!—historically, in
singing the estribillo, or refrain, after each verse. Because the audience sang the estribillo over and over, it was memorized and thus
readily transmitted as a portable fragment from song to song and from generation to generation; indeed, the estribillo is central to
flamenco practice today. I am studying a gesture that I call the “pellizco” (pinch), which embodies the vuelta, or coming end of the
verse. The pellizco is fundamental to flamenco practice, done always, and by everyone—singers, guitarists, dancers, handpercussionists, and listeners alike—foretelling the final ¡Ole! Referencing flamenco dance knowledge as a repository of non-White
and non-elite practices, I am tracing a capillary system in Afro-Islamicate Iberia that nourishes the European canon, but whose unique
nature and constituent elements are often blanketed by the politics of Whiteness.

SOS Tablaos Flamencos- Defending Live Flamenco Performance’s “Value” to the Spanish Ministry of
Culture
Jennifer McKenzie
N/A
In this paper, I examine the work of the Asociación Nacional de Tablaos Flamencos (ANTFES). This organization was established in
2020 in response to the grave financial pressure which tablaos (live performance venues for flamenco) and the artists who worked in
them experienced at the beginning of the COVID-19 pandemic, especially as tourism, travel, and live performance were heavily
restricted. ANTFES’ stated aim was to appeal to the Spanish Ministry of Culture to secure financial support for tablaos and for the
flamenco artists who work in them, both through direct payments and through the inclusion of tablaos and their workers in extended
ERTE relief programs. In addition to direct petitions, ANTFES coordinated a series of online appeals by a number of flamenco artists
using the hashtag #SOSTablaosFlamencos.
How successful was ANTFES and #SOSTablaosFlamencos at accomplishing these aims, and what is the role of ANTFES for Spanish
tablaos today? I will discuss the employment of discourses of nationalism in ANTFES’ work both by the founders and the artists who
supported their efforts, situating them in the history of discussion of tablaos’ roles in the flamenco complex and in the lives of flamenco
artists, flamenco’s role in the Spanish tourism industry, and the tourism industry’s role in the Spanish capitalist economy.


Gaming and Skating: Global Ludomusicology

Cheuk Ling Yu
University of California, San Diego

Ludomusicologists have turned to affect to explain the complex, emotionally intense, and personal investment that characterizes immersive musical gameplay. In this paper, I draw from my research on Love Live! School Idol Festival (SIF), an internationally famous Japanese anime idol rhythm game, to suggest that attention is an equally important factor in analyzing multienisory musical experience in digital media. I adopt the “model of music consumption and purchase intention” proposed by two marketing scholars, Kathleen Lacher and Richard Mizerski (1994), which categorizes responses aroused by music as emotional, sensory, imaginal, and analytical. To unpack how players manage their attention to process these responses, I apply “DIY/DIA ethnography” (Miller 2017), which includes collecting players’ comments on social media, attending synchronous online gaming streams, and virtually chatting with players. Through analyzing my own gaming experiences and those of other English-speaking players, I demonstrate how players spend their attention on muscle memory — an integration of imaginary and sensory responses provoked by the game — to achieve a state of immersion. Emotional and analytical responses, as well as stimuli from sources outside the game, are regarded as distractions to be avoided. Thus, supplementary to affect, an attention-centered analytical framework reveals how players, as global economic actors, strategically manage affective overload. Considering musical performance as an economic device, I argue that through immersion, rhythm games capture, manage, and challenge players’ attention. First theorized by the political scientist Herbert Simon (1971), the contemporary attention economy regards human attention as a limited resource within an overabundance of information and knowledge. With their attention capacity overloaded by the rhythmic performance of SIF, players are persuaded to purchase in-game anime idol cards that facilitate a perfect performance. To purchase these cards, players can choose to either exchange money or their time and effort to acquire in-game currency. Therefore, rhythmic performance does not only capture a player’s limited attention, but bridges virtual and real economies. Through combining DIY/DIA ethnography and marketing research, this paper articulates the characteristic way in which Japanese media musically competes for attention on a global level.

10:45am - 11:15am

"He Skates Like Jazz": Towards a Musicology of Street Skateboarding

George Pettis
Florida State University

Street skateboarding, a sub-set of the larger practice of skateboarding which includes competitive, freestyle, longboard, and other styles, is a unique sounded and embodied act which involves the repurposing of urban and sub-urban landscapes and architectural objects in artistic ways. Like music and dance, it is a complex mode of bodily expression wherein the skater enacts aspects of their unique personality through specific creative choices. Examples of these choices include how the skaters interact with the objects in the street itself (namely, which tricks they choose to perform); how their bodies and boards look, move and sound in the performance of their skating; their clothing; which specific songs they like to listen to while they are skating; and so forth. Mark Gonzales is a messianic figure within skateboarding at large and is widely credited with co-inventing and popularizing street skateboarding as a practice. Perhaps his most iconic performance is found in the legendary Blind Skateboards film Video Days from 1991. In it, Gonzales’s skating is paired with the improvisatory jazz of John Coltrane, a choice made by Gonzales which Video Days director (and future Oscar winner) Spike Jonze later called “a genius connection.” This paper examines Gonzales’s part in Video Days as a case study in order to argue that the improvisatory practice of street skating is closely aligned to other improvisatory practices such as the jazz solo. In doing so, it asks what a musicological study of street skating as art and practice might look like. Drawing primarily from the work of ethnomusicologists Tomie Hahn, Christopher Small and Paul Berliner, I will explore the creative choices which the two seasoned improvisors (Gonzales and Coltrane) make in their respective mediums. As Jonze explains, “That is the way Mark skates. He skates like jazz: improvisational but masterful.”

11:15am - 11:45am

Freestyle Skateboarding and Entrainment: Expressing Metric Layers through Tricks

Bryce Carey Noe
Washington University in St. Louis

Corporally expressing music’s metric structure is a fundamental characteristic of freestyle skateboarding routines. In preparation for contests, freestyle skateboarders—freestylers—must choose a piece of music, choreograph a two-minute routine to that piece, spend many weeks or months practicing, and perform their choreographed routines in an arena with multiple judges and audience members. The process of internalizing and expressing meter, known as entrainment, requires the listener to coordinate between different layers of periodicity (London, 2012). In this essay, I draw on Joseph Jakubowski’s (2018) taxonomy of periodic layers—pulse, subdivision, tactus, and phrase—to argue that freestylers articulate these layers through particular classes of maneuvers. I will focus on the music selections and performances by Yuzuki Kawasaki and Mike Osterman—the highest-placed freestylers at the 2019 World Round-Up Freestyle Skateboarding Championships. A close inspection of their musical selections, the types of tricks included in the performances, and their metric location, reveal marked trends. These trends suggest that freestylers perform challenging tricks on strong tactus downbeats, more basic tricks on weak pulses and beat subdivisions, and their most awe-evoking maneuvers on phrase downbeats. Taken together, my findings suggest that there is a correlation between the metric layers and the difficulty or elusiveness of the performed trick. Furthermore, while existing literature on music and sports shows that altering music tempo impacts running
Music Pedagogy and Theory in Imperial Japan: Aural Training, Modal Systems, and Military Music

*Time: Thursday, 10/Nov/2022: 10:15am - 11:45am  ·  Location: Canal  
Session Chair: Junko Oba, Hampshire College  
Chair: Junko Oba, Hampshire College*

**10:15am - 10:45am**

On Acoustic Violence in Wartime Japan: A Critical Evaluation of the Aural Training Program at National People’s Schools  
Keisuke Yamada  
University of Pittsburgh

Exploring the intersection between the history of technology, sound studies, and critical trauma studies, this paper offers a critical understanding of political forces and imperial powers that have sonically affected the well-being of human subjects over the twentieth century. During World War I, European countries employed various audio-based war technologies in battlefields. Japan began to develop its own acoustic locators as early as the 1920s and understood sounds of armed combat. While there is a growing body of literature on audio-based war technologies and techniques of acoustic location mainly in the Western context (Bruton and Coleman 2016; Ououzian 2021; Schiavon 2015; Wittje 2016), this paper further explores the audio-based war technology’s impacts on broader parts of society, beyond the military sector. In Imperial Japan, as elementary schools were renamed National People’s Schools in 1941, their new music curriculum included perfect pitch training for the first time. The new music program was carried out not only for the sake of children’s moral training, but also for the purpose of strengthening national defense. Schoolchildren were further expected to memorize and identify various recorded detonating sounds of their enemy forces. Aural training was considered useful in determining if their enemy forces were approaching, from which directions, and what types of aircraft, vessels, or submarines. This paper critically evaluates the aural training program itself by analyzing interviews recently conducted by the Japan Broadcasting Corporation with war survivors and their aural experiences. I argue that wartime Japan’s procedure for becoming an “audible” imperial power should have been paid more critical attention and openly criticized; this was the plan to make every schoolchild in the nation attune to potential health hazards – both physically and emotionally. Drawing on recent scholarship on war sounds, acoustic trauma, and violence (Cusick 2013; Daughtry 2015; Goodman 2009; Sykes 2018), my paper helps keep constructing critical views of political forces against human subjects across time and space.

**10:45am - 11:15am**

A New Theory for the Historical Development of the Ritsu-Ryo Distinction in the Ancient Sino-Japanese Modal System  
Stephen Ithel Duran¹, Stephen Ithel Duran², Stephen Ithel Duran³  
¹Osaka University,; ²Kyoto City University of the Arts; ³Temple University, Japan Campus

One of the most well-known theoretical constructs of the ancient Japanese musical system was a distinction between two modal groups known respectively as *ritsu* and *ryo*. Despite the pervasion of these two terms in the music-theoretical manuscripts of *Gagaku* (Japanese Court Music) and *Shōmyō* (Japanese Buddhist chant), as well as in the scholarship regarding those two great and ancient musical traditions, there is no consensus in the historical-ethnomusicological literature as to how the terms developed in the Japanese context, and in the case of *Shōmyō*, there is even ambiguity as to their precise meanings in, and relevance to, contemporary practice. In this presentation, I will trace the origins of the musical terms *ritsu* and *ryo* from their first appearance in 1st century BCE China, through the medieval manuscript traditions of Japanese Gagaku and Shōmyō, and to the forms that they take in contemporary musical practice. I will give an account of the various streams of continental and local musical thought that led to these terms taking-on the modal significance that they maintain today.

It will be shown that these terms developed gradually from being indicators of one of two chromatic pitch classes differentiated on the basis of their referents’ specific methods of generation via the Chinese *sān-fēn-sūn-yī* system, to becoming associated with the auxiliary pitches (Skt. *sādhāraṇa*) respective to each of the two *grāma*-s of the ancient Indian system of music attested-to in such works as the *Nātyasastra* and *Dattilam*. From their association with the auxiliaries, the two terms came perhaps briefly to refer to the *grāma*-s themselves, after which they took-on the significance of two classes of semi-tonal ornamentation within the otherwise anhemitonic-pentatonic melodic structure of *Shōmyō*, specifically that of the esoteric *Shingon* and *Tendai* sects.

It is hoped that this account of the historical development of the *ritsu-ryo* distinction will open-up new avenues of historical-ethnomusicological investigation into as-of-yet uncovered though ever-so-conspicuous connections between the musical traditions of East Asia, and beyond.

**11:15am - 11:45am**

One of Us but Not Quite: Portrayal of an Imperial Other in Japanese Military Music  
Emily Lu  
Florida State University,
Legacies: jazz, rhythm & blues, and funk married with Amharic lyrics and indigenous qeñet scales. Using select case studies featuring musicological lacuna in existing Ethiopianist research while demonstrating the transnational syncretism of these African diasporic American secular music traditions which are grossly undervalued in current scholarship. This paper will attempt to address this distinguished by its use of the traditional five-note pentatonic Ethiopian modes, the music is equally built upon distinct African cited in diverse media for bringing a new hybridized genre to world acclaim called “Ethio Jazz” (or “Ethio Groove”). Sonoically through dissecting the selected historical pieces of “You in Manchuria”, “Anthem of the Manchurian Railway”, and “Manchurian March”, I seek to analyze the portrayal of Manchuria and the Manchurian people (multi-ethnic residents of Manchuria who immigrated before Japanese colonization) within the context of their identities as Japanese imperial subjects. Although also East Asian by appearance, the Japanese cast the “Oriental gaze” upon the Manchurians. By looking at the content and themes within the lyrics, as well as its melodic composition and choices of instruments, it becomes clear that, much of the (attempted) inclusion of Manchurian elements in gunka was carefully constructed so that they seemed authentic enough to the inland Japanese populace. However, there were inconsistencies between ideal artistic depictions and morbid reality. This illuminate today’s scholars on the propagandistic nature of gunka. Although military music in name, many gunka pieces have become so well-reminded that they became folk songs in post-war Japan (only after the revamp of lyrics). These Manchurian themes, in contrast, became buried, along with the lost memories of Manchukuo, a dark moment in the history of Sino-Japanese relations and the colonial period at large.

Music, Black Consciousness, and TransAfrican Relationships

Time: Thursday, 10/Nov/2022: 10:15am - 11:45am · Location: Chart C
Sponsored by the SIG for Jazz

Organizer(s): Maya Celeste Ann Cunningham (University of Massachusetts, Amherst), Ruth Opara (Syracuse University), Dexter Story (UCLA), Yonela Mnana (University of the Witwatersrand)
Chair(s): Yonela Mnana (University of the Witwatersrand)

The European Trans-Atlantic slave trade and colonial project tore apart families, clans, and ethnic groups, resulting in a scattered Africa that forms the Black world. Through freedom struggles against the effects of colonialism and the global circulation of Black music, music has been an active agent in re-connecting Black people all over the world. The confluence of jazz music and various African musics particularly elucidates this process. The music form has facilitated the interconnection of Afro-descendant musicians. Jazz and national songs resulting from the transatlantic music feedback cycle have been used towards freedom struggle, Black consciousness, and nation-building projects. These ethnographic research projects explore the multiple dimensions of trans-African relationships and Black consciousness expressed in the Black world transatlantic musical feedback cycle, singer activists, and anti-colonial freedom fighters. They specifically address transnational syncretism of African American popular musics in “Ethio-jazz,” the trans-African relationship that mirrors African women musicians’ performance practice and career trajectory, and the friendship, shared experiences and shared jazz tradition of Black women activists that inform and reflect Black freedom movements. These papers address issues of music and motherhood, the African American influence on Ethiopian jazz that is often overlooked, and offer new perspectives that challenge dominant ideologies in Black feminist thought through an indigenous cultural insider perspective.

Presentations of the Symposium

Locating African American Secular Music Traditions in Ethio Jazz

Dexter Story
UCLA

There has been growing public and academic infatuation in recent decades with popular music of the Horn of Africa, particularly mid-twentieth century Ethiopian recordings. Reissues, remixes, new cover and retro band releases, DJ playlists, film soundtracks, and expansive vinyl collections have laid claim to these vintage but upbeat sounds from the capital city of Addis Ababa and its thriving twentieth century Ethiopian recordings. In his Ethiopiques series liner notes and other writings, French musicologist Francis Falceto famously calls this period “Swinging Addis” referring to its resemblance to vibrant, jazz-influenced music scenes in major U.S. cities. Accordingly, the pioneering musicians, arrangers and label owners of this prolific Ethiopian period are often celebrated and cited in diverse media for bringing a new hybridized genre to world acclaim called “Ethio Jazz” (or “Ethio Groove”). Sonically distinguished by its use of the traditional five-note pentatonic Ethiopian modes, the music is equally built upon distinct African American secular music traditions which are grossly undervalued in current scholarship. This paper will attempt to address this musicological lacuna in existing Ethiopianist research while demonstrating the transnational syncretism of these African diasporic legacies: jazz, rhythm & blues, and funk married with Amharic lyrics and indigenous qeñet scales. Using select case studies featuring legendary vocalist Alemayehu Esthete, the world-renowned Dr. Muluatu Astatke, Chubby Checker, and the “Godfather of Soul” James Brown, the brief study hopes to do a long-overdue reckoning of black music as the backbone of Ethiopia’s contemporary music heritage.

Musical Mothering of the Nation: Onyeka Onwenu Mirrors “Mama Africa” Miriam Makeba as “Nigerian National Mama”
Since the amalgamation of over 250 ethnic groups into Nigeria by British colonizers, Nigerians have not been able to avoid ethnic conflicts; ethnic wars and divisions have marked the country’s history. Despite these ethnic tensions, the roles singer and activist Onyeka Onwenu plays to unify the nation in her music career have been recognized by Presidents from different ethnic groups. On January 30, 2022, the president of Nigeria, President Mohammadu Buhari, greeted singer and activist Onyeka Onwenu on her seventieth birthday through his special adviser on media and publicity, Femi Adesina. The president praised Onwenu for inspiring Nigerians from different generations through creativity, sincerity of purpose, and diligence that have continuously brought glory to the country. Onwenu was also chosen by the former president, President Goodluck Jonathan, to compose and perform national music used to commemorate the creation of Nigeria at the 100-year anniversary. These recognitions and trajectories are similar to that of South African singer/activist Miriam Makeba, whose music attracted accolades and the name “Mama Africa” by some African presidents. While Onwenu’s centenary song “This Land: Celebrating 100 Years of Nigeria” overlooks deep-seated historical and current ethnic tensions and narrates an imagined unified Nigeria, this song reveals how Onwenu “mothers” the nation by guiding Nigerians towards national unity. Although her views for unity are sometimes shaken due to ongoing ethnic discrimination, Onwenu is still known for crossing ethnic boundaries through music. Drawing from Omotoso and co.’s value of motherhood in Jimi Solanke’s music (2020) interviews with Onwenu, autobiographies, archival materials, and song texts, this presentation uses the trans-African relationship lens to answer the questions: How has Onwenu mirrors Makeba through songs and career trajectory? How does Onwenu play a motherly role with sound, lyrics, and visuals as represented in the centenary song? Onwenu’s accounts reveal the complexities and contradictions surrounding African women musicians’ lived experiences and the attainment of social status through music. This research places the African woman at the center of the often-overlooked issues concerning music and motherhood.

**Freedom Mothers: The Revolutionary Jazz, Transnational Kinship and Indigenous Black Feminisms of Miriam Makeba, Nina Simone and Winnie Mandela**

**Maya Cunningham**
University of Massachusetts, Amherst

The relationship between Miriam Makeba, Nina Simone and Winnie Mandela embodied the transcontinental, transcultural relationship between African America and Black South Africa that is expressed through political alliances and shared music traditions like jazz. These women were friends in the same generation, two were fellow jazz singers, and all major figures in the simultaneous, and often co-joined, Black South African and African-American freedom movements. They used song and speech to resist racial oppression and were consequently persecuted by colonial regimes through censure, exile, gendered minstrel stereotypes in the media, and torture. Drawing on Branche’s (2015) concept of *malungange*, which refers to Afro-descendant familial relationships that are formed through shared racial oppression, theories of power, and Dawson’s (2004) “linked fate” concept of African-American political kinship, I argue that Simone, Makeba and Mandela projected their voices onto global platforms through music, speeches, public personas and Africanist concepts of beauty to create a tapestry of decolonial Black intellectual thought that advanced their transcontinental Black freedom movements, provoking the alarm of United States and South African apartheid regimes. This paper explores the following questions: How did the trio use their music and words as warcraft to exert influence and instigate Black revolutionary activity? How did their friendship and shared experiences inform and reflect the Black Power and Black Consciousness Movements? The answers to these questions reveal how their specific experiences as Black women under colonial rule, and resistance through words and songs created a nexus of indigenous Black feminist thought that is arguably different from dominant Black feminist ideology. Through field and archival research in South Africa, I draw on ethnographic interviews with family members, Black autobiography, archival film and audio footage of their songs, interviews and speeches that uncover the behind the scenes, off-camera relationship between Simone, Makeba and Mandela that reveals how they have been adopted as freedom mothers of the nations of both South Africa and African America. This project elucidates how jazz musician-activists like Makeba and Simone are situated within the Black world, and joined with Mandela, are situated within the global context of Black women in the African Diaspora.

**Musical Gatherings, Climate Crisis, and Cultural Sustainability**  
*Time:* Thursday, 10/Nov/2022: 10:15am - 11:45am  
*Location:* Quarterdeck

**Chair:** Edwin E. Porras, Inaugural Norton Family Assistant Professor of Music, Haverford

**Session Chair:** Edwin E. Porras, Inaugural Norton Family Assistant Professor of Music, Haverford

**Chair:** Edwin E. Porras, Inaugural Norton Family Assistant Professor of Music, Haverford College

**10:15am - 10:45am**

**Carbon Footprints and Sustainable Music Cultures: International folk music gatherings in a climate emergency**

**Sarah-Jane Gibson**
York St John University,

JM International’s folk, traditional and world music programme Ethno World relies heavily on international travel to hold Gatherings that comprise participants from diverse cultural backgrounds. International travel was impacted by the COVID-19 pandemic restrictions in 2020. The limitation of international travel impacted the continued musical practice of Ethno and drew attention to the relationship between sustainable music cultures and the climate emergency.

In this paper I explore the relationship between sustainable music cultures and the climate emergency through ethnographic research into Ethno World. I begin by reflecting on the concept of sustainable music cultures. This approach considers music-making from an ecological standpoint, demonstrating how a change in one element of a music culture, such as infrastructure or community, can
impact the sustainability of an entire music culture. Critiques of the approach relate to the lack of reference to environmental crises and the natural habitat, which I address by linking sustainable music cultures with ecological justice. I consider the importance of international collaborations during a climate emergency arguing that in terms of ecological justice there is social value in advocating for the right for young musicians to connect through global music programmes. I suggest that international travel that is inclusive and accessible could enable encounters that mobilise a collective effort to create the systemic change necessary to avert a more serious climate emergency. I then provide ethnographic examples drawn from a three-year hybrid ethnography comprising online interviews with approximately 100 Ethno participants and offline ethnographic fieldwork in Ethno Sweden, New Zealand and England.

The implications for ethnomusicology are two-fold. The research suggests that ethnomusicologists need to advocate for accessible international travel that supports ecological justice. The research also suggests the need for greater interdisciplinary research so that the personal narratives of ethnomusicological research produces can influence decisions on policy, particularly at the global level. I conclude that international travel does impact carbon footprints, however, there is an argument for the importance and value of intercultural connections at this critical time in human history.

Gurl World: How the Global Climate Crisis Sent Utopian Dance Pop to Space

Jerika O'Connor Hayes, Abigail M. Ryan
University of Cincinnati, College Conservatory of Music

Influential pop musicians Doja Cat and Lady Gaga released albums and visual media in 2020 and 2021 depicting feminist utopian projections in outer space, or ‘gurl worlds.’ The lyrical content of the albums Planet Her and Chromatica encompass themes both sentimental and carefree, while the futuristic music videos and promotional material all evoke post-earth escapist fantasies. These years also brought to the public eye the devastating impacts of climate change on a global scale. Mainstream dance pop has historically functioned to offer an escape from social realities while critiquing them, but increasing climate anxiety has impacted how artists portray escape. In this project, we will investigate how the commercial dance pop of Lady Gaga and Doja Cat have been influenced by the climate crisis and how these two artists have continued to critique social issues while removing themselves from the earthly narrative. We will analyze aforementioned albums along with accompanying music videos through a theoretical framework informed by Carter Hanson’s scholarship on utopian pop and studies on the growing impact of climate anxiety. Additionally, we will approach Planet Her through a feminist Afro-futurist perspective derived from Legacy Russell’s Glitch Feminism and Chromatica through Alyson Barst’s “Girlfight the Power.” Highlighting the way these artists confront social issues through commercial dance pop, we investigate how the effects of climate change have manifested in Doja Cat and Lady Gaga’s music, and while without acknowledging the growing crisis, these artists demonstrate how it has begun to fundamentally change the idea of escape.

Neurodivergence, Disability, and Mental Health in Music Performance

Time: Thursday, 10/Nov/2022: 10:15am - 11:45am  ·  Location: Fulton
Session Chair: Jennie Gubner, University of Arizona

10:15am - 10:45am
Alexandria Heaton Carrico
University of South Carolina,

Though musicologists have adopted myriad interdisciplinary perspectives that have enriched our scholarship, our understandings of music and “rigorous” research are still inextricably linked to values of “excellence” narrowly defined by the academy and tied to legacies of racism, sexism, and ableism. So how do we as musicologists overturn this narrative and adopt methods of listening differently? In this presentation, I draw upon my longitudinal collaborative research with a group of neurodivergent adults in Limerick, Ireland to examine how non-normative musical performance can challenge perceptions of what constitutes “valuable” musical expression. I begin with a brief overview of the initial iteration of the project, which provided an opportunity for neurodivergent adults to engage with musicians from the community through traditional Irish music (trad) sessions. Though designed to demonstrate how the community-based setting of the session served to bridge divides between neurodivergent and neurotypical musicians, I discovered this project also expanded the aesthetics of Irish traditional music by “kripping the soundscape.” I then examine the continuation of this program through online music workshops during the pandemic. While I struggled to maintain contact with my neurodivergent collaborators following my return to the United States due to their limited access to online platforms, during the pandemic most of their activities became virtual. I reflect on how this new-found accessibility created greater reciprocity between me and my collaborators and provided opportunities for neurodivergent musical expression in digital spaces. While the COVID-19 pandemic increased my collaborators’ access to musicking, it simultaneously required us to shift aesthetic expectations by “kripping” the digital soundscape as well as the research process. Drawing upon ethnographic interviews and autoethnographic reflections, I explore how the restrictions of online musicking further unsettled normative ideas of musical excellence and challenged my own biases about what constitutes “legitimate research.” Utilizing both these in-person and virtual research methods, I suggest that applying a neurodivergent lens to musicking and research not only encourages new ways of understanding disability, but also challenges entrenched hierarchies that dictate who can and should participate in the creation of culture.

Informal Disclosures in Informal Spaces: Relationship as Disability Accommodation in Old Time Jam Sessions

Session Chair:

Thursday, 10/Nov/2022: 10:15am - 11:45am  ·  Location: Fulton
Session Chair: Jennie Gubner, University of Arizona

10:15am - 10:45am
Informal Disclosures in Informal Spaces: Relationship as Disability Accommodation in Old Time Jam Sessions
Alexandria Heaton Carrico
University of South Carolina,

In this presentation, I draw upon my longitudinal collaborative research with a group of neurodivergent adults in Limerick, Ireland to examine how non-normative musical performance can challenge perceptions of what constitutes “valuable” musical expression. I begin with a brief overview of the initial iteration of the project, which provided an opportunity for neurodivergent adults to engage with musicians from the community through traditional Irish music (trad) sessions. Though designed to demonstrate how the community-based setting of the session served to bridge divides between neurodivergent and neurotypical musicians, I discovered this project also expanded the aesthetics of Irish traditional music by “kripping the soundscape.” I then examine the continuation of this program through online music workshops during the pandemic. While I struggled to maintain contact with my neurodivergent collaborators following my return to the United States due to their limited access to online platforms, during the pandemic most of their activities became virtual. I reflect on how this new-found accessibility created greater reciprocity between me and my collaborators and provided opportunities for neurodivergent musical expression in digital spaces. While the COVID-19 pandemic increased my collaborators’ access to musicking, it simultaneously required us to shift aesthetic expectations by “kripping” the digital soundscape as well as the research process. Drawing upon ethnographic interviews and autoethnographic reflections, I explore how the restrictions of online musicking further unsettled normative ideas of musical excellence and challenged my own biases about what constitutes “legitimate research.” Utilizing both these in-person and virtual research methods, I suggest that applying a neurodivergent lens to musicking and research not only encourages new ways of understanding disability, but also challenges entrenched hierarchies that dictate who can and should participate in the creation of culture.
Emil Williams Roberts  
University of Chicago,

Within the standard, economic model of disability accommodation, as found within schools and workplaces, individuals request services through a process of disclosure and proof through the provision of medical documentation. “Appropriate” accommodations are then provided at the discretion of the school or employer, rather than according to the preferences of the disabled individual. However, this standard model does not exist in informal spaces, such as an old-time jam session. Functioning as a form of participatory musicking, to combine concepts from Turino (2008) and Small (1998), hierarchies exist only loosely, and lack the power dynamic found within a school or workplace. Without the power structure allowing for standard accommodations, participants in these settings find or make spaces outside of the jam circle itself to build relationships and, through those relationships, build a network of mutual care and provision. These disclosures often happen in the periphery of the event itself over the course of time. In other words, a participant’s “disclosure” occurs over an extended process of becoming known, rather than through documentation.

In this paper, I analyze the stories of three disabled musicians that have participated in old time jam sessions to understand the spatial and temporal elements of their disability disclosure, and how these moments and spaces impacted their experience. I further discuss how these settings substitute temporal and spatial processes, a form of relationship building, in place of medicalization. I place this concept within the context of larger ideas of access and accommodation within disability studies, as discussed by Price (2011), Hamraie (2013) and Titchkosky (2011). Lastly, I question what this understanding of accommodation reveals about the participants’ perspectives on disability.

Thinking Across Time and Space: Philippine Music Studies Today  
Time: Thursday, 10/Nov/2022: 10:15am - 11:45am  ·  Location: Prince of Wales

Chair(s): James Gabriolo (University of Texas at Austin), Isidora Miranda (Vanderbilt University,)  
Presenter(s): Christi-Anne Castro (University of Michigan), Ricardo Trimillos (University of Hawai‘i at Mānoa), James Gabriolo (University of Texas at Austin)

How do we research and teach Philippine music? This 90-minute roundtable assembles a conversation across fields and approaches featuring scholars in Filipino and Filipino American studies. Leading figures and emerging voices from the fields of musicology, ethnomusicology, and performance studies reflect on how they think about Philippine histories and practices across time periods, contexts, research specialties, and pedagogical methodologies. How can we articulate and critique the philosophical, historical, and musical underpinnings of our research and teaching experiences? This approach will outline a framework of Philippine music studies that intersects issues of historiography and ethnography, as well as test new possibilities for thinking across sub-disciplines about shared cultural foci and diverse multimedia analysis. In this way, the roundtable aims to extend the project of Philippine music scholarship towards a more collaborative and multi-disciplinary terrain, gathering a range of cohesive and disjunctive practices through dialogue.

The complexities of Philippine musical cultures, and their localization within national and migrant spaces, will prompt the presenters and attendees to reflect on — and propose fresh modes for thinking about — the significance, stakes, and pressures of doing Philippine studies today. Panelists will present on a broad range of topics including community-building through music during the pandemic and in the wake of AAPI hate in the United States, the deployment of digital humanities tools and creative/critical ethnographic engagements in Philippine studies, and the question of difference and research positionalities that inform our methodologies.

Beyond individuals working on the Philippines, the roundtable will be of broad appeal to scholars interested in the historiography of national traditions and an interdisciplinary understanding of current cross-cultural methods in which the terminologies of local, national, and diasporic musics are being shaped, tested, and imbued with meaning.

Unpacking Pakkavadyam: Strategies for Joint Improvisation  
Time: Thursday, 10/Nov/2022: 10:15am - 11:45am  ·  Location: Magazine

Session Chair: Varshini Narayanan, University of Chicago

Varshini Narayanan*, Rajeswari Ranganathan*  
*University of Chicago; 2CUNY Graduate Center

This lecture-demonstration responds to a recent upsurge of interest in cross-cultural musical collaborations involving Indian musical traditions. As performer-scholars, our goal is to draw on the resources of the Carnatic tradition to provide a set of tools for performers, scholars and theorists of all forms of improvised music. The relationship between the melodic accompanist, or pakkavadyam, and the soloist, is rarely made explicit in Carnatic pedagogy, which focuses primarily on the musician's development as a solo artist. Strategies for joint melodic improvisation are largely learned implicitly through exposure to concerts and performance experience. In conversation with recent and more established literature on group improvisation (Monson 1996; Turino 2009; MacDonald and Wilson 2016), Carnatic improvisation (Kassebaum 1987; Krishna 2013; Tallotte 2017), and cross-cultural musical collaboration (Dunbar-Hall 2006; Fellez 2011; Roberts 2016), this presentation will attempt to identify and name some of the melodic strategies used by soloists and accompanists in the Carnatic tradition as they relate to and communicate with one another in live performance. These strategies, which include hierarchical co-performance, conversational structures, and sequential thinking, may then be applied to other genres.
and contexts of cross-cultural improvisation. In addition to a live demonstration of these mechanisms, this presentation will engage ethnographic interviews with Carnatic musicians and their multi-genre collaborators to discuss how these improvisatory strategies are understood by musicians of disparate genres when applied in traditional as well as emergent and experimental contexts. The presenters draw on immersive experience in the Carnatic tradition on the one hand, and a more variegated background in Carnatic, jazz, Western classical, and fusion performance on the other, as well as lived experience moving between these spaces. This 60-minute presentation will conclude with a 15-minute question-and-answer session.

SEM-2H: Regionalism, Gender, and Colonial-Era Narratives in Hindustani Music Historiography

Time: Thursday, 10/Nov/2022: 10:15am - 11:45am  ·  Location: Chart A
Session Chair: Eshantha Joseph Peiris, University of British Columbia

10:15am - 10:45am

Rāgs of Western India

PETER MANUEL

John Jay College, and the CUNY Graduate Center

It is generally taken for granted that the rāg repertoire of Hindustani music—like its sub-genres, instruments, and performance formats—is a pan-regional corpus, and that whatever regional origins and associations some rāgs may have once had are long since lost and inoperant. Accompanying this axiom is an assumption that rāgs are entities essentially unique to classical Hindustani and Carnatak musics. These notions, in fact, are only partially true, being marred by a significant exception, in the form of rāgs which are exclusive to or closely associated with western India, by which I refer here to a pre-Partition cultural region that includes Punjab, Rajasthan, and Sindh. In western India, there exist unique repertoires of rāgs, distinct from what should properly be categorized as “mainstream” Hindustani music. Some of these rāgs are part of the classical repertoire, but only or predominantly performed by ghārānas presently or historically based in the West. Others are part of the repertoire of Sikh gārbhāṇi saṅgīt, which should be understood as a parallel and overlapping classical tradition. Still others are constituents of vernacular music traditions—especially Rajasthani Langā and Mānganiyār music and Sindhi kāfī and shāh ji rāg—which have some features of a regional classical music, though lacking such explicitly elaborated and articulated music theory. In no other part of the subcontinent can one find counterparts to these regional modal repertoires.

In this presentation my goal is not to describe all of these rāgs, although I do present some information about their forms. Rather, I seek to make a set of broader observations about the implications these repertoires have for North Indian music culture. Their existence, among other things, calls for a more nuanced and holistic understanding of the nature and extent of regionalism in Indian music. The study of these rāgs, their associated genres, and their different sorts of relations to Hindustani music enhances our understanding of the historical development of North Indian music in general. It also highlights the importance and, indeed, the richness of these vernacular genres in the subcontinent’s music cultures.

10:45am - 11:15am

Vocal Timbre and the Gendering of the Hindustani Tradition

Srijan Deshpande
Manipal Academy of Higher Education, India

This paper uses principles from the disciplines of psychoacoustics and vocology to examine the role of vocal timbre in the gendering of the tradition of Hindustani music in the early-mid twentieth century. It builds upon Alaghband-Zadeh’s work on ‘sonic performativity’(2015), but focuses on the timbral characteristics of important voices within the tradition, rather than on the musical ornament as defined by its pitch contour, which analytic Zadeh largely bases her thesis on. In critically examining the gendered respectability garnered by vocalists including hereditary musicians like Faiyaz Khan, concertos performers like Zohrabai Agrewali as well as the newly emergent professional female musician who catered primarily to bourgeoisie sensibilities, best represented by Hirabai Barodekar, in whom ‘gendered respectability, devotion and professional music had come together…’(Bakhle 2005), this presentation will argue that the semiotics of gender are implicitly embedded in the vocal timbre that each of these vocalists employed, and that these can be explicated through timbral analysis. These musicians, as well as their listeners, functioned within a network of musical and social inter-dependencies so that comparative analysis of their expressive goals – as deduced from both timbral analysis and a critical examination of the discourse surrounding their music – becomes a potent tool with which to shed light on the gendering of the tradition, with reference to the twentieth-century nationalist reform movement that shaped it in important ways. As Perret and Belin have shown, gender perception can be mediated by ‘...formant values…glottal function and spectral slope’(2012), which characteristics also allow us to speculate about the physiological function of each musician’s phonatory apparatus. What emerges from such analysis is a complex web of aurality that can be shown to have meaningful correlations with the equally complex web of discourse it gives rise to. This multidisciplinary presentation will demonstrate, through the analysis of audio samples and live singing, how vocal timbre and its implications for vocal virtuosity mediate discursive binaries of masculinity and femininity to give rise to discourse about sensuality, devotionism, seriousness, frivolousness, discipline, and gendered respectability, and will show thereby how ethnomusicology can employ timbral analysis to great benefit.

11:15am - 11:45am

The discourse of evolution in Nineteenth-Century Bengali Music Scholarship

Pramantha Mohon Tagore

This paper uses principles from the disciplines of psychoacoustics and vocology to examine the role of vocal timbre in the gendering of the tradition of Hindustani music in the early-mid twentieth century. It builds upon Alaghband-Zadeh’s work on ‘sonic performativity’(2015), but focuses on the timbral characteristics of important voices within the tradition, rather than on the musical ornament as defined by its pitch contour, which analytic Zadeh largely bases her thesis on. In critically examining the gendered respectability garnered by vocalists including hereditary musicians like Faiyaz Khan, concertos performers like Zohrabai Agrewali as well as the newly emergent professional female musician who catered primarily to bourgeoisie sensibilities, best represented by Hirabai Barodekar, in whom ‘gendered respectability, devotion and professional music had come together…’(Bakhle 2005), this presentation will argue that the semiotics of gender are implicitly embedded in the vocal timbre that each of these vocalists employed, and that these can be explicated through timbral analysis. These musicians, as well as their listeners, functioned within a network of musical and social inter-dependencies so that comparative analysis of their expressive goals – as deduced from both timbral analysis and a critical examination of the discourse surrounding their music – becomes a potent tool with which to shed light on the gendering of the tradition, with reference to the twentieth-century nationalist reform movement that shaped it in important ways. As Perret and Belin have shown, gender perception can be mediated by ‘...formant values…glottal function and spectral slope’(2012), which characteristics also allow us to speculate about the physiological function of each musician’s phonatory apparatus. What emerges from such analysis is a complex web of aurality that can be shown to have meaningful correlations with the equally complex web of discourse it gives rise to. This multidisciplinary presentation will demonstrate, through the analysis of audio samples and live singing, how vocal timbre and its implications for vocal virtuosity mediate discursive binaries of masculinity and femininity to give rise to discourse about sensuality, devotionism, seriousness, frivolousness, discipline, and gendered respectability, and will show thereby how ethnomusicology can employ timbral analysis to great benefit.
This paper examines the significance of the idea of “evolution” in Bengali music scholarship of the late nineteenth century. In 1885, an influential study of music titled Gitsutrasar ("Essential Rules of Music"), was published by Krishnadhan Bandopadhyay, a prominent musician from Bengal. Bandopadhyay's goal was to formulate an easily acceptable pedagogical model for the study of Hindustani music, an art form that was making crucial inroads into the social and cultural orbit of colonial Calcutta. Drawing together elements from Indian and European scholarship, Sanskrit treatises on music theory to Plato's philosophy of education, Bandopadhyay’s work examined a range of important issues in North Indian music theory. His work situated performance practices and pedagogy within a broader nexus of sociology, linguistics, and aesthetics. Within this range, he explored the possibilities of notation, new techniques of analysis, and prospects for critical engagements with music and sound. Much of these possibilities were informed by international trends in musical thought, crystallised through colonial forms of knowledge circulation and inquiry.

In this paper, I examine how European ideas relating to the concept of 'evolution' informed Bandopadhyay’s discussion in Gitsutrasar, and whether his engagement with Hindustani music history alongside European scientific inquiry can be read as a forerunner to a global history of music. Scholarship on Bandopadhyay’s work routinely emphasises his importance as a critical thinker working in an era of modernity. His distinctive responses to nationalist ideologies in the colonial era reflected an alternative register of musical thought at the time. Adding to this fabric of scholarship, I ask how far European epistemologies of knowledge production, beyond colonial frameworks, informed music writing in Bengal. I also question whether such trends reveal a novelty in the field of Bengali music scholarship of the late nineteenth century. I stress that Bandopadhyay’s views on evolution and its related contexts represent a significantly underexplored area in Bengali music scholarship and deserve far more recognition than it has received. In particular, his ideas help bridge the epistemologies of knowledge production between Bengal and North India, and between the East and the West.

**After Jews and Arabs: Musical Paths of Arab Jews**

**Presenter(s):** Jonathan Glasser (College of William and Mary), Jonathan Shannon (CUNY), Clara Wenz (Universität Würzburg), Nili Belkind (Hebrew University), Edwin Seroussi (Hebrew University)

In 1993, Ammiel Alcalay’s groundbreaking monograph After Jews and Arabs redrew the historical, geographic, political, cultural, and emotional map of relations between Jews and Arabs in the Levant and the Mediterranean across a millennium. Evoking centuries of Middle Eastern Jewish rootedness in Arab culture that in his reading was ultimately buried by nationalistic thought and colonial praxis, Alcalay’s work made room for a flowering of scholarship covering a wide range of times, places, and disciplinary orientations. This scholarship highlighted relational histories that outlined political, economic, cultural and even familial collaborations and intersections between Jews and Arabs that persisted until the 1948 Arab-Israeli War, despite the rise of competing national movements. In the new millennium, Mizrahi intellectuals who self-identify as Arab Jews worldwide began to reclaim cultural affinities with the region that had been marginalized for decades, alongside a politics and poetics of regional belonging. Yet there are several lingering tensions in this body of scholarship, including among scholars of music. These tensions include the ways the past and present are read through the prism of the Israeli-Palestinian conflict and the validity of the term Arab Jews for cultural and musical production in the Arab world (e.g. Hanan Hammad, Fawzi Saadallah, Chris Silver, Ted Swedenburg). Through a discussion of the five presenters’ research projects, which together cover a wide geo-political span—including colonial settings and post-colonial situations in Iraq, Syria, Palestine/Israel, Algeria and Morocco—we seek to unpack some of these tensions and expand on musical encounters between Jews and Arabs in different contexts. Included are case studies of specific personalities, musical agents, objects, and archives: a single picture on the wall, a 78-rpm, an obscure manuscript of Arabic texts in Hebrew characters, the archive of a displaced musician, archival-based contemporary performances. Informed by our methodological stress on encounters and mis-encounters, this panel is intended to lead us past the threshold of conventional categories into more productive theoretical terrain.

**Connectivity and Digital Exchange in Latin America and the Caribbean**

**Time:** Thursday, 10/Nov/2022: 1:45pm - 3:45pm  ·  **Location:** Magazine

Sponsored by the Latin American and Caribbean Music Section

**Organizer(s):** Mike Levine (University of North Carolina at Chapel Hill)

**Chair(s):** Morgan Luker (Reed College)

Across Latin America and the Caribbean, digital connectivity has shifted social and sonic practices at an unprecedented rate. Musics from the region are fast becoming among the most popular in global markets, much of this due to participants’ strategic use of internet platforms. Older social practices, from the creation and circulation of football chants to the production of political anthems, are now debated and proliferated through online platforms. The widespread but uneven use of the web in Latin America and the Caribbean has undoubtedly altered everyday cultural practices. However, many theoretical questions remain unanswered regarding genres of
popular music and their online mediations, cultural economies, social media practices, viral musicking and memes, transnational participation in music culture, digital divides, and issues of internet access specific to the region. How are artists and music fans utilizing the internet to circulate sound and music? What is the role of the internet in reconstructing existing social practices? How is the internet challenging national boundaries and allegiances? How does digital precarity and technological scarcity mediate virality?

The papers in this panel discuss the challenges and opportunities of online mediation through an exploration of issues that include digital fatigue, anti-social affordances, musical labor, and technological precarity. Case studies include the role of WhatsApp in mediating social and anti-social relations among soccer fans in Chile, the impact of MP3s and music streaming platforms in distributing Colombian corridos prohibidos, the role of online virality in upending the kinds of international success possible for Brazilian artists, and the offline sharing of music in Cuba amid technological precarity. All in all, this panel would contribute to scholarship on media and a broader understanding of contemporary Latin America and the Caribbean.

Presentations of the Symposium

Musical Messaging: The Social and Anti-Social Affordances of WhatsApp Among Chilean Soccer Fans

Luis Achondo
Case Western Reserve University

Chilean hinchas (soccer fans) cheer for their teams primarily through contrafacta of popular music. The content of these chants ranges from historical commemorations to expressions of camaraderie to the dehumanization of rivals. The composition of these contrafacta usually starts with an hincha’s creative work, eventually moving to collective conversations and negotiations. Until recently, the second compositional stage took place in stadiums and other spaces of fan socialization. However, the increasing dominance of WhatsApp—a messaging app that often works as social media—has altered these socio-musical relations. Although scholarship on sports has slowly begun to pay attention to how sound shapes soccer experiences, the role of technology in the mediation of fan sociality remains unexplored—this paper begins to fill that theoretical gap.

Drawing on in-site and virtual ethnographic work in Chile, this paper examines uses of WhatsApp among hinchas. I argue that the messaging app fosters both sociality and anti-sociality within and between fanbases. Hinchas employ WhatsApp’s creative affordances to digitally decenter creativity from individuals through the distribution of inventive tasks between different people. However, it also contributes to soccer violence by intimately spreading hate memes, aggressive chants, and videos of torture, among other forms of violent media. In illustrating that the messaging app can immerse and infect subjects in both productive and destructive relationalities, this paper ultimately underscores the social and anti-social potentials of viral media and digital technologies.

Anitta’s “Girl from Rio,” Digital Fatigue, and Stereotype

K. E. Goldschmitt
Wellesley College

In May 2021, Brazilian pop-funk superstar Anitta released “The Girl from Rio” in Brazilian and international music markets. The song was based on the melodic foundation of the bossa nova song “Garota de Ipanema [The Girl from Ipanema]” by Antônio Carlos Jobim and Vinícius de Morais. That song famously became a huge international hit at the end of the bossa nova craze of the 1960s to become one of the most recorded songs worldwide with music journalists using the song's title as shorthand for a beautiful Brazilian woman. “Girl from Rio” features trap beats on top of the familiar melody which, when combined with her caustic lyrics and video, critiques international stereotypes of women from Rio de Janeiro that have often served as a synecdoche for all of Brazil. Yet, when Anitta attempted to capture the U.S. market through TikTok and a high-profile remix, much of her initial critique disappeared. This presentation employs the concept of “digital fatigue” to explore how viral musical content transforms and loses crucial aspects of its meaning through circulation and endless embodied repetition (Shipley 2013) and is based on ethnographic and archival research on Brazilian music in Anglophone markets. It situates Anitta’s song within a moment where “going viral” is a requirement for substantial breakthroughs for international artists in the U.S. media landscape. By focusing on how the repetition of viral musical media perpetuates stereotypes, I show how the environment for transnational success requires falling back on easy associations to spread more effectively.

“Exchanging Cuba for a Million Views”: Technological Precarity, Virality, and “Patria y Vida”

Mike Levine
University of North Carolina at Chapel Hill

For many Cubans, the internet is an inaccessible destination. The residents of repartimiento districts—Black Cuban residents from outlying districts across Havana—manage the situation through custom solutions that bridge gaps of technological precarity. Utilizing USB sticks to share content with one another, artists and music fans have constructed a complex, alternative internet that allows for the peer-to-peer trade of movies, music, and other media. Pirate digital networks like el paquete semanal and Zapya circulate music informally from one participant to another without the need to rely on costly and undependable internet infrastructure. This offline trade creates the conditions needed for music to go viral. Utilizing interviews, physical and digital ethnographies, and theories of sonic virality, I argue that Black Cuban artists and music fans, despite technological precarity, use viral musicking to great effect. In particular, the popularity of the politically subversive song “Patria y Vida,” in part due to its circulation through these underground, USB-based networks, allowed Cubans in 2021 to join in a transnational expression of shared sonic protest. In this paper I demonstrate how Black Cuban artists, fans, and their music use offline, USB-based networks not only to solve gaps in technologically precarious situations, but to generate powerful moments of sonic virality.

Musical Labor and Sociality in the Music Economy of Corridos Prohibidos: From Mp3 Auditory Technologies to Platformization
Colombian corridos prohibidos emerged in the mid-1990s and their popularity have since relied on digital technologies that circumvented traditional media channels for music production, promotion, and circulation. Dismissed by large print media, radio, and TV networks on the grounds of moral and aesthetic values, these story-songs about guerrillas, paramilitaries, corrupt politicians, and drug trafficking did, however, gain a large following and sparked the growth of a vibrant live music scene when an independent producer compiled them into the CD series Corridos Prohibidos. Drawing from ethnographic work in Colombia and in digital platforms, I argue that this popularity, although initially generated by the compilation CDs, owed much to the mp3 boom that followed, which strengthened an informal music industry where musicians, “pirates,” and fans collaborated in streamlining music production, circulation, and consumption. Then, the presentation draws on critical studies of digital platforms (Negus 2019; Moris 2020) to analyze how the shift to music streaming platforms as a mode of distribution has transformed the distribution of labor, creative autonomy, and socialities in the music economy of corridos prohibidos.

**Constructed Learning: Instrument-Building as Pedagogy**

*Time:* Thursday, 10/Nov/2022: 1:45pm - 3:45pm  ·  *Location:* Canal

Sponsored by the SIG for Organology

**Chair(s):** Elizabeth A. Clendinning (Wake Forest University)

**Presenter(s):** David Aarons (University of North Carolina at Greensboro), Elizabeth A. Clendinning (Wake Forest University), Justin R. Hunter (University of Arkansas), Katherine Palmer (Musical Instrument Museum)

Investigating instruments as objects of material culture gives students greater insights into musical and cultural practices, demonstrating deep connections between the two. This roundtable highlights how educators from various settings in higher education and museums incorporate instrument-building into global music pedagogy. By engaging students in constructing instruments, educators can generate interdisciplinary outcomes emphasizing materiality, ecological-agricultural thinking, historical trajectories of ensembles, and performance practices while also fostering a space for creative exploration and accomplishment. We frame our work in dialogue with contemporary literature on instrument-building (both in and outside pedagogical contexts), material culture and decolonization, instruments and sustainability, object-based learning, and democratic classroom practices. We expand on brief mentions of instrument-building found in current and historic world music textbooks through examples of discrete pedagogical practices related to instrument-building. Ultimately, we approach instrument-building as a participatory space for the sharing and creating knowledge.

The roundtable features four presenters in different career stages and types of professional positions, in different types of institutions across the geographic United States, who guide students to build instrument types from the Americas, Africa, and Asia, as well as new creations. Following an introduction and overview of related literature, each speaker will introduce and highlight key points within their pedagogical instrument-building practice. The first presenter discusses instrument building in a college steel band as a way of teaching history alongside performance practice. The second presenter examines strategies for whole-class instrument construction projects in small introductory-level courses, as well as partnering with campus resources. The third presenter discusses independent instrument-construction projects within large survey course settings. The final presenter discusses strategies for exploring ethnomusicological content through instruments with diverse audiences in a museum setting. Inter-panel discussions will address practical concerns—such as finding materials and connecting to institutional resources—as well as philosophical-practical questions, such as constructing learner-appropriate pedagogical objectives and connecting to communities of practice. The roundtable will conclude with open discussion between speakers and audience members about instrument-building as a sustainable pedagogical practice.

**Festivals**

*Time:* Thursday, 10/Nov/2022: 1:45pm - 3:45pm  ·  *Location:* Grand Salon 3/6

**Session Chair:** Andrew Martin, Inver Hills College

**Chair:** Andrew Martin, Inver Hills College

1:45pm - 2:15pm

**Chinese Opera for the Vegetarian Festival in Post-pandemic Thailand—A Localized Metaphor for a Healthy Lifestyle**

XIAORONG YUAN
Dept of Ethnomusicology, UCLA

Chinese immigrants have been coming to Thailand for over six centuries, allowing Chinese opera to take root within their communities in the new host country. The largest Chinese-Thai community today is the Teochew, from China’s northern Guangdong province; therefore, Teochew opera is the most influential Chinese-Thai opera style. This operatic genre, unlike most of its state-funded sister genres in modern mainland China, is still closely related to Chinese families, temples, festivals, and other community activities. This paper focuses on Teochew opera performances in Bangkok during the 2021 Nine Emperors Vegetarian Festival, which exists only...
among Chinese immigrants in Southeast Asia. While many believe the festival originated from southern Chinese resistance to the Manchu dynasty during the 18th century, in modern Thailand, the emphasis has shifted to the custom of "vegetarian fasting" and its promotion of a "healthier lifestyle." Among Thai immigrants, the concept of fasting is widespread in the daily lives of Thais of Chinese and non-Chinese descent. However, the significance of the first performances I observed during the 2021 Vegetarian Festival after Bangkok’s COVID-19 lockdown went way beyond these longstanding social implications: the performances, after months of silence, reinvigorated the social lives of Chinese-Thai communities. They were also significant for the opera troupes themselves, celebrating their survival after almost a year-long lockdown, during which they could not operate. Based on my experience with one of the best-known Teochew opera troupes, Saiyonghong, I investigate the festival’s place in the construction of the metaphor of a healthy life, and how this diasporic operatic music created a new space in Thai society for Teochew immigrants while being accepted by Thai society as its own culture. I also examine the special ritual practices of Saiyonghong’s special ritual plays called “godly depictions,” I analyze how the performances combined multi-sensory elements (sight, hearing, taste, smell, and touch) into cognitive resonance for a “healthy” festival, as well as how the ritual musical plays served as symbols to connect with the cognitive resonance in the aftermath of a disastrous pandemic within the Chinese-Thai environment.

2:15pm - 2:45pm

Music, Dance, Land Back: the Resurgent Efficacy of Métis Cultural Festivals

Monique Giroux
University of Lethbridge

Métis cultural festivals are vibrant gathering spaces for Métis living across and beyond the Métis Homeland, a vast border-crossing area that includes the Canadian prairies, as well as parts of Ontario, British Columbia, Montana, North Dakota, and the Northwest Territories. Sometimes conceived of as a “pemmican trail” of festivals (borrowing from the First Nations concept of the powwow trail), these Métis-led gatherings centre on music and dance. Attendees can witness and dance to fiddler after fiddler performing Métis, Canadian old-time, bluegrass, Cajun, Quebecois, and Cape Breton standards, while experiencing the thundering rhythms of jiggers and square dance troupes. These fiddle and dance performances are interspersed with vocalists singing folk, gospel, rock, and classic country, as well as original songs in French and English and, occasionally, songs in Michif (a Métis language). This paper surveys several of these genre-bending Métis festivals, addressing both their local and broader national significance (i.e., pertaining to the Métis nation beyond state boundaries). Although they are typically positioned as apolitical spaces for the celebration of Métis culture, I argue that, in practice, they are complex political spaces where issues of recognition (Coulthard 2014), revival (Bithell and Hill 2014), and resurgence (Simpson 2011) intersect. Many are understood as family reunions, placing them within a framework of contemporary kinship and alliance. However, they also function as pilgrimages that facilitate reconnection with ancestors and reclaiming of place; as spaces to (re)learn cultural practices under the guidance of Elders; and as opportunities to engage with the settler state in order to be seen as Métis, or alternatively, to publicly enact a nation-to-nation relationship. Together, the pemmican trail serves as an example of the ways in which music- and dance-centred cultural events can enact, sometime simultaneously, engagement with and turning away from the settler state.

2:45pm - 3:15pm

Legacies of Mardi Gras: Minneapolis Aquatennial and Milwaukee Summerfest

Andrew Martin
Inver Hills College

Despite the Upper Midwest’s historic reputation as a German and Scandinavian stronghold, Caribbean music styles (calypso, steelband, reggae), culture (masquerade parades), and its diasporic derivatives (Mardi Gras) are becoming increasingly common sights and sounds in and around the north terminus of the Mississippi River. The Upper Midwest region, like the rest of the United States, has long enjoyed large-scale cultural festivals, and examples such as Milwaukee’s Summerfest and Minneapolis’ Aquatennial have served integral roles in developing community and celebrating the area’s cultural and musical diversity. It may come as a surprise, however, that Milwaukee’s Summerfest and Minneapolis’ Aquatennial are heavily influenced by New Orleans’ Mardi Gras. From the 1940s-1960s, founders of these Upper Midwestern festivals looked to their Mardi Gras counterparts as models, right down to the royalty, masquerade, music, parades schedules, and themes—a foundation that continues in various manifestations to this day.

The heart of Carnival, whether in the Caribbean, South America, Europe, or New Orleans, is participation and in this tradition the line between performer and spectator is blurry and often nonexistent. Seminal Carnival scholar Mikhail Bakhtin argues “Carnival is not a spectacle seen by the people; they live it in, and everyone participates because its very idea embraces all the people.” Milwaukee’s Summerfest and Minneapolis’ Aquatennial were conceived with this Mardi Gras spirit of blurred boundaries and participation at their core and whether spontaneously jumping into parades, singing with street-roaming calypsonians, or dancing with polka bands, spectators often took active roles engaging with performers. This paper examines the history and development of Milwaukee’s Summerfest and Minneapolis’ Aquatennial with a particular focus on the role Mardi Gras in New Orleans played in their formation. In promoting the local culture, heritage, industry, and tourism of the Upper Midwest via a Mardi Gras-influenced structure, Milwaukee’s Summerfest and Minneapolis’ Aquatennial accomplish similar goals as their New Orleanian predecessors. Underlying all of this, is the important role Caribbean, Latin American, and African immigration played and continues to play in shaping these Upper Midwestern festivals in the past, present, and future.

3:15pm - 3:45pm

Music Moves Europe: EU Cultural Policy on Festival Stages at Europe’s Northern Fringe

Lucas Aaron Henry
University of Illinois, Urbana-Champaign,
This paper explores the importance and place of two Nordic music festivals within the overall scope of the European Union’s cultural policy agency, Creative Europe. Way Out West in Gothenburg and Iceland Airwaves in Reykjavik are two extremely active festivals of the European Talent Exchange Program (ETEP), a twenty-year-old civil society network with funding provided by Creative Europe’s ‘Music Moves Europe’ subprogramme to circulate nascent European popular music acts throughout Europe to stages at over 130 international festivals. Both events are held in urban settings but have vastly different brands and aesthetics, which are evident in the venues, performances, and artists found at each festival. Even though both festivals are Nordic, they tell very different stories about the intent of several stakeholders, including agents within the music industry, civil servants of the European Union, and artists themselves. This paper explains that the festivals’ locations hold deep symbolic meaning, particularly for the European Commission, which sees its cultural policy program as an intensely transnational and multi-faceted representation of several other policy areas: Way Out West, which takes place at the Botanical Gardens at Slottsskogen in Gothenburg, is exemplary in its commitment to environmental protection at large-scale outdoor concert events; and Iceland Airwaves, held at venues across the market district of downtown Reykjavik, is a testament to the value of civic promotion for emergent international acts, even in the tiniest of nations. In addition, both festivals are heralded as examples of gender-equal events by Keychange—a group that works for gender balance in European music performance. This paper ultimately argues that these two events from the northern fringes of Europe are critical for understanding the centrality of the popular music industry to the European Union’s cultural policy program.

Listening to Jazz: Sonic Explorations and Transnational Encounters

Time: Thursday, 10/Nov/2022: 1:45pm - 3:45pm · Location: Grand Salon 19/22
Session Chair: Dave Wilson, Te Herenga Waka–Victoria University of Wellington

1:45pm - 2:15pm

"'Gonna Fly Now!': Maynard Ferguson’s Conquistador and the Cultural Politics of Jazz and Pop in the 1970s"

Ken Prouty
Michigan State University,

Since emerging from Stan Kenton’s orchestra in the 1950s, Canadian trumpet maynard Ferguson remained a contentious figure in jazz. His covers of contemporary popular songs in the 1970s, as well as his signature high-note “screech” style, attracted derision from many jazz critics and fans. Yet Ferguson was among the most successful artists in the jazz market of the time, releasing several top-selling recordings, and becoming a pop culture fixture.

In this paper, I examine Ferguson’s 1977 album Conquistador, which illuminates the contentious relationships between jazz communities and contemporary popular audiences, already strained by fusion and smooth jazz. Although Conquistador topped the Billboard Jazz LP chart (also spawning a rare-for-jazz Top 40 single) and received a Gold certification from the RIAA, critical responses were often tepid, and sometimes outright hostile; Downbeat’s review of Conquistador called it “immaculately performed drivel,” likening Ferguson’s efforts to disco. In 1978, Conquistador was nominated for a Grammy for Best Pop Instrumental Album, epitomizing the ruptures between Ferguson’s reception in the jazz and pop worlds.

I emphasize two factors that are essential to understanding Ferguson’s career. First is the increasingly contentious debate over the fluidity of genre and boundaries in jazz. Ferguson’s head-on engagement with popular music was, even by the standards of jazz in the 1970s, startling to many observers. Second, Ferguson’s career must be contextualized within discourses of race and gender. His hyper-masculine performance style, intensely physical approach, and extroverted demeanor may have owed more to contemporary pop and rock than the conventions of jazz.

Rejected by many in the core jazz audience and critical establishment, Ferguson sought audiences elsewhere, capitalizing on the success of Conquistador to cultivate fans among students in jazz education programs across North America. Indeed, student performers in school ensembles – predominantly young, white men – constituted a significant component of his audience. As a result, Ferguson had a profound effect on the development of contemporary jazz education, simultaneously becoming one of the most influential figures for young jazz players during this period, while contributing to, perhaps inadvertently, a greater sense of distance between jazz education and its roots in communities of color.

2:15pm - 2:45pm

Mapping Jazz in India and India in Jazz: Improvisations and Encounters

Ronit Ghosh
The University of Chicago

Studying jazz in early twentieth century India involves tracking its myriad routes, its multiple mediations and the discursive horizons it forged and within which it operated and still operates. Even a cursory glance at the ways in which jazz has unfolded over specific locations and across boundaries firmly establishes the status of jazz as a shifting signifier, always spilling over, adapting to and in a promiscuous proximity with local genres and practices of musicking, both subsuming and reshaping not only repertoires, but also the very cultural attitudes towards what music and music-making mean. This presentation looks at the little-attended-to moments during the mid-twentieth century when American popular music rubs sonic shoulders with a plethora of other musical and performative genres within the complex soundscape of colonial modernity in India and asks - following the work of Bradley Shope and Stéphane Dorin- whether the “Indian” in “Indian Jazz” is just an adjective, which otherwise denotes an essentially African American musical genre. To address this question, the presentation engages with the personal archives of the Chicago jazzman Roy Butler, who was among the most important and influential figures during the late-colonial jazz age in India. Engagement with the personal archives of Butler, I hope, will bring out the ways in which Indian Jazz during the late-colonial period was less an achieved form and more a result of complex financial, racial, technological, linguistic and most importantly racial negotiations of colonial metropoles in India during the
1930s. I navigate the archive as a space of consonance and dissonance, encounters and displacements, resonances and inconsistencies, all of which, I hope, will bring out the myriad twists, turns and meanderings that have punctuated the diffusion of not only jazz but more broadly Western popular musical entertainment in India. Using concepts from media-archaeology, semiotics and translation theory, I try to show that ‘jazz’ resides in local histories and travels of musicians and is the result of complex cultural negotiations, always occupying a space of liminality and working often as a trope that makes visible histories of migration, appropriation, globalization and diaspora.

2:45pm - 3:15pm

“All the Colors Were Brazilian-Influenced”: Transnationalism and the Shaping of Jazz Fusion.

Felipe Guz Tinoco
Washington University in Saint Louis

(Ethno)musicologists have primarily researched jazz fusion as a U.S. phenomenon, focusing on the individual contributions of American bandleaders such as Miles Davis, Chick Corea, and Wayne Shorter, with few exceptions. Jazz fusion, however, coalesced U.S. genres, grooves, and timbres with those from numerous countries in South America, for example. As jazz flutist Herbie Mann once noted, “in all [jazz] fusion bands, the drummers slipped into a jazz-Brazilian groove almost automatically. It became almost matter of fact for every band to have a percussionist; but [sic] all the colors were Brazilian-influenced.”[1] This paper considers jazz fusion as transnational and transcultural music. I theorize that transnationalism works as an intricate dimension in which musicians negotiate their unique artistic visions, often on uneven ground where race, gender, nationality, and political status predispose the musical culture. I consider Brazilian percussionist Airto Moreira as a case study, whose style I argue shaped jazz fusion as a genre, as he brought Afro-Brazilian instruments and rhythms to groups like Miles Davis’s, the Chick Corea Elektric band, and Weather Report. This paper engages with scholars across disciplines such as Taylor Atkins, Étienne Balibar, Kevin Fellez, Winfried Fluck, and Travis Jackson, and ultimately propose a de-centralization of jazz scholarly inquiry with an eye toward cultural multiplicity.


3:15pm - 3:45pm

Musical Accents and Bimusicality: Discourse about competencies and collaboration among professional musicians of Brazilian jazz in contemporary New York City

Marc Gidal
Ramapo College of New Jersey

To play music “with an accent” is a common expression among professional musicians who perform Brazilian-jazz fusions in contemporary New York City. This emic discourse includes positive, negative, and neutral judgements that reflect nuances in musical and professional advancement and collaboration in an intercultural music scene. The discourse illustrates how these musicians understand competencies in two music traditions as they pursue bimusicality (Hood 1960). Ethnomusicologists define bimusicality as competencies in multiple music traditions and related cultural aspects as well as resulting changes in self-identities (e.g., Nettl, Titon, Silverman, Baily, Rice, Witzleben, Flood, Deschênes, Woolner). I use bimusicality to analyze professional musicians (Davis, Cottrell) who have achieved advanced-to-expert levels in Brazilian genres and jazz as well as conventional ways to combine them. Related is Piedade’s argument (2003) that Brazilian jazz results from a “friction of musicalities” among musicians who play both genres. Bimusicality helps these professionals collectively distinguish themselves in highly competitive music markets, notably the global jazz market. By musical accents they mean traces of other styles noticed and articulated when advanced musicians compare the performances of others, in this case differences between intermediate-advanced and expert musicians. The accent discourse may be prevalent in this Brazilian jazz scene because musicians self-consciously combine two or more traditions while collaborating in musically heterogeneous situations. The accent discourse indicates a common aspiration toward musical fluency while acknowledging inevitable shortcomings. Humility among experts relates to their openness to diverse collaborations: “They have accents and so have I,” is a common refrain. On the other hand, despite the common goal to minimize accents, there are advantages for instrumentalists and singers to maintain them; and it is not always clear how honestly people discuss accents, influenced by power inequalities, strategic politeness, and friendships. For bimusicality studies, this discourse of musical accents demonstrates critical yet flexible evaluations among advanced musicians as they develop musical, cross-cultural, and collaborative competencies. My analysis draws on original interviews (IRB approved) with fifty professional musicians in this scene and is informed by attending live shows and analyzing recordings between 2015 and 2020.
Presenting as a series of four case studies, the panel begins with an exploration of the first generation of Toronto salsa musicians who, through their effort to teach themselves to play what they experienced as a brand-new form of music, show us that even very vibrant and stable musical scenes often begin life as a process of personal discovery and musical creativity. In the second paper, the author presents a study of the life of a South American Andean ensemble in a U.S. university whose members embraced the experience of cross-cultural learning, albeit with varying expectations and multivalent outcomes. Tracing the southward flow of jazz in the early twentieth century, the third paper offers a transnational and intercultural examination of the changing meanings of the idea of “jazz” throughout the Spanish-speaking Caribbean. The final paper offers a striking contrast to the first presentation by providing parallel accounts of the development of salsa scenes in New York City and across the Hudson River in New Jersey, settings that, unlike Toronto, boasted a robust—albeit frequently undocumented—network of formal and informal educational resources that proved foundational to the development of Cuban-inspired dance-band and Latin jazz musicians. Together, these papers explore the extent to which issues of authenticity, diasporic formation, circulation, and glocality have influenced the ongoing production and reproduction of music scenes and performance communities across the Americas.

Presentations of the Symposium

Figuring It Out for Yourself: A Case Study of the Origins and Development of Toronto’s Salsa Scene
Sean Bellaviti
Ryerson University
Canada’s largest city, Toronto, boasts a salsa scene that is rivaled by only the genre’s major centers of production, such as New York, San Juan, and Cali (Colombia)—a development made possible by the arrival of large numbers of Latin American economic migrants and refugees in the decades following the 1960s. Yet, for the first generation of Toronto salsa musicians (Latin American or not) who came of age in a city where Latin American musical genres such as salsa occupied only a very small niche in the broader musical landscape, the learning process was one that could best be described as solitary and exploratory. That is, in the general absence of knowledgeable salsa musicians/teachers—not to mention limited access to specialized percussion instruments and even salsa recordings—these early Canadian-trained musicians often made do with learning key performance techniques by listening to records and then replicating what they heard, often with results what were highly idiosyncratic.

Drawing on extensive ethnographic research, this paper explores the musical development of first-generation Toronto salsa musicians. By focusing on the acquisition of core musical competencies (Brinner 1996) specifically within a context of a very small genre-based scene (Straw 1991, Negus 1996, Straw et. al. 2011) and, more broadly, a highly fragmented community of Latin Americans of various national backgrounds, this research offers key insights into the process of scene formation. Specifically, the trial-and-error approach adopted by Toronto salsa musicians reveals how even very vibrant and eventually stable scenes develop in a manner that seems haphazard, unpredictable, and fundamentally personal and discovery-driven. Moreover, the initial solitary path taken by the musicians to what would become Toronto’s salsa performance community offers a counterpoint to a widely-held view of salsa as a kind of musical lingua franca of Latin Americans everywhere. That is, for those sons and daughters of Latin American immigrants who became pioneers of Toronto’s current salsa scene, the process of learning this music “on their own” proved to be a journey of cross-cultural discovery that one might expect would be the experience of complete cultural outsiders.

Practicing Multiculturalism: Andean Música Folklórica in the Florida Panhandle
Vivianne Asturizaga
Florida State University
Música folklórica [folkloric music], a music genre performed by the Andean conjunto (Kena-zampoña-charango-guitar-bombo), has become a symbol of national identity in the Andean region in the second half of the twentieth century through performances and recordings by internationally known groups such as Los Jairas, Kjarkas, and Inti Illimani. Although música folklórica is mainly associated with the instrumentation of the Andean conjunto, other instrumentation is also used depending on the region and the rhythmic motives of folkloric dance tunes inspire local musicians and generate participatory public performances in dance festivals year-round. For example, in Bolivia, street bands of about 20 to 300 musicians are a common sonic experience and this performance practice has become visible in other places globally such as São Paolo, Berlin, Washington, DC, or Tokyo. As a case study, this paper looks at how Andean música folklórica has been experienced, remembered, and recreated in an educational setting in the Florida Panhandle by students with Latin American heritage. Through my work as a director of a Música folklórica ensemble, I examine the varying performance practices of Andean music in a diasporic context, including the meanings and interpretations of traditional Andean tunes in settings removed from their original geographic and cultural contexts. What function does the performance of Música folklórica have for Latin American students in an educational setting in the U.S., and how might the performance of pieces such as the Misa Criolla by Ariel Ramirez spark larger conversations about informal learning practices in applied music ensembles as a mechanism for understanding Latin American cultural heritage and identity? In addition, this paper explores how the participatory nature of traditional Andean music helps to create inclusive, collaborative, and supportive musical environments that allow non-local traditions to thrive in diaspora, enriching students’ sense of connectedness to Latin American culture and performance practice. For those living “far from home,” Música folklórica has become sonically symbolic of a pan-Andean identity that connects students from various Latin American countries within the context of life in the Florida Panhandle.

The Idea of “Jazz” in the Spanish-Speaking Caribbean, 1917-1925: Dance, Consumer Culture, and the Imperial Shape of Modern Entertainment
Sergio Ospina-Romero
Jacobs School of Music, Indiana University, Bloomington

Communities come into being and sustain themselves in settings that would appear, to traditional practitioners, to be an unlikely home, if not an altogether foreign scenario.
Between 1917 and 1921, the word “jazz” disseminated rapidly throughout the world, attaining, along of the way, a multiplicity of meanings, sometimes related to musical practices from New Orleans but quite often also associated with a diverse array of things, objects, ideas, and situations in the worlds of music entertainment, leisure, and fashion. In Havana, Mexico, the Dominican Republic, and other places across the circum-Caribbean at the time, the word “jazz” appeared in print first—and foremost—in relation to a dance style, assumed as inherently related to the foxtrot, but eventually, as the “jazz age” proper settled in, it became also to signify a distinct arena for music making, shaped at the crossroads of old and new musical elements. By examining a host of newspaper publications, sound recordings, and other archival materials, in this paper I disentangle some of the cultural meanings associated with the idea of “jazz” in the Spanish-speaking Caribbean between 1917 and 1925. I argue, on the one hand, that the musical contours of jazz were shaped by virtue of afrodiaporic networks that extended throughout the circum-Caribbean, with New Orleans being but one of the crucial nodes in such a network. On the other hand, however, “jazz” did not refer merely to a musical process. In the early twentieth century, jazz was constituted as a symbol of social modernity, and while the globalizing ventures of jazz entailed the articulation of diverse ideas about modernity coming from various places, the idea of jazz as a modern dance would be decisive for such symbolic configuration; an idea framed and advanced by the leisure entertainment industry across transnational imperial networks and by means of sound recordings, piano rolls, sheet music, and eventually radio and cinema. I believe that the idea of jazz as a modern dance and as a byproduct of consumer culture was, perhaps more than any specific musical features, a defining factor towards shaping “jazz” modalities in the Caribbean and elsewhere during the 1920s.

The Long and Unacknowledged History of Latin Music Education in New York
Benjamin Lapidus
John Jay College and The Graduate Center, CUNY

It is a common misperception that musicians performing Spanish Caribbean popular music in New York City lack(ed) formal musical training and that the “university of the streets” is the principal locale for disseminating musical information and technique. Nothing could be further from the truth. This paper details some of the formal and informal Latin music education settings and networks in New York and New Jersey as well as the ways in which musicians benefited from them over the last century. Some of the institutions explored include the East Harlem Music School, the Harbor Conservatory, and New York City public schools such as Music and Art High School in Manhattan and PS 52 in the Bronx that served as meeting grounds for musicians, and provided both rehearsal and performance opportunities for aspiring musicians. Private instructors, including a number of Puerto Rican women, taught theory, solfège, and instrumental technique to the most prominent musicians in Latin dance music. Informal listening sessions among collectors of Latin music in New York City also served as educational opportunities and basic training for a number of musicians. Ensembles dedicated to specific genres of Cuban, Dominican, and Puerto Rican folkloric music can be seen as important incubators for Latin popular music groups in New York City, but they have also functioned as a primary site for Latin music education. Mentoring of younger musicians by older musicians has remained a constant of the New York Latin music scene and is responsible for maintaining the intergenerational characteristic of many bands, but also ensures the passage of musical history and technique from one generation to the next. In addition, many musicians have spent considerable time in New York helping fashion the New York “sound” before moving back to their home countries, recognized as heroes and acknowledged by subsequent generations as legends whose advice, teaching, and performance are sought out and emulated. Finally, interviews with a number of musicians who have attained artistic success in New York and beyond reveal the importance of New York as an educational hub crucial for success as a musician dedicated to playing Latin music.

Musical Responses to COVID: Migration, Social Media, and Diplomacy

Time: Thursday, 10/Nov/2022: 1:45pm - 3:45pm · Location: Fulton
Session Chair: Sarah Weiss, KunstUniversitätGraz

1:45pm - 2:15pm

Haitian sonic engagements in (and out of) Brazil during the Covid-19 pandemic: hearing the political aesthetics of migration though migrant utterance, song, and silence
Caetano Maschio Santos
University of Oxford

The disastrous mishandling of the Covid-19 pandemic by populist Brazilian president Jair Bolsonaro has contributed to a dramatic death toll, having been equated by some to a manifestation of Mbembe’s idea of necropolitics (Mbembe 2003). The pandemic has also brought further adversity for Haitian migrants living in Brazil, with negative side effects to a nascent Black diasporic music scene of the Global South. Furthermore, in connection with political developments in the USA, such scenario acted as a springboard to a veritable exodus of Haitians towards North America amidst unprecedented global sanitary crisis, further evincing the operation of (necro)power in determining different regimes of mobility (Glick Schiller and Salazar 2013). Haitian artists in Brazil can be aptly described as hidden (Finnegan 1989) or ordinary (Perrenoud 2008) musicians, as despite considerable activity their musical endeavors remain largely marginalized after a decade of Haitian presence in Brazil. Yet, despite the existing constraints to their comprehensive participation in Brazilian society, Haitians have exhibited unequivocal cultural and political engagement, echoing time-honored tendencies in Haitian popular music known as mizik angaje and/or mizik sosyal, widely discussed in ethnomusicological literature (Averill 1994, 1997; Dirksen 2013, 2020). Taking heed of such segregated migrant agency, this paper seeks to creatively probe the particular political aesthetics of migration (Bohiman 2011) of migrant utterance, music, and silence in the context of the Haitian diaspora in Brazil during the Covid-19 pandemic, contrasting the active grassroots stance of Haitian migrants with generalized governmental neglect anchored in scientific denialism (Duarte and César 2020). It follows a tripartite analytical framework centered on intercultural dialogue, musical engagement and transnational mobility, from the early stages of the pandemic in Brazil up to the climax of the Central American migrant crisis in the USA-Mexico border in October 2021. Through such routes, I seek to contribute to the ethnomusicological debate on the sonic and musical political agency of non-white migrants in the Global South, as well as to
assess the impacts that a context of pandemics, nationalist populism, economic crisis, racism, and structural poverty has had on
Haitian lives, musicking, and transnational mobility in the past couple of years.

2:15pm - 2:45pm
Melanie Ptatscheck
Cologne University of Music and Dance, Germany
Busking, street performance in public spaces for donations, has been associated with cultural activities and urban life for centuries
(Bennett/McKay 2019, Simpson 2014, Tanenbaum 1995). While some buskers play for fun, acknowledgment, practice purposes,
creative self-fulfillment and/or the realization of an alternative and romanticized lifestyle, others are in constant struggle for survival.
For them, the most lucrative places, the attention of the fleeting public, and ultimately the ability to earn their living through busking
are of existential importance (Rebeiro Gruhl 2017, Nowakowski 2016).
The COVID-19 pandemic has changed the situation for buskers drastically: current measures imposed by the governments to prevent
the rapid spread of the virus have (had) an immediate effect on street musicians, whose occupation is heavily dependent on public
performance. The extensive shutdown of public life and the associated restrictions for buskers are particularly noticeable in
metropolitan areas such as New York City. Performing in New York’s subway system, one of the most popular and most frequented
locations for buskers, was temporarily completely suspended. This ban on playing affects the many freelance musicians, in particular
the performers who have been specifically cast to busk in the underground as part of the Music Under New York program (MUNY).
Following the hypothesis that the COVID-19 pandemic comes with (new) challenges for busking, and therefore has an impact on the
buskers’ self-concepts and wellbeing, the study aims to analyze the (post-)pandemic situation of buskers in the MUNY program. By
using first-person accounts based on narrative-biographic interviews accompanied by participant observation and expert interviews,
the study investigates the current live environments of MUNY members, with an overall focus on their self-concepts and wellbeing.
Located at the intersection of Ethnomusicology and Public Health, this approach allows for deep and detailed insights into subjective
realities of buskers and forms the basis for an effective debate on the deficits and challenges musical life is currently facing.

2:45pm - 3:15pm
‘Hopeful for a Bright Tomorrow’: Songs and COVID-19 in Sub-Saharan Africa
Malaysia Billman
Northwestern University, Bienen School of Music
At the advent of the COVID-19 pandemic, a vast repertoire of music emerged across the African continent. Amateur and professional
musicians, often linked with governments and non-profit organizations, sought to inform the public about the virus by taking on the
role of educators, enforcers, and encouragers. This paper, relying on virtual ethnography, explores the song repertoire that developed
as a response to COVID-19 within the African continent. Conducting song analysis and interviews with musicians, I elucidate the
complex role music plays in a health crisis, the self-identity of musicians, and the dynamics of their connection with governmental and
non-profit organizations. Using YouTube, radio, Zoom, and email, I examined twenty-eight COVID-19 songs (in English or with English
subtitles) created by musicians from countries including Liberia, Uganda, and Nigeria. I interviewed musical artists and representatives of non-profit organizations that incentivized COVID-19 song creation at the beginning of the pandemic (including i4Policy and Accountability Lab). In my research, I was guided by the methodologies of ethnomusicologists including Gregory Barz
and Bonnie McConnell, and how they studied educational music within health-related contexts in sub-Saharan Africa. Ultimately, I
uncover the impact these songs had within communities and across Africa, the different ways music is used to educate people about
COVID-19, and how self-identity impacts musical creation in the face of a global pandemic.

3:15pm - 3:45pm
Music, Masks, and Maritime Borders: Performative Diplomacy and COVID-19 in Southeast Asia
Adam Kielman
The Chinese University of Hong Kong
As the global severity of the COVID-19 pandemic became clear in April 2020, the Chinese Embassy in the Philippines released a
music video that quickly went viral. With parallel lyrics in Mandarin and Filipino penned by the Chinese ambassador to the Philippines,
“lisang Dagat” (“One Sea”) features Chinese and Filipino pop stars and politicians. Images of medical supplies being offloaded from
Chinese airliners and frontline workers in Manila including a team of Chinese doctors are set to a soft-rock ballad: “You and I are in
the same one sea, looking after each other with love. I will not let go of your hand as we look toward a bright future.” Social media
users in the Philippines bristled at this musical staging of China’s “mask diplomacy,” and interpreted the “one sea” as the South China
Sea, where territorial disputes between China and its Southeast Asian neighbors have become flashpoints for broader diplomatic
tensions. Exploring the production, circulation, and reception of “lisang Dagat,” this paper examines musical diplomacy in the eras of
social media and the COVID-19 pandemic. Scholars often begin discussions of musical diplomacy by way of Castiglione’s The
Courtier (1528) and Renaissance reinterpretations of ancient Greek ideas. Instead, I ground my discussion within the long history of
music and statecraft in China, and turn to the Confucian conceptual pair of music (yue) and ritual (li) in order to theorize the
performativity of musical diplomacy more broadly. Understanding li as both ritual action and the social relationships that such actions
manifest furthermore dovetails with perspectives from performance studies that have been increasingly applied in studies of
diplomacy. In “lisang Dagat,” musical performance cannot be extricated from the performativity of the aid it memorializes, the
diplomatic relationships that such aid mediates, and public discussions that draw critical connections between all three. Through this
example, I attend more broadly to the musical dimensions of theaters of diplomacy, consider the chaotic public sphere of transnational
social media as a stage where public diplomacy takes place, and explore statecraft as a field in which many forms of performativity layer and intersect.

**Sound, Motion, and Gesture: Virtual Musical Intimacies and Bodily Listening**

*Time: Thursday, 10/Nov/2022: 1:45pm - 3:45pm · Location: Quarterdeck
Session Chair: Sara Elizabeth McGuinness, University of West London
Chair: Sara Elizabeth McGuinness, University of West London*

1:45pm - 2:15pm

**The Music Room: A low-tech immersive music display for educational application**

*Sara Elizabeth McGuinness
University of West London,

‘The Music Room’ is a low-tech format for immersive display of music performance. The idea grew out of discussions between a team of practitioners and educators working in the field of Cuban music on how to present music making, with all of the interactions and communications therein. While the musicians among us were all experienced in teaching performance, we all identified the challenges that students faced when trying to grasp the intricacies of musical interaction. We also recognized the importance of the socio-cultural context in which the music was performed and considered how we could represent this in our system.

Since the advent of recording technologies, audio and visual recordings of musical activities have been an essential tool in music education. This is particularly true in the field of ethnomusicology where the music and culture has often been remote and inaccessible to the potential observer. (John Baily’s groundbreaking ethnographic film *Amir: An Afghan refugee musician’s life in Peshawar, Pakistan.* (1985) and subsequent work being a good example). However, there are restrictions imposed by the systems of capture which limit the usefulness of these for research and education purposes.

While there are a wealth of videos of musical activities, in all of the 2-dimensional systems, the director determines what the audience see and hear. This is addressed, at least visually, in 3 dimensional systems, but these normally have the requirement that the viewer dons a headset, isolating themselves from the outside world. Our method of display was designed to give the viewer control over what they watched and listened to and the ability to interact with other audience members, addressing these shortcomings. Another goal was to keep costs low in order to reach as wide an audience as possible. To achieve this the focus was on re-configuring available existing technology.

This pilot project captured Cuban rumba group Los Muñequitos de Matanzas, playing in a tenement yard in Matanzas, Cuba. The recording and subsequent exhibition of the project met with great response, highlighting the educational possibilities of this system, and the potential contribution it could make to democratizing access to cultural activities.

2:15pm - 2:45pm

**Touching Online: Aural Techniques in ASMR and Audio Porn**

*Lyndsey Hoh Copeland
University of Toronto*

Reports of loneliness and social isolation have risen worldwide in the last decade (and especially during the pandemic), and the internet has played host to a concomitant explosion of virtual spaces, games, and practices designed to produce intimacy. In moments marked by physical separation, it seems, people seek connection and closeness online. In this talk, I consider how performers of contemporary virtual performance genres create experiences of physical intimacy. I examine two emerging genres intended for distanced and private listening—ASMR and audio pornography—and identify aural techniques therein used to simulate proximity and generate the sense of touch. These include auscultation, immersion, and cupping, as well as cross-genre practices with binaural microphones and prosthetic ears. My discussion elaborates on the relation of the auditory to the haptic—in Deborah Kapchan’s words, “[t]ouch is vibration, and vibration, sound” (2015, 40)—by proposing the ear as the primary haptic organ. Moreover, I intervene in the study of sensation and audition by shifting attention from the inner to the outer ear; more than fleshy appendage, the auricle is interface, resonator, metonym, and fetish.

2:45pm - 3:15pm

**Haptic Aurality - An onto-epistemological inquiry in gesture-controlled DMIs**

*Aida Khorsandi
York University, Canada*

This essay is an onto-epistemological inquiry to the material-somatic entanglements of sonic knowledge production through digital music instruments (DMIs), within the framework of Sounding Situated Knowledge (Goh 2017; Haraway 1998). The core aspect of the DMIs as a more contemporary group of musical instruments different from other groups, is the use of computation for musicking. Computation has shaped and transformed the contemporary musical language, norms, and habits of musical practices, which created a new multi-layered performative mode of being through musicking. This multi-layered practice entails the discussions of expressivity, embodiment, relationality, agency, approaches to meaning making and materiality, and presents new ontological and epistemological inquiries and complexities into the study of musical practices that involves DMIs. To delve into such inquiries, it is important to adopt a theoretical framework that doesn’t reduce the complexities of such practices. Hence it is vital to develop heuristics capable of capturing the affordances and constraints of musicking with DMIs. Hence this inquiry entails a proposition for implementation of the
Sounding Situated Knowledges as a framework to study the interwoven and symbiotic interrelations of the instrument, sounds, the control interface, the designer, and performer/composer in meaning making and through the materiality of interactions through DMIs. To achieve and arrive at the descriptive or prescriptive articulation or practice with gesture-controlled DMIs, the human performer/composer/designer needs to engage in a situated reciprocal listening through her bodily engagement. I term this situated engagement haptic aurality that refers to bodily and cognitive modes of the performers’ somatic engagements and feedback loops of experimentation, that are embedded in and entangled with every step of sonic knowledge making. To investigate and probe the Sounding Situated Knowledges framework in the study of practices with DMIs, I have selected to focus on the practices of Pamela Z (1965-), who incorporates and implements gesture controlled DMIs in her musical composition and performances. Through this inquiry I will analyse and study the haptic aurality of Z in working and performing with gesture-controlled DMIs, and explore material-semiotic discussions of expressivity, embodiment, and relationality within the context of musicking with DMIs.

3:15pm - 3:45pm
Inertial Discourse in the Sociality of Gesture: Prolegomenon to a Sono-Kinesthetic Ethnography
Randall Harlow
University of Northern Iowa,

This paper employs a new cognitive account of the embodied semiosis of gesture across domains in order to situate cultures of musicking within larger socialities of gesture, laying the ontological foundations for robust “sono-kinesthetic” ethnography. The kinesthetic centrality of embodied music cognition is widely recognized and empirically supported, from the mimetic relationship of musical to physical gesture (Godøy 2018), to mappings of motion and sound energy (Erdem et al. 2020). Additionally, scholars from Feld (1982) to Fatone (2010) and Rahaim (2012) trace how metaphors of motion and gestural enaction are inextricable from sonic realization in cultures of musicking, developing forms of musical “kinesthetic ethnography” (Spinney 2006), while new sonic ethnography and discourse in ecomusicology situate musical practices within wider sonic ecologies (Allen and Titon, eds. 2018). However, the specific dynamic processes (Zbikowski 2017) through which the energetic shaping of gesture (Hatten 2004) maps across sonic and kinesthetic domains for the assembly of gesturally-enacted, cultures of sonic intersubjective signification, remains an elusive missing-link in current approaches. The present theory bridges this divide by providing a radically-embodied cognitive account of inertia as the central Gibsonian invariant in the perception and enaction of musical gesture, framing the mapping of syntactic musical forces, timbre, timing and the kinesthetics of performance as ecologically-constructed, “inertial discourse.” This comprehensive, empirically-grounded account of gesture across modalities provides the missing link between cultures of sound and motion, opening the door for new sono-kinesthetic ethnography that not only traces the gestures of sonic execution and expression in musical practices, but situates these practices within the normative gestures of culture, from the kinesthetics of gait and body language to the frozen and semi-dynamic gestures of visual and plastic arts, design and fashion. Aided by recent advances in motion-capture research methodologies that can better document and define the inertial properties of gesture (Visi and Dahl 2018), and the turn toward broader conceptions of sociality from actor-network theory and renewed interest in Gabriel Tarde’s relational theories (Born 2012), sono-kinesthetic ethnography situates musicking more deeply within the wider gestural ecologies of culture.

Strategies for Inclusion in Western Art Music

Time: Thursday, 10/Nov/2022: 1:45pm - 3:45pm · Location: Prince of Wales
Session Chair: Svanibor Pettan, University of Ljubljana
Chair: Svanibor Pettan, University of Ljubljana

1:45pm - 2:15pm
Musical Tradition, Economic Conditions, Heterogeneous Communities: Rethinking Gendered Minoritarian Experiences within the Classical Music Profession

Alec Joseph Norkey
University of California, Los Angeles

Contemporary concerns regarding the Western art music tradition increasingly speak to issues of social justice, such as the MeToo movement, abuses of power in the professional world, precarious working conditions, and racism and white supremacy. Existing research on classical musicians in metropolitan areas offer ethnographic descriptions that highlight the importance of musical tradition, social networks, musical practices, and working conditions (Cottrell 2004). More recent work centers issues of class, culture, and economic inequalities to demonstrate how material conditions affect cultural preferences and boundaries (Bull 2019). Other scholarship considers the interplay of multiple social identities as well, centering issues such as entrepreneurialism, inequality, and gendered minoritarian classical musicians (Scharff 2018).

These approaches utilize various poststructuralist frameworks in explaining broad social trends. What remains to be seen, however, is an interdisciplinary approach that incorporates intersectional feminist frameworks in specifying the variety of ways in which economic realities are experienced and negotiated. Here, intersectional feminist studies offer new epistemological stances that draw attention to how economic conditions relate to dimensions of race, ethnicity, gender, sexuality, or sexual orientation.

In this paper, I will analyze how the negotiation of racial, ethnic, gendered, and entrepreneurial identities manifest in the professional lives of gendered musicians of color based in Los Angeles. Informed by feminist theories ranging from Hong and Ferguson’s comparative racialization (2011) to Muñoz’s disidentification (1999), my analysis will explain the various ways in which gendered minoritarian subjects may experience musical tradition, power struggle, or class relations. By combining feminist theory and materialist critique, this paper foregrounds gendered minoritarian perspectives within the context of the Western art music tradition, working conditions, and (de)valued bodies. This research ultimately 1) contributes to the visibility of marginalized populations within the
Icowa ko Lalan: Indigenous Musical Mixing as a Speculative Practice of Wayfinding

DJ Hatfield
National Taiwan University

In this talk, I discuss Indigenous musical mixing as a ลalan, a route or means, that transects as well as responds to the strictures of colonial governmentality. Focusing on ‘Amis language popular musics from the 1970s and 1980s, I am interested in musical borrowings in which ‘Amis men mobilized in Taiwan’s far ocean fishing trade intentionally produce markers of foreignness, a kind of self othering that refuses assimilation either to Taiwan’s settler majority or to conventional depictions of indigeneity. Through the 1980s, ‘Amis as well as other Indigenous groups in Taiwan faced discrimination and were the target of assimilatory government programs of “life improvement.” In this context, far ocean fishing afforded novel experiences of travel and consumption even as enrollment in the trade was rarely desirable. As I argue, ‘Amis language covers of “Porque Te Vas” or “Beautiful Sunday” neither mediate affective connections to land nor extend alliances to an imagined global audience; rather, they suggest the possibility of

Taiwanese Indigeneity: Language, Ritual, Eco-Performance, and Body

Time: Thursday, 10/Nov/2022: 1:45pm - 3:45pm · Location: Chart C
Session Chair: Heather Sparling, Cape Breton University

Music and language (self-)revitalization and teaching for Pinuyumayan teachers in Taiwan

Shura Ng Taylor
National Taiwan University

In this talk, I focus on how state language policies have shaped the relationship that Pinyumayan language teachers have to their language and music, and how the teaching experience is aiding teachers in self-revitalization of language and music. Pinyumayan, like other Taiwanese Indigenous groups, faced assimilationist Mandarin language policies during the martial law period (1945-1987), causing a breakdown in inter-generational transmission of language and cultural knowledge. In recent years, revitalization efforts of Pinuyumayan are taking place in the form of indigenous experimental schools and language classes in Taitung and across Taiwan. Many Pinuyumayan teachers are struggling to learn and/or excel in their heritage language so that they can be a part of this effort. In order to understand this process, I interviewed 3 Pinuyumayan teachers currently teaching in Taitung and 1 in Taipei, ages ranging from early 30s to 70s, to learn their different experiences of state language policies.

Pinuyumayan songs, especially the “senay” genre, feature improvisational lyrics describing everyday life, providing challenge and practice to this language. These songs are tools for both teachers and students in language learning and cultural knowledge transmission inside and outside of school. Recent scholarship on the role of music in language pedagogy argues that “Music and language are integral parts of cultural pedagogy” (Pryzbylski, 2018). Building on this literature, I argue that musicking (Small, 1998) provides a means for self-revitalization for teachers who undergo state language policies at its different stages, and is helping to rebuild inter-generational language and music transmission.

2:15pm - 2:45pm

Icowa ko Lalan: Indigenous Musical Mixing as a Speculative Practice of Wayfinding

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National Taiwan University

In this talk, I discuss Indigenous musical mixing as a ลalan, a route or means, that transects as well as responds to the strictures of colonial governmentality. Focusing on ‘Amis language popular musics from the 1970s and 1980s, I am interested in musical borrowings in which ‘Amis men mobilized in Taiwan’s far ocean fishing trade intentionally produce markers of foreignness, a kind of self othering that refuses assimilation either to Taiwan’s settler majority or to conventional depictions of indigeneity. Through the 1980s, ‘Amis as well as other Indigenous groups in Taiwan faced discrimination and were the target of assimilatory government programs of “life improvement.” In this context, far ocean fishing afforded novel experiences of travel and consumption even as enrollment in the trade was rarely desirable. As I argue, ‘Amis language covers of “Porque Te Vas” or “Beautiful Sunday” neither mediate affective connections to land nor extend alliances to an imagined global audience; rather, they suggest the possibility of
transcendence. Recent scholarship on Indigenous adoption of popular music genres has pointed out the resonance of these genres with Indigenous senses of place, notions of belonging, and political projects. ‘Amis musical mixing, however, often sounds out spaces of potential ways of being, as yet unrealized destinations that at times escape predestined realities of being fated to work on the boats or to wait for those on the boats to return. Nonetheless, the destined remains in the figure as well. Musical mixing conjoins the fated and the fantastic, creating a route between them. Thus, I argue that metaphor of lalan, which describes musical practices as a way between and beyond, may allow us to approach speculative qualities of Indigenous musical mixing.

2:45pm - 3:15pm

**Call and Response between Voice and Body: Expressing Village Identity Through an Austronesian Taiwanese Chant-and-Dance**

Chun-bin Chen
Taipei National University of the Arts

This paper examines how music and dance facilitates solidarity among community members from choreomusical perspectives, by offering an analysis of the tremilratilraw chant-and-dance of the Pinuyumayan people, one of Taiwan’s sixteen Austronesian-speaking Indigenous groups. The focus of the paper is twofold, one on the structure of the tremilratilraw, and the other on the values, meaning, and judgments that the chant-and-dance embodies. In the performance of the tremilratilraw, chant and dance are inseparable. The chant is not an incidental music for the dance; rather, we may consider the chanting a “call” and dancers’ movements the “response.” In a couplet form with a vocable-driven introduction, the chant is sung by an elder. Led by a male member, male and female dancers hold hands to form a semicircle, crouching, jumping, and kicking to punctuate melodic phrases. Since the chant is non-metric, the chanter, the dance leader, and other participants must collaborate closely to move in unison; a sense of solidarity and emotional power is fostered consequently. Participants thus use the power of togetherness to publicly support or honor certain members who have experienced difficulties or reached significant achievements recently, or to complete initiation rites for males. The tremilratilraw can be used as a gift or a means for removing misfortune and it works not only because of its structure but also for the presence of garbage trucks in public discourse. The implementation of successful garbage collection programs has depended to a large extent on Taiwan’s musicality of Taiwan’s garbage collection routine works to keep the long emergency of waste disposal in the public’s imagination.

3:15pm - 3:45pm

**Music and Taiwan's transition from a "garbage island" to an island of green**

Nancy Guy
Univ. of Calif., San Diego.

There is no more pervasive music in Taiwan than the broadcast of garbage trucks as they call residents to dump their household waste. Missing the truck leaves residents unable to dispose of their garbage—a dire consequence on this sub/tropical island with robust cockroach and rat populations. For that reason, garbage truck melodies have developed a strong presence in local imaginations (as demonstrated by their many references in popular song and film). In asserting that the pervasiveness of this music has contributed to a strong awareness of environmental degradation, this paper draws on ecocritic Rob Nixon’s concept of “slow violence.” Slow violence unfolds gradually and largely out of sight; its effects are incremental and accretive. The immediate physicality and musicality of Taiwan’s garbage collection routine works to keep the long emergency of waste disposal in the public’s imagination. The everyday engagement with waste, including aurally through garbage truck music is no doubt partly responsible for the success at reducing household waste and for Taiwan being heralded by the New York Times as “an island of green in Asia” and the Wall Street Journal declaring Taiwanese the “world’s geniuses of garbage disposal.”

Garbage collection is an issue that can only be managed through cooperation. In the 1990s, when, according to anthropologist David C. Schak, “civility became the norm” in Taiwan, a linkage between garbage collection and civic virtue (gongdexin) began to appear in public discourse. The implementation of successful garbage collection programs has depended to a large extent on Taiwan’s citizenry developing a sense of the greater environmental good. This paper asserts that the near-constant presence of garbage truck music has contributed not only to a strong awareness of environmental protection amongst Taiwanese citizens, but also to an embodied sense of civic virtue (or public morality) through the practice of household waste disposal, of which music is an integral part.

Where are the Women? Analyzing Gendered Musical Practices in Senegambia

**Time:** Thursday, 10/Nov/2022: 1:45pm - 3:45pm  ·  **Location:** Chart A

Sponsored by the SEM Gender and Sexualities Taskforce

"Where are the Women? Analyzing Gendered Musical Practices in Senegambia’

**Organizer(s):** Bina Brody (University of Pennsylvania.)

**Chair(s):** Catherine M Appert (Cornell University)

West African music has historically been analyzed by scholars according to certain preconceived categories such as caste, ethnicity, age, and gender (Nketia 1971; Hale 1998). Though these categories are instrumental to understanding local musical perceptions,
they sometimes obfuscate more complex creative processes. This is especially true with regard to gender, a topic that is constantly being reassessed in contemporary research of music (Bernstein 2003; Lwanda 2006; Lengel 2007).

In many Senegambian societies, music is performed differently by men and women; certain instruments and genres are traditionally practiced only by one gender or the other. However, the growth of international music markets and feminist movements across the continent have roused questions as to the reasons for these divisions, and subsequently shifted local attitudes substantially. Concomitantly, growing awareness of women’s musical practices has led to a wave of research on music that has historically been overlooked (Seye 2014; Hale and Sidikou 2013; Neveu Kringelbach 2013; McConnell 2020). Moreover, women’s involvement as scholars in the field of ethnomusicology has led to a renewed understanding that gender permeates all ethnohistorical encounters and shapes our experience of music on every level (Janson 2002; Scharfenberger 2011; Appert 2017). This panel aims to unsettle some of the biases that have long been embedded in our interpretation of Senegambian music, and to offer new perspectives on the role of gender in local musical creativity.

This panel interrogates transformations in the gendered production of music in Senegal and the Gambia, asking how these changes are entangled in broader social processes. We approach performance as a total experiential event, looking both at musicians and instruments as equally significant participants in the creation of music. Concomitantly, we address the role of audiences (imagined and present) in shaping current music-making. Furthermore, we ask how ‘male’ and ‘female’ genres are co-produced and mutually inspired both historically and in the contemporary moment. In the process, we examine how musical production is informed by changing perspectives on gender among listeners in Senegambia, shedding light on the wider social resonances of music-making in the region.

This panel is sponsored by the Gender and Sexualities Taskforce.

**Presentations of the Symposium**

“Girls’ Rights and Gender Norms: Socialization into Global Discourses of Female Empowerment through Senegalese Popular Music”

**Lynne Stillings**

Brooklyn College, CUNY and Ashinaga USA

Music has come to be used as a common tool to promote women’s and girls’ rights globally. Prominent girls rights activists in West Africa include Angelique Kidjo of Benin and Coumba Gawlo of Senegal, both of whom have collaborated with international NGOs and released songs about forced marriage. International NGOs and local programs in Senegal also use musical participation as a means of educating girls about children’s rights, often through popular music styles including hip hop and mbalax. African women’s music making as a means of advocacy has been researched in the context of public health initiatives (McConnell 2020) and environmental justice (Impey 2018). However, research on girls’ music-making in the region is generally limited to pedagogy or socialization into womanhood (Namonyga-Tamusuza 2013), into the hereditary role of the griot (Durán 2012), or into communal participation in music and dance (Koops 2013). This framework perpetuates understanding children as “becomings” and not already full “beings.” Children’s critical engagement with social issues or rights policies that impact their experiences is rarely considered.

In this paper, I analyze how discourses of women’s and girls’ rights have permeated the popular music sphere in Senegal with an intended audience of or participation by adolescent girls. While there is no specific law on “gender equality” in Senegal, this notion is encompassed in laws addressing access to education, marriage, female genital cutting, and prostitution. I draw on ethnographic fieldwork conducted in Dakar, Senegal at a private elementary school, a children’s televised singing competition, and a youth hip hop studio funded by an international children’s rights NGO. I question the agency of children within the shifting perspectives on girls’ and women’s rights, interrogating how rights programs avoid tokenism in girls’ music-making. I seek to avoid romanticizing the power music has to create social change for this vulnerable community, but rather ask how through music, girls’ and women’s rights are promoted without necessarily challenging gender norms among children. Through an analysis of musical participation, I propose that girls and adolescents are engaged in a new mode of socialization, that is, into a global discourse of girls and women’s rights.

Làmb, Sabar, and Urban Audiences: Re-imagining Gender Categories in Dakar’s Popular Dance Scene

**Bina Brody**

University of Pennsylvania

‘Hybrid’ and ‘fusion’ are trending words in contemporary analyses of music across Africa. Scholars have highlighted the ongoing dialogue between local and international genres, and the incorporation of western elements into African popular music (Appert 2016; Feld 2012). At the same time, certain formal divisions remain prominent in both local and scholarly perception. Among these is the gendered distinction between ‘masculine’ and ‘feminine’ musical genres. In Senegal, Sabar tours have historically been classified as exclusively female dance spaces (Neveu Kringelbach 2013), and conversely, Làmb wrestling dances as hyper-masculine spectacles for a primarily male audience (Wane and Kane 2014; Fall and Tribou 2018).

This paper seeks to disrupt these static gender categories in the study of Senegalese music, in order to reveal some of the reciprocal influences between the two dance genres. As previous scholars have shown, male involvement in Sabar tours in the form of professional drumming is critical for the success of these events (Seye 2014; Tang 2007). Conversely, my research indicates a growing use of ‘feminine’ gestures in Làmb, borrowed from Sabar dances by prominent wrestling champions. Recognizing that these developments are the result of recent changes in Senegalese approaches to sexuality (Biaya 2001), this paper demonstrates how novel forms of music-making are inspired by a reconceptualization of ‘feminine’ and ‘masculine’ categories. In the process, I ask how hybridized dances, in turn, influence perceptions of gender.

In this paper, I argue that Dakar’s modern cosmopolitanism has created possibilities for self-expression that were historically not permissible. Urban audiences encourage musical creativity that emphasizes current fads over more ‘traditional’ forms of performance. In response, wrestlers formulate new notions of ‘maleness’ that involve more diverse dances within the professional wrestling arena. Concomitantly, urban women take up some of the male dances to express solidarity and appreciation for local champions. In the
Listening to Jinns: Understanding the Relationship between Gender and Music through Musical Instruments from the Senegambia

Atthea Wair Sullycole
Columbia University

Inquiries into the origins of musical instruments from the Senegambian region of West Africa inevitably lead to jinns, or spirits. In one iteration of the origin story of the kora, for example, Jali Mady Wuleng is said to have run into a cave chasing after his betrothed—a jinn—and come out with the instrument. As a result, the kora, like other instruments in the region, both houses and channels a jinn that is gendered female. Consequently, Senegambian musicians frequently describe their instrument as their first wife; gendering the instrument as female and placing them cohesively within a poly, endogamous kinship structure that historically has been determinative of who can play certain musical instruments. In this presentation, I will explore spiritual associations between musical instruments, their practitioners, and the surrounding environment as gendered practice in the Senegambia. I will also discuss how these spiritual elements are imbued in the materiality of these instruments and, thereby, how these instruments are not only productive of, but also a link between certain aesthetic and gendered practices.

This paper is part of a broader dissertation project on the collection of musical instruments from the Mandé region of West Africa at the Metropolitan Museum of Art. In addition to addressing the gap between the study of gender and music in Senegambian music studies, this study also aims to put the organological field in dialogue with that of Mandé music, of which, at present, there is little overlap. This paper also offers a historical perspective by comparing the spiritual memory that lingers materially in the museum’s collection of Mandé instruments from the nineteenth century to that of contemporary instruments. As such, it offers a unique approach, interweaving archival, organological, museological and ethnographic research to more deeply understand the collection’s intangible cultural heritage from a gender perspective over time.

Discussion
Catherine M Appert
Cornell University

(Anti-)heroes

Time: Thursday, 10/Nov/2022: 2:15pm - 3:45pm · Location: Commerce
Session Chair: Woodrow Steinken

From Wagner to Eisenstein: Post-Heroism and Disenchantment in Four Recent Stagings of *Lohengrin*

Peter Laki
Bard College

Several 21st century productions of Wagner's *Lohengrin* present the protagonist as an anti-hero, as opposed to the glorious Knight of the Holy Grail, familiar to many generations of opera-goers. Katharina Wagner (Budapest, 2004) portrayed him as a Communist Party functionary. Hans Neuenfels (Bayreuth, 2010) had him enter a scientific laboratory to encounter a population of rats. Kasper Holten (Berlin, 2012) equipped his knight with fake angel’s wings that could be detached when not needed, while Yuval Sharon (Bayreuth, 2018) cast him as an electrician who was sent to fix the damaged circuits in Brabant.

In my paper, I propose to investigate the unspoken assumptions behind these directorial innovations. While *Lohengrin* is, according to conventional interpretation, about a hero, all four stagings under discussion deny the titular character any kind of heroism. In recent years, historians and literary critics have written extensively about the “post-heroic age” in which we supposedly live, and about the ways in which “heroism” has been redefined in the context of our time. My paper will attempt to show how the four selected stagings of *Lohengrin* were influenced by the concept of “post-heroism,” and what the broader implications of this theoretical orientation may be. Far from questioning the legitimacy of interpretations that seek to undermine the romantic aspect of this *romantische Oper*, I will ask why such an approach can be seen as “contemporary” and why it is thought to resonate with 21st-century sensibilities.

Of the four stagings, I will single out Holten's version for a closer reading. His visual rendering of the opera's prelude has elicited a large number of reactions, but, as far as I know, no one has yet mentioned the striking resemblance between Holten's staging and one of the great classics of 20th-century cinema, Sergei Eisenstein's *Alexander Nevsky* (with music by Prokofiev). Instead of evoking the Holy Grail, Holsten conjured up an unholy frozen battlefield with the bodies of fallen soldiers, right out of Eisenstein's film. This change illustrates the phenomenon of de-heroization and disenchantment which seems to be a driving force behind many recent operatic productions.

Lisztian Virtuosity, Roma Nomadism, and Hungarian Nationalism

Caleb Labbe Phelan
University of Toronto

My paper offers a new reading of Franz Liszt’s performance of Hungarian musical identity in the context of nineteenth-century nationalisms. His book *Des Bohémiens et de leur musique en Hongrie* (1859, 1881) controversially argued that Gypsy music and Hungarian music historically constituted each other, problematizing narratives of Hungarian nationalism in its valuation of Roma.
musical culture (Bellman 1993; Malvinni 2004; Loya 2011). Yet, this cultural revision arguably allowed him to instrumentalize Roma performance traditions as prized native compositional idioms with which to individualize and authenticate his own claim to Hungarian-ness in his Rhapsodies hongroises (1846-1853). Shay Loya has recently re-framed Liszt's Hungarian-Gypsy musical works as products of "transcultural modernism," wherein Liszt subverts modernist-stylistic distinctions through an openness to points of contact between his art music and the improvised Roma performances of verbunkos (Loya 2016, 2021). In turn, I reconsider Liszt's Hungarian-nationalist style by recognizing virtuosity as a cultural point of contact between his pianism and Roma performance traditions.

I argue that Liszt sought to overwrite the negative connotations of virtuosity as entertainment ascribed to Roma performers – and to himself (Gooley 2004; Doran 2020) – within an audibly Hungarian art music, from which he could gain status as both a worthy composer and citizen. The fleeting mobility of Roma nomadism and virtuosic-impromvisatory performance challenge the stabilizing qualities of Hungarian nationalizing forces – rigid borders and immobile statehood – that are implied by a national art music rendered durable by notated conventions. Composed in light of such nationalist imperatives (Hooker 2013), Liszt’s Rhapsodies extract musical-nomadic qualities of free mobility and improvisation and reorganize them within the static hierarchies of musical notation for the contemplation of bourgeois members of the nation. Following recent approaches to transcultural and nationalist aesthetics in music (Mayes 2014; Bohlman and Celestini 2018; Collins 2020; Hooker 2021), I reconsider whether Western notation systems and performance practices remain complicit in the problematic of repertoire like the Rhapsodies, which entangle European art music’s ideologies of nation and document with those elements of Roma improvisation and nomadism that resist both continental-hegemonic musical traditions and political borderlines.

"A [Half-Step] is a [Half-Step]": Decoupling Dimitri Tiomkin’s Film Ouvre from his Russian Heritage

Piper Morrow Foulon
University of Michigan,

Dimitri Tiomkin (1894-1979), who wrote scores for the likes of Alfred Hitchcock and Frank Capra, is most celebrated for his contributions to the genre of the Western. Over the course of his film career, which began in earnest in the 1940s in Hollywood, Tiomkin scored upwards of a dozen Westerns, earning recognition from his contemporaries and establishing a legacy as a leading film composer in the Golden Age of Hollywood. Tiomkin’s contributions to the field of film music are substantial. He helped codify the structure of the modern film score, especially for American Westerns, and also established the precedent of the title song, a technique which continues to be used today in films like James Bond and The Graduate.

Previous evaluations of Tiomkin’s work for film situate Tiomkin as a Russian composer who utilized music of the steppe to augment images of the American West. The juxtaposition of Tiomkin’s Russianness and the inherent Americaness of the Western is central to considerations of Tiomkin’s output in these studies. My work on Tiomkin situates his life and musical output in a musico-logical context that acknowledges his cosmopolitan heritage and emphasizes his contributions to the formation of the modern film score, as well as shedding light on his thoroughly collaborative approach to composition for the screen.

Utilizing an analysis of High Noon (1952) and selected episodes of Rawhide (1959-1965), I contend that Dimitri Tiomkin’s compositional approach to film music is largely determined by his identity as a cosmopolitan and emigre film composer, rather than his Russian musical education. Tiomkin was a dedicated student of American music, and collaborated closely with American and emigre musicians to establish the distinct sound that underpins so many beloved Westerns. While questions of influence are difficult to fully answer, I pursue this line of inquiry in order to balance out previous histories which have recreated tropes of alterity, nationalism, and cold war rhetoric in casting Tiomkin as the Russian transplant in Hollywood who wrote Western scores in an inherently Russian way.

A Southern Politics of Place

Time: Thursday, 10/Nov/2022: 2:15pm - 3:45pm  ·  Location: St. Charles Ballroom
Session Chair: David Ake

The Sounds of Statehood: Mapping the Musical Heritagescape of South Carolina

Mary McArthur
Eastman School of Music, University of Rochester

The South Carolina coastal zone is the most ecologically diverse region of the state, the location of Charleston (its oldest and largest city), and the resonant source of three musical traditions that serve as sonic symbols of South Carolinian identity. Three bills passed by the state legislature in 1999 and 2001 designated the spiritual, George Gershwin’s Porgy and Bess (1935), and the regional genre of beach music as the official state music, the official state opera, and the official state popular music, respectively. While forty-nine of the fifty U.S. states have at least one official state song, South Carolina is one of only three to designate an official state music, and it is unique in having more than one. Spirituals and Porgy and Bess have received attention from musicologists (Graham 2019; Brown 2006); however, no attempt has been made to consider them alongside beach music, either as living traditions with shared ecological origins or sonic artifacts collected and codified into symbols of statehood.

In this paper, I situate spirituals, Porgy and Bess, and beach music within a dynamic coastal landscape shaped by shaped by ocean tides and tourism, rice cultivation and racial prejudice. Drawing on archival and ethnographic research alongside scholarship on African American music, southern cultural history, and coastal ecology (Radano 2003; Ramsey 2003; Cox 2012; Halfacre 2012), I argue that South Carolina’s three official music functions as contested sites of commemoration within a heritagescape constructed through white collection and curation of Black Carolinian coastal experiences. Theorizing the South Carolina coast as a rich, understudied zone of musical inquiry, I begin by mapping African American cultural investments from the Lowcountry to the Grand Strand, the praise house to the jook joint. Against this background, I examine the codification process that unites spirituals and beach music, interrogating the logic of state heritage that transformed “slave songs” and “race music” into celebrated symbols of state...
identifying. Analyzing these musical practices as intangible cultural heritage, a sonic archive created and deployed to authenticate approved narratives of past and place, I offer new insights into the complex politics of place encoded in music.

Sounding Quare Country: Aesthetics, Mobility, and Community Politics of Queer Appalachian Musicians
Jacob Kopcienski
The Ohio State University

In 2019, numerous journalists marked the arrival of queer musicians in country music. Many articles narrated this moment through the careers of nationally visible and commercially successful musicians (Orville Peck, Brandi Carlile, Lil Nas X) or metropolitan musical activists (Karen Pittelman). However, these narratives overlook the unique aesthetics and career trajectories of non-metropolitan queer musicians throughout the United States who contributed to queer country’s emergence during the 2010s.

This paper examines how the music and careers of contemporary queer Appalachian musicians Sam Gleaves, Amythyst Kiah, and Adeem the Artist intersect with “queer country” in the 2010s. Drawing from scholarship on “queer sincerity” (Goldin-Perschbacher, 2015/2022), I use “quare” as a lens to understand how these artists construct personally and regionally meaningful queer narratives and aesthetics. A traditional term connoting strangeness in Appalachian and Black southern culture, “quare” has contemporary utility as a subtly transgressive storytelling technique (Matthew Thomas-Reid, 2020) and an intersectional strategy of resistance for LGBT people of color rooted in vernacular traditions (E. Patrick Johnson, 2001).

Comparing Amythyst Kiah and Sam Gleaves’s albums in the 2010s, I argue that each uses queerness to create aesthetics that (dis)identify with normative conceptions of Appalachian culture. Gleaves’s “Fabulachian” performance style (dis)identifies with Appalachian masculinity by incorporating vocal influences from female Appalachian singers and by queering identities latent in regional labor culture and intergenerational kinship networks. Amythyst Kiah’s “Southern Gothic” aesthetic (dis)identifies with Appalachian and Southern femininity through ambiguous pronouns and narratives that contest patriarchal and heteronormative tropes.

Analyzing touring, journalism, and media appearances, I argue that both use these strategies to navigate regional authenticity and operate within multiple musical networks. Gleaves’s performances allow him to speak authoritatively as a sincere Appalachian insider in local contexts and connect to queer and feminist musical activism. Kiah’s performances recuperate Afro-diasporic influence in Appalachian music through repertoire, instrumentation, and style to contest whitewashed regional cultural histories and connect to queer and Black feminist organizing in Country and Americana music industries. I conclude with an ethnographic anecdote from Adeem the Artist’s album release party to consider how queer country mobilizes intersectional queer community and activism in Appalachia.

“Do You Know What it Means to Miss New Orleans?”: Super Bowl Halftime Soundscapes in the Crescent City
Perry Berne Johnson1, Courtney M. Cox2
1University of Pennsylvania; 2University of Oregon

Since 1970, New Orleans has hosted ten Super Bowls, second only to Miami as the most coveted site for American football’s annual spectacle of consumption and popular culture. As the birthplace of jazz and bounce music, New Orleans offers a rich context for interrogating how meanings of America are mapped onto diverse bodies and places. This presentation explores the spatial specificity of New Orleans as a site of sonic insistence—a socio-cultural “topography” activated through the auditory performance of the Super Bowl halftime show in service of a (re)configuration and (re)presentation of America as both nation-state and myth. Whether through the performance of Mardi Gras, tributes to such jazz legends as Louis Armstrong and Duke Ellington, or via a “Blues Brothers Bash” that featured legends of rock and soul, the localized themes of these shows reflect what sonic artist and sound studies scholar Brandon LaBelle (2010) describes as an “acoustic territory.” Using archival footage, media reportage, and curated playlists, we consider how this global stage presents a dynamic locale for interrogating how the intersection of music, sound, and sport alerts us to what R. Murray Schafer’s (1993) conceives as a “soundscape.” The highly-curated and site-specific halftime shows at New Orleans’s Tulane Stadium and Louisiana/Mercedes-Benz Superdome situate the city as the geographic and sonic embodiment of the multiplicities, contradictions, and diasporas that constitute and complicate America. These complex performances move across what sound studies scholar Jennifer Lynn Stoever theorizes as the sonic color line—“race’s audible contour”—as exhibited through the performance of “Waiting for the Robert E. Lee” and the inclusion of HBCU marching bands in halftime shows. In more recent years, the relationship between New Orleans, America, and American culture has been amplified further by poignant performances, including Irish rock band U2’s post-9/11 appearance and Beyoncé’s 2013 performance in the Superdome, the first Super Bowl held in the city post-Hurricane Katrina. Together, New Orleans’s diasporic flows and regional cultural distinctions serve as a key staging ground upon which America’s musical sporting histories are orchestrated and transcribed.

Acoustemology and Memory

Time: Thursday, 10/Nov/2022: 2:15pm - 3:45pm · Location: Compass
Session Chair: William O’Hara, Gettysburg College

Replayful Listenings and the Fantasy of (Musically) Relived Experiences
Stefan Greenfield-Casas
University of Richmond

Though video game music concerts have existed in Japan since the late 1980s (e.g., Final Fantasy Symphonic Suite), their popularity has exponentially increased in recent years, with concerts now spanning the globe and running
the gamut from special, limited shows (e.g., *Undertale Live, GAME THEORY: The Indie Game Symphony*) to touring, ongoing concert series (e.g., *Video Games Live, Distant Worlds*). Indeed, some devoted fans go so far as to undertake transcontinental trips to attend these concerts as a way of celebrating their favorite video games and their respective soundtracks. This investment in attending these concerts has not gone unnoticed by video game companies, some of which are now adding metacommentary and lore to the games within these concerts as special incentives to attend these concerts, fueling a convergent transmedia economy (Jenkins 2006).

This paper considers these video game music concerts from a phenomenological perspective rooted in fandom. That is, what does the experience of attending these concerts entail for these fans? In examining fans’ relations to these performances, their emotional and material investment in the (live) music, and their personal memories of the multimedia they bring to these concerts, I ultimately argue that concertgoers experience a (re)mediated *replaying* of the games through the event, what I call “replayful listening.” Moreover, this type of listening is one specifically afforded by the ludic technologies of video games (akin to cinematic listening and film; cf. Cenciarelli 2021). I will merge two theoretical stances together to support this argument: the first takes theories of *liveness* (Auslander 2008, Sanden 2019) and examines how the event (Abbate 2004, Van Eijkeren 2020) of the concert reconjures audience members’ memories of playing the source game; the second considers theoretical models of *listening*, weaving together existing theories of listening to revisit and add a new dimension to what Tim Summers (2021) has recently deemed “playful listenings,” a ludomusical “potential to be otherwise” (702). I contend that concert arrangements not only realize this potential, but also enable a virtual “hearing double” (Szendy 2008) for the concertgoer who has played the source game.

**Ludomusical Autobiography and the Indie Composer-Developer**

*William Gibbons*

* SUNY Potsdam

The rise of independent (“indie”) developers is, in the words of game scholar Jesper Juul (2019, 1), “one of the most interesting and important events in the history of video games.” Although a precise definition of “indie” is elusive, perceptions linger that the smaller the studio, the more “indie” it is. Thus, while most independent games are produced by teams, there is a special place reserved in the indie ethos for works that are the product of a single creator. As with so-called “auteur” films, games created by these solo developers (or “solo devs”) are often celebrated as manifestations of a designer’s personal vision, untainted by commercial ambitions or corporate interference.

One benefit to the single developer model is the ability to weave more unfettered, personalized narratives into game design. Particularly in recent years, the result has been a proliferation of introspective, autobiographical (and semi-autobiographical) games. Not all solo developers create their own music, yet for a small group—which I call composer-developers—music comprises an essential part of the design process. Through case studies of autobiographical works by three composer-developers—Jason Rohrer’s *Gravitation* (2008), Melos Han-Tani’s *All Our Asias* (2018), and Tamara Duplantis’s *Atchafalaya Arcade* (2017)—this paper considers if, and how, music factors into the autobiographical nature of solo-developer games. In particular I explore how these developers express their unique identities through what I call “ludomusical autobiography.” Rohrer’s game uses music to express his struggles with mental health; Han-Tani’s explores the contradictions of Asian-American identity; and Duplantis’s nostalgically reflects on her relationship to her cajun heritage.

Composer-developer games present unique opportunities for the study of digital autobiography, and, more broadly, for the relationship between music and game design, and the future of multimedia interactive artforms. Considering these complex topics has significant ramifications for aesthetic and musical questions endemic to independent and solo-dev games, and to consider what artistic voices are privileged (or silenced) through focusing on major studio and franchise games.

**On Ludo-Narrative Acoustemology and Memory Space in Jon Hillman’s Score for That Dragon, Cancer (2016)**

* Dana Marie Plank*

* Cleveland, Ohio*

Can you hear cancer? Can you hear the echo of the cavernous space it carves out in your life as you pick up the phone to hear of treatment progress, of metastasis? How does it sound to be a witness to someone’s life, to its end? Jon Hillman’s score for indie video game *That Dragon, Cancer* (Numinous Games, 2016) explores the contours of loss with depth and subtlety, rendering audible the deeply confusing, chaotic shifts in tone that come with the absurd process of loving someone fiercely until death. The game relates the true story of Ryan and Amy Green and their son Joel, diagnosed with an atypical teratoid rhabdoid tumor at twelve months old. The Greens began building the game during Joel’s cancer treatments, facing the uncertainty of his illness and its progression; they subsequently reworked the game as a memorial after they lost their son.

The game’s play with notions of interactivity and illusory control render it a powerfully empathetic site of engagement with themes of illness and grief. I argue that Hillman’s seamless integration of score and soundscape is a key component in the game’s artistry and resonance, functioning partially as a “memory space” akin to John Adams’s *On the Transmigration of Souls*. Voices and hospital machinery take on a weighty musicality that temper the timbres and textures of the instruments, contributing to the sense of temporal distortion associated with terminal illness and hospitalization. Hillman amplifies the effect of the soundscape through unequal meters and metrical shifts, musically recalling disability studies work by Drew Leder, Allison Kafer, and Tiffany Naiman on “crip time” and “ill time.”

In this paper, I bring analysis of Hillman’s score—both my original transcriptions and sketches graciously shared by the composer—into conversation with Ailsa Lipscombe’s work on hospital soundscapes and the surreal temporality of these liminal spaces between harm and healing, as well as my own work on depictions of illness in video game sound, to interpret *That Dragon, Cancer* as a particularly effective form of ludonarrative *acoustemology*—a sonic way of knowing and being in the constructed game world and its story.
This paper explores new ways of hearing Galina Ustvolskaya’s (1919–2006) Piano Sonata No. 6 (1988). While much attention has been given by Cizmic (2012) and others to studying the physical pain endured and observed by both the performer and listeners of the piece respectively, relatively little has been written about our perception of her masterful construction of the sonic events within the work beyond noting the ff ff used largely throughout.

My paper focuses upon hearing its gestural framework by analyzing the piece’s melodic motives. Using Boyle’s (2018) developments of segmentation theory to include the perception of grouping functions, my analysis explores how Ustvolskaya’s motives and formal sections can be perceived as functionally distinct, hierarchical musical events. By writing in a style that obscures conventional tonal, metrical, and dynamic devices, Ustvolskaya develops expectational schemata by relying on the establishment of gesture-based melodic motives, made salient through the temporal proximity of sub motives in conjunction with her use of literal repetition.

Despite criticisms of Ustvolskaya’s music as “violent” (Kettle 2012) and accusations of “sado-minimalism” (Fanning 1995), I argue that Ustvolskaya’s establishment of this very architecture creates opportunity for expectational violation in the form of dynamic surprise. Thereby, the final part of my paper considers transformations of duration and pitch materials heard in the remarkable forty-seventh line of the work, as nowhere is the listener’s expectations more thwarted than at this moment due to the abrupt dynamic shift to pp, eliciting a sense of frisson when heard.

**The Effects of Performance on Projected Macroharmony**

Jennifer Harding  
University of Massachusetts Amherst

In performance, musicians constantly make interpretive choices: voicing of chords, how they emphasize certain musical lines above others, what musical figures to “bring out,” along with a host of other musical parameters. Different performances of the same composition will offer subtle (or not so subtle) variations on the same work. These variations in performance influence the projected macroharmony, i.e., the total collection of notes heard over moderate spans of musical time. I expand the application of macroharmonic analysis from the score as musical text to recorded performances. This allows me to investigate how performers’ interpretive decisions influence the projected macroharmonic profile of a work.

I analyze the macroharmonic profile of the score of the brief theme from Olivier Messiaen’s *Thème et Variations pour Violon et Piano* through the lens of the discrete Fourier transform. Then, I examine the macroharmonic profiles of several recordings using data on relative pitch class salience collected through the Spotify API (application programming interface). The resulting profiles, depicting the relative strength of different harmonic qualia, show striking differences between the performances and the score. This approach to analysis brings performers in as co-participants with the composer in realizing and projecting the macroharmonic profile of a work.

**Gesture Through the Lens of Integral Serialism**

Christoph Neidhöfer  
McGill University

Most research on musical gesture has focused on tonal repertoire, by way of analysis of its physiognomy with respect to the underlying tonal principles (e.g., Gritten and King 2006, 2011; Hatten 2004, 2011, 2018). While several authors have also examined musical gesture in atonal and twelve-tone post-tonal music (e.g., Buchler 2020, Hatten 2018; Lidov 1981; Rao 2016), there are only few studies that theorize gesture in integral serial music (e.g., Bernstein 2021; Losada 2017). This paper examines the relationship between integral serialism and gesture in the music of Camillo Togni (1922–1993), who stands out among the Darmstadt School composers for the distinctly “expressive” gestural character of his compositions (Vlad 1958). Through an analysis of Togni’s sketches for Fantasia concertante (1957) and Sei Notturni (1965/66) I show how he came up with compositional strategies that allowed him to determine almost every aspect of his musical gestures serially, and hence to create their expression almost entirely by serial means.

Robert Hatten, whose definition of musical gesture as “energetic shaping through time” I adopt here, has emphasized the need to “address each of the elements of music—including the oft-neglected dimensions of dynamics, articulation, and pacing—as interdependent and often equally important means of creating musical gesture” (Hatten 2004, 109 and 114). I assert that in integral serial music the different dimensions are interdependent in fact in a dual sense, in that (1) dynamics, articulation, etc. join forces with pitch and rhythm to form gestures (in the sense explained by Hatten) and in that (2) these dimensions, understood as “parameters,” are also interdependent via a shared serial principle. In Togni’s music the integration of serial parameters is particularly tight: the numerical values assigned to each parameter are balanced at a higher level, which means that the choice of values for one parameter affects the choices available for the other dimensions. The paper concludes with a look at how other composers cast their musical gestures from integral-serial procedures, as basis for a theory of gesture that is sensitive to integral-serial composers’ individual musical styles.
During the French 1930s, the forms and styles of socially-acceptable representations of the erotic were undergoing a rapid transformation. Supported by an emergent category of erotic photographic magazines (Paris-plaisirs, Sans-gêne, Séduction, Sex-Appeal, etc.) and by ubiquitous nudity in the Parisian music halls, the aesthetic conventions underpinning eroticism became more explicit, daring, realistic, and urban. As such, shifting conceptions of the erotic mirrored and participated in the broader aesthetic reconfigurations that comprised interwar French modernity.

This presentation will concentrate on singer, Suzy Solidor (1900-1983), best known for her intimate interwar Parisian cabaret, "La Vie Parisienne," which was famously decorated with dozens of portraits of her own likeness by modernist painters including De Lempicka, Foujita, Cocteau and Laurencin. While Latimer (2005) has examined Solidor’s queer "dramaturgy of the self" in regard to this iconography and the semi-private sphere of her cabaret, by the mid 1930s the singer had emerged as a major figure of French chanson and was compelled to employ increasingly refined strategies of self-representation as she exposed herself through recordings and performances to a much wider public.

I suggest that the singer's success beyond "La Vie Parisienne" derived from her ability to model and transgress both the visual conventions of the heterosexist erotic media landscape and the musical traditions of the interwar realist singer. Whether in her autobiographical texts, or her use of her body and voice, Solidor limned the conventions of realist singers (like Damia, Fréhel and Pliaf) while subverting them in ways that sought to enlarge the discursive space for lesbian eroticism and identity in the public sphere.

Attentive to Solidor’s use of publicity and the press, her appearance in film (most notably the 1936 adaptation of Victor Marguerite’s La Garçonne), as well as the texts and musical content of her recordings, this presentation proposes that Solidor employed social and musical alibis to publicly obscure the reality of her lesbian erotic attachments, while at the same time constructing herself as a mainstream icon of 1930s eroticism.


*Kris Königin*

The Graduate Center, CUNY

In June of 2014, *Time* magazine featured transgender actress and activist Laverne Cox on its cover with the headline "The Transgender Tipping Point." A month before, renowned trans academics Susan Stryker and Paisley Currah launched the inaugural issue of *TSG*: The Transgender Studies Quarterly, the first non-medical, interdisciplinary peer-reviewed journal devoted to trans studies. These and several more examples illustrate that the last decade's surge of transgender visibility has prompted a growing, interdisciplinary interest in transgender studies. Within musicology, scholars tend to focus on vocal embodiment rather than historical performance. Since the term "transgender" did not exist as an identity marker until 1965, historians are faced with a problem of not only locating trans people in the archives but also how to engage historical trans people in scholarly literature prior to the advent of trans terminology. In this paper, I offer a context-based theoretical framework for approaching “pre-trans” historical subjects.

Several Berlin sources depict various conceptualizations of "trans" during the 1910s and 1920s, including *Die Freundin (Girlfriend)*, the most popular lesbian magazine (published 1924 to 1933), and *Das dritte Geschlecht (The Third Sex)*, the first independent trans journal published in 1928 and 1929. Using these archived sources in tandem with contemporary methodologies, I analyze and interpret trans-authored essays and examine the activities of trans club leaders, performers, and lecturers to illustrate how trans identities both formed publicly and manifested on stage. I argue that not only were trans performers (and trans people more generally) active and publicly visible in the early twentieth century but also that "trans" (or then, "transvestite") as an identity marker was just as flexible and fluid as it is today, 100 years later. Analyzing these sources highlights an important time in queer history and offers a useful lens for interpreting historical trans figures prior to the advent of contemporary trans terminology.

**Toward a Trans of Color Sound Studies: Annihilation, Silence, and Listening Against the Necropolitical**

*AM Medina*

University of California San Diego,

Trans people of color (TPoC) are not merely left to die by the indifference of the US settler-colonial state, but instead are murdered by ideologies of dehumanization that render these subjects outside the purview of human rights. In essence, they are denied Lauren Berlant’s “slow death” of neoliberal subjectivity, instead developing a psychic and affective condition produced by what Achille Mbembe describes as necropolitics. Put simply, TPoC are always dying, even in so-called “life”. This paper turns to sound studies not simply to soften the “fast death” of TPoC necropolitics, but instead to argue that listening, as the daily interaction with the sonic, manifests a politics to assert TPoC life in the face of death. I draw my theorization of listening as critical practice from Michel de Certeau’s practice of everyday life, where listening, as a “tactic,” can disrupt dominant paradigms in music studies; attending to the particularities of sound we might linger, remember, and relive trans of color subjectivities. In my paper, I consider how the House music artist Byrell the Great’s 2016 track “Legendary Children,” which samples a soundbite with the voice of murdered transgender Latina Venus Xtravaganza (who is featured in the 1990 documentary *Paris is Burning*), can counteract annihilationist logics of the necropolitical. The use of sampling (a common technique employed in House aesthetics) and the grainy texture the track opens with both evoked the TPoC narrativizing of the documentary and mobilizes Venus’s voice that resists the silencing of racist and transphobic violence. Drawing on trans/queer of color critique and psychoanalytic strains of critical race studies, I discuss the ways that focusing
on the particularity of the sampled soundbite offers the possibility for finding new, utopian life for trans of color subjects. Although this can never bring Venus back to life, a radical listening to Byrell the Great’s track ensures that she is never forgotten, denying the necropolitical’s desire for the dead to stay dead. Ultimately, I contend that listening against the necropolitical demonstrates and points to the potential for a trans of color sound studies that can reject transphobic, racist, and violent ideologies.

Music and the Cold War Left

**Time:** Thursday, 10/Nov/2022: 2:15pm - 3:45pm  · **Location:** Grand Salon 7/10
**Session Chair:** Marcelle Coulter Pierson, University of Pittsburgh

**The Forgotten Radical: Miriam Gideon’s "Scottsboro" Cantata (1937)**

Anne C Shreffler
Harvard University

Known for her art songs and Jewish liturgical music, U.S. composer Miriam Gideon (1906-1996), also wrote music during the 1930s on themes of social justice and racial equity. These works have been forgotten and go largely unmentioned in the Gideon literature (though Mary Robb’s 2012 dissertation is a valuable exception). Gideon herself would have had little motivation to revive her political works, because she was subject to anti-Communist persecution during the early 1950s. Her unpublished manuscripts are held in the Miriam Gideon Collection of the New York Public Library.

In this paper, I show how Gideon’s political music contributed in innovative ways to 1930s New York “agit-prop”—a term I would also like to rehabilitate. Gideon’s cantata, *A Communication to Nancy Cunard* (1937), on a text of the same name by Kay Boyle, addresses the trials of the “Scottsboro boys,” nine African American teenagers who had been falsely accused of raping two white women. After the Supreme Court overturned the death sentences issued by an Alabama court, the young men were retried and the charges were reduced. Now considered the first major event of the U.S. Civil Rights Movement, the Scottsboro case was thoroughly and sensationaly documented in the American press.

Gideon’s setting, for narrator, baritone, chorus, and piano, employs vocal techniques such as humming, chanting, singing, and speaking to heighten the documentary character of Boyle’s text. Gideon’s often dissonant harmonic and melodic language avoids an aestheticized presentation of the material in favor of the simple, direct, “you are there” approach favored by the mid-century agit-prop (also seen in works by Marc Blitzstein, Elie Siegmeister, and Hanns Eisler).

As a lost time capsule of 1930s “red” New York, *A Communication* reveals a little-known dimension of Gideon’s career. Yet her work, created by a white composer and librettist (dedicated to a white activist), without any African American involvement, is essentially a performance of “allyship” that was unfortunately typical of progressive white attitudes towards race relations at the time. I end by suggesting that the display of racial solidarity in *A Communication* reflects the essentially performative nature of agit-prop itself.

**Performing the Authoritarian Voice: Mauricio Kagel’s Radio Plays as Staged Documentarism**

Janina Müller
KU Leuven

In the wake of the uprisings of 1968, avant-garde composers turned to radiophonic genres to articulate current leftist socio-political concerns. One of the epicenters of political radio art was the West-German radio station in Cologne, where, from ca. 1969-1984, Mauricio Kagel, Dieter Schnebel, and John Cage—along with other poets and media artists—produced an extensive body of radio plays and sound collages. Relying on montage techniques, stereophony, and the use of original sound (‘O-Ton’), these pieces engaged with contemporary debates about political documentary practices, mass media, and colonial violence.

Focusing on Kagel’s “(Hörspiel) Ein Aufnahmezustand” (1969), “Die Umkehrung Amerikas, ein episches Hörspiel” (1976), and “Der Tribun, für einen politischen Redner, Marschklänge und Lautsprecher” (1979), this paper advances our understanding of how sound becomes imbued with meaning through the creative use of studio technology, and how this form of experimental practice in a mass medium serves to articulate new leftist political knowledge. First, I elaborate on Kagel’s blending of documentary modes and dramatic enactment. In “Der Tribun,” for example, the composer cast himself in the role of a political demagogue exercising his skills to sway the masses. Secondly, I look at the radiophonic construction of authoritarian voices through the manipulation of spatial-acoustic qualities and means of technological enhancement, such as the loudspeaker. I argue that Kagel’s radio plays stage the voice as an agent of power, thus exposing paradigms of dominance and submission in artistic, colonial, and political contexts.

My discussion of the relation between sound and meaning draws on the study of sound as a “semiotic resource” with a range of “meaning potentials” that become more specific in situated contexts (Van Leeuwen 1999). While recent analytical work on the social semiotics of sound has focused on popular music and various other audiovisual media (Machin 2010; Way and McKerrell 2017; Way 2018), I demonstrate that experimental radio compositions offer fertile ground for amplifying this theoretical approach.
Dissonant harmonies found in the early twentieth-century music of composers such as Debussy, Bartók, or Stravinsky (Straus 1990) contribute to the perceived dissolution of tonality (Adorno 1966; Wörner et al. 2012). Conversely, Richard Strauss’s post-Elektra music is often criticized as “overrated, uninspired throwback” (Said 1993). Such criticism typically focuses on Strauss’s unwavering commitment to tonality (Adorno 1966; Gilliam 2014) as antithetic to modernist aesthetics, despite Strauss’s harmonies often functioning in a manner distinct from their common-practice counterparts (Kaplan 1994; Hutchison 2023). This paper examines several modernist chords—including a) an apparently non-functional inverted V⁷, b) a minor triad with its eleventh in the bass, c) a second-inversion eleventh chord, d) a chord derived from the octatonic collection, and e) a chord that seems to defy typical tertian labeling—that are all taken from Strauss’s later operas. Despite the extensive dissonance, what distinguishes these chords from uses by Strauss’s contemporaries is the tonal framework in which they exist, confirmed by unambiguous cadences.

Building on my (Hutchison 2022) conception that idiomatic behaviors of fundamental dissonances (the diminished-fifth-to-consonant-third discharge and/or the diminished-seventh-to-perfect-fifth discharge signal 7–1/4–3 and 7–1/6–5 scale-step contexts respectively), this paper demonstrates that despite their dissonant vertical constructions, these chords still exhibit highly functional behaviors. By situating these twentieth-century dissonances in eighteenth- and nineteenth-century tonal contexts, this paper encourages approaching early twentieth-century musical modernism as a multi-dimensional question requiring consideration of multiple parameters. Strauss’s music demonstrates that even these quintessentially modernist harmonies—that “[shattered] expectations, conventions, [and] boundaries” (Botstein 2001)—contain quiescent tonal-functional properties. These analyses suggest that Strauss was indeed a modernist; beyond merely dabbling in new vertical sounds, Strauss’s music offers commentary on latent tonal possibilities within modernist aesthetics by translating the new sounds of his twentieth-century contemporaries into the structural framework of nineteenth-century tonality. “Far from a sentimental throwback, Strauss [reanimates] the history of tonal music, showing that what modernists did by renouncing [tonality] could be responded to by re-excavating history again and again” (Said 1993).

Leopoldo Miguéz (1850–1902) was an early proponent of absolute music in the German Romantic tradition in Brazil. After 67 years of monarchy, the Republican regime that came into power in 1889 promoted a positivist project of modernization and progress, effecting a musical shift away from conservative institutions associated with the old order (church and opera house) and toward embracing musical aesthetics linked to Zukunftsmusik (Andrade 2013). Whereas today Brazil’s art music is best known for nationalist styles dating from after 1910, Miguéz belongs to the earlier, often-overlooked, musical Romantic period (Volpé 2000, 36), writing numerous instrumental pieces marked by a distinctly “German” character and structure. By examining his assimilation of roving harmonies, my study sheds light on how Miguéz’s promotion of absolute music advanced contemporary aspirations toward modernization, a remarkable accomplishment considering his lack of formal training and local models in Brazil.

Schoenberg (1969) defines roving harmonies as progressions formed mostly by resonances or roving chords that lack clear tonal reference. Miguéz typically employs roving-harmony progressions in transitional or elaborative passages, with the function of bridging remote keys and effacing formal boundaries. I examine selected roving passages from four works: his Violin Sonata op. 14/I, Allegro Appassionato op. 11, Nocturne op. 10, and Nocturne op. 20/1. The examples demonstrate how Miguéz masterfully incorporated roving harmonies into his compositions using parsimonious voice-leading and roving chords to great expressive and formal effect. They show the descending chromatic bass harmonized with smooth parsimonious voice leading using minor triads, major-seventh, and dominant-seventh chords. The lack of tonal reference expresses an idea of tonal uncertainty, obtained by Miguéz’s explorations of the inherent ambiguity of certain harmonic structures. Examples of omnibus progressions, attributes of German instrumental music, and hemiola are also present. The voices of the roving chords of his progressions often bridge subsections from remote tonal regions.

This study shows how Miguéz mastered the roving harmonies technique and incorporated it in his compositions—a compositional procedure that was not in common use in Brazil, likely internalized through careful analysis of scores. Studying Brazilian Romanticism broadens discourses on nineteenth-century practices beyond the Eurocentric narrative.

Rossini’s _reizend_ Melodies: Strategic Musical Irritation and the Capturing of Attention

Matthew Boyle
University of Alabama

Contemporaries of Gioachino Rossini found his operas to be irritating. For some, Rossini’s music combined irritation with pleasure. Stendhal, for instance, compared his style to the sweet poison of “belladonna berries” which could irritate [irrité] to states of rapturous pleasure. For others, Rossini’s style merely goaded its auditors, overstimulating them with excessive sensual information.

I propose a theory of musical irritation that finds it, like Stendhal, to be alluring. Although this allure could be pleasurable or annoying, its function was to capture audience attention. I call such strategic use of irritation Reiz, from a German description of brilliant vocal music. The irritation of Reiz secures attention by disrupting a prevailing musical or affective state. In Rossini’s operas, Reiz obscures an unsounded and unmarked compositional model that would pair a sentimental melody with a diatonic, arco accompaniment.
I identify three types of Reiz: instrumental, harmonic, and contrapuntal. Instrumental Reiz disrupts unmarked accompaniments with effects like booming drums, shrieking piccolos, and stinging (pizzicando) pizzicato. Harmonic Reiz relies on techniques that Stendhal called “harmonic chiaroscuro,” including modal shifts and mediant modulations. Contrapuntal Reiz appears in passages of dense coloratura. By sounding too many nodes within the space of the imaginary continuo, the coloratura of contrapuntal Reiz obscures the guiding upper lines of the two-voice counterpoint underlying Italianate composition. Documentary evidence shows that Rossini’s Reiz commanded audience attention, often against the wishes of those giving it. Finally, the reizend techniques employed by Rossini suggest modes for analyzing recent media in the attention-starved Information Age.

Un-gradus ad Parnassum: Ungrading and Assessment in the College Classroom

Time: Thursday, 10/Nov/2022: 2:15pm - 3:45pm · Location: Grand Ballroom D

Un-gradus ad Parnassum: Ungrading and Assessment in the College Classroom

Organized by the AMS Pedagogy Study Group

In the introduction to Ungrading: Why Rating Students Undermines Learning (and What to Do Instead), Susan D. Blum (2020) asks the questions, “Why grade? Why ungrade?” and notes the trend of going gradeless in higher education as a means to make education more effective and engaging. This collection of essays does not provide a singular answer to either question, but asks us to rethink our approaches to teaching, assessment, and student learning. This session will include examples of several different approaches to using student self-assessment as a component in determining course grades.

Presentations of the Symposium

‘Your mission, should you choose to accept it’: Using the Jesuit Examen to Guide Ungrading

Alice Clark
Loyola University New Orleans

After seeing the impact of COVID on students at the end of spring semester 2020, I decided to take a leap into the unknown and “let go” of many of the rules that had bound me as well as my students. This included ungrading, which was the sole source of the grade for my first-year seminar in the fall and the major part of the grade for the music-major survey. (That class also had unknown listening tests, which I have used as an assessment mechanism for some time, but those tests represented only 300 points out of 1000.) Results were largely positive, but there were some cases where student self-evaluations seemed either over-inflated or overly critical to my mind, and student reflections were too often cursory. In the spring, I clarified my guidelines and took as my model for the process the Examen, a form of self-reflection that Jesuits engage in twice each day. Framing the ungrading reflection in terms of the Examen not only links it explicitly to our University’s Jesuit mission, it has led to better reflections on the whole, and also more accurate student self-evaluations.

Self-Reflection on the Path to Ungrading

Andrew Granade
University of Missouri-Kansas City

Four years ago, I began experimenting with ungrading after reading Schinske and Tanner’s “Teaching More by Grading Less (Or Differently)” which detailed the history and issues in assigning letter grades. I came to agree with Jaschik that grades do nothing more than “create a facade of coherence.” The question became, what would I put in place of assigning letter grades? Ultimately I began using self-reflections at the midpoint of the semester and again at the end in combination with peer and self evaluations for projects. These types of self-assessments allowed me to address any student learning barriers by encouraging intrinsic motivation and providing a space for critical self-evaluation. In this presentation, I will demonstrate the self-reflection rubric I developed along with sharing feedback from students I received on the process, demonstrating the learning that took place even without the pressure of letter grades.

Critical Pedagogy and Narrative Assessment

Otter Muller
Goddard College

For 50 years Goddard College has operated without grades institution-wide, and has built a layered structure of narrative assessment that supports rigorous interdisciplinary inquiry by providing opportunities for outcome goals to evolve alongside transformative learning. These assessment mechanisms are grounded in Critical Pedagogy and Freire’s advocacy
The choral music of Eric Whitacre (b. 1970), although exceedingly popular with choirs and audiences alike, has received little scholarly attention, particularly in the field of music theory and analysis. With the exception of Medieval and Renaissance studies, unaccompanied choral music is frequently entrusted to the fields of ethnomusicology, or practice-based research. Another potential factor in the paucity of scholarly literature dedicated to Whitacre’s oeuvre lies in the at times “perceived simplicity” of his compositional style—Alwes described Whitacre as a “celebrity composer” whose music is “commercially popular” (2015, 384)—however, my paper will show that there is great scope for analysis in the musical surface (Fink 2001) of his works. In his compositions, Whitacre often avoids composing melodic lines, and his non-functional harmonies preclude harmonic formal analysis. Without these conventional parameters to signpost a formal structure, a fresh perspective on formal analysis is warranted to illuminate the architecture of Whitacre’s works.

In her 2015 article "Formal Structures in Post-Tonal Music," Patricia Howland draws upon Meyer’s concept of secondary parameters to create a method of structural analysis based on Integrated Parametric Structures (IPSs). Howland delineates five categories of phrases that may be identified using IPSs. Furthermore, these IPS phrases may combine in a hierarchical manner to form IPS-groups (Howland 2015, 89). While Howland created this framework of structural analysis for small-scale post-tonal music by post-war composers such as Babbitt, Carter, and Stockhausen, this methodology has illuminating applications in the analysis of neo-tonal choral music that omits primary parameters (melody, harmony, rhythm) as significant structural signifiers. In this paper, I will establish a coherent formal structure in select contemporary works of Whitacre through use of the IPS analytical framework, arguing that this methodology, when applied to music of this style, provides greater clarity and insight than the conventional methods of formal analysis. Through outlining the IPS framework, and showing its applicability to Whitacre’s music, this paper aims to address the analytical significance of this methodology when applied to contemporary choral music, offering opportunity for future scholarship and discourse examining formal structures in this emerging style of composition.

The Generalized Stacked Canon and Its Text-Painting Applications by Holst and Hindemith

Dustin Wong Chau
University of Chicago

Strict imitative techniques and melodic constraints have long been considered mutually implicative. The specific technique of interest in this paper is the stacked canon, a contrapuntal technique that binds melodic and harmonic elements within one of the strictest forms of contrapuntal writing. Stacked canons include a dux (leader) and at least two comes (follower) voices. Each subsequent voice enters at consecutive and consistent intervals via textural accumulation. If the first comes enters a perfect fifth above the dux, the second comes enters a perfect fifth above the first comes, or two perfect fifths above the dux. While much analytical work has been done on this technique within renaissance polyphony and post-tonal analysis (Gosman 1997; Morris 1995; Gauldin 1996), how does this translate into the practices of some neo-tonal composers of the 20th century?

This paper will first construct a generalized stacked canon system for any interval of imitation. In parallel, I will demonstrate that, embedded within their contrapuntal restrictions, canons at the perfect fourth and fifth have unique properties that are significant to common-practice tonal systems: specifically, properties of step inclination/declination and imminent modulation (Huron 2006). Furthermore, I will utilize this system to examine how Paul Hindemith and Gustav Holst deployed these stacked canons to generate
Variation in Renaissance Vocal Polyphony: The Case of the Bassline Soggetto

Peter Schubert
McGill University

In Renaissance arts, variety was an essential principle, stressed by Vasari (in painting) and Bembo (in poetry). Art historian Robert Williams (2016) distinguishes simple repetition from “systematic variation,” which he illustrates with Polaiuolo’s Martyrdom of St. Sebastian (1475), where figures in almost identical poses are varied by being rotated in space. Music participated in this aesthetic: Tintinotis (1477) was the first music theorist who warned against direct repetition of a contrapuntal combination and Zarino (1558) articulated strict principles for “systematic” variation.

Although we know many types of variation in Renaissance polyphony, how it occurs in homorhythmic music is discussed neither in treatises nor in modern scholarship. Jessie Ann Owens (1983) and Harold Powers (1989) noticed repeating basslines in Rore, which they described as the foundations for triadic harmonies. This description seems at odds with what Powers said elsewhere: that “the compositional techniques of Palestrina’s time are essentially those of elaborating what Zarino defines as a ‘soggetto’” (1974, 31). In homorhythmic music, where is the soggetto?

The answer is simple: the bassline is the soggetto! In this presentation I reconcile Powers’s apparent contradiction by showing how the repeated bassline melodically resembles any other soggetto and is subjected to the same treatment, even though it never migrates to an upper voice, and even as it also provides a foundation for triads. My examples will show some different uses of the bassline soggetto previously analyzed by other scholars. These include madrigals by Madalena Casulana (Schubert 2018), Orazio Vecchi (Long 2020), and Claudio Monteverdi and Cipriano de Rore (Powers 1989). The variations in the bassline and those occurring in the voices above help to conceal the structural function of the soggetto as a repeating element. Considering the bass as a theme reveals a melodically generated chord progression that reflects the principle of variation so prized in the Renaissance.

Transnational Transmissions: French Cultural Diffusion in the Long Twentieth Century

Time: Thursday, 10/Nov/2022: 2:15pm - 3:45pm · Location: Grand Ballroom B

Chair(s): Juan Fernando Velasquez (Universidad de Antioquia)

This panel theorizes transmission as a critical paradigm for understanding the fraught relationship between music, sound, and empire. While musicologists typically associate transmission with media technologies, we place together the often-separated domains of sound recording technologies and embodied performance. We draw upon music and listening practices relayed via radio and dance to analyze the transmission of imperial ideologies and aesthetics, specifically regarding French cultural practices. Over and against narrow conceptions of one-way transmission between colonizer and colonized, we contend that cultural transmission from metropole to periphery is never “successful”—that which is transmitted is invariably reinterpreted, contested, and misheard. Tracing how French musical practices and notions of citizenship were transmitted through radio and dance allows us to understand how cultural production in the Global South emerged in relation to and in spite of these hegemonic influences, offering ways of developing multidirectional cross-continental histories of music during what we consider the “long” twentieth century.

French transnational projects in the Americas and on the African continent, largely unknown in mainstream musicology, form a point of departure. Paper 1 considers embodied performance as a form of cultural transmission in French operetta in late nineteenth-century Brazilian capital cities, where cultural practices largely echoed those of a French bourgeoisie. Paper 2 examines the expansion of radio in sub-Saharan Africa in the early years of the French Union (1946-1958), showing how government officials articulated evolving notions of imperial citizenship through policies on radio sound and listening. Paper 3 explores how Francophone African radio technicians and musicians shaped experimental music in their home countries and elsewhere, with a particular focus on the collaborative work of Francis Bebey (1929-2001), a Cameroonian composer, writer, and multi-instrumentalist.

The papers in this panel draw on research from Rio de Janeiro’s Biblioteca Nacional archives, archives in France and Senegal, and oral history interviews, as well as theoretical perspectives from postcolonial theory, Performance Studies, and media theory. The cross-continental breadth of case studies reflects how musical practices both evade and reinforce social boundaries, and how French cultural transmission takes place well beyond any national or imperial confines.

Presentations of the Symposium

Orpheus in Hell: Carnival, Cancans, and the Collective in the Empire of Brazil
Kim Sauberlich
University of California, Berkeley

Marcel Camus’s 1959 film Orfeu Negro (Black Orpheus) arguably crystallized, for twentieth-century Francophone audiences, the association between the myth of Orpheus and Afro-Brazilianness. Although Orpheus was the son of Apollo, he was also a hierarch of Dionysus. As playwright Vinicius de Moraes explained, the film and the play which inspired it honed in on the Dionysian theme—whether this involved the supposedly “impassioned” dances of Brazil’s carnival festivities or Orpheus’s dismemberment (sparagmos) by female worshippers of Dionysus in the underworld. This paper interrogates the mythic force of the figure of Black Orpheus in the

Susan Bay
University of California, Berkeley

In this paper, I suggest that colonial radio policy in France's sub-Saharan African territories had as much to do with technology and programming as with developing specific, politically charged modes of listening. Prior to World War II, there was little public investment in radio infrastructure or programming in FWA and FEA, particularly in comparison to territories elsewhere in the French Empire, such as Algeria or French Indochina. This situation changed dramatically after the war: officials from the Ministries of State, Information, and Foreign Affairs called for an organization specially dedicated to overseas broadcasting, which eventually led to the 1955 founding of the Société de la Radiodiffusion de la France d'Outre-Mer (SORAFOM). Through an examination of government archival materials on colonial radio policy in FWA and FEA in the late forties and fifties, I argue that officials viewed radio as a means to diffuse the "communal spirit" of the French Union (1946-1958) as well as cement colonial social hierarchies.

In drawing out this history, I build on Franz Fanon's seminal analysis of radio listening during the Algerian War. I argue that Fanon's analysis cannot fully account for the role of radio in FWA and FEA, because in these territories, the imperial project was far less about outright domination and more about the transmission of complex, paternalistic ideas regarding the locals' education into democracy. Sound and listening were key to this aspect of the French imperial project, and policies on radio broadcasting became an arena in which government officials articulated fraught and evolving notions of citizenship for former African subjects. Considering these policies allows us to trace the political ramifications of the transmission of ideologies about sound and listening: the connection between communal listening and political solidarity, and the interpellation of the subject—here, "imperial citizen" of the French Union—through radio. In conclusion, I argue that auditory culture is a vital framework for understanding the French government's postwar shift in imperial policy, and in particular, the promises and ideals of the French Union.

From the Living Room to the Concert Hall: Francis Bebey’s Experimental Collaborations

Sophie Angeline Brady
Princeton University

Between 1955 and 1969, more than 300 students from 18 African countries participated in Radio France’s Studio-École. These trainees lived through a pivotal epoch; many left their countries as colonial subjects and returned as citizens of independent nations. The school’s focus was not strictly musical; its purpose was to establish an independent African radio infrastructure in the face of decolonization while maintaining French soft power in the region. Nevertheless, its students learned the same skills that drove composition at electronic music studios across Europe and North America, including sound effects, inventing electronic instruments, and composing original soundtracks. Drawing upon oral history and archival research, I ask how the history of musical experimentalism might be redefined by centering the musical work of these African technicians and musicians.

To answer this question, this paper looks at the music of Francis Bebey (1929-2001), a Cameroonian composer, multi-instrumentalist, and award-winning writer who studied at the Studio-École in 1958 and worked at UNESCO radio as Head of Music. While Bebey’s dancebeat rhythms and infectious melodies often lead to characterization of his work as popular music, I argue that confining his musical output to a single genre obscures its radicality and reifies histories of experimental music that ignore the significant influence of musicians from the Global South. Bebey utilized African instruments, including the Sanza and n’dehou, as well as guitar and synthesizers, to create his signature sound in a makeshift recording studio in his living room. He received critical recognition for his music and his writings during his lifetime, but although Eileen Southern includes Bebey in her 1982 Biographical Dictionary of Afro-American and African Musicians and Steven Feld discusses him in his 1996 "Pygmy Pop" article, there has not been significant scholarly engagement with his music, particularly its experimental dimension. Focusing on his wide-ranging musical collaborations—with his family members, with African musicians, and with art music groups such as Kronos Quartet, I explore how Bebey’s music reflects an experimentalism that is shaped not only by the reproducibility of sound recording technology, but also a collective, embodied creativity that was made possible through mobility between continents.
Collective improvisation — a method of ensemble playing where musicians are allotted a degree of freedom and autonomy in the creation of melody and countermelody — was foundational and paramount in the improvised music practice now commonly known as jazz in its earliest years. In the decades after the New Orleanian native Louis Armstrong achieved commercial stardom (the mid-1920s), emphasis shifted from more collectivized textures to ones that showcased various soloists, with some instruments (like the tuba—which was replaced by the upright bass—and drums) relegated to supportive, accompanist roles. Ornette Coleman’s 1960 recording Free Jazz was an ambitious, experimental attempt at cultivating collective improvisation; experimental because Coleman used a pianoless double quartet (consisting of two reed instruments, two brass instruments, two basses, and two drumsets), heterophony, free meter, and minimal structural parameters for the 37-min. performance. Heterophonic collective improvisation was utilized thereafter by other experimentalist and creative improvisers of the decade and beyond, but after the reactionary “neoclassical” turn in the 1980s and the academic institutionalization of jazz in 1990s, the practice can be quite rare in contemporary performance.

This concert will be a collective improvisation between three typical New Orleanian Second Line instruments — tuba, snare drum, and bass drum (with cymbal mounted) — and piano with electronics. It evokes history by blending a segment of the traditional brass band with the “modern” sound of amplified and altered piano, synthesizer, and other electronics. We will create music spontaneously, interpolating conventional Second Line repertory and other pre-existing pieces into an exploratory and imaginative session. The significance here is in presenting a quintessential New Orleanian brass band sound in an experimental context and with an instrument — piano — that would otherwise never appear in the texture, finding common ground through a shared musical and cultural legacy to create something new.

The idea for this kind of musical experiment came to me on a research trip to New Orleans that I took in December 2021 where I met the drummer Harry Cook, who is one of the ensemble leaders of the celebrated Hot 8 Brass Band. The Hot 8 have a powerful sound and group dynamic, and they reflect a younger generation’s approach to the traditional brass band. This performance will also serve as a bridge between the contemporary New York-based improvised music sensibilities and the New Orleans tradition, with the collectively improvised texture stimulating a uniquely immediate and dialogic kind of music making.

The panel title “Four Wave Second Line” is a combination of the four waveforms of audio synthesis — used in analog and digital synthesizers alike — and the New Orleans Second Line ensemble configuration.

Roads Less Traveled: New Approaches to Film Music Analysis

When asked to consider film music, most of us would immediately begin thinking in terms of soaring themes and compelling harmonies. Key, tempo, and timbre would likely be at the very bottom of the list of considerations, if they appeared on the list at all. Film music analysis has tended to focus almost exclusively on thematic and harmonic elements, but new research has begun to shine a light on underrepresented musical elements, creating a wave of new analytical approaches to the film soundtrack. This session demonstrates the hermeneutic utility of analyzing film music through the perspectives of key, tempo, and timbre.

Key is a fundamental property of a work’s musical identity (we say “Beethoven’s Fifth Symphony in C Minor,” not “Beethoven’s Fifth Symphony in Four Movements and 34 Minutes”) and analysts frequently use a key-based approach in studying symphonies and operas—so why not film? Analyzing the tonal design of a film soundtrack can reveal meaningful large-scale key relationships and tonal constructs even Wagner might be proud to call his own.

Tempo emerges as the first and most crucial consideration during film music’s spotting, composing, recording, and audiovisual editing processes—not only for logistical purposes, but because musical speed inspires an unconscious, immediate, visceral reaction and decisively influences psycho-physiological response. Rather than being a toss-away Italian term, tempo may serve as theoretic focus—not simply as an adjunct support for harmonic reading, but as its own analytic lens, revealing what pitch analysis alone cannot.

Timbre is paradoxically one of music’s most tangible yet elusive elements: it is physical (shaped by the spaces, materials, and motions that create music) yet subjective (drawing meaning also from the cultural and embodied experiences of listeners). Given the immersive role of sound in film, musical timbre can be an incredibly powerful lens to turn on film.

Presentations of the Symposium

Driven By Music: A Tale of Tonal Design in a “Car-Chase Opera”

Tahirih Motazedian

Vassar College

At first glance, Baby Driver (2017) is a beautifully stylized bank heist film with music and sound effects seemingly edited to dovetail every element of onscreen action. But analysis and interviews will show that music was the progenitor of the narrative, characters, action sequences—and even the idea for the film itself. This unusually music-driven film has been hailed as a “car-chase opera,” and
tonal analysis of its soundtrack reveals a fascinating network of associative tonality in which music and sound effects are purposefully keyed—and even transposed—to impart meaning to the narrative. Key tells the story of the protagonist’s character arc from trapped criminal to liberated hero.

The protagonist of this film is a conductor with an odd kind of orchestra: armed with an iPod, getaway driver Baby entrains everything in his vicinity as instruments in the soundtrack of his life. Incorporating surrounding people and objects—both rhythmically and harmonically—into the music playing in his earbuds, Baby creates a living symphony out of car horns, gunshots, and passersby alike. He crafts a meticulously choreographed musical space everywhere he goes, and he cannot function without it. (He even responds to setbacks by rewinding and replaying his music, in order to rectify the situation.)

Baby’s musical synchronization may seem joyful on the surface, but it stems from an obsessive fixation—and analyzing the tonal design of the film ultimately reveals why Baby’s fate is so strangely bound by music. Seven keys structure Baby’s character trajectory, through the use of associative tonality and meaningful large-scale harmonic relationships. Original musical themes, preexisting popular songs, and even sound effects are associatively transposed amongst these keys throughout the film. By studying these key relationships, we learn what Baby is trying to achieve by controlling the sonic space around him, what he needs to set him free, and how that transformation occurs.

Counting Up the Score: Film Music and Tempo Analysis
Rebecca Eaton
Texas State University

Ask any theorists to describe the main themes to Star Wars and The Good, The Bad, and The Ugly, and chances are none of their comparisons will include, “They both move at a moderate tempo, with Star Wars at MM 100 and The Good, The Bad, and The Ugly at 108.” Instead, most theoretic approaches to film music focus solely on pitch-based leitmotivic thematic, hermeneutic, and neo-Riemannian (NRT) analysis, despite film composers’ insistence of tempo as fundamental scoring infrastructure. For instance, in Frank Lehman’s “Transformational Analysis and the Representation of Genius in Film Music,” he presents a reading of three cues from A Beautiful Mind. In emphasizing the tonal trajectory of these densely chromatic sequences, Lehman omits BPM indications and leaves questions of tempo aside. Using Lehman’s existing harmonic-based study as a springboard, this paper asserts the utility of tempo analysis by demonstrating how it may 1) enhance or nuance NRT readings, 2) suggest cues worth investigating, and 3) reveal interpretative pathways unavailable to purely pitch-based analytical perspectives.

Making Magic: Film Music through the Lens of Tone Color
Chelsea Oden
Adams State University

What does magic sound like? If fantasy films are any metric, magic sounds like music. Given the immersive role of sound in cinema, timbre in film music has attracted surprisingly little scholarly attention. This paper answers the musically entangled question What does magic sound like? through a famously musical and magical cinematic artifact: the culminating incantation of Expecto Patronum in Harry Potter and the Prisoner of Azkaban (2004). Described as being “built of voices,” the film’s final Patronus Charm is especially attractive because Harry experiences it twice: once as he is saved by it, and again as he casts it from the future. A Peircean semiotic approach will illuminate how musical timbres layer the spell with meaning, shedding light on ways timbre itself performs a cinematic magic.

The sign type index tethers timbre to a physical source. For instance, within The Prisoner of Azkaban’s story world, the choral voices sonifying Expecto Patronum are undoubtedly a physical result of the spell. The Peircean icon asks how timbre makes meaning through resemblance. Hovering choral voices are a believable sound for the Patronus Charm, for example, because their unimpeded sustain imitates the spell’s smoothly expanding white shield. The Peircean symbol shows that timbral meaning relies on cultural context. Within the film, for example, vocal timbres become the sound of successful incantations, and of Harry overcoming his fears. In the context of Western music more broadly, the spell’s choral timbres reference the divine, emphasizing the charm’s purity and otherworldliness.

Altogether, a semiotic analysis of Expecto Patronum reveals that timbre in film music can expand the physics of the film world, resemble the unbelievable believably, and deepen cinematic symbolism, ultimately showing not only that film is a rich site for timbral analysis, but that musical timbre is among the most powerful lenses we can turn on film.

AMS-214: Consuming Popular Music
Time: Thursday, 10/Nov/2022: 2:15pm - 3:45pm · Location: Grand Ballroom C
Session Chair: David Brackett

“I’m a Whole Bisexual”: Cardi B, “WAP,” and Bisexual Erasure
Lauren Kehrer
Western Michigan University

Cardi B and Megan Thee Stallion’s 2020 collaboration, “WAP” (an acronym for “Wet Ass Pussy” or, in the radio-friendly edit and official music video, “Wet And Gushy”) has been widely acclaimed as the latest in a long line of sex-positive songs that center women’s pleasure. Critics praised the song, noting its significance as a collaboration between two women rappers, the skill with which each rapper delivered her verses, and the way in which the song flipped the script on masculinist narratives in rap. Publications such as NPR, Rolling Stone, and Pitchfork named it the Best Song of 2020.

Absent from the conversation around the song’s success, however, were its queer resonances, evident especially in its sonic and visual elements. Musically, for example, the song relies heavily on a sample from DJ Frank Ski’s Baltimore club track, “Whores in this
House.” The use of the club track as a sonic foundation draws the listener’s attention to the queer overlap between the genres. “WAP”’s queer potential is perhaps most evident in the visual images associated with the official music video, which features the two women in suggestive poses, and in the rappers’ live performance at the 2021 Grammy Awards, during which they emulated a sex act on a giant bed.

In this paper, I argue that the reception of “WAP” and the media’s framing of Cardi B constitute a form of bisexual erasure that contributes to the continued invisibility of Black queer women rappers. Drawing on Savannah Shange’s notion of strategic queer performance of the “femmecee,” I trace Cardi B’s continual coming out in response to accusations of queerbaiting, particularly in the reception of music videos with Rita Ora and Normani. Despite Cardi B’s repeated assertions of her bisexual identity, media attention continues to situate her as straight. While openly gay rapper Lil Nas X has experienced unprecedented success, queer women artists have not been credited with expanding hip hop’s inclusiveness toward diverse sexual identities. The continual erasure of Cardi B’s bisexual identity highlights the ongoing struggles Black queer women rappers face and undermines the current push toward a more inclusive genre.

Co-Branding, Music Icons, and the Evolution of the Super Bowl Experience
Joanna Love
University of Richmond, VA

In January 2022, Pepsi-Cola hyped its sponsorship of its upcoming Super Bowl halftime show by releasing a “trailer” featuring musical icons who would take the stage: Dr. Dre, Eminem, Snoop Dogg, Mary J. Blige, and Kendrick Lamar. A self-proclaimed “cinematic experience” created by a U.S. brand known for its reliance on popular music and Black artists in its advertising, the trailer’s superhero messaging evoked nostalgia for turn-of-the-millennium hip hop, while appealing to new generations of viewers by deviating from the National Football League’s historical preferences for mainstream, whitewashed acts. Pepsi’s trailer further exemplified the degree to which contemporary brand integration efforts had successfully moved beyond the fixed scheduling and passive experiences that continued to constrain network television and the game itself. Indeed, the promo circulated outside these boundaries, functioning simultaneously as an on-demand music video, film trailer, soda commercial, and viral internet video—all while encouraging audiences to watch the upcoming performance and download an interactive app. What is missing, though, is any substantial endorsement of the NFL or football, despite their centrality to the event. Thus, as I argue in this talk, Pepsi’s trailer proves indicative of shifts in the cultural, technological, and media landscapes that have reshaped audiences’ experiences of, and expectations for, Super Bowl programming over the past forty-years.

This paper contributes to conversations about popular music’s role sports by historicizing the increased significance of musical co-branding roles in Super Bowl programming. Specifically, it foregrounds examples of promotional variety specials, celebrity commercials, corporate sponsored halftime shows, and recent halftime teasers to investigate how and why co-branding efforts once peripheral to, and reliant on, the parameters of the televised event have now superseded the attention garnered by the game. Combining media and trade press with interdisciplinary scholarship on music in sports (McLeod 2011), advertising (Love 2019; Deaville et. al 2021), and transmedia practices (Jenkins et. al 2013), I demonstrate how musical co-branding has engaged audiences through new cultural trends and media touchpoints, rendering the sporting match subordinate, and in some ways obsolete, to the larger Super Bowl experience by the third decade of the twenty-first century.

Promotional Theater in the Age of Social Media: Arcade Fire’s _Everything Now_
Mark Samples
Central Washington University

In their fifth studio album, _Everything Now_ (2017), indie rock band Arcade Fire took aim at the excesses of consumer culture in the Internet age. They accompanied the album’s release with an elaborate faux-promotional campaign that included custom-designed logos, an avalanche of promotional tweets, a fake music-criticism website, and dubious promises of Everything Now-branded USB fidget spinners. Intended as an absurdist parody of a modern release campaign, it nevertheless had the desired promotional effect—the album debuted at number one on the Billboard album charts. Yet many fans accused the band, which is fronted by New Orleans residents Win Butler and Régine Chassagne, of adopting the commercial practices they were claiming to critique.

Through a close analysis of social media posts, music videos, and the album’s music and production qualities, I argue that _Everything Now_’s release campaign had a distinct and shaping effect on the album’s reception. Furthermore, the campaign generated a kind of “promotional theater” that affected the music and performance of the project at every level. The phrase “everything now,” for instance, functioned as a chorus hook, the title of the album and its title track, an anthemic yawn to begin concert performances, and even the name of an evil fictional corporation that appears in music videos, band merchandise, and logo patches on the band’s concert uniforms.

The example of Arcade Fire is representative of the broad and growing influence of promotion on popular music today. Drawing on the theory of promotional cultures as discussed in the work of Aaron Davis and Leslie Meier, I argue that popular musicians must increasingly act as their own promotional intermediaries, especially in a social-media-dominated industry. This leads to an internalization of promotional principles that, in turn, affects creative decisions, a reality that highlights the unsettling closeness between art and marketing.
Bringing Intersectionality into Analysis

Time: Thursday, 10/Nov/2022: 2:15pm - 5:30pm  ·  Location: St. James Ballroom
Organized by the SMT Committee on the Status of Women.

Bringing Intersectionality into Analysis
Organizer(s): Jan Miyake (Oberlin Conservatory)
Chair(s): Jan Miyake (Oberlin Conservatory)
Discussant(s): Katherine Pukinskis (Carnegie Mellon University)

The Committee on the Status of Women is centering our 2021 and 2022 sessions on scholarship impacted by the concept of intersectionality. In 2021 the CSW session was designed to introduce our attendees to the topic of intersectionality and its current use in music-theoretical topics. At the 2022 conference, we are creating a space to practice musical analysis with an intersectional lens.

Our 2022 session begins with a 20-minute mini-keynote by scholar-composer Kate Pukinskis. Dr. Pukinskis will then act as a respondent for a selection of lightning papers. After the session break, we will turn our focus to analysis. Following live performance of music, attendees will break into small groups to work on analyses of the piece we heard or of pieces curated by the lightning talk presenters. The session will end with the groups sharing their key takeaways.

Presentations of the Symposium

Bringing Intersectionality into Analysis
Katherine Pukinskis
Carnegie Mellon University

Academic music faces a long history of calcified analytical methods and value systems that privilege a small slice of repertoire, but recent scholarship and practice has challenged us all to reconsider content and methods alike. A still-underexplored area of this shifting practice in music theory is one that situates the person—in this case, the person who is analyzing—alongside the music (analysis) itself. This keynote advocates for an additional, intentional engagement with the intersectional identities of music analysts as a crucial component for analytical work.

Intersectionality is a valuable lens through which we can consider music analysis. Introduced by Kimberlé Crenshaw in 1989, intersectionality is a prism for seeing how different forms and categories of inequality are interconnected and often compound on one another within systems of power. Taking an intersectional approach to analysis makes room for an individual’s experience and identity in the practice: what they know, how they know it, and why it matters. In this keynote, I focus on what is possible when Crenshaw’s intersectionality is brought into music analysis. I begin by outlining the connective tissue between the concept’s original application in the legal system and current efforts to employ the framework in music theory. I then present two linked case studies: one that considers how this practice informs the analysis of a musical object, and another that centers the person who does the analytical work.

American Kulintang: Cultural Transmission and Innovation in Performance Over 50 Years

Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm  ·  Location: Grand Salon 24

American Kulintang: Cultural Transmission and Innovation in Performance Over 50 Years
Organizer(s): Bernard Barros Ellorin (Miramar College), Mary Talusan-Lacanlale (California State University Dominguez Hills), Eleanor Lipat-Chesler (Ube Arte)
Chair(s): Elizabeth Macy (MSU Denver)

What happens when a Southeast Asian tradition gets transplanted and evolves within a diasporic setting? This panel analyzes the trajectory of southern Philippine kulintang (gong chime ensemble) music in the United States and Canada over the course of 50 years. Initially kulintang music coexisted alongside other world music ensembles at the University of Washington before expanding among Filipinx American communities nationwide. In the 1960s native master artist Usopay Cadar, joined a decade later by the late Danongan Kalanduyan, brought forth a legacy of traditional repertoire from the Maranao and Maguindanao people, unaware back then of the ways in which their students would evolve the music. They developed teaching methodologies for aurally transmitting complex rhythms and melodies to students far-removed from the sounds’ original context. Until today, their students have adapted the repertoire according to their own epistemologies. Filipinx North Americans enthusiastically embraced this indigenous art form in their identity formation, nurturing a unique subculture out of their creative artistic choices. Each panelist discusses their own lived experience as students, academics, and performers of kulintang music. The first speaker interrogates previous scholarship and how it shaped the direction of current scholars. The second analyzes various teaching pedagogies among American kulintang students, and the last examines ethical issues in diasporic performativity. Collectively, the panel encapsulates current trends of kulintang music in different times and spaces and contributes to an understanding of how Southeast Asian traditions take root and blossom into new music subcultures, diversifying the North American music soundscape.

Presentations of the Symposium

Looking at the Past towards the Future: Building on the Canon of Kulintang Music Research
Scholarly studies on kulintang, an indigenous gong music from the Muslim cultures of the southern Philippines, span over 50 years and form a body of work that today’s scholars must address to move the discussion forward. Maceda’s dissertation (1953) laid the foundation for the ways that kulintang is analyzed, focusing on musical elements. Cadar’s dissertation (1980) and Kalanduyan’s MA thesis (1984) addressed some of the gaps in Maceda’s dissertation since they, unlike Maceda, grew up in the tradition. Cadar, Kalanduyan, and their American students from the University of Washington contributed to a group of articles in Asian Music (1996) that widened the scope of scholarly knowledge about kulintang, forming the basis from which new scholars work. Cadar “appraised” the ways that kulintang proliferated among Filipino Americans from 1968-1995, describing personal conflicts with community members as well as differences of opinion about how kulintang should be represented and what kind of innovation is appropriate with respect to tradition. Today’s scholars must contend with past issues while investigating new lines of inquiry such as new modes of transmission, adaptations to western styles of music learning, and new subcultures that have arisen among Filipinos in the diaspora. This paper analyzes the dialectic between groups of scholarly writings and examines the epistemological and methodological directions by the recent generation, both scholars and practitioners, over the last 20 years. I suggest alternative critiques and methodologies to further research on southern Philippine cultural arts that value previous and new scholarship.

**Pedagogy of the Master Artists: A Filipino American Approach to the Aural Transmission of Southern Philippine Kulintang Music.**

**Bernard Barros Ellorin**

Miramar College

Southern Philippine kulintang music is aurally transmitted from generation to generation by the Muslim Societies in the southern Philippines. With no formal instruction, children learn through observing their elders play the music for leisure or during celebratory occasions in situ. In the United States, two native master artists—Usopay Cadar and the late Danongan Kalanduyan from the Maranao and Maguindanao people—developed a by-rote method of instruction in the 1960s for teaching highly complex gong-chime melodies and rhythmic patterns for the University of Washington, Seattle’s ethnomusicology program. As graduate students and ensemble instructors at UW Seattle, their method of instruction involved teaching melodic pieces and rhythms phrase-by-phrase, either as an ensemble or through private instruction, within a two-hour class period. In California, their former students, mostly of Filipino American descent, established their own kulintang ensembles outside of academe using the exact teaching methodology in their holistic approach of instilling cultural knowledge to their musicians. In this paper, I discuss how my experiences teaching kulintang with Kalanduyan and Cadar’s by-rote method—as the artistic director for the Pakaraguian Kulintang Ensemble in Southern California and as a master artist with the Alliance for California Traditional Arts (ACTA) apprenticeship program—encourages Filipino American students to learn about the complexities of indigenous Philippine music from a non-orientalist perspective. I argue that the Kalanduyan and Cadar legacies of kulintang instruction are integral to the understanding of American kulintang music as a significant contribution to the study of Southeast Asian diasporic music in North America.

**Gongster’s Paradise: Diasporic Filipinx musicians and the ethics of a kulintang (r)evolution**

**Eleanor Lipat Chesler**

Ube Arte

Throughout the 2000s, North American Filipinx artists have increasingly fused kulintang music with genres such as electronic dance music, jazz, rock, R&B, hip hop, new age, and experimental theater music. Oftentimes kulintang is embraced by diasporic Filipinx creatives who perceive it as a revolutionary art form belonging to proud indigenous peoples who successfully fended off Spanish, American, and Philippine national government attempts to undermine their autonomy. Navigating around sensitive issues such as appropriation of indigenous practices and proper differentiation of ethnic groups and their respective cultures, performers have handled the complex challenges of kulintang performance with different degrees of care. Some sought out funding and opportunities to travel to kulintang masters in the U.S. or in the Philippines for direct instruction, but many others proceeded without permission or feedback. In 2017 at the first Gongster’s Paradise music festival in Oakland, California, a self-identified community of kulintang musicians, or “Gongsters,” began to take stock of its membership and to identify shared understandings. Cadar and Maceda, among others, had already contributed to a group of articles in Asian Music (1996) that widened the scope of scholarly knowledge about kulintang, forming the basis from which new scholars work. Cadar “appraised” the ways that kulintang proliferated among Filipino Americans from 1968-1995, describing personal conflicts with community members as well as differences of opinion about how kulintang should be represented and what kind of innovation is appropriate with respect to tradition. Today’s scholars must contend with past issues while investigating new lines of inquiry such as new modes of transmission, adaptations to western styles of music learning, and new subcultures that have arisen among Filipinos in the diaspora. This paper analyzes the dialectic between groups of scholarly writings and examines the epistemological and methodological directions by the recent generation, both scholars and practitioners, over the last 20 years. I suggest alternative critiques and methodologies to further research on southern Philippine cultural arts that value previous and new scholarship.

**Archival Activism: Repatriation, Revitalization, and Agency**

**Session Chair:** Uzoma O. Miller, Visiting Professor of African American Studies, Ohio University

**Time:** Thursday, 10/Nov/2022: 4:00pm - 5:30pm · **Location:** Quarterdeck

Revisiting and Rematriation in Jeremy Dutcher’s Wolastoqiyik Lintuwakonawa: Toward a Musical-Haptic Culture Concept

**Lee Veeraraghavan**

Tulane University
In his 2018 debut album, *Wolastoqiyik Lintuwakonawa*, singer-composer Jeremy Dutcher of the Wolastq First Nation brings the dead to life. The acclaimed album was the product of several years of archival research at the Canadian Museum of Civilization in Ottawa, where wax cylinder recordings of Wolastoq songs, dances, and language made by the anthropologist William Mechling just over a hundred years ago were held. These sonic fragments of Wolastoq culture had been “locked up” in these records while the Canadian government enacted a violent program of cultural assimilation against Indigenous people. The songs had thus been “lost” as living tradition until Dutcher’s archival research and subsequent album. On *Wolastoqiyik Lintuwakonawa*, Dutcher sings his arrangements of the traditional songs, and they culminate in the mixing of his performance with the field recordings. The effect is startling: two generations of Wolastoq singers separated by a hundred years, melding songs for use in traditional lifeways with ruminative chamber-pop arrangements of the same songs. It is as though Dutcher’s ancestors are singing with him in the present. By bringing these songs back into use, Dutcher has accomplished an important act of cultural revitalization, or what Aaron Fox refers to as “reanimation”—putting back into circulation, including community-based processes of innovation—and rematriation. I analyze an acoustic solo performance by Jeremy Dutcher of songs from *Wolastoqiyik Lintuwakonawa* in which the material affordances of a grand piano stand in for the (absent) field recordings. Exploring the resonating chamber of the piano, Dutcher uses the haptics of performance to create a musical dialogue that disrupts what Trevor Reed, following Ana Maria Ochoa Gautier and Bruno Latour, has identified as the process of hybridization that ultimately produces a purified understanding of Indigenous modernity. This paper uses phenomenological approaches to music and insights from studies of material culture to ask how we might think of the repatriation and rematriation of Indigenous musical materials beyond the social lives of the objects and songs, as part of a less bounded interaction between resonating bodies and voices.

The work of return: A database tool to support community access to digitized audio collections

**Sally Treloyn**¹, **Reuben Brown**²

¹University of Melbourne; ²University of Melbourne

Recordings and associated documentation pertaining to song and dance have complex and immeasurable value to Indigenous communities and cultural custodians in Australia, as elsewhere, across a number of domains. Yet, many digitized audio collections obtained by community users and researchers remain relatively inaccessible owing to the format of files and incomplete and dispersed metadata. These conditions present technical barriers to searches and further complicate the already often fraught space of archival return and musical reclamation in colonial contexts such as Australia. Intermediary work on collections is needed to aid users to search for data pertaining to songs, singers, places, events, and languages, within and across audio, photographic, and text-based materials and collections. Artist-researchers and ethnomusicologists often do this kind of work, using a range of tools and techniques, attending to access conditions, and engaging in dialogue with holders of extant knowledge of the content of recordings. However, much of this knowledge of collections is underdocumented and fragile, often held just in the researcher’s memory until a query prompts a response. This scenario further accentuates the endangerment of song knowledges and exemplifies the persistence of extractivist research in contemporary applied ethnomusicological practice.

The Discovery Database and Linking Tool (DDLT) was developed by an interdisciplinary team of researchers in Australia, with song custodians and artist-researchers in the Pilbara, Kimberley and West Arnhem regions, to address these problems in current experiences of archival return. As data is imported, entered, and linked, aggregates form across and within collections, allowing users to identify items within collections, audio files, field notes, and other associated documentation, pertaining to people, places, events, languages, and songs of interest. In this paper, two of the collaborators involved in the development of the DDLT will provide: an overview of the tool; a case study of community use; and, an introduction to entry, linking, searching, and export. The paper ends with a summary of planned development and calls for feedback on usefulness and adaptability to researchers, collections, and musical systems from elsewhere in the world. A link to the DDLT will be freely downloadable during the conference here: https://figshare.com/articles/software/Discovery_Song_Database_Tool/13396310

BIPOC Female Voices

_Time: Thursday, 10 Nov 2022: 4:00pm - 5:30pm · Location: Jackson_

**Aretha Franklin as Singer-Songwriter: Rhetorical Design in Soul and Funk Music**

**Timothy Koozin**

University of Houston

While a growing body of research has explored the rhythmic fabric of musical groove in African-American popular music, additional work is needed to further investigate how repetitive grooves operate within goal-directed hierarchies of song structure. This paper explores how grooves attain virtual trajectories as *songs*, projecting narrative designs and representing emergent subjectivities, while engaging meaningfully with history in contextualizing an experiential present.

Focusing on rhetorical elements in Aretha Franklin’s songs that derive from African-American gospel traditions, this paper aims to illuminate Franklin’s artistic strategies while showing how her music provided a foundation for funk music in the 1970s and gospel-influenced popular music in the decades to follow. This study addresses under-researched aspects of Franklin’s art by focusing on her creative strategies as singer, songwriter, and pianist, particularly in her Atlantic recordings with Muscle Shoals musicians, during which she also guided aspects of production.

The analysis examines songs written or co-written by Franklin that enact a *guide persona*: a subject-position template that shapes the way a listener is invited to engage with the musical material. Gospel music and early funk share a direct connection through this common template, which is reinterpreted and employed in more specialized funk and parodied in psychedelic funk music. Franklin’s songs display trajectories comparable to those found in gospel songs that end with a transcendent choral vamp, which culminates a large-scale gestural arc enacted through invocation of the guide persona.
The paper addresses how gendered subjectivities of social mobilization in songs are projected through rhetorical interactions of voices and instruments as well as the organizing trajectory of Franklin’s vocal performance. The analysis explores interactions of groove-forming “multilinear rhythm” and progressive gestural-motivic variations of Franklin’s vocal ornamentation, which together enact a narrative arc of willed action and movement through virtual space. Through her engagement with gospel traditions, Aretha Franklin musically constructs a historically grounded representation of contemporary black subjectivity. This paper explores Franklin’s foundational contribution as an architect of musical processes and virtual musical spaces found in African-American popular music.

Vocal Timbre, Fear, and Power in Jessie Reyez’s “Gatekeeper”

Emily Garlen Millius
University of Oregon

In 2017, Jessie Reyez released her first EP, Kiddo, including the track “Gatekeeper,” responding to producer Noel “Detail” Fisher’s coercive sexual attempt in exchange for her success. The lyrics are direct quotes from that night, and the music video was created with images from a short film, created by Reyez, reenacting these events. In my paper, I show how gendered vocal timbres (or “characters”) are used alongside the music video’s imagery to express Reyez’s embodied reflection upon that night. More specifically, I contrast her sung mixed voice and her electronically manipulated low voice to reveal how she presents a “feminine” against a “masculine” voice (conveying a “survivor”/“abuser” narrative). Additionally, I argue that she incorporates her rapped “villain voice” (Mapes 2019)—representing ambiguous gender expression—to represent the interaction between her and Detail, and that she uses imagery in the music video for all three of these voices to provide visual reinforcement for these narratives.

To convey the differences in these voices, I analyze vocal timbre (Heidemann 2016; Malawey 2020) and include spectrographic analyses using Izotope RX—which can separate the voice from the texture. In isolating Reyez’s voice, I provide a precise picture of these three voices and pair them with pictures from the music video to show how the imagery emphasizes the gendered vocality (Burns 2019; Osborn 2021). In doing so, I demonstrate that through her powerfully direct quotes as lyrics and the use of these various timbres, Reyez tells a story to which too many people, especially musicians, can relate. Juxtaposition of these voices, coupled with the video images, underlines how these powerful statements are commonly directed at women, and how they manifest in the minds of those who yearn to be noticed in the industry. Significantly, my project draws attention to how Reyez tells her story of fear, trauma, and abuse of power not only directly—through her short film—but also through vocal timbre and imagery in her music video.

Content Warning: Discussion of sexual coercion and assault

Buffy Sainte-Marie’s Self-Expressive Voice

Nancy Elizabeth Murphy
University of Michigan

Buffy Sainte-Marie is an Indigenous, Plains Cree singer-songwriter who emerged in the folk-inspired 1960s Greenwich Village coffeehouse scene. Her provocative protest song “My Country ‘Tis of Thy People You’re Dying” is an anthem to decolonization. Sainte-Marie refers to it as “Indian 101” for people who have been denied the real history of North American Indigenous life. Her lyrics recount acts of genocide against Native Americans, with each stanza’s refrain stating the song’s title to the tune of “My Country ‘Tis of Thee.” Her pointed refrain invites an interrogation of the title’s possessive adjective and asks her listeners to recall lyrics like “Sweet land of liberty” from the patriotic song source and ask, “liberty for whom?”

While this protest song is a vehicle for Sainte-Marie to educate her audiences about Indigenous history in North America, the lyrics are only one aspect of the song’s expressive impact. In this paper, I draw on work on voice and self-expression to explore Sainte-Marie’s self-expressive voice in three performances of “My Country” between 1966 and 2017. I explore techniques of expressive asynchrony, flexible meter, and techniques of vocal production, including her wide vibrato and characteristically raspy vocal timbre, which add layers of expressive impact to her performances.

Border-Crossing and Code-Switching in Opera

W. Anthony Sheppard
Williams College

The countertenor has featured prominently in opera ever since its reemergence in the 1960s and 70s in works by Britten, Tippett, and Davies. Despite its prevalence, the sound of a countertenor—for audience members and composers alike—remains marked not only as a novel timbre but also as an “etherreal, angelic-daemonic” voice (Aucoin). As Anthony Roth Costanzo put it in one of our interviews: there is “something about the countertenor voice which is both very primal and old and connected to old things but also very otherworldly and unusual.” Building on previous scholarship (Knaus; Linke) that has focused on the typical character types assigned to countertenors in the late twentieth and early twenty-first centuries, I aim to consider how contemporary opera composers have engaged with this vocal type in their scores.

How has this voice, so strongly associated with the remote operatic past, shaped the style, techniques, and reception of recent operatic composition? Based on my analysis of numerous operas and interviews with countertenors and composers, I have found that the countertenor repeatedly inspires archaic and exotic elements of musical style. The countertenor voice seems to exert a gravitational pull, drawing numerous contemporary opera composers toward the past and the culturally distant in ways that contrast with their stylistic norms. The causality cycles in a feedback loop—ancient and exotic settings and material prompt composers to cast
countertenors, and composing for a countertenor leads composers to turn to ancient and exotic materials and techniques. Furthermore, in numerous contemporary operas, representation of the archaic and exotic is associated with characters who embody queer or deviant eroticism. I argue that Philip Brett’s analysis of Britten’s use of the countertenor voice for such representation applies equally well to numerous recent operas.

Many currently prominent countertenors specialize in both Baroque and contemporary opera. This fact offers an additional explanation for the otherwise surprising appearance of Baroque stylistic features, instrumentation, and forms in recent works. My analytical conclusions will be supported in this presentation with brief and striking examples from operas by Adès, Chin, Corigliano, Du Yun, Glass, Neuwirth, Nova, Saariaho, Schnittke, and Sciarrino.

**Dirtying the Waters: Reversing History and Reevaluating Political Musiktheater in Mauricio Kagel’s Mare Nostrum**

Elaine Fitz Gibbon  
Harvard University

In mid-October, a long, long time ago, members of an Amazonian tribe discovered the Mediterranean. Having made the arduous journey across the Atlantic, the colonizers were both fascinated and repulsed by the strange peoples they encountered as they travelled around the ocean. Or so reports the narrator of Mauricio Kagel’s 1975 work of “sitting music theater,” Mare Nostrum: Discovery, Pacification and Conversion of the Mediterranean Realm by a Tribe from Amazonia. Borrowing its title from the Imperial Roman name for the Mediterranean, “Our Sea,” the Argentine-born composer Kagel (1931-2008, working in West Germany since 1957) satirizes the construction of a homogenously white Europe, deconstructing national mythmaking and exposing the absurdity of historical narratives that erase movement, diaspora and difference. Mare Nostrum is an operatic farce of European colonialism that re-stages Latin American colonial legacies on the waters of the Mediterranean to meditate on power, violence, and the writing of history.

In my paper, I employ the concept of an “avant-garde diaspora” (Cohen 2012) and transnational experimentalisms (Alonso-Minutti, Herrera, Madrid 2018) to demonstrate the centrality of mobility in Kagel’s work and its aim of destabilizing the construction of fixed identities. Additionally, I argue that the capitalistic exploitation of the environment is central to Mare Nostrum and demonstrate how Kagel links the colonialist act of “discovery” to environmental destruction and pollution. Amidst ongoing refugee crises and xenophobic attacks around the globe, reconsidering Mare Nostrum today grants historical insight into contemporary political issues, especially the intertwining of belonging, identity and climate change. In recent years, the European and U.S.-American new music communities have reckoned with these issues, yet they have framed this burgeoning interest as historically unprecedented. The resurgence of political Musiktheater invites renewed consideration of a mid-century genre that also grappled with radical displacement engendered by war and genocide. Reconsidering Mare Nostrum, nearly fifty years after its premiere, from the perspective of urgent geopolitical crises of postcolonial and environmental violence, I conclude with a provocation to reconceptualize the historiography of the mid-twentieth-century avant-garde with Kagel at its center.

**Embodiment as Spiritual Transformation: Aspects of Materiality and Physicality in Ritualistic Cantonese Opera Performance in Vancouver**

Emily Jia Ying Liang  
University of British Columbia (UBC), Vancouver

Thriving in the 1920s, Cantonese opera sustained numerous theatres across North America and reached its pinnacle beyond Chinese borders. The genre’s mobility allowed performers to dissociate themselves from singular locations and forged a sophisticated, trans-Pacific, musical network. Yet, many questions about such forgotten music history of North America, including the performance practice and materiality of Cantonese opera abroad, remain unanswered.

Scholars have studied Cantonese opera’s transnational migration and explored its ritualistic function and material culture (Yung 1989; Rao 2017; Liu 2019; Rao 2020). Particularly noteworthy is April Liu’s discussion of the transformation robe dance, where performers embody deities via stylized costume-reversal movements to create for spectators a liminal, ritualistic space that facilitates their spiritual experience according to the community’s belief system. Indeed, scholars have delved into the concept of an embodied performer in Western musical practice. Elisabeth Le Guin, notably, analyzes the reciprocal and trans-dimensional link shared between an embodied musician and deceased composer during performance (Le Guin 2006). Crucially, such embodiment experience has not been explored through a theoretical and religious lens in Cantonese opera scholarship.

Expanding the discourse on embodiment by Le Guin and North American Cantonese opera theatres by Nancy Rao and others, I show in this paper that spiritual embodiment is essential to Cantonese ritualistic and musical practice in North America. I examine all seven transformation robes—double-sided robes designed to showcase the performers’ mortal-to-deity metamorphoses—made in Guangzhou, China around the 1920s and currently preserved in Vancouver at the University of British Columbia Museum of Anthropology’s Cantonese Opera Collection containing over 800 objects. Contextualizing the seven costumes within a ritualistic opera titled The Heavenly Maid Delivers Her Son, I illustrate how these robes acquire ritualistic meaning, blur trans-dimensional realities, and enable spectators’ spiritual experience through its juxtaposition of organic and inorganic elements (including mirrors and creatures such as bats) and prominent rebus imagery. I argue that the materiality of transformation robes and physicality of the transformation robe dance facilitate a Cantonese opera performer’s spiritual embodiment. Drawing upon material culture and embodiment scholarship, this paper on non-Western opera performance contributes to the growing scholarship on global music history.
Collaborative Research in Community-Engaged Music: Perspectives on Signed Music from the Deaf Community

Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm · Location: Grand Salon 3/6

Organizer(s): Ely Lyonblum (University of Toronto,)
Chair(s): Ely Lyonblum (University of Toronto,)
Presenter(s): Ely Lyonblum (University of Toronto,), Jody Cripps (Clemson University), Anita Small (small LANGUAGE CONNECTIONS)

How do we sustain community music ownership through research collaboration across disciplines and cultures? This 90-minute group-led workshop poses questions for participants related to researcher responsibility and offers a process to ensure locus of control and ownership remains with the musical community explored. Participants will engage in an exercise to map their socio-cultural location in relation to their collaborators and subject of research.

This workshop draws from a decade of collaborative research on Signed Music with the culturally Deaf community. Signed Music is an inter-performative art form that includes lyrical and/or non-lyrical musical performances emerging from Deaf culture and signed language. It is wholly autonomous from the auditory-based experience of listening and performing music. It does not include audition in its production, performance, or recording, and it does not translate pre-existing auditory based musical pieces. Together the researchers have collaborated with Deaf arts organizations and Deaf artists to support the development of Signed Music exhibits, documentaries, and large-scale touring performances.

The workshop is led by a three-person research team, consisting of an “insider”, “outsider” and a “cross-culture mediator”, working collaboratively together to ensure that the study of signed music in the Deaf community maintains Deaf ownership throughout the process and in the presentation of findings. This workshop attends to researcher responsibility fusing music, sociolinguistic, and Deaf Studies. It crosses the boundary in music that has typically been reserved for audition.

Participants will learn from the organizers’ experience with cross-disciplinary cross-cultural collaboration together, what complex issues arise in our research that threaten Deaf ownership, how we have navigated them successfully, and where we still find tensions. Researcher participants are encouraged to bring their research expertise, interests and self-reflection to the workshop to examine the complexities of working with communities where their music is unrecognized by auditory cultures or are excluded from the musical canon.

Constructing Narratives of Nazism and Fascism: History, Historiography, and Canonical Memory

Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm · Location: Prince of Wales
Session Chair: Jessica Vansteenburg, University of Arkansas
Chair: Jessica Vansteenburg, University of Arkansas

4:00pm - 4:30pm
The (right to) Opacity: archival erasure and archival refusal of Black musicians in Nazi-occupied Paris
Kira A Dralle
University of California Santa Cruz

The histories of jazz in Nazi occupied-Paris are notoriously opaque. As Andy Fry theorized, there are three “related but incompatible” versions of this era in Parisian jazz history within music scholarship (Fry 2014). However, the themes of opacity and ambivalence can be traced throughout concepts of truth in relation to Nazi propaganda tactics, as well as through Vichy ideology and Sartre’s notion of the revolutionary myth that plagued France. Throughout this murky, ideologically ambivalent period in modern history, however, it is imperative to consider the concept of Black opacity or archival refusal, as theorized by scholars such as Fumi Okiji, Saidiya Hartman, and Rashanak Kheshti - as a tactic of preservation of daily Black life, apart from the ossification of a white Western gaze.

Throughout my research on the Black musicians who remained in Nazi-occupied Paris, I have identified many Black musicians, including the four men photographed alongside Luftwaffe officer Dietrich Schulz-Köhn and Django Reinhardt in late 1942. Not only have I found evidence of their careers in Guadeloupean archives, but I have also located numerous recordings they produced in Paris throughout the war. Through a combination of sonic analysis of these recordings, as well as a comparative analysis of reception histories, I seek to open up questions of the ethics of such research. How was sonic Blackness theorized, and then regulated? Did the music of these Black musicians fulfill such theorizations? What are the ethics of a scholar then returning the identities of these men to the Nazi’s archive, and to white Western scholarship on jazz more broadly? What do we stand to learn from such opacities? While Okiji states that any work on such historical subjects must be considered interrupted, they will come into view in their own incomprehensibility, “clothed in images and imaginings of a hostile society” (Okiji, 2018)

4:30pm - 5:00pm
Holocaust Ventriloquism?: Virtual Spectacles or Living Performance
Kathryn Agnes Huether
The conveyance of Holocaust history and memory has long been connected to voice and listening practices. It is within a survivor’s voiced testimony that listeners are granted an avenue into understanding and empathizing. The voice elucidates elements of trauma via vocal affect and distinct articulation, and into their human essence, such as vocal aging and engagement with contemporary socio-political issues; however, living testimony, or the ‘Era of Witness,’ will soon come to an end. Holocaust institutions and scholars are responding globally with urgency and vigor with cutting edge technology such as Holocaust survivor Pinchas Gutter’s virtual reality program “The Last Goodbye,” and the Illinois Holocaust Museum’s and USC Shoa Foundation’s “Holocaust Holograms,” with the hope of preserving a semblance of the ‘lived’ via the coupling of video and voice recordings with virtual reality technology. While these new age programs allow individuals to hold conversations with survivors virtually in real time, they remain only a specter of the experience exemplified in living testimony programs, such as the United States Holocaust Memorial Museum’s First Person (2000-present), a program featuring conversations with living survivors.

Building from theories on listening and understanding (Eidsheim, Rahaim), Holocaust institutional testimonial practices (Shenker, Wlodarski), and my own research and fieldwork at the USC Shoa Foundation, the Illinois Holocaust Museum, and USHMM, I investigate and compare the temporal, living voice of First Person to that of the atemporal digital “Holocaust Holograms.” In so doing, I demonstrate via vocal analysis that vocal fluidity and aging within the ‘Era of Witness’ illuminates contemporary reflection and engagement, qualities that are absent within the digital ‘solutions.’ I conclude by arguing that digital representations demonstrate a canonization of Holocaust memory, removing any sense of ethical urgency, and transform the living and malleable voice an act akin to ventriloquism, solidifying Holocaust memory in a particular time and place.

5:00pm - 5:30pm

Performing Folklore: Discipline, Control, and Surveillance in Fascist Italy

Luca Battioni
Brown University,

In the aftermath of WWI Italy was still a patchwork of diverse people, histories, traditions, cultures, and dialects that the fascist regime sought desperately to bring together for political and economic stability. The ‘rebirth’ of national folklore promoted by the government at once strengthened the sense of collective nationhood and created an indelible link between popular culture and political power. In this paper, I will explore the power mechanisms involved in the process of folklorization during the regime before focusing on the diverse range of policies and technologies that were implemented in the national musical education program in order to create a disciplined, nationalistic, and unified image of the country. Music and dance practices embodied folklore in a more straightforward way than other folklore-related events such as exhibition of handicrafts or traditional clothes; thus, the human body itself became the object on which power mechanisms operated. Indeed, in those years the number of choir societies and wind bands as well as folkloric exhibitions promoted by the regime within the Dopolavoro – the fascist leisure organization for Italian workers – grew exponentially. At the center of a complex web of power relations linking together bodily discipline, subjection, and cultural mobility, these music ensembles are a key component for understanding the power structure of the regime in the field of popular education. This discussion will draw on a rich spectrum of archival sources and advance reflections on such key terms as surveillance, discipline, and mobility as they come into play in the fascist musical agenda. Furthermore, I will be reading them in conversation with recent debates from ethnomusicological, carceral, and fascist studies that will offer a provocative and interdisciplinary interplay.

Dance in the Early Twentieth Century

Time: Thursday, 10/Nov/2022; 4:00pm - 5:30pm · Location: Marlborough A/B
Session Chair: Anne Searcy

Dancing Games or Playing Ballet? Soviet Sporting Culture in The Golden Age

Laura Kennedy
Furman University

In 1930, the Leningrad State Academic Theatre presented a new Soviet ballet: The Golden Age. This work was a collaboration between the composer Dmitri Shostakovich; choreographers Leonid Yakobson, Vasily Vainonen, and Vladimir Chesnakov; and painter and stage designer Valentina Khodasevich. The ballet told the story of an upstanding Soviet soccer team that vanquished opponents and exposed vanities in a Western bourgeois city. The setting was contemporary, the topic modern, the message ideologically correct. Central to its depiction of new Soviet realities—and moralities—was Soviet sporting culture.

Previous studies of The Golden Age have naturally tended to focus on its soccer theme (Iakubov 2008; Ilichova 2008; Braginsky 2018), on its proto-Soviet components (Bogdanova 1979; Katonova 1990.), or on the vexed nature of ballet production at the State Academic Theatre during this period (Ross 2015; Morrison 2016; Stern 2019). The Golden Age was a product of these conflicting influences, yet it was not simply a miscarriage of ideology, inexperience, and theatrical infighting. It suggested the possibility of a new genre—Soviet ballet that drew on new visual and choreographic vocabularies while bringing “Soviet” life and values, or an idealized version of those, into focus.

The Golden Age emblemized the importance of sport to the Soviet self-image. The sporting topic reflected and reiterated contemporary cultural products that elevated sports as part of the fizkultura (physical culture) movement and as a means of social and personal transformation. In depicting sports, The Golden Age displayed plotless dance, chic design, contemporary fashion, and music that extended and completed the stylized images. Drawing on archival sources (répétiteurs, costume sketches, photographs) as well Soviet print and visual materials (sheet music, sports journals, fashion magazines), my paper describes the ballet’s sporting themes as expressions of the modernizing elements of Soviet life. In The Golden Age, as in contemporary cultural products, the depiction of sports on stage permitted avant-garde ideas while promoting state-sponsored pursuits. The Golden Age was not simply
a “soccer ballet” but a ballet that displayed the full range of sports—and their ideological and moral significance—for the modern Soviet experience.

“La France marche dans un rythme glorieux”: Metaphors of Immigration and Colonization in the Tango Craze of 1913

Sophie Benn
Butler University

At the height of the “tango year” of 1913–1914, the Parisian press both celebrated and derided the dance’s overtly sexual character and mass appeal. Camps of “tanguistes” and “anti-tanguistes” sprang up to defend their respective sides, and in June 1913, the daily paper Gil Blas ran a weeklong, front-page inquiry into the tango’s merits. While the moral ramifications of the dance and its music were one source of great anxiety, authors were also invested in its status as an Argentinian import. Prominent figures such as Reynaldo Hahn, Gabriel Astruc, and Jean Richepin weighed in on the tango’s position as a foreign—or perhaps undeniably French—dance.

In this paper, I explore how authors in the Parisian daily newspapers personified the tango, configuring the dance as an immigrant humbly seeking French citizenship; as an untapped resource, ripe for colonialist exploitation; or as an invading force taking over French entertainment. Building on the work of Kélina Gotman, Matt K. Matsuda, Rae Beth Gordon, and others, I describe how newspapers leaned on pre-existing cultural and political divisions in French society in their coverage of the tango and drummed up business by promising ever more salacious accounts of the dance’s foreignness and savagery. The fact that native dances held a central place in French national culture meant that this incursion was often rendered in terms of political importance: Jean-Jacques Brousson warned that “French dance is about to die” because the “tango from the Argentinian pampas treacherously came to assassinate it.” Other accounts emphasized either the paradoxical Frenchness of the dance or the need for foreign influence to enrich Paris’s cosmopolitan identity. Tango reception did not only reflect transatlantic politics, however. I argue that in the months leading up to the Great War, the press also used tango reception to explore power dynamics between the nations of Western Europe. Bans of the dance in Germany, England, and elsewhere encouraged journalists to configure the allegiances of France to its neighbors in terms of the permissiveness of their dance floors, the music heard in their salons, and the moves their citizens made.

Northern Exoticism, Northern Modernism: Ice Maiden (1927)

Patricia Sasser
Furman University

In 1901, Sergei Diaghilev called for a “Northern Renaissance,” suggesting that Scandinavia and Russia together could “lay the foundations of a new flourishing in the arts as well as of our combined and rapid march on the West” (Konstantynów 1996). Russian artists, musicians, and choreographers were eager to respond to these proposals. Works such as Aleksandr Gorsky’s Études (Moscow, 1907) and Michel Fokine’s Les orientales (St Petersburg, 1910) paired music by Russian and Scandinavian composers with “Eastern” designs and choreography. Gorsky’s Love is Quick! (Moscow, 1913) depicted Scandinavians as “untouched by civilization, crude and simple…clumsy, slow, and bowlegged” (Souritz 1990), much like Vaslav Nijinsky’s peasants in The Rite of Spring. It was clear that Scandinavia shared an important affinity with Russia, both in respect to the West and as a source of modernist and exoticist materials.

In 1927, the ballet Ledyanaya deva (Ice Maiden) interpreted these same ideas for Soviet audiences. With music by Edvard Grieg, choreography by Fedor Lopukhov, and designs by Aleksandr Golovin, the work proved to be a tremendous success. It had survived a complicated path to the stage, having appeared in two earlier iterations by Boris Romanov and Pavel Petrov. Romanov’s Ice Maiden (1918) existed only in divertissement form while Petrov’s Solveig (1922) was withdrawn after a few performances. Yet the persistent desire to stage such a ballet reflected an enduring attraction to Scandinavian history and culture. It also reflected the ongoing influence of Diaghilev on emerging modernisms in Soviet ballet.

Drawing on archival sketches, manuscripts, costumes, photographs, libretti, and other ephemera from the St Petersburg State Academic Theatre Library, this paper documents the ways in which Lopukhov’s Ice Maiden engaged with Northern paradigms. The visual components of the ballet (sets, costumes, and designs) echo early Ballet Russes productions and emphasize the relationship between Russia and Scandinavia. The music and choreography, however, underscore the exotic nature of the Scandinavian setting, allowing Lopukhov to experiment with balletic conventions. Ultimately, Ice Maiden reveals the competing legacies of ballet modernism—including Diaghilev’s continued relevance—within the new Soviet context.

Early Modern Science

Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm · Location: Commerce

Session Chair: Rebecca Cypess

Music at the Apsides: Kepler’s Ephemeral Harmonies and Early Modern Knowledge

Patrick Thomas Davis
University at Buffalo

Johannes Kepler’s argument in his Harmonices mundi libri V (Linz, 1619) is possessed of what, to the contemporary scholar, can seem a dizzying interdisciplinary scope. Kepler weaves together a plurality of domains of knowledge, including music theory, geometry, astrology, and astronomy, to buttress his claim that the fingerprint of the divine in the construction of the universe could be rationally uncovered, and that he himself had discovered it. He employs the language of what he understands to be contemporary music theory to translate astronomical data into a representation of the universe which is, in his account, thoroughly imbued with
musical content. In the preface to the third book of *Harmonices mundi*, Kepler observes that "the only vocabulary which comes to our aid...is the musical one."

Perhaps because of the general obscurity which befell most parts of *Harmonices mundi* after its publication, the influence of music theory on Kepler’s representation of the universe has received relatively little musicological attention. The musical workings of Kepler's cosmos were presented to a musicological audience in Walker (1967) and Dickreiter (1973); more recent scholarship (Pesic 2005 and Johnson 2012, among others) has considered the relationship between Kepler’s understanding of music and his work in astrology, among other fields. The present paper seeks to incorporate Kepler's epistemology into the discussion.

Integral to Kepler's presentation are harmonies revealed by comparing the speeds of planets at their apsides, that is, when they are closest to and farthest from the Sun. I argue that Kepler's fleeting harmonies merit closer attention as a site to examine early modern strategies of perception and representation of the external world. I contend that Kepler's broader efforts to create a sound epistemological foundation for his astronomy (see Jardine 1984) are reflected in his treatment of music theory, which introduces an instability into the harmonies he claims to discover. I explore how Kepler was able to maintain his belief in a divinely ordered cosmos when his astronomical data and his musical theory did not correspond quite as exactly as he would have hoped.

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**“Trinitatis unitas”: Stars, Alchemy, and Geometrical _Unio Mystica_ in Buxtehude’s _Quemadmodum desiderat cervus_ (BuxWV 92)**

Malachai Komanoff Bandy
Pomona College

Across his oeuvre, Dieterich Buxtehude exhibits significant interest in canon and learned counterpoint, techniques that David Yearsley has proven philosophically consonant with seventeenth-century alchemical practice within the Hamburg school of contrapuntists. We find examples of this “Hermetic” counterpoint in Buxtehude’s immediate circle: in the 1670s, his friend Johann Theile authored a *Musikalisches Kunstbuch*, a collection of contrapuntal riddles and puzzle-canons specifically eliciting a “gnosis” of musical composition as potent, transformative magic. This work’s format and canonique technique closely resemble Michael Maier’s famed alchemy treatise *Atalanta fugiens* (1617), whose *unio mystica* exegesis hangs on geometrical concepts demonstrably apparent in Buxtehude’s craft.

An intersection of seventeenth-century natural philosophy and Lutheran mystical theology, this paper examines interactions between musical and textual content in Buxtehude’s *ostinato* setting of Psalm 41/42, *Quemadmodum desiderat cervus* (BuxWV 92). An analysis alongside theoretical writings of Khunrath, Maier, and Werckmeister illuminates the cantata’s geometrical design, in which these philosophers’ most championed “figurate” numbers, including the palindromic “star” numbers 37 and 73, comprise the work’s major proportional division points and symmetrical underpinnings. Palindromic melodic figures simultaneously abound, for a text preoccupied with “facing” the divine, while the “living water” for which the psalmist yearns invites an even more intriguing interpretation: in seventeenth-century alchemical practice, the symbol for “aqua vitae” (“living water”)—or, ethyl alcohol—forms a six-pointed star identical to the numbers 37 and 73.

For scholars of Buxtehude’s vocal music, questions about his and his patrons’ intellectual proclivities have deepened in recent years, spurred in part by Olga Gero’s 2018 discovery of the previously unidentified text of *Fallax mundus* (BuxWV 28) in a Flemish Jesuit emblem book. We find this “living water” star-symbol from *Quemadmodum desiderat cervus* in a similarly non-Lutheran engraving: Senlecque places it alongside musical instruments and Psalm quotes in both Brouault’s *Traité de l’Eau de Vie* and Valentine’s *Révélation des mystères des teintures essentielles des sept métaux* (1646/1668), uniting elements of theology, music, and alchemy already well established within Buxtehude’s milieu. Recognizing esoteric aspects of Buxtehude’s work as conceptually foundational refocons his image within exoteric historiography and challenges positivist, Enlightenment-bound notions of intellectualism during the Age of Exploration.

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**Ecologies of Community: Shareholders, Kin, and Collaborators**

*Time:* Thursday, 10/Nov/2022: 4:00pm - 5:30pm · *Location:* Camp Session Chair: Joshua S Duchan, Wayne State University

**4:00pm - 4:30pm**

**From Farm Shares to Jazz Shares: Alternative Community-based Music Presenting in Western Massachusetts**

Jason Robinson
Amherst College

Inspired by the shareholder model of Community Supported Agriculture (CSA), frequently called farm shares, Pioneer Valley Jazz Shares is a thriving unconventional non-profit arts organization in western Massachusetts that presents concerts in towns and cities along the Connecticut River in Massachusetts. While shareholders in a farmshare pay a fee at the beginning of a growing season for a portion of an unpredictable harvest, shareholders in Jazz Shares invest in an upcoming season of concerts not yet fully scheduled or featuring performers with whom they are unfamiliar. Since 2011 Jazz Shares has presented an annual season of ten or more concerts at community arts spaces and music schools, churches, and music venues, featuring early career and established national and international touring jazz groups, whose musical approaches often privilege experimentalist traditions within jazz.

Drawing on ethnographic and historical research specific to western Massachusetts, I contend that Jazz Shares flourishes at an intersection of community organizing, established and emerging food and arts sustainability practices, jazz and African American musical histories specific to the area, and institutional and institution-independent arts presenters that create and nurture musical communities while sidestepping many of the dynamics of commercial arts culture. This analysis is born from interviews with Jazz Shares co-founders Glenn Siegel and Priscilla Page, organization volunteers, series performers, and audience members, as well as
Beyond “Cultural Exchange”: Touring Musicians and the Archipelagic Utopias of Havana and New Orleans

Hannah Rogers
University of Chicago

The circum-Caribbean cities of New Orleans and Havana each contain echoes and residues of the other, built and accumulated through centuries of connection and proximity. In the twenty-first century, a new point of connection has emerged in their parallel reliance on cultural tourism, which in turn often turns to regional history to explain local culture. Today, claims of historical connections and cultural – specifically musical – similarities are at once commonplace and undersupported, as politicians and public-facing culture-bearers emphasize the broad strokes of shared colonial histories but pass over the details of more recent exchanges and musical specifics that would keep the relationship “alive” – and ultimately and relevant and accessible – in popular understanding. In this paper, I turn to the activities of New Orleanians and habaneros who intervene in the sounds and images of the two cities to make the connection concrete, moving beyond the slave trade and cinquillo to mobilize late-20th century and contemporary music to make connections that are multivalent: simultaneously international, diasporic, regional, cosmopolitan, and touristic. In bringing the cities into relation, I turn to an archipelagic model of music and tourism that acknowledges the proliferation of connections and their possibilities and their potential for meaning. Implicated in the travels and collaborations of the musicians in question is the mobilization of music as a way of connecting to and understanding “the destination,” suggesting utopian desires of musical healing that triumphs over political divides. As such, music and tourism form an imaginative space in which travelers and musicians move beyond the disinterested tourist ear or nostalgia for lost pasts (lost connections) and imagine utopian futures of musical belonging (reconnections). These imaginings – more than “mere” tourist fantasy – create space for “thinking together” Havana and New Orleans with a renewed sense of dynamism. Further, they free musics from existing categories that fall short of acknowledging their agile, multivalent, and utopian potential.

The Crowdsourced Digital Archive

Clara Byom
Klezmer Institute

In November 2020, the Klezmer Institute launched the Kiselgof-Makonovetsky Digital Manuscript Project (KMDMP) - an international digital humanities project to make materials collected by Zinovy Kiselgof during An-ski Expeditions and the Makonovetsky Wedding
Manuscript available for researchers and musicians around the world to engage with first hand. The project team specifically chose to release the unedited scans to the public and invite interested individuals to contribute their time and expertise for the transcription, translation, and digital notation of the handwritten manuscripts. This methodology centers practitioners and culture bearers who are deeply invested in Ashkenazic expressive culture—but don’t have academic institutional affiliations—as active participants alongside scholars and archivists. The project brings together an international community to collaborate in non-hierarchical, active learning environments, where enthusiastic discussions empower all participants as independent researchers and directly influence the project’s development. The crowdsourced nature of the project requires carefully designed and flexible structures, community outreach, event production, and a deep appreciation for the community’s collective knowledge and the value of collaborative spaces. Through a brief scan of related digital humanities projects and evidence from the KMDMP project, I will discuss the impact of the project for those who study Ashkenazic expressive culture, particularly klezmer, and how the project may serve as a model for crowdsourced music projects broadly. Furthermore, I argue that this method of publicly engaged research is critical for the advancement of Jewish music scholarship and serves as a springboard for new creative outputs inspired by this essential cultural legacy.

Holocaust Memory

*Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm · Location: Grand Salon 15/18*

Session Chair: Ronit Seter

"Although Music Here is Chronic, Many Lives are Disharmonic": Cabaret Songs as Discord to the Harmonizing Narrative of Theresienstadt

James A. Grymes
University of North Carolina at Charlotte

During the Holocaust, Nazi Germany misrepresented the ghetto of Theresienstadt to the international community as a benign “Jewish Settlement Area.” To support the pretext that Theresienstadt (also known as Terezín) was a spa town where Jews were being comfortably retired, the Nazis pointed to the remarkably large number of artistic works created by the Jewish prisoners there, including a great deal of music. Histories of Theresienstadt tend to focus on the spiritual resistance inferred from these types of creative endeavors, minimizing the harsh realities that led to approximately 33,000 deaths in the ghetto between its establishment in November 1941 and its liberation in May 1945.

The historiographical fragmentation between the creation of beauty in Theresienstadt and the ugliness of the ghetto itself has whitewashed the horrors that occurred there, resulting in the type of unwarranted spiritual uplift that trauma historian Dominick LaCapra has described as a “harmonizing narrative.” As historian Wolfgang Benz has argued, modern descriptions of Theresienstadt that portray the ghetto almost exclusively as a center of cultural activity tend to preserve rather than refute the Nazi propaganda. Moreover, unduly positive depictions of Theresienstadt bring further injustice to victims and survivors. In her essay “Musical Memories of Terezín in Transnational Perspective,” musicologist Amy Lynn Wlodarski demonstrates that survivors whose reminiscences are traumatic rather than redemptive feel challenged and even delegitimized because their testimonies do not conform to the accepted narrative. Benz and Wlodarski rightfully point to lesser-known survivor testimonies to cultivate a more nuanced perspective.

Although it is the flourishing of art in Theresienstadt that has lent consonance to the harmonizing narrative, some of the artistic creations themselves present a contrasting dissonant portrayal of the ghetto. This paper will demonstrate how various cabaret songs that were written and performed in Theresienstadt documented the trauma of the ghetto. By satirically chronicling the absurdities and atrocities that their authors witnessed daily, the cabaret texts disharmonize the standard narrative about life—and death—in Theresienstadt.

Rehearing the Warsaw Ghetto: Literary Collaboration, Authorial Erasure, and the Creation of Holocaust Memory in the Memoirs of Władysław Szpilman

Mackenzie Pierce
University of Michigan, Ann Arbor,

Public perception of music in the Holocaust has been indelibly shaped by the memoirs of Władysław Szpilman, a composer and pianist interned in the Warsaw Ghetto. To the general public, his 1946 memoirs are best known as the basis of the Academy-Award-winning film *The Pianist* (2002), while for scholars, his account has provided valuable quotidian details about music in the ghetto. Despite the widespread fame of Szpilman’s story, however, little attention has been paid to how the text was created and initially entered the public sphere. Crucially, the memoirs were not authored by Szpilman himself, but rather by the Polish-Catholic music critic Jerzy Waldorff, who had not been a ghetto prisoner. He gave Szpilman’s story a “literary form” and saw to their public ation.

Waldorff’s central role in creating the memoirs is unknown to most readers today, because the mass-market reissue of the book in 1998 excised any mention of him, and inaccurately presented the memoirs as if they were written by Szpilman alone. Moreover, unduly positive depictions of Theresienstadt bring further injustice to victims and survivors. In her essay “Musical Memories of Terezín in Transnational Perspective,” musicologist Amy Lynn Wlodarski demonstrates that survivors whose reminiscences are traumatic rather than redemptive feel challenged and even delegitimized because their testimonies do not conform to the accepted narrative. Benz and Wlodarski rightfully point to lesser-known survivor testimonies to cultivate a more nuanced perspective.

Correcting this authorial erasure, I situate the literary collaboration between Szpilman and Waldorff within the milieu of the Polish-speaking intelligentsia in an early stage in the formation of Holocaust memory. Viewing the text as a collaborative document, I argue, reveals how Jewish experience from the ghetto was transmitted informally among educated, Polish-speaking musicians and intellectuals, who for a brief moment after the war saw the Holocaust as interwoven with their own wartime experiences. Reading the text with its collaborative origins in mind also elucidates a hitherto unrecognized facet of the memoirs’ construction: By narrating Szpilman’s persecution as a metonym for the destruction of Warsaw more broadly, Waldorff created a narrative of the city’s martyrdom that likely resonated with Polish readers. Finally, I probe the limits of collaboration by examining the breakdown of the Szpilman-Waldorff partnership, as each attempted to assert ownership over the text after its publication. Ultimately, I show, the memoirs confound attempts to be read as a straightforward factual document of the Holocaust, instead revealing how musical witness was mediated by both interpersonal relations and tropes of public memory.
Turlough Carolan (1670–1738) is widely known as a harper-composer in the Irish tradition. His music remains a vital part of the contemporary harp repertoire in Irish traditional music while the myth of Carolan as ‘the last of the Irish bards’ reinforces romanticised and well-rehearsed tropes of Gaelic identity. This panel seeks to critically examine the music, social context, mythologising and masculinity of such tropes, taking fresh perspectives on Carolan’s reception history.

The first of three papers considers how he was situated amidst both Protestant Anglo Irish and Catholic Gaelic contexts. By engaging with his musical materials, this paper will analyse the influence of Italian baroque (as popularised in eighteenth-century Ireland) on Carolan’s music and how it fused with the ‘Irish’ aspects of his musical compositions. This analysis will serve to show the subtly and nuance present in Carolan’s music, revising historic binaries of ‘Irish traditional’ and ‘Western art’ musics, presenting a richly layered musical reality for musicians and composers in eighteenth-century Ireland.

The second paper focuses on the mythologisation of Carolan since his lifetime into the present day. An appraisal of writings on Carolan will consider the usage of his persona in history and politics while analysing extant description of his character. Drawing also on his music in printed sources and recordings from contemporary musicians in the twentieth and twenty-first centuries this paper explores Carolan’s impact on music making today as a source of continual creativity and reimagining.

The third paper addresses the historic Gaelic masculinity embodied by the music and legacy of Carolan inherent in the narrative surrounding Irish harping. Harping in Ireland today is almost entirely a women’s tradition, and has been for much of the past 100 years. This opposition between contemporary practice and continually repeated historic narratives creates a tension between ideology and practice. This paper deconstructs this tension through research into traditional music practice, postcolonial politics and a reappraisal of the critical discourse of Irish traditional music.

The collective aim of this panel is to present three approaches to the life, music, legacy and impact of Turlough Carolan from ethnomusicological and musicological standpoints.
at the deanery of Saint Patrick’s Cathedral Dublin when Jonathan Swift was dean. A memorial to Carolan was erected in the cathedral in 1874.

The perceived divide between Irish traditional music and Western art music in Ireland is largely a nineteenth century development and a result of growing nationalism. This paper explores the musical environment where Carolan flourished and assesses how his career and music transcended social, political and religious boundaries. It also traces how the reception of his music changed during the nineteenth and twentieth centuries in the context of Irish traditional music and art music perspectives.

Reimagining and Mythologising Carolan: History, Politics and Character
Sandra Joyce
Irish World Academy of Music and Dance, University of Limerick

The music, life and times of Irish harper/composer Turlough Carolan have been imagined, reimagined and mythologised both during his lifetime and subsequently. As the most significant figure of the old Irish harping tradition, the creation and recreation of the myth of Carolan reflects particular cultural and societal norms and expectations, as well as the opinions and motivations of individuals such as Donal O’Sullivan and Joan Rimmer. Representations of Carolan’s music across different types of publications, as well as the rhetoric surrounding his compositional style, personality and status in the Irish harp tradition reflect the fact that he has become a hugely symbolic figure, not only to music in Ireland, but also in terms of Irishness and Irish identity generally. Carolan is almost always portrayed as positioned between Irish traditional and classical music – peripheral to both, yet a quintessential part of each of these central genres within the history of music in Ireland.

This paper will explore some of the recreations of the man and his music from the 18th century to more recent times, reflecting themes such as history, politics and character. Through an examination of his music in printed sources, writings on his life and times and select examples of some modern recordings, the motivations and impact of reimaginings of Carolan will be considered. The paper will ultimately show how Carolan is reconstructed in the historically fluid conceptions of Irish music, Irish culture and Irishness itself.

The Masculinity Paradox: Gender, Music and Traditionality in Irish Harping
Helen Lawlor
TU Dublin Conservatoire

The myth and music of blind harper-composer Turlough Carolan (1670–1738) looms large over the contemporary tradition of Irish harping as his compositions remain an integral part of the pedagogical and performance repertoire. The myths of Carolan as ‘the last of the Irish bards’ and his contemporaries, the ‘great harper composers’ have been used to embed and reinforce a sensibility of historic Gaelic masculinity in the popular narrative within the context of a complex colonial relationship with Britain. This paper builds on Leith Davis’ 2006 study by critically examining the inherited tropes of masculinity in contemporary-traditional music harp practice. The critical discourse of Irish traditional music has both prioritised and indeed reified male-dominated musical experiences throughout the twentieth century. Slominsky’s recent work (2020) and a 2021 special issue of Ethnomusicology Ireland on women and traditional/folk music have brought these debates into sharp focus as have campaigns for gender equality in music through movements such as Fair Plé and #misefosta.

Harping in Ireland, however occupies a place of radical difference to much of what is considered to be ‘mainstream’ traditional music. Rather than an Irish traditional music as a homogeneous set of practices, this paper illuminates a decisively different gender trajectory. The harp tradition since the early twentieth century has been almost entirely sustained by women musicians who have taught, published, performed, organised, advocated and formalised musical practice. The paradox lies in the shadow of masculinity that permeates firstly broader traditional music practice, second; the harp’s postcolonial legacy as a symbol of an ancient Gaelic-masculine heritage and third in the absence or derision in the critical discourse of the import and contribution of the women harpers who activated and secured the vibrant harp tradition that exists today.

Drawing on both musico-cultural and ethnomusicological modes of enquiry, this paper challenges the perception of homogeneity in Irish traditional music and deconstructs the tropes of masculinity inherited and repeated in harping practice. It contributes to the scholarship in both musico-culture and ethnomusicology by critiquing gender, traditional music practice and critical discourse from an emic perspective.

Music in the 19th-Century United States

Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm · Location: Compass
Session Chair: Deane Root

The Wide Awakes and Political Parlour Song
Emily Margot Gale
University College Cork

In 1860 O. Hutchinson of New York published a political songster titled the Connecticut Wide-Awake Songster. Edited by John W. Hutchinson of the New Hampshire abolitionist group The Hutchinson Family Singers, the collection features over fifty song texts dedicated to Abraham Lincoln, Republicanism, the anti-slavery movement, and ideals of freedom, liberty, and reform. Like other nineteenth-century US songsters, some of the songs suggest a tune or air for which to set the text; these include older patriotic tunes including “Yankee Doodle” and “Hail, Columbia,”; folk songs like “Rosin the Bow” and “Auld Lang Syne”; and even—ironically—familiar minstrel songs such as “Jimmy, Crack Corn,” “Ellen Bayne,” and “Nelly Bly.” The Hutchinson Family’s own “Granite State” also makes an appearance.

The soundtrack of the Wide Awake movement—an important, but fleeting political youth movement that emerged in Hartford, Connecticut and helped to elect Abraham Lincoln to the presidency—also featured printed sheet music ostensibly intended for home
use in the domestic space of the white, middle-class parlour. Examples include “The Wide Awake Quadrilles,” “The Wide Awake Quickstep” and “Honest Old Abe” with “music by a Wide Awake.” Abolitionist William Lloyd Garrison noted of this music that “it was hard not to tap one’s feet to the jaunty rhythms.”

Discussions of nineteenth-century parlour song, however, have been overdetermined by feminized, domesticated, and depoliticized narratives. This presentation traces the public life of the Wide Awake songs and in so doing, complicates the separate spheres ideology that still dominates the study of parlour songs. Drawing on work in sound studies and Black feminist history, I listen for the counterpublic resonances of nineteenth-century parlour songs—reverberations that have been altogether ignored by musicology’s epistemologies of whiteness. By untethering some of the gendered, racialized, and classed associations of US parlour songs, I show that this repertoire was far from apolitical. Finally, I connect the historical soundtrack of the Wide Awakes to more recent examples of musical wide awakeness from Parquet Courts to Alicia Keys. In the era of wokeness and its critics, what might these broader resonances offer to contemporary pop listeners and thinkers?

Musical Idealism in the Antebellum West: the St. Louis Polyhymnia Society (1845–55)
Sara McClure
University of Kansas

In the twentieth century, classical concert music was synonymous with high culture in the United States—an association which scholars rarely questioned. In the twenty-first century, scholars like Karen Ahlquist, Joseph Horowitz, and Nancy Newman have turned to nineteenth-century America to reevaluate that presumed connection, and this paper explores those ideas in St. Louis, Mo., further west than most research conducted on nineteenth-century American concert music. Additionally, the largest body of work on the musical history of St. Louis remains a book by amateur musicologist Ernst Krohn, Missouri Music, which was published in 1971, but mostly reflects research that is decades older.

The St. Louis Polyhymnia Society was founded by German immigrants in 1845, only three years after the New York Philharmonic, but Krohn reports little about the Polyhymnia’s mission or repertoire performed. Through analysis of German-language newspapers, I have reconstructed the programs of thirty-eight performances from 1845–1855, as well as the critical reception of those concerts. Programming choices were remarkably consistent: every concert consisted of two parts and featured overtures and vocal or instrumental solos often related to operas recently produced in Europe, and waltzes or other dances. At the same time, the critical reception over those ten years reflects an increasing desire for the Polyhymnia to feature more abstract works by composers from the developing canon of classical music. In this paper, I explore the tensions between the philosophy of musical idealism expressed in the Polyhymnia’s Constitution and the socio-economic realities of forming an orchestral ensemble in a developing urban center in antebellum America.

“Who’d Prefer a Man to You?:” Satirical Anti-Suffrage Songs and the Presidential Candidacy of Belva Lockwood
Kendall Hatch Winter
University of North Carolina at Chapel Hill

Several weeks before the 1884 election, a writer for an American wit and humor magazine borrowed a line from Gilbert and Sullivan’s latest comic opera, Princess Ida (1884), to critique Belva Lockwood. As the nominee of the pro-woman-suffrage National Equal Rights Party, she was the first legitimate female candidate for the American presidency. In dubbing Lockwood “a radiant being with a brain far seeing,” he likened the candidate—an accomplished attorney and the first woman to practice law before the United States Supreme Court—to the starry-eyed proto-feminist Ida who forsakes women’s advancement for romantic love, in the end. By referencing a work that satirized progressive goals for women’s education and professional pursuits, the humorist bolstered his assertion that Lockwood’s candidacy was a pipedream: “[s]he is unfortunate in living some two or three hundred years before the world is ready for her.”

Allusion to Princess Ida was just one way that critics operationalized music to undermine Lockwood and the women’s rights movement; composing satirical and parodic songs that openly mocked suffragists and their political aspirations was another. In this paper, I argue that subtle musical and lyrical transformations in anti-feminist songwriting from the end of the Civil War to Lockwood’s second presidential campaign in 1888 betray the growing prevalence of conservative hand-wringing over women’s rights and suffrage. Following recent scholarship of mimesis and critique in early American political songs, I analyze these pieces as sonic emblems of public opinion in a period of American history marked by deeply held ideological divisions and rapid social changes. Earlier ‘comic’ songs, such as “Bother the Men” (1869) and “Speak to My Wife” (1881), used fictional personas to parody women’s rights advocates and their electoral ambitions. By contrast, the previously unexamined “Belva Dear, Belva Dear” (1888) lampooned a real candidate and a specific political platform in music that bears strong resemblances to sincere campaign songs. This, at the very moment when decades of advocacy were just beginning to pay dividends, with enfranchised women voting in the Western territories and a woman candidate for the highest office in the nation.
Evidence on the education of musicians in the early modern period can often be oblique and fragmentary: the ephemeral sounds and embodied experiences of childhood lessons have largely vanished over time, leaving only unsatisfyingly sparse documentary evidence. The concept of "hidden theory"—the shadowy traces of otherwise lost theoretical work—that was coined by Thomas Christensen (2014) might also be paralleled by "hidden pedagogy," a term implying the search for evidence that could reflect back onto these lost lessons and early yet formative experiences.

In this paper, I cast a broad net over the pedagogical practices and innovations of the sixteenth century, focusing generally (though not exclusively) on the Italian peninsula to assess some fundamental strategies for learning that emerge in the teaching of basic literacy and numeracy—teaching that many musicians will have experienced in their childhoods. The sixteenth century was an era of significant expansion in the provision of education, resulting in an increase in rates of fundamental literacy and numeracy: towns and villages often subsidized teachers, and elementary education slowly expanded beyond the purview of the church. Teaching practices combined the legacies of medieval Latin grammars with the new advances of humanist thought and practical mercantile training.

The teaching strategies covered in this paper range from the conceptual to the practical. Memorization, supported by rote learning and vocalization, pervaded much early education. The copying of models at every level of education and the sequence through which fundamentals were introduced—in particular, the progression from small to large semantic structures in the learning of literacy—also have implications for the shaping of young intellects as they moved into more specialized musical training. I consider, too, the material mastery of the writing process, the tangible tools that enabled students to leave physical traces of their work. While specific methods and curricula varied locally, I argue that the study of past teaching strategies may cast light upon young musicians as learners and thinkers of their time, and may foster deeper interpretations of the fragmentary evidence of music education.

Patents for Praise: Music Notation Inventions and Religious Expression in the United States
Ginger Dellenbaugh
Yale University

In 1802, American composer and inventor Andrew Law was granted the first patent for music notation in the United States (Law, 1802: US X376). More than two hundred years later, Timothy Kimbrough, an African American performer and composer, was granted a patent for a unique notation for keyboard music. (Kimbrough, 2005: US 6,977,334 B2)

Though divided by time, context, genre, and style, both Law and Kimbrough are nevertheless connected—both by the desire to achieve legal validation for their notation inventions as intellectual property, and by the fact that each of their respective inventions reflects a particular relationship between music notation and religious worship. Law’s invention, a system of shape-note notation, was only one of the many disparate music inscription methods that emerged during the Second Great Awakening, an American religious movement in the first half of the 19th century that saw the spread of numerous Protestant sects. In seeking legal protection for his notation, Law recognized that specialized music notation embodied a lucrative tool for religious conversion and proselytization. Kimbrough, a skilled church organist, invented a system that reflects his experience of gospel and soul music as integral elements of worship. His vertically oriented, ergonomic notation is, he claims, better suited for African American styles of music making than traditional standard Western practices.

In this paper, I will analyze these two contrasting systems of music notation and their relationship to religious expression and music-making. Taking into account the historical conditions of each invention, as well as their relationship to standard practice, I will contextualize each system as a unique manifestation of the relationship between music and worship. Moreover, as these inventions reflect certain expectations as to what and who notation should represent, through analysis, they can bring us to a better understanding of the limitations and ideologies implicit in standard Western notation systems.

Punched Holes: Piano Rolls and the Visual Representation of Sound in White-Smith v. Apollo
David C. Paul
UC Santa Barbara

In 1902, Boston publisher White-Smith sued the Apollo Company of New York for selling piano rolls of music to which the publisher held copyright. The Apollo Company asserted that copyright law did not cover its products, and, unfortunately for White-Smith, the Southern District Court of New York agreed. The decision was upheld on appeal by the Second Circuit and Supreme Court, which ruled that copyright statutes only applied to musical writing, and that the perforations of piano rolls did not constitute such a form of writing. Many subsequent commentators characterize the strict constructionism of this decision as a legal oddity and pass on to the Copyright Act of 1909, which imposed licensing fees on piano roll manufacturers. But, I argue, White-Smith v. Apollo merits closer attention. It furnishes a means of exploring the fault lines between the auditory experience of music and its visual representation that opened up as the era of recorded sound began.

The witnesses who testified in the trial hailed from many walks of musical life, from celebrity composers and critics (Reginald de Koven and Henry T. Finck) to the clerks who worked for publishers and instrument dealers. Their testimony is notable for its disquisitions on the history of musical notation, exegeses of recently patented notation systems, and philosophical ruminations on the nature of a musical work in relationship to its visual representation and sonic instantiation. It reveals how the perforations of a piano roll, which were more evocative of traditional musical notation than soundwaves etched on a phonograph cylinder or disc, destabilized
the mundanity of reading music and threw into question the extent to which visual symbols might represent sound. Moreover, this instability suggests an explanation for why the offending piano rolls featured the music of Adam Gehbiel. The composer was blind, and in a case about the textuality of music, his disability was a tactical advantage for the plaintiff. White-Smith v. Apollo, I show, furnishes a means of bringing the pianola out of the shadow of the phonograph, giving it a place in the “separation of the senses” that media scholars identify with modernity.

Sonic Signatures: How Migrant Music Constitutes the City at Night

Organizer(s): Katie Young (Brock University, Canada)
Chair(s): Derek Pardue (Aarhus University, Denmark)

This panel is dedicated to interpreting the role of migrant sounds and music in the production and performance of the urban night. While scholarly literature tends to parallel a general perspective on the night that darkness is about control, rebel joy, or fear, these approaches reinforce the notion that the night’s significance is solely related to a lack of light and human vision. The night is multisensorial (Dunn and Edensor 2021) and this panel focuses on the sonic, including music, as a formative imprint on the city at night. The panel is an occasion to discuss methodologies and explorations of sonic imprints on the city after the sun goes down, asking how darkness and the night change people and their surroundings, affording a different kind of sensornal citizenship (Tmka, Dureau and Park 2013). The three presentations form part of a forthcoming volume that demonstrates and interprets contemporary migrant musics as sonic signatures constitutive of the city at night. Each presentation examines how sound can become more salient in nocturnal spaces and moments, as people have greater focal awareness towards sound and music at night. Presentations address the heterogeneity of the night and embrace the nocturnal as sensornal knowledge that involves a range of sonic performances. The panel explores interdisciplinary explorations of sound, music, and migration in the urban night, including implicit and explicit notions of music, the night, migrancy, gender, and urban space. In doing so, the panel draws new connections between the burgeoning field of night studies and urban musicology scholarship.

Presentations of the Symposium

Sonic Signatures: A Framework
Derek Pardue
Aarhus University, Denmark

This presentation outlines the thinking for Sonic Signatures, a collaborative volume including scholars and music-makers from a range of disciplines who come together to show how musical encounter, composed of an array of production and consumption practices, takes on particular and essential meaning at night. Thinking about music as an encounter allows one to appreciate the value and power of migration within the act of music-making. The majority of voices amplified in the volume come from so-called “migrants,” understood as someone who was born in one country and currently lives and works in another. Yet, these words, migration, migrant and migrancy, are more expansive than that as they indicate a range of movement, politics and place-making. This presentation asks how we can approximate the sensornal nature of the night and the urban, situating thinking and methodologies around interpreting the role of migrant sounds and music in the production and performance of the urban night.

Music, Memory, and Migration at Night: Relational Ways of Knowing Through Arts-Based Collaborations
Katie Young
Brock University, Canada

This presentation explores relational ways of knowing the urban night for musicians and visual artists based in two cities in Ireland: Galway and Cork. The discussion stems from a community project, ‘Music, Memory and the Night’, an audio-visual collaboration between four Black-Irish musicians and four Black-Irish visual artists. As part of the project, musicians with experiences of migration narrated one nocturnal memory in their city at night, while four visual artists – each with their own experiences of migration – drew inspiration from these sonic memories for a commissioned artwork. While each musician’s transnational migration story varies temporally, regionally, and in purpose, this project offers a point of departure for exploring nocturnal urban migrations across each musician’s city through sonic and arts-based means. What spaces, feelings, and senses arise through the vocalisation of nocturnal urban musical moments? In turn, how do visual artists, each with their own migratory insights, grapple with the sonic nature of nocturnal musical memories in their art? Through recorded conversations between artists and musicians, audio recordings of memories made, as well as the artworks produced, this community project creatively engages with Tom Western’s (2020, 304) call to “listen with displacement”, as artists and musicians relationally explore musical migrations throughout Cork and Galway city at night.

The Black Irish Female DJ Signature
Ailbhe Kenny
Mary Immaculate College, University of Limerick, Ireland

This discussion presents insights into the musical identities and journeys of female DJs who make up part of the Afro-Irish and/or Black-Irish community. In particular, the DJs’ intersectional and multiple identities are discussed with a view to uncovering how such identities are both fashioned and perceived; projected and silenced; negotiated and dictated within nocturnal spaces. The talk presents the macro themes of learning and identity to examine issues relating to music in the home, musical influences, learning processes, in/non/formal education as well as cross-cutting issues relating to gender and race respectively. These issues are
contextually and personally-bound, yet speak to the broader complexities, cultures and politics of representation in male dominated musical spaces, and in particular, night spaces.

**Sounding Texas: Race, Identity, Ecology**
*Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm · Location: Magazine*
*Session Chair: Kyle DeCoste, Columbia University*
*4:00pm - 4:30pm*

**The Animal That Therefore I Am: Bob Schneider’s “Batman” in Context**
Julianne Laurel Graper
Indiana University Bloomington

Austin, Texas is notorious for its role in progressive country music of the 1970s. Progressive country, while espousing liberal politics, mobilized pastoral imagery associated with cattle ranching to reject the urban mainstream music industry (Stimeling 2011: 9). Animals such as the armadillo acted as symbols to “embody the plight of the Texas hippies — reclusive, unwanted, scorned” (Patoski 2015: 8). Yet as Austin rapidly industrialized, so too did its animal branding change. What role do natural and animal metaphors play in negotiating identity in the present-day music scene? In this paper, I explore animal imagery as a space of contesting liberal Texan identity in the Austin Music Scene. I draw on three years of field work to examine the shift from a reputation associated with cattle ranching to the development of an alternative identity symbolized by the Mexican Free-Tailed Bat, highlighting changes in Austin’s “imagined ecology” (Hui 2018: 37). Engaging with theoretical debates from posthumanism, critical animal studies, and multispecies ethnography, I conclude with a close reading of popular singer Bob Schneider’s country song “Batman.” “Batman,” like its progressive country predecessors, creates space for articulating localized alterity within a conservative mainstream by drawing on both fauna and folklore. Understanding the role of animals in identity discourse not only expands our understanding of how identity functions within music scenes, but also the imagined and real situatedness of those scenes in ecological phenomena. This paper contributes to the rising interest in multispecies ethnography, ecomusicology, and critical animal studies in ethnomusicological research.

**Non-Phonographies: Entangled Listening in Austin, Texas**
Harrison S Montgomery
University of Texas at Austin

For nearly two decades the polysemous term “phonography” has constellated as a genre of sound art which prioritizes the production of field recordings, echoing the Schaferian project of attunement to the acoustic environment (Schafer 1994; Feaster 2015; Diller 2021). One outpost of this genre is the collective known as Phonography Austin, a loose group of sound artists and musicians whose mission statement centers the production of field recordings as art and the furtherance of acoustic ecology from the local standpoint of Austin, Texas. In taking up the paradoxical, anti-urban mantle of acoustic ecology, where the reproduction of sound alerts listeners to the dangers of its urban superabundance, the work of Phonography Austin implicitly responds to the ongoing development of a city both widely lauded for its investment in green design and significantly criticized for its unequal distribution of natural amenities and ever-widening inequality (Busch 2017). Punning on François Laruelle’s attempt in *The Concept of Non-Photography* (2011) to extend his method of “non-standard philosophy” to photographic theory, I contend here that certain modes of producing and listening with field recordings, even when labeled “phonography,” can be described as non-phonography. Such non-phonographies actively refuse the fixity of inscription, producing a tangle of relations that are open-ended and processual; this open-ended mode of listening reframes recordings as the “performance of audition” described by Lauren Berlant as the primary condition of an “intimate public” seeking “routes out of the impasse and the struggle of the present” (2011). Through an analysis of the works of Phonography Austin from the philosophical and sonic framings of phonography itself, I theorize the practice of listening from, as Marina Peterson writes, a perspective of “deobjectified sound” (2021), a mode which might instruct us to listen otherwise to Austin’s paradoxical ambience of ecological frailty in the midst of boundless growth.

**Tape and Social Life**
*Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm · Location: Grand Salon 7/10*

**(Re)Engaging Sonic Images of a Somali Homeland in a Boston Diasporic Community: Oral History as a Strategy for Repatriating Archival Sound Recordings**
Joseph Kinzer
Harvard University,

Since 1991 when the nationalist project collapsed in Somalia, this small country in the Horn of Africa has been in a near constant state of civil war. To complicate matters, Islamic extremism is a consistent threat that trickles into more moderate ideologies. One of these extremist ideas is the general disapproval of women musicians and dancers. Yet female vocalists have been significant carriers of Somalia’s oral history through popular sung poetry (*hees, heello*). Together with theater forms (*riswayaad, masrax*), these were popular historical mediums for confronting Somali political and social issues. In the nationalist period (1960-1991), women were featured prominently in popular song and many challenged traditional gender norms through their music.
Harvard’s Archive of World Music (AWM) holds a collection of over 500 representative tapes of this popular music dating from the 1950s-1990s, which covers the span of the nationalist period. The collection’s deposit agreement stipulates eventual “repatriation to Somalia/Somaliland,” but does not recommend precisely how to complete this process. Speaking with Somali stakeholders, most do not recommend returning the materials to Somali institutions given the risk due to ongoing conflict. So, what is an archivist responsible for this collection to do? I argue that engaging members of a Boston Somali diasporic community with the sound recordings constitutes a kind of repatriation strategy beyond simple distribution of digitized media to Somali institutions, which Harvard plans to do in the next few years. Given the proximity of the collection to Boston’s diasporic community, this seems a natural place for such a project to begin. The aim is to begin with a Boston pilot and extend to other Somali and Somali American communities thereafter. As part of the project, the AWM is hosting listening sessions during which Somali youth can interview their elders about their sonic memories of the nationalist period and its associated songs. This paper will report on the status of this interactive repatriation process, its participants, and how the oral histories will be stored and accessed digitally for years to come.

Singing at Your Own Funeral: Overdubbed Intimacy and the Persistence of Tradition in Soviet Georgia

Brian Robert Fairley
New York University

In February 1967, a funeral service was held for the Georgian singer and choirmaster Artem Erkomaishvili. As mourners bore his body from the municipal theatre to his family plot in a nearby village, a recording of the Georgian Orthodox rite for the dead emanated from a portable tape player. The voice on the recording belonged to Artem himself: by this time, no one else in officially atheist Soviet Georgia knew the traditional requiem chants. Inspired by a recent experiment at the Tbilisi conservatory, Artem had used two tape recorders to overdub his own voice, layering the three-part chants in succession (Shuglashvili 2014). In this paper, I explore the production and later circulation of these recordings, which amply demonstrate the particular affordances of magnetic-tape technology—primary among them the ability to reconfigure time through looping and rewinding (McMurray 2017). At the same time, these tapes invite reflection on how processes of mediation can unsettle the boundary between individual and collective memory and transform the work of mourning itself.

Artem Erkomaishvili’s six-decade career stretched from the earliest commercial recordings of Georgian folk music in 1907 to the widespread use of consumer tape-recording technology in the 1960s. His chant recordings—both the conservatory project and the private funeral tapes—were made outside formal channels of music production and distribution (cf. Schmelz 2009), employing amateur equipment and foregrounding the intimacy of the unvarnished voice. In this way, they resemble magnitizdat, the private tape recordings of poetry and song that circulated unofficially in the late Soviet period (Daughtry 2009). Made at a time when sacred music was still heavily censored, Artem’s recordings likewise occupied the vast grey area between officially sanctioned and explicitly dissident expression. Building on recent work exploring sound in everyday Soviet experience (Cornish 2020; Lovell 2015) and expanding the discussion of Georgian music beyond the disciplines of folklore and ethnomusicology, I argue that such private practices of listening and recording provided a means for Georgians in the post-Thaw era to grapple with questions of faith, the loss of tradition, the polyphony of a fracturing state, and the afterlife of a single voice.

‘Playing in the Mud’: Cassette Tapes and the Do It Yourself Histories of East Bay Punk

Sean Louis Peters
Cornell University

Punk histories have often omitted the material conditions and labor of music scenes in favor of an approach that tells the stories of “legendary” bands. These simplified narratives have been useful in creating a unified history of rock music that traces a line from the past through to the present. However, for a subculture that has often bristled at the narratives created by the Rock Writer and has shunned the notion of ‘rock stars,’ such an approach to writing histories has been an awkward fit for punk. In this paper, I shift my focus from genealogies of great bands to the material conditions of the scene, specifically its use of cassette tapes, to take a bottom-up approach in telling the story of the late 1980s/early 1990s East Bay Punk scene of Northern California. Through archival research and interviews with scene participants, I theorize an East Bay Punk ontology built on the tenets of collectivism, leftist activism, and a Do-It-Yourself (DIY) ethic enabled by the material affordances of the compilation cassette tapes produced by members of the scene.

I take as my case study a particular compilation tape, Absolutely Zippo!: Time Capsule (1997), released as a celebration of the tenth anniversary of the all-ages punk venue 924 Gilman in Berkeley, California. The tape was produced by Pinole, California-based zine creator and musician Robert Eggplant and was donated to the Cornell University archives by Berkeley, California-based musician and journalist Aaron Cometbus. By focusing on Absolutely Zippo!: Time Capsule, I explore how cassettes helped to construct and reinforce the value systems of East Bay Punk and how they perform the type of memory work and approach to history (re-)making that has allowed East Bay Punk participants to shape the way we remember the scene through these compilation tapes. Ultimately, my paper poses the question, how can objects record and tell histories?
The Concept of Mode in Jewish Music Studies

**Time:** Thursday, 10/Nov/2022: 4:00pm - 5:30pm  ·  **Location:** Chart A

**Chair(s):** Yonatan Malin (University of Colorado Boulder), Mark Kligman (UCLA)

**Discussant(s):** Marc Perlman (Brown University)

**Presenter(s):** Tina Frühauf (Columbia University), Rachel Adelstein (N/A), Mark Kligman (UCLA), Yonatan Malin (University of Colorado Boulder), Daniel Shanahan (Ohio State University)

Since the late nineteenth century, the concept of mode in Jewish contexts, both secular and sacred, has continually been the subject of studies by practitioners and music researchers. In his article, “Jüdische Musik” (2020), for MGG Online, Edwin Seroussi offers the most recent evaluation of modality, a term used here in the sense of melody type rather than scale, presenting it as a major factor in distinguishing between cantorial performances across geographical areas and traditions. Leaning on the temporal turn, he links the meaning of mode with communal and domestic time, which regulate Jewish musical performances. In light of this expansion into transdisciplinary ways of thinking and following recent trends that reexamine mode with a focus on musical practice and performers’ conceptions (such as the 2021 conference Rethinking Musical Mode), this panel seeks to revisit the presence and meaning of mode in and for Jewish music studies. Conceived as a roundtable, it will address the significant history of discourse along with recent critiques and continuing use of the concept. It does so by bringing together a range of perspectives rooted in historical, ethnographic, pedagogical, and music-analytical approaches.

A prior recorded conversation with Judit Frigyesi (AMS) will set the stage by questioning the relevance of mode for East-European Jewish prayer chant. Tina Frühauf (AMS) will then re-evaluate the first known attempts at categorizing and defining Jewish modes in her paper “Theorizing Jewish Modes in Nineteenth-century Europe: Modest Beginnings—Pioneering Efforts.” Rachel Adelstein (SEM) will focus on cultural connotations, presenting on “A Taste of Yiddishkeit: Freygish as a Cultural Marker in Goldfarb’s ‘Shalom Aleichem.’” Mark Kligman (AMS and SEM) will address pedagogy in “Teaching Cantors Nusach: Pedagogy of Modes with No Clearly Articulated System.” Yonatan Malin and Daniel Shanahan (SMT) will present on “Modes in Klezmer Music: A Corpus Study Based on Beregovski’s Jewish Instrumental Folk Music.” These short presentations serve as a basis for a response by Marc Perlman (SEM) and subsequent discussion.

The session is sponsored by the SEM Jewish Music SIG, the AMS Jewish Studies & Music Study Group, and the Jewish Musics Analysis Group.

Topic and Leitmotif in Video Game Music

**Time:** Thursday, 10/Nov/2022: 4:00pm - 5:30pm  ·  **Location:** Ascot/Newberry

**Session Chair:** William O’Hara, Gettysburg College

**Where is Link’s Home?: Contrasting the Relationships of Leitmotive and Topic to Narrative Across the Legend of Zelda Series**

**Lukas Perry**  
Eastman School of Music

Given the natural fit for musical topics to aid video-game story-telling, Atkinson (2019) and Bradford (2020) have explored their usage in the Legend of Zelda franchise. Despite three Zelda location cues—“Kokiri Forest” (Ocarina of Time), “Outset Island” (The Wind Waker), and “Kakariko Village” (A Link to the Past and Ocarina of Time)—incorporating pastoral topics to demonstrate safety (Rossetti 2020), I show that the first two cues embody Link’s “home” more deeply than the latter through use of a common leitmotif. Using Bribitzer-Stull’s (2015) concept of leitmotivic prototypes, I identify the “Kokiri Forest” melody’s first-inversion arpeggiated triad gesture as the basis of a prototype taken up in “Outset Island.” The gesture is quoted in the introduction, transformed into instrumental fills, and developed into a new theme. This leitmotivic process musically highlights what the two locations hold in common as Link’s home despite being found in two different games. For comparison, “Kakariko Village” lacks a leitmotivic connection to the other cues and musically reflects how Link is ever an outsider to this location. The cue’s minor harmonies (ii7 and vi) imbue its arpeggiated major-triad melody with both a sense of searching and twinge of melancholy. These musical and narrative realities diminish the possibility of “Kakariko Village” as home, especially considering the leitmotivic connections between “Kokiri Forest” and “Outset Island.” Leitmotivic development, considered within its narrative and musical-topical contexts, elucidates nuances of Zelda’s rich story and engenders a deep cohesion across the series that permeates its visual, sonic, and semiotic dimensions.

**Familiar Tonality and Timbres in Horror Video Games**

**Blaire Ziegenhagel**  
University of Oregon

Not all horror music is comprised of scathing timbres and disregard for common-practice harmony (Mitchell 2015). In horror video games, however, this sonic image is likely the first that comes to mind when the term “horror music” is uttered. On the contrary, horror game music has been more than willing to include softer, more tonal music in its soundtracks. Often classified as “contrasting” or “uncanny” (Lerner 2010), these qualia describe the intended emotional effect of certain compositional techniques, but do not describe their effect on the player’s immersion.

To better frame tonal music in horror contexts, I propose the use of three analytical categories: “distortion,” the use of altered/superimposed timbres or melodies to unsettle the player; “subversion,” the undermining of the strength of (often triadic) harmonic structures; and “divergence,” the use of a different affect than the music that either directly bookends a track or the character
of the soundtrack as a whole. These categories describe how horror video game soundtracks maintain the horrific character of a game despite the use of ostensibly tonal music. Indeed, the affects of many of these tonal tracks are constructed from familiar timbres and harmonic languages in contrast to what might be considered the more typical horror sound—unambiguously eerie or harsh music. However, by using distortion, subversion, and divergence, composers are able to maintain the tension of that typical horror sound despite conflicting sonic evidence: softer tonal music. The use of these categories preserves (or even enhances) a player's immersion (Collins 2007); as such, these terms inherently consider that immersion and are not simply descriptors of idiomatic compositional techniques in the horror game genre.

Throughout this presentation, I will use musical examples from many different horror games of many subgenres ranging from Amnesia: The Dark Descent (2010) to Doki Doki Literature Club! (2017) to show this system's broad applicability. Perhaps by adopting holistic analytical categories of stylistic traits in media music, we can more directly evaluate the emotional and immersive effects that come with particular compositional devices in the interactive medium.

(Content Warning: mentions of self-harm and suicide.)

The Common Cold: Using Data Science to Define the Winter Topic in Video Game Music
Megan Lavengood1, Evan Williams2
1George Mason University; 2Digital Science

Our paper models a new approach to theorizing topics via music informatics. Whereas other topic theory research typically relies on the author to recognize connections among musical features (Agawu 1991; Monelle 2006; Atkinson 2019), we allow the data to suggest its own groupings, revealing relationships that may not otherwise be apparent.

Our case study is the winter topic. We chose to focus specifically on winter in video game music (VGM), as VGM leaves little ambiguity around what the music ought to signify. Video games commonly have an icy or snowy area, complete with cold-weather creatures, landscapes, game mechanics, and music for the player to encounter. Our dataset has over 160 examples of such music, representing games on all mainstream platforms (Nintendo, PlayStation, computer, etc.) and spanning the years 1987–2020. Each example is tagged with its musical features: instrumentation, meter, tonality, presence/absence of arpeggiated accompaniment, amount of reverb, and drum pattern. We use Python, the PyData stack, and standard data science algorithms like PageRank alongside traditional music-analytical techniques to illuminate several facets of the winter topic.

Transnational Solidarity in Latinx and Latin American Social Justice Movements in the US

Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm · Location: Canal

Transnational Solidarity in Latinx and Latin American Social Justice Movements in the US
Organizer(s): Fernando Rios (University of Maryland, College Park)
Chair(s): Fernando Rios (University of Maryland, College Park)

This panel examines the transnational musical expressions of three inter-related social justice movements that arose successively in the United States: the Chicano/a movement (which coalesced in the 1960s), Chilean solidarity movement (which emerged after the 1973 military coup), and US-Central American Peace and Solidarity Movement (which took shape circa 1980). Scholars in various disciplines have analyzed these social justice movements, but have almost entirely overlooked the important role of US-based activist-musicians. This panel, whose individual presentations combine archival research with interviews, illuminates how Latinx, South American, and North American activist-musicians used expressive practices in ways that aligned with the internationalism of leftist solidarity movements. Paper #1 opens the discussion with an analysis of why and how, starting in the early 1970s, Chicano/a movement musical acts such as San José’s Flor del Pueblo (Flower of the People) increasingly drew inspiration from Cuban music, especially the repertoire of Carlos Puebla and other artists who supported the socialist project initiated by the Cuban Revolution. Paper #2 offers a complementary perspective on the Chicano/a movement, by shedding light on its links with the Chilean solidarity movement from the mid-1970s to 1980s, through a discussion of Chilean and Chicano/a artistic collaborations in the San Francisco Bay Area at La Peña Cultural Center in Berkeley. Paper #3 shifts the focus to the US-Central American Peace and Solidarity Movement, which built on the networks that Chicanx and Chilean activists had established in California and other sites. This presentation discusses the Los Angeles nueva canción (New Song) ensemble Sabiá’s activities in a Salvadoran refugee camp in Honduras, which included collecting the field recordings for the 1984 release Escuchen Nuestras Voces (Hear Our Voices), and also examines the group’s subsequent attempts to foster empathy in the US for the victims of US foreign policy in Central America. Taken together, the panel’s three papers represent important contributions to a neglected subject in ethnomusicological and sociological studies of social justice movements, namely, the fundamental role that musicians enacted in building support for the major Latinx and US-Latin American social movements of the twentieth century.

Presentations of the Symposium

"Soy del pueblo": Cuba in the Revolutionary Imaginary of Chicana/o Movimiento Music
Estevan Azcona
University of Arizona

This paper explores political and cultural critique during the Chicana/o Movement through the lens of transnational musical and political networks. In the midst of a seemingly cultural nationalist movement, political upheaval from through the hemisphere played a fundamental role in shaping the ideological terrain of the movement. Of the various parts of Latin America that would play an
influential role in development of movement political and cultural expression, Cuba may have been the most significant. In this presentation, I outline the various connections between Cuba and the Chicana/o Movement and how Cuba shaped the sound of protest music of the movement, or movimiento music. This paper demonstrates that the complexities and contradictions of music within social movements, particularly those of communities of color in the U.S., cannot be adequately understood without thinking about how cultural producers engage a diversity of social struggles. From international solidarity networks, to repertoires of Latin American protest song genres, to the influence of Cuban popular music, Cuba played a substantial part in the revolutionary imaginary of this social movement and this paper will demonstrate how that was so. The creative dialogues and musical exchanges that occurred between Chicana/o musicians and their contemporaries from other movements during the Chicano Movement suggest not only forms of solidarity but also the culturally "hybrid" expressions that shape even nationalistic movements.

**Forming a United Cultural Front in a Continent-Wide Struggle: Musical Solidarity Between Chican@s and Chilen@s in the San Francisco Bay Area in the 1970s and 1980s**

David Spener  
Trinity College

Historians and sociologists have demonstrated how music has played a powerful role in supporting social movements of the left throughout the Americas. In this paper, I discuss the case of the San Francisco Bay Area in the 1970s and 1980s, following the 1973 coup in Chile and the rise of armed revolutionary movements in Central America later in the 1970s and 1980s, which sought to topple the U.S.-backed the military dictatorships that ruled their countries. Many Latinx cultural workers in the Bay Area expressed their solidarity with the Chilean resistance and the Central American revolutionaries, including musicians who lent their voices to what they came to view as a continent-wide liberation struggle. Here I focus on Chilean and Chicana/o musicians who performed at many political events, producing a soundtrack for the interrelated U.S.-based solidarity movements. In particular, I look at La Peña Cultural Center in Berkeley as a performance space founded by Chileans that served as a meeting place for both Chilean and Chicana/o musicians and activists who viewed their own struggles through an internationalist lens, seeing themselves as an integral part of the broader struggle in Mexico, Central, and South America. By the early 1980s, ensembles such as the Chilean-led Grupo Raíz and Chicano band Los Peludos were performing at many of the same solidarity events and participating in the same international nueva canción (New Song) festivals. In addition, they helped launch the annual Encuentro del Canto Popular, a music festival that highlighted the social justice movements of all of los pueblos americanos (Peoples of the Americas).

**“Escuchen Nuestras Voces” (Hear Our Voices): Salvadoran Refugee Songs and the Challenge of Using “The Music of the People” in Social Justice Movements**

Fernando Rios  
University of Maryland, College Park

Compared to previous US anti-war movements, the US-Central American Peace and Solidarity Movement (1980-1992) was strikingly transnational, as thousands of US citizens traveled to the countries at the center of the conflicts, especially Nicaragua—in open defiance of the Reagan administration’s portrayal of the Sandinista government as an enemy communist state. A considerable number of US musicians who supported the solidarity movement, such as Jackson Browne, and trio Peter, Paul and Mary, along with UK artists including Bono and Sting, visited the region and composed songs highly critical of US foreign policy in Latin America. The female-led nueva canción (New Song) group Sabiá of Los Angeles was among the first wave of US musical acts to head to Central America in the 1980s. Unlike other North American and European artists and ensembles, however, Sabiá spent time not only in Nicaragua, but also in the United Nations-run Salvadoran refugee camp in Mesa Grande, Honduras, where the members recorded ten hours of live music from which they would choose the tracks for the 1984 field recording Escuchen Nuestra Voces (Hear Our Voices). Based on interviews with the members of Sabiá and analysis of their extensive archival materials (which includes their fieldnotes and the unreleased tracks), this paper discusses Sabiá’s activities in the Mesa Grande camp and rationale for selecting the ensembles of Escuchen Nuestra Voces, and also examines Sabiá’s subsequent concerts in the US musically and visually evoked the plight of refugees from the Salvadoran Civil War (which erupted in 1980) to educate audiences about the human costs of US military intervention in Central America. Special attention will be given to Sabiá’s stylistic transformation of a Mexican-style corrido (a type of epic ballad) that a Salvadoran female singer performed for them in Mesa Grande, “Canción a Ronald Reagan” (Song to Ronald Reagan), to illustrate the challenges that activists in the US and worldwide often encounter when they attempt to use “the music of the people” to foster greater support for social justice movements.

**Metaphysics and Embodiment in the History of Medieval Music Theory**

*Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm · Location: Windsor*

*Chair(s): Andrew Hicks (Cornell University)*

For theorists of the Middle Ages, music was a scientific discipline that united the worlds of mathematics, performance, and morality. The disciplinary scope of medieval music is embedded within the theoretical texts themselves, which draw on a range of sources and ideas that would by the standards of today be regarded as extra-musical. However, the speculative and the practical were never truly separated from one another in the medieval world (Hicks, 2016), indicating that music theory may be regarded as an embodied practice—one that unites the performative and philosophical spheres of human knowledge.

Some of the most powerful tools that theorists employ to explain musical ideas are visual diagrams. As teaching aids, music-theoretical treatises frequently refer to concepts, metaphors, and patterns that would have been familiar and comprehensible to readers who operated within the cultural milieu of the texts themselves. While such diagrams may be examined from the perspective of their technical characteristics, the patterns of visual schemata frequently originate outside music theory (Desmond, 2018; Tanay, 1999). Diagrams thus provide a point of reference between musical thought and the wider intellectual world of the Middle Ages, presenting an opportunity to reflect on the culturally embedded cognitive processes of historical individuals (Hutchins, 1999).
This panel will examine the embodied praxis of music theory from the perspectives of European and West Asian music theorists of the Middle Ages, including the late ‘Abbasid theorist Ṣafī al-Dīn al-Urmawī (Kitāb al-Adwār, c. 1252 CE/650 AH; al-Risāla al-Sharafiyah flī-nisab al-ta’līfiyya, c. 1267 CE/665 AH), the Italian writer Johannes Vetulus de Anagnia (Liber de musica, c. 1365), and the English theorist Willelmus (Breviarum regulae musicae, before 1372). Examining the influence of scientific and religious thought on visual representations of music will further dialogue surrounding the perceived extra-musical and cognitive elements of music theory. The panel takes a cross-cultural and cross-temporal approach that compares ideas that were current in historical theoretical systems in the thirteenth–fifteenth centuries. Modern and historical theories will be applied to historical texts to reflect on the methods by which historical theory was made and received.

**Presentations of the Symposium**

**Diagrammatic Techniques as Embodied Praxis in the Treatises of Ṣafī al-Dīn al-Urmawī**

**Hallie Vouligaris**
Yale University

The two major treatises of thirteenth-century musician and theorist Ṣafī al-Dīn al-Urmawī, Kitāb al-Adwār (Book of Cycles, c. 1235 CE/632 AH) and al-Risāla al-Sharafiyah flī-nisab al-ta’līfiyya (Treatise for Sharaf al-Dīn on Proportions in Music, c. 1267 CE/665 AH), stand out for both their visually varied contents and their widespread transmission and commentary tradition in subsequent centuries. In addition to familiar arched diagrams of string divisions, al-Urmawī deploys many styles of tables and trees, alphanumeric designations of pitch and rhythm, circular rhythmic cycles, and distinctive star-shaped representations of pitch relations within modes. Both their variety and their influence make al-Urmawī’s diagrams an attractive case study of visual techniques in the history of music theory and their relationships to theories of knowledge and perception.

Drawing from the history and philosophy of mathematics and science as well as media studies, this paper approaches al-Urmawī’s treatises via a network of modern theorizations of the role of diagrams. These disciplines offer frameworks for analyzing modes of implicit knowledge which bring together humans, environments, and technologies. When applied to the study of diagrams, they detail cultural practices of description, deduction, and visualization that shape the creation, understanding, and transformation of visual representations of the abstract, generalized, and impossible. Bringing this work to bear on musical diagrams offers benefits both to the study of diagrammatic techniques more broadly and to our understanding of how music-theoretical knowledge is experienced.

However, music’s dependence on an additional sense (hearing) creates a unique kind of multi-modal engagement that moves beyond geometric visualization, and dynamics of musical practice in the late ‘Abbasid court bring into play social and metaphysical stakes that are not accounted for in the existing studies of mathematical and scientific diagrams. My approach therefore re-frames modern diagram studies within philosophies of the senses, knowledge, and the soul by al-Urmawī’s predecessor Ibn Sinā (d. 1037 CE/428 AH) and contemporary Naṣīr al-Dīn al-Tūsī (d. 1274 CE/673 AH). I suggest an embodied and cross-sensory model in which music-theoretical knowledge is practiced and performed through treatise diagrams, constituting an active corporeal component of the rational speculative science of musīqa.

**Atomism and Divisibilism in Late-Medieval Theory and Practice**

**Philippa Ovenden**
Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

The rhythmic and notational complexity that characterizes the so-called *ars subtilior* is believed to have resulted from the combination of two contrasting ways of embodying time (Stone, 1996). In the first, longer temporal units are divided into shorter parts and are represented by “proportional” note shapes. In the second, a minimal unit of time is grouped to form longer spans, which are represented by “arithmetic” note shapes (Strossel, 2002). Tanay (1999) has argued that these perspectives find their analogues in philosophical doctrine. In general terms, “divisibilist” followers of Aristotle believed that all parts of reality, including time, were infinitely divisible, while “atomists,” claimed that minimally small, indivisible parts grouped together to form the physical world.

Music theorists of the fourteenth century translated these frameworks into visual diagrams. Among these, some of the most perplexing are the trees of the Italian theorist Johannes Vetulus de Anagnia, author of Liber de musica (c. 1365). Although Vetulus was a self-confessed atomist, describing an indivisible, minimally short atom of time, his testimony problematizes the idea that a strict dichotomy existed between divisibilist and atomist theorizations of musical time. His diagrams conversely provide a means of dividing or grouping temporal spans at any level of the mensural hierarchy.

Vetulus’s work may be explained in music-theoretical terms as a reaction to the rhythmic complexity that was current in the fourteenth century—there are striking conceptual similarities between his work and that of the Tractatus figurarum (before 1391). At the same time, Vetulus associates musical ideas with a series of number symbols, revealing that his music-theoretical views were rooted in a tradition of late Platonist thought. Vetulus was not alone in holding such views—music theorists frequently associated music-theoretical constructs with metaphysical concepts. By examining the underlying conceptual precepts of visual representations of musical time, it is thus possible to reveal connections between music theory, music performance, and philosophy at the end of the Middle Ages.

**Mastering Music through Sermons: Public Orations as Examples in Western European Medieval Music Theory**

**Elina G. Hamilton**
University of Hawai’i

It is undeniable that European medieval music theory mixed Greek thought with Christian theology: Atkinson (2009) has explored the debates of applying ancient tone systems to chant while Busse Berger (2005) demonstrates how musicians memorized Greek names of modal systems to aide their daily singing. Both Tanay (1999) and Desmond (2019) have variously shown how *Ars Nova* notation can be explained through Aristotelian philosophies favored among scholastic circles. Yet that the religious communities were still the
the film's conclusion. Michel Chion has argued that women's screams perform a structural function in film: they "must fall at an appointed spot, explode at a precise moment, at the crossroads of converging plot lines, at the end of an often convoluted trajectory, but calculated to give this point a maximum impact" (1982; trans. Gorbman 1999). The woman's scream is a "black hole," whose threat must be contained in film text.

Each author examines how music plays into the cult media experience. Following their brief papers, Vest, Miley, Stokes, and Thompson will discuss the role of music in facilitating the fellowship and continued engagement unique to the cult media object. Following our conversations, we will go into the "business meeting" portion. This will serve as an opportunity to answer any by-law questions and/or prepare potential panel topics for AMS 2023.

Music in Cult Media

Traditionally, media defined as "cult" typically underperformed or failed commercially in its initial release, but still has managed to obtain a following of loyal fans. While much scholarship has focused on the cult media objects themselves, little research has focused on how their music has largely been responsible for their resulting fandom. These papers discuss the role of music in cult film, television, and video games. Each of these cult media objects relies on musical conventions, transformations, and musico-historical allusions to maintain a loyal fan base despite commercial failure.

Lisa Cooper Vest examines possession and the scream in cult film and television from The Devils (1971) to Midsommar (2019). In these films, the possessed subjects scream early and often, and the resonances of those screams exceed the boundaries of the films themselves, calling to audiences who watch them over and over again. Ryan Thompson also deals with this aspect of revisiting texts, specifically in the Gargoyles' Quest video game series. Thompson analyses the musical transformations of the character Firebrand in the cult series, addressing the meaning of Baroque and rock styles in Firebrand's music. Mike Miley's presentation also touches on the importance of artistic tropes and forms in cult media. Miley analyses the connection of Twin Peaks to the "teenage tragedy song; or "splatter platter." As the series wrestles with Laura Palmer's life and death, Miley sees the teenage tragedy as a window into the series' enduring power.

Finally, Jordan Stokes examines the idea of the screening-as-event in Matthew Barney's "Cremaster Cycle." Scored by Jonathan Bepler, the series of films asks a particular kind of engagement of its audiences -tracking down a screening and doing the aesthetic work of approaching the experience. To understand Bepler’s music, Stokes argues, we must consider both its role within the film text and its role outside the film as a cult object.

Each author examines how music plays into the cult media experience. Following their brief papers, Vest, Miley, Stokes, and Thompson will discuss the role of music in facilitating the fellowship and continued engagement unique to the cult media object.

Presentations of the Symposium

Beyond the Screaming Point: Questions about Subjectivity and Screaming in Cult Possession Films

Lisa Cooper Vest

USC

Michel Chion has argued that women’s screams perform a structural function in film: they “must fall at an appointed spot, explode at a precise moment, at the crossroads of converging plot lines, at the end of an often convoluted trajectory, but calculated to give this point a maximum impact” (1982; trans. Gorbman 1999). The woman’s scream is a “black hole,” whose threat must be contained in the film’s conclusion.
Building on work by Barbara Creed, Britta Sjogren, and Deborah Dixon, I propose that the screams in horror possession films challenge Chion’s theory. These screams—which are not always produced by women—are not black holes; rather, they overflow with meaning, a surfeit of subjectivity. Even in possession films with clear resolutions via exorcism, the specter of wrong voices in wrong mouths is not easily contained. Referring to two classic possession films (The Devils, 1971; The Exorcist, 1973), one infamous made-for-television alien abduction film (The UFO Incident, 1975) and one more recent film (Midsommar, 2019), I offer four different possession screams: (1) the scream produced an indwelling spirit, emerging from the possessed body; (2) the scream produced by the possessed body itself, distinct from the subject’s “normal” voice, (3) the scream produced by the soundtrack, and (4) the scream that moves from the possessed body into other bodies. In these films, the possessed subjects scream early and often, and the resonances of those screams exceed the boundaries of the films themselves, calling to audiences who watch them over and over again.

Blue Robots, Red Demons: A Study of Capcom’s Gargoyle’s Quest
Ryan Thompson
Michigan State University

One of the better-known villains of 1980s arcade gaming is the Red Arremer from the Ghosts ‘N Goblins franchise — a silver-winged, crimson gargyle delivering death from on high to many a frustrated player attempting to guide Arthur the knight (of limited relation to larger Grail mythology). The character was made the subject of his own spinoff franchise in 1990, when Gargoyle’s Quest (starring Firebrand, the Red Arremer) was released for the Game Boy. Two sequels — one on NES in 1992, one on SNES in 1994 — followed suit. Both franchise and character have largely lain dormant since, save for a few cameo appearances in crossover titles. This talk focuses on the musical transformations by which Firebrand — and by extension, much of the Ghoul Realm that Arthur fights against in the quarter-eating arcade titles starring him — is rendered as heroic rather than villainous. One such transformation is simply to expand the variety of Baroque references used in the spinoff soundtracks, just as backstory for Firebrand himself is expanded upon in his own titles. Firebrand’s games feature representations of harpsichord, smaller chamber ensembles, and Picardy third resolutions, with fugal techniques and musical sequences that sound as if they could have been borrowed from Bach and Vivaldi. These expanded Baroque stylings combine with the rock aesthetic of Capcom’s longer-lived Mega Man franchise to form a unique and compelling identity for Firebrand as an independent anti-hero.

“Tell Laura I Love Her”: The Ballad of Laura Palmer
Mike Miley
New Orleans, LA

While most scholars have devoted their time to unpacking the ways that Twin Peaks participates in cinematic and televusional genres such as film noir, soap operas, and police procedurals, one does not need to stare at a logline for Twin Peaks for long to see how much it also participates in the musical genre of teenage tragedy. The “teenage tragedy song” (a.k.a. “death disc” or “splatter platter”) was a pop ballad fad that occurred in the late 1950s/early 1960s, right when the notion of “teenagers” and “youth culture” was at its peak. The songs told tales of teenage death, loss, and love (usually in a fiery car wreck), often from the point of view of either someone who was in (sometimes unrequited) love with the deceased or a witness to their death or from the point of view of the dead person speaking from either beyond the grave or the moment of their death. This paper will look at how Twin Peaks acts as a teenage tragedy song, a ballad of loss and lament that mourns the horrific loss of not only a love interest, but also the ideals of beauty and excellence that this love interest has been made to embody. Further, each iteration of Twin Peaks shifts the point of view of the teenage tragedy song from the sweethearts left behind, to the victim herself, until it encompasses viewers of the original show and residents of a disillusioned and desiccated America. As a teenage tragedy song, the Twin Peaks universe offers a panoramic view of Lynch’s vision of America: a seemingly innocent lover mourning the tragic loss of their ideal beloved and the innocence that attended that love.

Art film as Cult film: the cinemusical collaborations of Matthew Barney and Jonathan Bepler
Jordan Stokes
West chester University

Matthew Barney’s art-world celebrity rests on his ‘Cremaster Cycle,’ a series of five surrealist films released between 1994 and 2002. The films are fundamentally about differentiation, competition, and the physical labor of sculpting — and also really specifically and off-puttingly about testicles. At a more concrete level, they offer a bewildering cavalcade of vignettes: a woman manipulating grapes in a Goodyear blimp, the ritual murder of a Chrysler Imperial, a freemason scaling the inside of the Guggenheim museum, and so on. Throughout, Barney has maintained a close collaboration with the composer Jonathan Bepler, who scores almost all of his films. By some standards, theirs is one of the great filmmaker/composer collaborations of our time. And yet the films and their music are completely unknown, except by a handful of devotees.

Barney and Bepler’s work pushes one tendency of cult filmmaking to its absolute limit: the screening-as-event. Cult films are defined in part by the way they are consumed. There is a kind of work that goes into seeing cult films — you have to track them down in midnight screenings at strange out-of-the-way theaters. You also have to put in aesthetic work to get into the right frame of mind for the experience. And through this sense of a shared labor, one builds a sense of fellowship with the other cultists. I argue that to understand the music of these films, we must consider both its role within the film text and its role outside the film as a cult object.
sound Assumptions: The Given of New Orleans and Havana (AMS Critical Race Lecture)

Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm · Location: St. Charles Ballroom

Chair(s): Alejandro L. Madrid (Harvard University), Lisa Barg (McGill University)
Discussant(s): Robin Moore (University of Texas at Austin)
Presenter(s): Alexandra T Vazquez (New York University)

Organized by the AMS Committee on Race, Indigeneity, and Ethnicity

This talk will listen to how musicians compress place–actual corners, stages, live performances, and the social worlds that developed them–into song. In addition to the pressing of these grounds into sound, we will listen together to how musicians also offer new spatial imaginaries that invite a different relationship to place, one that does not presume possession, but a temporary stewardship of who and what was there before. The talk will cede its time and room to New Orleans and Havana and the shared spatial imaginaries they activate in music. To enter into this crossroads is to abandon the hidden pictures ethos that believes place waits (and wants) to be clearly identified and circled by some expert individual. Instead, this talk wonders what kind of work might be possible when place is assumed? To wade into this question, I will reverse the analytic flow and move from music itself, and with a collective eye and ear, assume New Orleans and Havana together as a given in popular music/música popular. To proceed with this given opens up portals past the fixed endings required by representation or comparative studies and into music’s more transformative qualities. Built sound by sound over centuries, holding migrations forced and chosen, the given of New Orleans and Havana and their histories and happenings shared in music, can enliven and greatly expand how we sense place in our listening, reading, and writing.

Carter, 10 Years On

Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm · Location: Parish

Organizer(s): Guy Capuzzo (UNC Greensboro), John Link (William Paterson University)
Chair(s): Guy Capuzzo (UNC Greensboro), John Link (William Paterson University)
Discussant(s): Anne Shreffler (Harvard University)

The tenth anniversary of Elliott Carter’s death is November 5, 2022. To commemorate this date, and as a follow-up to the 2009 SMT session “Carter 101” (which recognized his 101st birthday), we have organized a session titled “Carter, 10 Years On.” Our session brings together three prominent Carter scholars whose paper topics explore the role of narrative in the Fifth String Quartet, argue for Carter’s engagement with Romantic as well as high-Modernist aesthetics, and suggest pedagogical approaches for introducing undergraduates to Carter’s sometimes daunting music. Together, the papers illustrate the vitality and range of current Carter scholarship and highlight the aesthetic and technical challenges his music continues to pose.

Presentations of the Symposium

Narratology in the “Practice Session Model” of Elliott Carter’s Fifth String Quartet

Christian Carey
Rider University

Several authors, including David Schiff, John Link, John Aylward, and Laura Emmerly, have analyzed Elliott Carter’s Fifth String Quartet from the vantage points of pitch and rhythmic design. In Carter’s program note, he says that the piece is about the rehearsal process and its embodiment of human interaction. This paper develops the concept by evaluating the musical figures that are foreshadowed by the interludes, which Carter suggested are rehearsal outtakes. Certain motives are reiterated and developed through slight variations, thus exemplifying the rehearsal process, and perhaps the editorial process, in detail. Link (2022) suggests that the interludes “unfold a process of gradual development.” Similarly, Roeder (2012) writes that “the interludes seem gradually to develop from discontinuous, tenuously related fragments into large-scale, formally shaped continuities.” All-interval tetrachords, formed from a repertory of stratified intervals, combine into octachords that are strategically deployed in a complex multi-tiered rhythmic scheme. Interactions within this model are suggestive of the character types that Carter has delineated in previous quartets, notably the Second.

The Publication of Elliott Carter’s Epigrams

John Link
William Paterson University

Elliott Carter’s final composition, Epigrams, was essentially complete at the time of his death on November 5th, 2012. But he had not been able to review the proofs of the score as it was being prepared for publication and thus a number of questions were left to be resolved. The piece had been commissioned by the Aldeburgh festival and was scheduled to receive its world premiere in June 2013, so the evaluation of the score was a matter of some urgency. The process involved the consultation of autograph sketches, proofs, and other manuscripts, and the weighing of stylistic factors related both to Carter’s music in general and to the aesthetic of Epigrams in particular. It was guided by Carter’s manager Virgil Blackwell, his longtime proof-reader Allen Edwards, and his editor at Boosey & Hawkes Zizi Mueller, and it involved numerous others with close ties to Carter and his music, including, cellist Fred Sherry, engraver David Nadal, and myself. In this paper I describe the process we used to resolve the ambiguities that Carter left us, and to bring his final composition to publication.

Carter, Pedagogy, and the Undergraduate Theory Curriculum
Curricula that characterize Carter's music as representative of one primary theoretical concept likely perpetuates a narrow understanding and appreciation of his music. A focus on a more experiential and phenomenological approach to his music offers an opportunity to situate Carter in an undergraduate curriculum as more than simply the composer most associated with tempo modulation.

This presentation therefore provides pedagogical applications of Carter's music with a focus on the aural experience of his music, rather than technical attributes. In the first of three parts of the presentation, I orient Carter's music in current undergraduate theory curricula. Using sample assignments, I show how a student’s assessment of Carter's music—possibly for the first time—typically addresses technical, rather than aural features. Such approaches may offer only tangential relevance to how Carter’s music might “capture the attention” of undergraduate students, and how they can engage with it. The second part of the presentation focuses on alternative pedagogical approaches to his music. Using experiences from my own classroom instruction, I show how descriptive, gestural, and other aural identifiers offer a pathway toward a more immediate connection between students and Carter’s late music. Additionally, I show the practicality of these methods, which resonate with recent increases in visual representations of music in the public sphere (Chan-Hartley 2021). In the third part of the presentation, I offer three brief examples of undergraduate assignments, rubrics, and learning outcomes that use Carter’s music to illustrate these aurally focused approaches. One assignment is on aural training, another on writing and public engagement, and the third on composition.

These alternative pedagogical approaches offer ways to critically engage with Carter’s music far beyond tempo modulations. The presentation provides a way for Carter’s music to no longer be confined to undergraduate course units on 20th-century techniques, and rather within a larger context of experiencing music and finding its value. Such approaches provide both accessibility and relevance for the future educators, performers, and composers that populate most undergraduate music theory courses.

What Does This Have to Do with Land Back?: Indigenous Perspectives on Decolonization Frameworks in North American Music Scholarship

Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm  ·  Location: Grand Ballroom B

Presenter(s): Breana McCullough (University of California, Los Angeles), Melody McKiver (Brandon University), Rena Roussin (University of Toronto), Renata Yazzie (University of New Mexico)

As music scholarship begins to implement theories and strategies of EDI, it has frequently decontextualized the meaning of decolonization, causing discussions about Indigenous music and sound studies to take on greater urgency in Canada and the United States. Recent work by Native American scholars consider questions of decolonization and Indigenous sovereignty, including Robin R.R. Gray’s work on repatriating music and sound, Trevor Reed’s concept of sonic sovereignty, and Dylan Robinson’s theories of critical listening positionalities. In spite of these significant works of scholarship, decolonization is often discussed in a metaphorical context in broader, settler-led discussions of “decolonizing the music curriculum/canon” and “decolonizing the university.” The conceptualization of decolonization within the university often re-centers individualism, extraction, and consumption, while upholding anti-Black racism and “settler moves to innocence” (Tuck and Yang), the very things which Indigenous frameworks of decolonization seek to unsettle.

As a collective of Indigenous women and Two-Spirit individuals, we propose to reframe decolonization in decidedly non-metaphorical terms, by discussing with one another and with roundtable attendees our lived experiences as music scholars and practitioners working in Canada and the United States. The impacts of colonization and the work of undoing it are experienced differently in our individual lives, and in our Indigenous communities and lands that are central markers of our identity. Far from the politics of representation that are frequently implied in academic frameworks of decolonization, we ground decolonization as community-centered practices of return, reclamation, and rematriation, inextricably connected to the Land Back movement led by grassroots Indigenous land defenders. Through our discussion, we propose to share perspectives and ideologies that can help deconstruct the systems of oppression that we have faced within our musical encounters, institutions, and academia as a whole. Aspects of decolonization that the roundtable will expand on include: deconstructing hierarchy; validating Indigenous transmissions, epistemologies, knowledge transmissions, and relationalities; the recognition of our more-than-human relatives; and the grassroots Land Back movement. We will hold this conversation amongst ourselves, citing and providing various examples of scholarship that we have found resourceful, and then open the floor for discussion.


Time: Thursday, 10/Nov/2022: 4:00pm - 5:30pm  ·  Location: Grand Ballroom D


Presenter(s): Christa Bentley (University of Chicago), Kate Galloway (Rensselaer Polytechnic Institute), Phoebe Hughes (Binghamton University), Chelsea Burns (University of Texas - Austin), Melissa Avdeeff (Coventry University), Jocelyn Neal (University of North Carolina at Chapel Hill)

This panel emerges from the forthcoming collection Taylor Swift: The Star, The Songs, The Fans, co-edited by Christa Bentley, Kate Galloway, and Paula Harper. Nearly two decades into a successful, multifaceted career as a pop star and singer-songwriter, Taylor Swift continues to reside at the center of cultural conversations—her celebrity feuds and well-publicized relationships; her
autobiographical and deeply referential song texts; her savvy branding strategies and relationships with fans; her place in political discourse, white feminism, and LGBTQ+ allyship; and her public rejoinders to music industry inequities, such as her Taylor’s Version re-recordings.

This panel and larger project assert that close readings of Swift’s songs, analyses of her star persona, and investigations of her fans’ practices can pave a foundation for a set of interdisciplinary conversations about some of the most pressing issues facing both the music industry and popular music studies. For scholars, Swift offers a prism through which to examine intersecting issues in contemporary music and media ecosystems, from copyright and pandemnic creation, to multimedia star texts and digital fan practices.

Comprised of volume contributors from AMS, SMT, and SEM, this roundtable illustrates the range of perspectives that music scholars bring to understandings of Swift’s song economy, stardom, and fandom. Each presenter will give a 10-minute paper based on their contribution to the edited collection, and editor Paula Harper will serve as a moderator. Together, the papers evaluate Swift’s career with attention to how she has navigated shifts in the music industry, and how she has negotiated changes in her musical transition from country to pop along the lines of her age, gender, and class identity. Swift’s re-recordings are a prominent topic, and presenters explore the impossibility of repetition (Burns) and problems of authority and copyright (Neal). Issues of place, space, and identity in Swift’s music play out in discussions of live performance venues—ranging from stadium tours (Hughes) to small clubs (Bentley)—and recorded music environments (Galloway). Finally, digital media analysis illuminates how Swiftian discourse unfolds on social media among journalists and fans (Avdeeff).

**Joy! A Well-Tempered Lesson in Good Living (AMS President’s Endowed Plenary Lecture)**

*Time: Thursday, 10/Nov/2022: 6:00pm - 7:00pm · Location: St. Charles Ballroom*

Daniel KL Chua¹, Steve Swayne²
¹University of Hong Kong; ²Dartmouth College

Feeling miserable? The global misery of the last few years has almost convinced me that Schopenhauer’s thesis is right: we live in ‘the worst of all possible worlds’. So, to lighten the mood and counteract such gloom, in this lecture I would like to borrow the words of Beethoven and say ‘Friends! Not these tones! Let’s talk about joy instead’. The plan in this lecture is to explore the relationship between music and joy; or, more fundamentally, whether music is joy. It will be an intellectual history tour that will take us back in time to China and Africa as we engage with Confucius and Augustine on the subject, and (if we have time), pop over to Europe to discuss the question with Leibniz and Deleuze. Along the way we will take in a good dose of music theory (a pleasure that you should never leave home without), and pick up some odd souvenirs – cheesecake, a bamboo pipe, a hammer, a paperweight, Bruce Willis, and a shatter-proof ruler. And my pet poodle will accompany us for a short detour on the moral- and neuropsychology of joy. But the point of the journey is to lead to one big question: as musicologists we teach music as a living, but has music taught us how to live?

**Musicking in Old Age: Aging Studies and Music Studies**

*Time: Thursday, 10/Nov/2022: 7:30pm - 10:30pm · Location: Grand Salon 3/6*

**Musicking in Old Age: Aging Studies and Music Studies**

Chair(s): Michael Kinney (Stanford University), Joseph Straus (The Graduate Center, CUNY)
Discussant(s): Kathleen Woodward (University of Washington)

Presenter(s): Emily Ruth Allen (Florida State University), Aruna Kharod (University of Texas, Austin), Samantha Jones (Harvard University), Tiffany Naiman (University of California, Los Angeles), Simon Buck (University of Edinburgh/Northumbria University), Joseph Straus (The Graduate Center, CUNY), Michael Kinney (Stanford University)

Aging Studies asks how experiences of aging are shaped by various social, historical, cultural, political, economic, and personal frameworks. Most of the work in this discipline centers visual markers and objects with less attention given to aural constructions of old age. If we are, as aging studies pioneer Margaret Gullette argues, “aged by culture,” how do music and sound factor into cultures of aging?

This workshop carves out a space for Music Studies and Aging Studies to generate much needed dialogue. As music scholars continue to explore themes that intersect directly with issues of old age and aging (late style, biography, memory, performance, creativity, labor, sociality), it is crucial that they engage with methods, topics, and perspectives from Aging Studies that deal with the cultural representations of old age. Likewise, music scholars with expertise in the analysis of musical culture and sound objects can contribute to multisensorial understandings of the aging process.

Participants from all three societies will explore musical representations of aging and old age in seven pre-circulated papers. These papers will consider musicking in old age from three different angles:

1. Musical cultures’ engagement with sociability, intergenerationalism, and historical memory
   - Emily Ruth Allen, “The Holocaust Survivor Band and ‘Peace for the World’”
   - Aruna Kharod, "The Partition Songs Project: Music and Aging in the Indian American Diaspora”
   - Samantha Jones, “Finding Community in Old Age Through Irish Set Dancing”
2. Representations of aging in popular music at the intersections of race and gender
   - Tiffany Naiman, “No Compromises: Erykah Badu and Missy Elliott Aging in the Music Industry”
• Simon Buck, “Getting Old Blues: The Double Jeopardy of Old Age and Race in Southern Blues Culture”

3. Reception of older performers and audiences in Western classical music canons

• Joseph Straus, “Old Characters in Opera: Cultural Scripts for the Performance of Old Age”
• Michael Kinney, “Aging to the Middle: Jan Peerce’s Vocal Longevity and the Politics of Genre”

Each short paper summary will be followed by conversation, questions, and critique, beginning with a response offered by Kathleen Woodward, whose foundational work in aging studies addresses representations, erasures, and subject formations in old age.

**Just Mercy, The Equal Justice Initiative, and Music Studies**

*Time:* Thursday, 10/Nov/2022: 8:00pm - 9:30pm  ·  *Location:* Marlborough A/B

*Chair(s):* John Spilker (Nebraska Wesleyan University)

*Presenter(s):* Kyra Gaunt (University of Albany), Eric Hung (Music of Asian America Research Center), Ana Alonso Minutti (University of New Mexico), John D. Spilker (Nebraska Wesleyan University), Christopher Macklin (Equal Justice Initiative)

**Organized by the AMS Pedagogy Study Group**

We invite AMS, SEM, and SMT conference attendees to participate in an interactive workshop exploring the impact Bryan Stevenson’s work around reckoning with racial injustice and healing has on music studies. This workshop is intended as a collaborative space for new discovery, learning, and sharing ideas. It is designed to be useful to attendees with different levels of knowledge about Stevenson’s Equal Justice Initiative (EJI), or anti-racist pedagogy and research in general.

We begin with a brief overview of Stevenson’s and EJI’s work. In Just Mercy, he demonstrates how U.S. mass incarceration primarily imprisons or kills people minoritized on the basis of race, gender, socio-economic status, mental health status, and disability. EJI publishes reports (available for free at https://eji.org) that explore the current-day legacies of slavery, “racial terror lynching,” the dismantling of Reconstruction, and segregation. The Institute also runs the Legacy Museum: From Enslavement to Mass Incarceration, and the National Monument for Peace and Justice, both located in Montgomery, Alabama. One of its current projects is to support local coalitions interested in community soil collection ceremonies to remember the victims of racial terror lynching.

Next, the four panelists—who are at different stages in their engagement with Stevenson and EJI—discuss their current ideas about how to apply this work to music studies. Topics presented include, but are not limited to: (a) the importance of memorials in liberatory work; (b) how to incorporate the strategies the Legacy Museum uses in our teaching; (c) how to expand the narratives of the Legacy Museum beyond the US and into intercontinental histories that are in most of our research and classes; and (d) how to incorporate stories of the carceral state into our courses.

We will then break attendees in smaller groups for collaborative discussion and developing a plan for action. Each group will include people with different levels of engagement with EJI’s work and with anti-racist pedagogy and research. After this creative brainstorming time, groups will summarize their results for all participants. Remaining time will be used to open the floor for questions and comments for facilitators and workshop participants.

**Critical Childhood and Music Studies Workshop**

*Time:* Thursday, 10/Nov/2022: 8:00pm - 10:00pm  ·  *Location:* Kabacoff

*Chair(s):* Ryan Bunch (Rutgers University-Camden), Susan Boynton (Columbia University)

*Presenter(s):* Ryan Bunch (Rutgers University-Camden)

**Organized by the AMS Childhood and Youth Study Group**

This session will be a colloquy in the form of a provocation and series of responses on the state of music studies and childhood. As proposed by members of the study group at the 2021 AMS meeting, Ryan Bunch will present a paper addressing the intersections of childhood studies and music studies, emerging in part from the study group’s reading group discussion which was held in February. In early summer 2022, we will pre-circulate this text along with a call for brief responses to be presented in this year’s session. We will address such topics as the parameters of our field, areas of productive overlap and intervention between music studies and childhood studies, and the future of studies in music, childhood, and youth.
By applying this framework on some examples, I argue for a reconsideration of some crucial cultural practices in the various music-repositories for intellectual and operative contents. Specific physical and visual features; as triggers for a concrete space of human interaction and a symbolic place of belonging; and as reframing textual critical tools within a cultural anthropological approach, notational artifacts can be understood as materials with function/use, and place.

In four parts, each marked by concepts usually coupled together: location and time; surface and space; sight and touch; ideology, stances and inspired by Tim Rice's framework for analyzing musical experience, the structure of my interpretive model is articulated in objects incorporating music notation (or notational artifacts, as I call them) and their users over time. Based on specific theoretical stances and inspired by Tim Rice’s framework for analyzing musical experience, the structure of my interpretive model is articulated in objects incorporating music notation (or notational artifacts, as I call them) and their users over time. Based on specific theoretical

In this paper, I propose a theoretical framework and a related terminology to help analyzing the multimodal relationship between musicological discourses often divide between “musical notation” as an exclusively Western phenomenon, distinctive from other traditions for providing precise indications of pitch, and other types of visualized musical instruction that involve “musical cues” which are possible to realize only based on preexisting knowledge of the melodic content of a given cue. I would like to challenge this Eurocentric historiographical narrative on pre-modern music by examining the written transmission of melodic content in the medieval Eastern Mediterranean, based on four case studies of visualized musical instruction used in that environment. The first case study will be an excerpt from a Latin liturgical manuscript of the so-called Liturgy of the Holy Sepulchre, used by the crusader community established in Jerusalem beginning in 1099. I will demonstrate how the notational vocabulary as well as other visual elements found in this excerpt reflect a mix of differing European traditions that bore new meanings upon their Eastern relocation. The second case study is one of the three Hebrew piyyutim set by Obadiah the Proselyte to Norman notation—unusually written from right to left—of the kind he had probably learned back in his youth in Southern Italy, as part of his clerical education. The two remaining case studies represent two distinct groups of Eastern written sources which include entirely different types of visualized melodic instruction originating in the twelfth century: a Greek liturgical chant set to Middle Byzantine neumes and a 1-page Judeo-Arabic treatise of music theory that visualize melodic formulae using tablature-like textual indications. After briefly presenting these four case studies of visualized musical instruction, I will discuss their shared motivation to transmit precise pitch content and the extent to which it is possible to realize only based on preexisting knowledge of the melodic content of a given cue. I would like to challenge this Eurocentric historiographical narrative on pre-modern music by examining the written transmission of melodic content in the medieval Eastern Mediterranean, based on four case studies of visualized musical instruction used in that environment. The first case study will be an excerpt from a Latin liturgical manuscript of the so-called Liturgy of the Holy Sepulchre, used by the crusader community established in Jerusalem beginning in 1099. I will demonstrate how the notational vocabulary as well as other visual elements found in this excerpt reflect a mix of differing European traditions that bore new meanings upon their Eastern relocation. The second case study is one of the three Hebrew piyyutim set by Obadiah the Proselyte to Norman notation—unusually written from right to left—of the kind he had probably learned back in his youth in Southern Italy, as part of his clerical education. The two remaining case studies represent two distinct groups of Eastern written sources which include entirely different types of visualized melodic instruction originating in the twelfth century: a Greek liturgical chant set to Middle Byzantine neumes and a 1-page Judeo-Arabic treatise of music theory that visualize melodic formulae using tablature-like textual indications. After briefly presenting these four case studies of visualized musical instruction, I will discuss their shared motivation to transmit precise pitch content and the extent to which it is possible identify any historical, visual, or conceptual links between them, at times even reflecting aspects of cross-cultural interplay.

Reframing, Rethinking, Renaming: Towards an Anthropology of Notational Artifacts

In the history of musicology, no disciplinary turn has ever deprived notation-bearing objects (i.e. scores, parts, or “music books” in general) of the status of sources, of written witnesses of something other than themselves. This powerful concept – along with other key-concepts in music philology – work at their best when content forms, compositional or editorial processes, and music writing are to be investigated, but do not prove as effective when usage practices, performative processes, or music reading are under study. In other words, an understanding of a written document as a “bundle of affordances” (Sterne) – according to its users and the practices they perform with it – calls for a rethinking of our current epistemological concepts. In this paper, I propose a theoretical framework and a related terminology to help analyzing the multimodal relationship between objects incorporating music notation (or notational artifacts, as I call them) and their users over time. Based on specific theoretical

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making processes – writing (notation and annotation), material production and alteration, and reading – as well as for a “rematerialization” of how music notation is approached in Western and non-Western contexts. Ultimately, I suggest a shift from the “ethnomusicology of notation” (Schuiling) to an anthropology of notational artifacts.

**Notation and Inscription: Considering the Tactile**

*Virginia Georgallas¹, Sarah Koval²*

¹Berkeley University, ²Harvard University

What is the relationship between notation and inscription? Are they equivalent? Thor Magnusson (2019), in his work exploring the ancestry of contemporary music technologies—“how we think with and through technology”—offers a tripartite system for distinguishing different modes of sonic writing: 1) material inscription (on the bodies of musical instruments), 2) symbolic inscription (notation), and 3) signal inscription (what became possible after the advent of sound recording). For Magnusson, inscription seems to be available through every technology equally, and his divisions explicitly separate immaterial (symbolic) notation from material inscription. And yet, Andrea Bachner (2018) has recently cautioned that inscription is a master metaphor of contemporary thought, a theoretical figure and trope through which poststructuralist theory “stages and concretizes its conceptual moves.” Born of nineteenth-century disciplinary formations and inventions (such as anthropology, psychoanalysis, and technologies of photography and phonography), the work of inscription is powerful, ubiquitous, and timeless. For Bachner, the trope of inscription allows theorists to shape the material world by giving their texts a seemingly material foundation. This paper asks whether inscription is a theoretical tool worth salvaging for music studies. An obvious distinction between notation and inscription is that the latter implies a material encounter, while the former often suggests a symbolic or abstracted realm, as Magnusson does—for him, notation is only one of many inscriptive technologies. Moreover, some media theoretical framings of notation have anachronistically applied digital metaphors—for example, Floris Schuiling (2019) defines musical notations as “interfaces for imagining virtual musical relations.” This approach is, at the very least, historically contingent, and relies, like Magnusson does, on assumed continuities between pre-digital and digital notational technologies. We propose looking for models of inscription that pre-date the phonograph and the digital. Such models may offer new understandings of notation shaped by inscriptive processes that attend to touch and the tactile (Saha, 2019). Moments of tactile encounter and impression—on paper, wax, wood, and fiber—may illuminate aspects of musical praxis (beyond creative and interpretive authority) that highlight the labour of compositional assemblage and notational practices.

**Works Without Notation: The Social and Aesthetic Aims of Budapest’s “Free Music” Community**

*Nicholas Emmanuel*

University at Buffalo

The “free music” scene in Budapest comprises an extensive and diverse community of musicians committed to practices of free improvisation. Performances take place in underground cultural spaces throughout the city that define themselves against an authoritarian political regime and, more recently, Russian violence in Ukraine.

My research and participation in this scene are part of a larger project that considers how aesthetic conceptions of the Central European identity have historically been inscribed and preserved through textual practices. Here, though, I am interested in what free improvisation—an art form defined by its total eschewal of notation—can reveal to us about relationships between notation, the “work” concept, and the musical inscription of (anti-imperialist) collective identities.

The focus of this talk is a monthly improvisation event held in a venue located beneath the basement of a café called Három Halló. With recourse to recent work in critical improvisation studies by George Lewis, Lydia Goehr, and Garry Hagberg, among others, I make the argument that the Három Halló event itself is a work, repeatable and aesthetically consistent. At this event, audience members are called on, at random, to participate in group improvisations. All details of the work are negotiated in the moment of performance—through attentive listening and musical dialogue—producing what the organizers call “instant compositions.” Choreographing specific musical events in advance of the performance would not only be antithetical to the social and aesthetic aims of the event, but is actually made impossible by its randomized format.

Part of what is striven for in iterations of the Három Halló event is an experience of “collective intention” that is not reducible to the intentions of individuals within the group, but instead arises through dialogue. In these free improvisations, what is being preserved across performances is a concept of community that is incompatible with conventional notions about authorship and the work as an aesthetic object. I conclude that this event—and others like it throughout Budapest—belongs to a special ontological category of works for which the very presence of notation would actually inhibit the realization of its social and aesthetic aims.

**Writing Sancaras (characteristic phrases) for New Audiences**

*Balu Balasubrahmaniyan*

Wesleyan University

In the long history of South Indian (Karnatak) music, the concept of notation is almost nonexistent until the 17th century. Although Indian music pedagogy insists on oral tradition, Somanatha’s Raga Vibodha (dated 1609) attempted to create notational symbols for melodic ornaments, known as gamaka. This treatise described instrumental realization on the vina and included musical examples. As the study of Karnatak music became institutionalized, a need for notation arose. In addition to the conventional notation system, my revered guru T. Viswanathan (Viswa) developed a unique system known as descriptive notation, which reveals every detail of any complex phrase of a raga. Although Viswa’s own family tradition relied on oral pedagogy, his notational system had significant impact, particularly among non-Indians wishing to learn intricate melodic aspects of Karnatak music. Viswa’s cousin T. Brinda was critical of his work because she was against sheet music. As a student of both, I was able to understand the methodologies of the two great masters. It was challenging, in the beginning, to understand Viswa’s notation system since I am used to the oral tradition. Later, I understood his motivation to translate one’s understanding of convoluted phrases into a visualization. Building on the works of his predecessors, such as Oriental Music in European Notation (1893) by Chinnaswami Mudaliar and Sangita Sampradaya Pradarshini (1904) written by Subbarama Dikshitar, Viswa’s study in this area of research is monumental and thorough.
He adapted aspects of various music cultures, including some Western music symbols in his notation. He also shared information on the numeric notation system used in Chinese and Indonesian Gamelan music. In this presentation, I will briefly discuss Viswa's contribution and demonstrate his descriptive notation in contrast to the conventional notation system. While notation is not capable of capturing the bhava (mood or feeling) of Karnatak music, I will indicate its place in my own practice as a performer and teacher at Wesleyan University. I use audiovisual samples in support of my presentation.

"I Can't Read Music"—Music Reading as a Cultural Practice in Popular Music
Bernhard Steinbrecher
University of Innsbruck

In my paper, I present one part of a joint-cooperation project currently under review for bilateral funding. The whole project carries the title “Reading Music: Modes, Dimensions and Scenes of a Cultural Technique,” aiming to formulate, on the basis of concrete situations and practices, a theory of music reading as a multimodal cultural technique. My own subproject proposal deals with the role and discursification of music reading in popular music, considering that an integral part of the self-promotion of many famous artist personae of popular music concerns their ignorance of traditional musical notation. These ‘reading difficulties’ often appear in the context of an opposing concept that eschews formal training and production principles in favor of increased artistic freedom and authenticity.

This raises several issues regarding genre-typical processes of transmedial transcription between the spheres of the visual, the auditory, and the physical-performative that have as yet been explored only seldom in popular music studies. Research questions concern, e.g., the analytical and reenacting modes and dimensions of music reading in scenes of learning and composition, asking to what extent acts of reading differ according to different popular music genres (specifically rock, electronic dance music, and hip-hop). Moreover, also the sociality dimension of music reading in contexts of performance and interaction is planned to be examined in this subproject, focusing on the role of notation in staging practices, live rituals, and practices of rehearsing and remembering.

In my paper, I outline the cornerstones of my planned project including its mixed-methods approach, striving to stimulate discussion and gain feedback and further ideas from experts in the new AMS Study Group.

Music Notation and Analysis in Music Theory Courses
Shersten Johnson
University of St. Thomas

Music theory courses aim to help students comprehend musical structure so that they can listen more deeply, perform expressively, and compose creatively. Part of the challenge of trying to understand how music is structured, however, is that somehow one must capture the sound-imagery—essentially vibrations of air molecules, which are here one moment and gone the next—in order to measure, divide, and compare components. Because of music’s ephemeral nature, we typically rely on printed scores and other kinds of diagrams of the sound-image, which allow us to consider relationships and patterns outside the pressures of real-time performance.

My presentation will address two outcomes of the reliance on traditional print notation in music theory studies. First, rather than supporting understanding in a neutral way, notation directs attention and biases interpretation. In fact, the distinctions between audible and visible can sometimes blur in our musical theoretical discourse. Additionally, at times score study can reveal relationships that only obtain visually and not necessarily aurally. This paper will discuss several examples of mappings between sound and music notation that are actually quite tenuous and suggest alternative representations. Second, though we have the sense that notation is prosthetic on the sounding music—reducing, clarifying, and thus necessary for understanding—relying on print notation privileges visual comprehension. Dependence on visual representations limits accessibility for some students of music theory (for example those with low vision or dyslexia, or those whose musical experience is based on making music “by ear”). This presentation will address these two unintended consequences and consider complementary ways to understand certain concepts of musical structure through a variety of means.

"The American Southern Jewish Experience through Music in New Orleans"
Special Interest Group Meeting of the Jewish Studies and Music Study Group

Organized by the AMS Jewish Studies and Music Study Group

With the last two AMS meetings occurring virtually, and the collaborative energy of the conference setting relegated to cyberspace, the 2022 meeting will be a celebration of place and grounding, reminding us all of the particularly invigorating experience of being together in three dimensions.

Drawing attention to this notion of place, the Jewish Studies and Music Study Group proposes a session which celebrates the venue of the 2022 AMS meeting. Specifically, we will program a multi-disciplinary exploration of Jewish music in New Orleans and in the American South more broadly.

The history of Jews in the American South has been eclipsed by a focus on Northern American cities, with most studies centering Northeast metropolitan environs such as New York, Boston, Philadelphia, and Montreal. As such, our focus on Jews in the South is part of a larger conversation broadening the scope of Jewish American history to include the vivid, complicated, yet often overlooked experience of Jews in the Southern United States. Our focus on New Orleans, particularly, offers the opportunity to consider Jewish
music within the context of American popular music, histories of global trade, American crossroads, waterways, and many other fascinating avenues of study.

We have organized a curated concert program, featuring the multi-instrumentalist, klezmer music expert, and proud Southerner Mark Rubin along with Anna Tucker, lead curator of the Museum of the Southern Jewish Experience—located in New Orleans. We will structure the program as follows: Samantha Cooper, a member of our study group, will welcome the audience, give an introduction to our group and to the topic, and then introduce Mark Rubin and Anna Tucker. Then, Anna Tucker will give a 10-15 minute presentation, followed by a 15-20 minute instrumental performance and presentation by Mark Rubin. The time remaining in the session will be dedicated to a conversation between Rubin and Tucker, followed by a question and answer session. These varied perspectives will complement each other fruitfully, drawing out key aspects in the relationship between Jews, the South, and music, while suggesting issues and approaches that will guide and motivate future scholarship in the area.

AMS Publications Committee Business Meeting

Time: Friday, 11/Nov/2022: 7:30am - 9:00am
Location: Trafalgar
Session Chair: Nancy Rao, Rutgers University
Chair(s): Nancy Rao (Rutgers University)
Presenter(s): Nancy Rao (Rutgers University)

Poster Session

Karate Kid Pedagogy and Interdisciplinary Priming in the Music Theory Curriculum

Michael Baker
University of Kentucky

Interdisciplinary study is a common buzzword in contemporary post-secondary education. Recent authors (Stephan-Robinson 2018; Gades 2019; Hamm 2020) have examined interdisciplinary approaches to teaching music fundamentals courses; however, interdisciplinary learning activities can be applied in many ways and across the entire music theory curriculum. Drawing inspiration from the 1984 film *The Karate Kid*, in which Mr. Miyagi suddenly reveals that he has covertly taught Daniel LaRusso essential karate skills through the performance of menial chores, this paper will describe a teaching strategy for introducing interdisciplinary learning activities in the music theory classroom. Following a discussion of cognitive priming and the benefits of adopting an interdisciplinary teaching perspective, this paper will outline a four-stage teaching method, illustrated with complete lesson plans.

Karate Kid Pedagogy focuses on setting up moments of sudden realization for students about relationships between disparate subjects and involves four distinct stages. Following a preliminary “priming” homework assignment on a skill or task not directly related to the expected course content, the instructor presents an in-class lesson on a given topic from the theory curriculum, then draws attention to structural relationships between the preliminary written assignment and the topic of the in-class lesson. The final stage involves students forming their own connections to another seemingly unrelated topic. As a practical example, this presentation will demonstrate a lesson plan on the theme of gradual change as it relates to parsimonious voice-leading processes and linguistic games.

Cognitive priming is commonly defined as a phenomenon whereby exposure to one stimulus influences a response to a subsequent stimulus, without conscious guidance or intervention. Whereas prior musical studies of cognitive priming (Deutsch 1999; Bigand 2014; Sears 2019) have focused on aspects of harmonic and tonal perception, a broader view of the concept enables the interdisciplinary teaching method proposed here. This teaching strategy is adaptable to a wide range of topics commonly studied throughout the music theory curriculum and creates richly memorable learning moments that transcend merely acquiring competence in a given harmonic/analytical technique.

Interacting Periodicities in the Music of Ligeti and The Bad Plus

Jason Yust
Boston University

This poster explores irregular meters in György Ligeti’s later music (Piano Concerto, mvt. 1, Étude 8 “Fém,” Viola Sonata mvt. 2 “Loop”) and compositions of Reid Anderson (“As this Moment Slips Away”) and Dave King (“You Can’t Say ‘Poem in Concrete’”) using the discrete Fourier transform (DFT). Spectral peaks in the DFT reveal periodicities underlying irregular rhythms, which interact with other periodicities similarly to how periodicities of strict polyrhythms interact in other music of Ligeti and The Bad Plus. When simultaneous periodicities are very close but not exactly the same, patterns gradually drift in and out of phase. When patterns with nearby periodicities occur in sequence, the result resembles small tempo shifts, which can counterpoint in interesting ways with other factors such as attack density and cycle length.

Public Music Theory, Then and Now: An Introduction to the Victor Zuckerkandl Index

Daphne Tan, Alexis Millares Thomson, Tegan Ridge, Emma Soldaat
University of Toronto

This interactive poster presentation features the Victor Zuckerkandl Index (VZI), an online, publicly accessible database of unpublished correspondence, manuscripts, and other archival materials related to the music theorist and philosopher Victor
Zuckerkandl (1896–1965). Although Zuckerkandl’s ideas are often referenced by music theory specialists, his writings and lectures were almost exclusively for general audiences: the interested public, liberal arts students, and professionals in other fields—all of whom had little to no formal musical training. Created by a team of music theorists and librarians, the VZI upholds Zuckerkandl’s commitment to making scholarship accessible to a wider community. The starting points for this project are digitized materials collected by the first author at three archival sites. While some of these sites have title lists for their Zuckerkandl holdings, none have detailed finding aids. Further, accessing the Eratos Foundation is difficult, given its remote location. The VZI addresses these challenges by providing detailed summaries of 211 unpublished items (approximately 1740 physical pages) related to Zuckerkandl’s life and work. Our poster presentation will showcase the structure and contents of the VZI, along with its search and browse features. We will also describe how we worked collaboratively and remotely during the COVID-19 pandemic to create relational links between documents, how we used context cues to locate missing pieces of information, and some challenges we faced in deciphering handwritten documents. Moreover, we will foreground some insights we gained in our close examination of the archival materials, such as Zuckerkandl’s dedication to Eratos, a center of Western esoteric thinking, as well as his anxieties about discussing music (theory) with its multidisciplinary audience. Finally, we will discuss how we created blog posts and used the library’s social media platforms to share the completed VZI with a larger public. We suggest that this project highlights the benefits of researcher-librarian collaborations and that it could serve as a model for others who wish to share their archival findings more widely.

**Tracing The “Disappearance” of the Third Chorus in Recent Popular Music**

Jeremy Orosz  
University of Memphis

Within the field of music theory, there is broad consensus that most songs in verse-chorus form feature at least three separate iterations of the chorus: two as part of what Temperley (2018) calls “verse-chorus units” or VCUs early in the song, and one following a contrasting section (bridge, interlude, etc.) near the song’s conclusion. Additional statements are not uncommon, yet songs with fewer than three appearances of the chorus, though documented in Osborn (2013), were relatively rare in decades past. More recently, however, an increasing number of songs have been released with only two statements of the chorus. A remarkable 24 entries on NPR’s “Best 100 Songs of 2021,” for example, are clear cases of songs that feature only two statements of the chorus. This poster will provide a taxonomy of these two-chorus songs. Most songs with fewer than three chorus statements fit one of the following shapes:

- **Type 1:** Songs without a bridge, solo, or other contrasting section. These include only VCUs, plus an optional intro and/or outro.
- **Type 2:** Songs that include at least one complete contrasting section (bridge and/or interlude) at the song’s conclusion, after two VCUs.
- **Type 3:** Songs that include a contrasting section (usually a bridge) earlier in the song—before the second chorus—and conclude with the second appearance of the chorus followed by a brief outro. (This is the least common of the three types.)

Although many Type-1 songs are shorter than is typical for popular music hits (songs often less than two minutes in length), most songs with only two chorus statements are nevertheless more than three minutes long, primarily due to extended introductions, outros, and other transitional sections without vocals.

**Formal and Expressive Explorations in Wranitzky’s and Dussek’s Two-Tempo Finales**

Olga Sánchez-Kisielewska  
University of Chicago

With the advent of romantic aesthetics, the classical lieto fine no longer provided a satisfying conclusion for the sonata cycle. Composers explored a variety of alternatives to endow finales with more gravity and to shift the expressive weight of multi-movement works towards the end. I examine a small collection of finales written at the turn of the century by Paul Wranitzky (1756–1808) and Jan Dussek (1760–1812) that occupy a unique position—formal and expressive—in these transformations. These unusual slow-fast-slow-fast movements, hybrids between a slow movement and a finale proper, constitute an unfamiliar branch in the development of the “culmination” finale.

Although these movements share common features with pre-existing genres, they constitute an independent category defined by the following features. (1) The opening suggests the beginning of a slow movement. (2) At a formal juncture, a sudden shift to a fast tempo hints at an attacca transition to the finale. (3) The slow “movement” returns, contradicting expectations raised by (1) and (2). (4) The fast tempo resumes to close the movement. Formal designs are flexible, including elements of rondo and/or sonata that require frequent reevaluation on the part of the listener. What remains stable across these works is the topical content of the movement: (5) hymnic themes occupy the slow sections, which give way to restless allegros. These formally diverse movements share similar affective trajectories and can be understood as a particular expressive genre (Hatten 1994). The return of the slow “movement” is the most striking feature of the two-tempo finales finales: I interpret their expressive course as a musical analogy of Schiller’s (1790) cyclical journey of human growth.

**Is Harmonic Dictation Effective?**

Timothy Kern Chenette, Ryan Becker, Meghan Hatfield  
Utah State University

What makes harmonic dictation—an activity used by roughly 90% of aural skills instructors (Murphy and McConville 2017)—useful? Karpinski’s influential book *Aural Skills Acquisition* states that holistic harmonic perception results from “weeks, months, or even years of repeatedly recognizing and labeling particular chords” (2000), an assumption accepted by Jarvis 2015 and Peebles 2021. Yet if
large amounts of exposure are necessary, harmonic dictation—in which a short chord progression might occupy a class for more than 10 minutes—is an inefficient practice method. Yet Rogers 2001 disagrees with Karpinski that quick identification of chord functions must be a long-term goal, and many textbooks do not contain large numbers of harmonic dictations. What, then, is the role of quantity of exposure? And is harmonic dictation the most effective method of teaching harmonic hearing?

We will present the results of a pedagogical study investigating how increasing students' quantity of “recognizing and labeling particular chords” affects improvement in aural chord identification. Initial results do not clearly support the importance of increased repetition. More alarming, neither study group’s change in performance from pretest to posttests suggests significant improvement. While different approaches and teachers may differ in their effectiveness, these results suggest that merely doing “hearing and labelling” activities, including harmonic dictation, is not clearly effective in improving students’ ability to aurally identify chord functions. If this is true, then harmonic dictation may function more as a method of sorting students according to preexisting abilities rather than as a learning activity. We will present speculation on factors that may limit students’ capacity for improvement, including the difficulty of improving perceptual capacities (Gates 2021; Chenette 2018; Melby-Lervåg and Hulme 2013, Oxenham 2013; Potter 1990) and the fact that students learn some of these skills before higher education. Finally, we will suggest promising alternative teaching models, particularly based on active, kinesthetic learning.

A Different Type of Formal Function: Return as Form in Progressive Metal
Calder Matthew Hannan
Columbia University

Progressive metal—a broad and diverse subgenre that mixes the characteristic sonic power of metal with self-consciously complex compositional techniques and virtuosic performances—is marked perhaps most conspicuously by the extreme length and intricacy of its song structures. These long songs overlap with densely packed, heterogeneous sections, and, as I will argue in this paper, can present exciting challenges for existing theories of form.

Several scholars have imported aspects of the formenlehre tradition to the study of form in metal (notably Hudson 2021), according to which individual songs are analyzed in reference to a formal archetype or default (such as Hudson’s “compound AABA form”), and song sections are analyzed in reference to “functions” (“bridge function,” “chorus function,” etc.). While these frameworks provide analytical traction in much metal, I argue that they have limited utility in understanding progressive metal’s extended, idiosyncratic formal designs.

Inspired by this analytical friction and by a desire to center the experiences of progressive metal fans (after Lowe 2007), I suggest two methodological innovations. First, I foreground the perceptual salience and attendant form-making importance of the return of previously heard material, by which I mean everything from short guitar gestures to entire song sections, and everything from contiguous repetitions of the same riff to album-spanning recapitations of themes. Second, I analyze these moments, and patterns in their arrangement, according to a different interpretation of formal “function” than that operative in formenlehre-inspired theories: rather than asking what “function” a song section plays in an abstract formal logic, I ask what “function” an instance of musical recurrence has for fans: that is, what experiences and activities it makes possible. I believe that “cherrypicking” moments in which material recurs, and grounding my analysis of these moments in the experiences and practices of fans, presents an analytically practical and perceptually realistic strategy for making sense of progressive metal songs’ abundances of musical material.

Studying the Piano Etude: Virtuosity, Perfection, and Disability
Sara Bakker
Utah State University

The etude genre, a nineteenth-century mainstay of professional and amateur pianism, aims to develop virtuosity (Au 1999). Etudes lure pianists with promises of super-human abilities in numerous areas, including strength, flexibility, and coordination. Although such polished technique is highly desirable, the implications of valorizing virtuosity have not been fully examined. Etudes’ core premise is that bodies are deficient and need correction, akin to what Joseph Straus has called an Overcoming narrative (2018). Indeed, even our language is problematic: “virtuosity,” so emblematic of etudes, comes from “virtuous,” which has gendered, moralizing undertones through associations with male strength and female chastity.

But what if etudes were not explicitly about correcting faulty bodies? In this poster, I identify two composers from the 20th century whose piano etudes challenge the perfect technique the genre idealizes. I argue that György Ligeti challenges our preference for perfect technique by writing apparent mistakes into the score, while Conlon Nancarrow challenges our ideas of what a performer looks like by writing for player piano. I frame these challenges as alternate narratives following Straus (2011): Desirable-Difference in the case of Ligeti, and Escapist-Fantasy in the case of Nancarrow. I look at representative etudes from each.

Processual perspectives on musical cyclicity: examples from diverse cultures
Chair(s): John Roeder (University of British Columbia), Michael Tenzer (University of British Columbia)

An alternative-format special (joint poster) session

Cycling—persistent immediate repetition—animates much music across the world. A technology of the body, facilitated by powers of grouping, entrainment and memory, it serves social purposes of communal participation as well as solo and small-group expression; it accompanies dance and sung poetry; it transports participants into realms of trance or facilitates quotidian work. What binds this enormous range of practices? In this poster session we appreciate cycling cross-culturally as a technique that sets distinctive processes at play.

For the strict and concise repetitions that one encounters in timelines, tala, and some pop-music grooves, cycling may be conceived with reference to a fixed event-series. For more inexact or elaborated persistent repetition, however, such an object-oriented conception is insufficient. This session will explore the explanatory possibilities of another, processual perspective that treats cycling
Three Types of Cyclical Expectation in Two Panpipe Musics

Hei-Yeung (John) Lai
University of British Columbia

Adopting the processual conception of musical cycling advocated by the other contributors to this session, this poster illustrates the nature of “intracycle,” “intercycle,” and “transcycle” expectations. By analyzing recordings of two panpipe musics, from the Kuna and Kempul Ndung, from the repertoire of the quotidian Balinese village gamelan Angklung—an old and idiomatic ritual tune of six seconds’ length at moderate tempo (mm. 100) using only two kinds of duration (in 2:1 proportion). Listening over the course of repetition one sensitizes to concurrent rhythm and pitch cycles, a succession of pitch-focus regions, and several hemiola-like cross-rhythmic groups. Because the range (and ordinality) of the melody is only four tones, with each of those tones positioned variously in the melody to occur at a distinctive irregular rate, one can also attribute special sensations to the perception of each pitch’s own stream, including changing cross-pulsation rates and sensations of slowing or accelerating. One may track the cycle as a melody, as a set of interwoven rhythms, or through a series of timbral shifts formed by motion among subsets of the 4 tones uniquely present in different regions of the cycle. In performance the tune repeats verbatim, with only changes in dynamics and a closing ritardando—thus there is ample time to attend and refocus among many of the aural pathways afforded by these processes, separately or in combination.

Narrow Dimension: A Balinese gamelan Angklung cycle

Michael Tenzer
University of British Columbia

Musical cycles typically offer multiple possible listening pathways in part because repetition deepens habituation fluency (Huron 2013). In some cases, and perhaps counterintuitively, the fewer the musical materials, the more these possibilities are enriched as one learns to track each event’s role in multiple processes simultaneously. In traditional musics, cycles oftentimes animate complexity amid constraints in the dimensions of tempi, duration, and rhythm density; while particular organologies determine scale ordinality, and instrumental range. These combine to produce such dimensional spaces, particularly when regular pulsation grounds the experience. Writers on African music have explored these phenomena (Kubik 2010 on inherent patterns, Locke 2010 on the “Metric Matrix”, Berliner 2020 on mbira), but they are common elsewhere too.

This poster presents Kempul Ndung, from the repertoire of the quotidian Balinese village gamelan Angklung—an old and idiomatic ritual tune of six seconds’ length at moderate tempo (mm. 100) using only two kinds of duration (in 2:1 proportion). Listening over the course of repetition one sensitizes to concurrent rhythm and pitch cycles, a succession of pitch-focus regions, and several hemiola-like cross-rhythmic groups. Because the range (and ordinality) of the melody is only four tones, with each of those tones positioned variously in the melody to occur at a distinctive irregular rate, one can also attribute special sensations to the perception of each pitch’s own stream, including changing cross-pulsation rates and sensations of slowing or accelerating. One may track the cycle as a melody, as a set of interwoven rhythms, or through a series of timbral shifts formed by motion among subsets of the 4 tones uniquely present in different regions of the cycle. In performance the tune repeats verbatim, with only changes in dynamics and a closing ritardando—thus there is ample time to attend and refocus among many of the aural pathways afforded by these processes, separately or in combination.

Cycling as concurrent fluxes of expectation

John Roeder
University of British Columbia,

Persistent immediate reiteration is a ubiquitous and distinctively musical procedure (Margulis). When it is strict and concise it can be conceived productively in terms of fixed series of event qualia (such as pitches) in fixed rhythms (Arom, Locke, Butler, Danielsen, Pollack). But cyclality also manifests in more diverse ways (Tenzer), notably in oral traditions documented by ethnomusicological fieldwork. Repetition may be loose or gradually transform; it may involve non-pitch qualia or concurrent types of movement or activity; rhythms may vary or involve durational categories rather than measured timespans; and different series with different periods (as in isorhythm) may unfold simultaneously. Appreciating such music requires a more general, flexible theory.

This poster develops a conception that foregrounds cycling’s processual aspects, inspired by phenomenological approaches of Agawu, Lewin, and Hasty. Rather than seeking a referential event series, it considers cyclical sensations as arising from the formation and realization of dynamic expectations (Huron) of the immediate succession and eventual replication of quale and durations.

In a series of diagrams I sketch this processual perspective. They represent expectations at any moment as arrows terminating or originating then, plus other ongoing expectations created at earlier moments but as yet unrealized. Different moments may have different and more or less definite ensembles of expectations. The violation of some expectations need not disrupt the satisfaction of others. On this view, temporal sensations during cycling are not uniform and static but multidimensional and fluctuating.

This conception offers new ways to understand diverse cyclical music. Rather than characterize fixed affective or formal properties (Middleton, Leydon, Toussaint), it focuses on how each moment contributes to temporalities developing within (intracyclical) and between (intercyclical) concurrent expectation-series, and across (transcyclical) successive repetitions. This enables us to recognize and characterize cycling that lacks crisp event-series, explain what makes a varying surface cyclical, distinguish degrees of cyclality, consider expectations of timbre and durational categories, recognize how an event can participate concurrently in multiple streams of expectation, and discover distinctive cyclical compositional strategies. All contributions to this session demonstrate the wide applicability of this approach; this poster uses it to appreciate a Buduma bardic song.
people (Panama) and the ‘Are’are people (Malaita), I demonstrate how expectations of tone sequences and rhythms are coordinated within, between, and across varying cycles. The pieces are chosen because their sonic similarities and clarity allow clear description of their processes, but they also offer some instructive contrasts.

The monophonic Kuna piece (Smith 1987) presents an elemental example of how the recurrence of particular pitch sequences create and confirm the expectations during a cycle that it will repeat. Its sequence comprises only three pitches. The lowest comes to be expected simultaneously as the beginning of a new cycle and the melodic goal of the previous cycle, and an indirect grouping dissonance creates a “turnaround” anticipation for cyclical repetition.

In contrast, the two-layered ‘Are’are piece illustrates intercyclical expectations that are afforded by the interaction between concurrent cycles. Like many pieces from its repertoire (Zemp 1979), it features a canon that misaligns the layers’ different repeated quintuple rhythms. To show how the misalignment contributes to the sense of cyclicity, I compare the counterpoint with a hypothetical version where the layers’ rhythms are aligned. The result shows that the canon delay generates varying harmonic intervals and attack densities that help us to hear beginning, middle, and turnaround phases of the overall period.

Variances from cyclical expectations can also create cross-cycle processes and the formation of longer groups. In the ‘Are’are example there are small changes of sequential patterns over a fixed rhythmic cycle which involve pitch substitutions in both voices. The substitutions occur in a pattern that establishes a multi-cycle process of departure and return. In the Kuna example, it is the total duration of the cycle, not the pitch sequence, that varies slightly. Consequently, a listener who entrains to the pulse established in the first cycle may attribute different metrical qualia to the corresponding events in later cycles, which affords the sensation of a multi-cycle hemiola.

**Konnakol Duet in a 75-pulse Tāla: Simultaneous Streams of Cyclic Expectation**

Oscar Smith
University of British Columbia

In Konnakol, a South-Indian (Karnatak) vocal genre, rhythmic innovation abounds. A composition by Karnatak musicians BC Manjunath and Varjashree Venugopal ([https://youtu.be-mS08IEmY3s](https://youtu.be-mS08IEmY3s)) presents an especially instructive and complex example. Through a close analysis of the piece and a variety of visualisation methods, this poster shows how they create several concurrent streams of durational and cyclical expectation by using systematic durational processes as time-shaping strategies. I focus on two excerpts and their surrounding contexts to demonstrate aspects of cyclical expectation outlined in the theoretical poster in this joint session. The processual approach to cyclic expectation utilized throughout highlights innovative elements and the performance skills required for such a composition more vividly than formalistic expressions of the durational processes.

In Excerpt 1 (0:17-0:44) five solkattu syllables of equal duration are repeated and reinforced with a pitch cycle, quale we expect to repeat from the context. However, the syllables’ duration then varies in a consistent way, and thus we come to expect that the process of durational variation itself will continue. Simultaneously, the musicians clap out a unique tāla cycle totalling 75 fastest pulses (12.6s). The tāla is constructed from an additive process of claps and finger gestures that generates expanding group sizes (anga) and creates irregular beginnings, preventing the overlay of a consistent slower pulse, or other metrical prediction strategies. However, the additive process itself creates a sense of schematic expectation: the anga group beginnings form markers within the irregular cycle. Because of the unpredictable metric sensations of the tāla cycle, the regularity of the equal durations in the vocalised parts becomes the reference we use to attempt to predict durations in the tāla. This subverts the normal tāla/solkattu relationship, one of many innovative aspects of this composition.

In Excerpt 2 (1:58-2:23), a regular subtraction process on syllables and duration creates new expectations that interact differently with the persistently repeating tāla, layered with a timbral cycle of alternating performers. The interactions here are less aligned with the tāla’s markers than in the other excerpt, which presents a challenge for hearing the two elements (solkattu phrase and tāla groups) of expectation simultaneously.

**Cycle Transformation in a Macedonian Dance Song**

Nathan Bernacki
University of British Columbia

Many dances of the transnational Macedonian region feature significant metric and tempo transformations over the course of their performance. This poster analyzes a recording of Daouliar Tsalar (“The Drum Strikes”), a dance song popular in the Zurna/Daouli (double-reed oboe and drum) tradition. It features a cycle of five different-length drum strokes differentiated in timbre. At first the strokes, coordinated with the lead dancer’s steps, have slow and variable timing, so that listeners can only expect what will happen, not accurately when. This poster examines, by an analysis of interonset intervals (IOIs, see Kvifte 2007, Polak 2010, Johansson 2017) how this five-stroke quale cycle gradually morphs, as the tempo accelerates, into a metrical one. The IOIs quantify two aspects of this process: how the tempo changes, and how the ratios of successive stroke durations gradually becomes consistent. These processes suggest hearing the song divided into three sections, Section 1 (loose treatment), Section 2 (transitional), and Section 3 (strict treatment).

The timing coordination of Section 1 has both aural and visual components. The aural involves the timbral cycle of the Daouli (distinguishing drum or tak), as well as general choreographic expectations of when each step will occur. These expectations have a degree of leeway as to the exactness of each step’s timing, but still occur within expected windows of time. Visually, the variable timing is coordinated by a continuous interaction among the lead dancer, Daouli player, and lead Zurna player, akin to the concept of dynamic attending (Danielsen 2018). Section 2 gradually transfers the mode of coordination from an aural/visual one to a purely aural mode. This is executed through a gradual increase in tempo and a gradual alignment of beat onsets towards a consistent 2+3+3+2+2 rhythm. During this transition, the dance changes to a second choreography in the lower half of the body, while the shoulder-hold of Section 1 drops to a handhold for Section 3. This loose-to-strict cycling structure makes Daouliar Tsalar an intriguing example of how different types of cycling can exist within the same performance, and furthermore how these types require various modes of timing coordination.
Poetic Consonance as Cycle Markers in the Singing of Sinhala Poetry

Eshantha Peiris
University of British Columbia

Prior to the twentieth century, Sinhala poetry in Sri Lanka was presented to the public through sung performance, like other poetic traditions found across the pre-modern world. Much traditional knowledge was embedded in and transmitted through these poems. Memorizing of existing verses and improvising of new verses was likely enabled by established poetic meters and rhyme schemes, and the text of good Sinhala poetry was prized as much for its sonic aesthetics (sabda rasa) as its semantic aesthetics (arta rasa).

Texts based on a particular poetic meter could be sung using different melodies and musical meters; in these melodies the nominal durations of syllables are not replicated systematically. However, within a single performance, each stanza would be sung using the same melody. Cyclicity thus occurs at the level of the stanza, as a strophic form emerges in performance. Sinhala poetic meters are based either on patterns of long and short syllables or on patterns of morae. Thus, in addition to the repeated series of melodic pitches in each stanza, listeners would perceive repetition in the onset timings of syllables or morae, even with the different words.

This poster argues that, beyond the repeated durational patterns of syllabic onsets, listeners of the Sinhala poetic genre Vannama would have perceived the cyclic repetition of vocalized timbres from the systematic positioning in the text of poetic consonance, assonance, alliteration, and rhyme. These verbal sound patterns could be described as timbral qualia that function as markers of the cycle, which contribute to the sonic aesthetics of the text and enable enculturated listeners to consciously or unconsciously orient toward the strophic cyclicity of the verbal timbres.

Sinhala Vannama poems begin with a stanza of sung vocables; these vocables arguably model the patterns of syllable durations and poetic consonance for subsequent stanzas and set up listeners’ expectations for the poem. This poster illustrates the timbral cyclicity of Vannama poetry by comparing a recording of the sung poem “Sawula Vannama” with other published historical texts with the same title, inviting viewers to experience the sonic aesthetics of the poem even if they do not understand the language.

Rhythm Cycles in Eastern Khorasani Chaharbeiti

Taees Gheirati
University of British Columbia

Chaharbeiti is a distinctive genre of sung poetry performed by the dotar players/singers of eastern Khorasan in Iran (Masoudieh 1980; Darvishi 2001; Doubleday 2011). The song-types cycle a rhythm that is not a series of measured durations but rather a series of durational categories (short and long relative to the previous duration) based on a particular poetic meter drawn from old Perso-Arabic Aruz (poetry-metrical system). Typical of the chaharbeiti genre is the song-type called sarhaddi. In it, dotar and vocals follow the formal structure of a poetry type called dobeiti, which comprises two lines of two hemistichs apiece. Each hemistich presents one iteration of the 11-syllable poetic meter hazaj-e mosaddas-e mahzoof, verbally expressed as mafa’ilon mafa’ilon mafa’il. (Dehlavi 2000; Wolf 2014; Blum 2019; Shafei Kadkani 2021).

The chaharbeiti sarhaddi performed by Zulfaqar Askarian is featured in this poster. An annotated transcription demonstrates that the melody has two phrases (a and b) present in a repeating sequence, each full statement of the sequence thus comprising several iterations of the rhythm cycle. While the absolute durations of the rhythm vary, they may be heard to realize the changes of relative duration that characterize the meter. The conventions of the style allow the performer considerable rhythmic freedom in the performance of the melodic phrases. The perception of the rhythm cycle thus requires mastery of the poetic meter, knowledge of the melodic formulae typical of the song-type, and the ability to apply durational categories to the way the rhythm of the poetic meter is stretched and compressed throughout the performance. These categories are shown with diagonal lines connecting the staves in the transcription.

However, the potentially continual flow of this rhythm cycle is regularly interrupted. In this performance, Askarian considers each half-statement (ab or bb) to be a kind of “call” to which the dotar “responds”—first with freely composed music, and then, most often, statements of the b phrase. Although these interfere with the expectations associated with the recurring poetic meter, more general cyclical expectations are maintained by the persistent timbral alternation of dotar and voice.

Timbre, Auditory Streams, and the Chorus: A Cyclic Analysis of Max Roach

Jason Winikoff
University of British Columbia

In the 1940s, Max Roach and his contemporaries redefined how drummers interact with both the composition itself and other musicians. From that point on, jazz drummers were no longer merely rhythmic, timekeeping accompanists; they now became active members of the musical conversation. Equal to any soloist, they even began soloing over the repeating harmonic cycle of the chorus. Despite this stylistic shift occurring decades ago, most theoretical studies of jazz drumming still focus on issues of rhythm and/or timekeeping (Benadon 2019; Butterfield 2006, 2010; Elmes 2005; Friberg & Sundstrom 2002; Honing & DeHaas 2008; Progler 1995). Although several scholars (Berliner 1994; Brown 1988; Monson 1996; Schmalenberger 2000; Wolf 2014; Blum 2019; Shafei Kadkani 2021).

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The musical movement of bebop reoriented jazz away from dance, instead towards engaged listening practices. This analysis demonstrates some of the ways in which Max Roach rewarded the attentive listener.

**Aurality and Performativity in the Archive**

*Time: Friday, 11/Nov/2022: 8:30am - 10:30am · Location: Grand Salon 19/22*

*Session Chair: Kira A Dralle, University of California Santa Cruz*

8:30am - 9:00am

**Un-Masking African and Diasporic Resistance Aurality in Mardi Gras Indian Music in New Orleans**

Oliver N. Greene
Long Beach, CA

Since the 18th century, the Black Masking Indians (BMIs, aka Mardi Gras Indians) of New Orleans have masked as Native Americans to honor the latter for sheltering escaped slaves and for resisting subjugation. BMI “suits” (costumes) depict Plains Indian regalia, strange three-dimensional designs, and African folklore. Although resistance in the form of material culture (suits) has always been apparent, resistance as sound culture has not. The retention of African-derived musical forms, performance practices, and polyrhythmic textures reveal the use of aurality as resistance. Creolized lyrics that include words presumably derived from Native Americans are also forms of resistance aurality. I define the latter as the composite sound of a culture’s expressions of resistance to historical and cultural hegemony. Early recordings about BMI culture were made by local African Americans who did not mask Indian. These included band-leader Danny Barker (1946), R&B vocalist James “Sugarboy” Crawford (1953), female doo wop vocalists the Dixie Cups (1964), and pianist Professor Longhair (1964). The funk hit “Handa Wanda” (1970) by Big Chief Bo Dollis resulted in tours and was the first recording by a BMI. It was followed by R&B renditions of BMI repertoire by George “Big Chief Jolly” Landry and the Wild Tchoupitoulas accompanied by the Neville Brothers (1976), and jazz saxophonist Big Chief Donald Harrison, Jr. (*Indian Blues*, 1998). The introduction of Senegambian drums, African dancers, and African-themed suits in the 1980s, and recently suits honoring Yoruba deities, symbolizes a re-Africanization of BMI culture, and a shift towards resistance identity. Ironically, the Bambara from Senegambia were among the first Africans brought to Louisiana under French control (1718 – 1762), and the Yoruba from current-day Nigeria and Benin arrived under Spanish rule (1763 – 1802). Referencing concepts such as interiority and locality, and research by Agawu, Nketia, Floy, Sakekene and Camal, historian Hall, and local scholars Jackson, Evans and Ya Salaam, I unmask this transformation of BMI music to show how recordings incorporating Diasporic sound idioms shape music as resistance aurality. This unmasking also shows how R&B, jazz, brass band and rap serve as transgenerational channels through which BMI music remains relevant.

9:00am - 9:30am

**Listening to the Colonial Archive: Regulating Festival Sound and Ga Space in Early 20th Century Accra**

William Ray Matczynski
University of California, Los Angeles

This presentation examines how music, sound, and noise emerged as contested categories in colonial Accra during the early 20th century. In particular, I focus on the annual *Homowo* Festival which marks the traditional new year for the city’s indigenous Ga communities. *Homowo* posed a serious challenge for the British colonial government at the turn of the century after the Gold Coast capital was moved to Accra in 1877, with colonial notions of racial segregation and urban order disrupted by the festival’s massive processions of *obonu* drumming and dancing in the streets, carnivalesque processional music, and the ceremonial firing of muskets by Ga *asafo* military companies. In response, the colonial government developed an elaborate legal framework of city ordinances that attempted to regulate sound and space in Accra, requiring Ga chiefs to apply for permits in order to use their own royal drums, confiscating musical instruments, banning sounds deemed threatening, and disciplining chiefs through the uneasy mechanisms of British indirect rule. Drawing on the ethnomusicology of sound and colonialism initially explored in *Audible Empire* (Radano and Olaniyan 2016) and *Remapping Sound Studies* (Steingo and Sykes 2019), I argue that conflicts over festival soundscapes in colonial Accra underscore conflicting logics of sound and urbanity. For Ga communities, festival sound and silence were linked with the sacred yearly calendar and sonic aesthetics associated with chiefly authority (Kaminski 2012; Ampene 2020), while colonial attempts to regulate Accra’s spaces articulated 19th century ideas about race and sound, the disruption of the colonial economy, and distinct forms of colonial aurality. This paper presents a close reading of British colonial documents from the vast Secretary for Native Affairs collection housed at the National Archives of Ghana (PRAAD), including legal documents, letters between colonial officials and chiefs, personal accounts and diary entries, ethnohistorical writing by colonial anthropologists, and colonial police reports. In addition, I draw upon over fifteen months of ethnographic research in Ga-Mashie, Accra, tracing historical resonances between attempts to ban *Homowo* during the 1908 plague epidemic and the Ghanaian state’s response to the COVID-19 pandemic.

9:30am - 10:00am

**“She’s The Real Thing, My Baby”: Blackface Minstrelsy and Gender Performance in Early Black Musical Theater**

Elea Proctor
Stanford University

The history of minstrelsy is most often associated with the white men who blackened their faces to perform in minstrel shows in the antebellum United States. However, after the Civil War, Black artists also took to the stage to perform the caricatures of minstrelsy themselves. Limited by the innumerable restrictions of the Jim Crow era while simultaneously capitalizing on audiences’ desires for so-called authentic Black performance, Black artists continued to engage with the tropes, themes, and iconography of minstrelsy well into the twentieth century. In this paper, I investigate the forms of resistance, acquiescence, and pleasure that the tropes of blackface
In applied ethnomusicology, collaboration with other arts and humanities scholars, arts practitioners, physicians, and others (Allison 2008, Bakan 2015, Dhokai 2017, Hawley 2018). Many scholars believe that it is precisely through a blending of arts and humanities and science approaches that health-related needs can best be met within communities (Allison, Reed and Cohen 2017, Reigersberg 2017). In this panel, presenters from Australia and the U.S. discuss four case studies involving collaborative work between scholars and practitioners in ethnomusicology, drama, music, psychology, social work, and community engagement in multiple parts of the U.S. and the Gambia. In addition to describing the nature of their work, the presenters address the following critical questions pertaining to health-related work: How do we carve spaces for arts and humanities approaches within the institutional and other frameworks in which we work? What does an ethnomusicological viewpoint in particular contribute to each of our contexts? How do collaborative approaches impact our work? And what are some of the unique challenges we face in our work?

The first paper brings an ethnomusicological viewpoint to scholarship on maternal mental health based on data from a partnership building project in the Gambia. The second paper examines the value of creative therapies within the child welfare system in one California county, as well as resistance to creative approaches within this system. The third paper considers the curricular potential of ethnomusicology in the health sciences through discussion of a multidisciplinary teaching collaboration. The fourth paper examines the collaborative, interdisciplinary, and integrative approaches that have made arts and humanities programming feasible and valuable in one hospital setting, while also considering challenges involved in implementing programming.
Maternal mental health is a growing international public health concern, with research showing that anxiety and depression during pregnancy and after childbirth can have long-term effects on a woman’s health and that of her child. While anthropological scholarship has suggested that rites of passage associated with pregnancy and childbirth, often involving music, may provide a protective mechanism for maternal mental wellbeing, ethnomusicological perspectives on mental health and wellbeing during and after pregnancy have been largely absent. This paper brings an ethnomusicological viewpoint to scholarship on maternal mental health, drawing on evidence from the CHIME project (2018-2021), a partnership building project in the Gambia conducted by an interdisciplinary research team in collaboration with the Ministry of Health and Social Welfare and the National Centre for Arts and Culture. We examine the challenges and opportunities that emerged through the interdisciplinary, partnership building approach combining elements of ethnography and co-design. We suggest that ethnomusicological methods offer valuable insight into music making associated with the perinatal period, as well as women’s experiences of mental distress and wellbeing. We show that longstanding musical practices connected to pregnancy and motherhood in the Gambia, including kanyeleng fertility rituals, naming ceremonies, and lullabies, can provide an important resource for supporting women’s mental wellbeing during pregnancy and after birth. Finally, we will examine the implications of this research for public health services in the Gambia, drawing on evidence from a pilot study of kanyeleng fertility society performers’ integration into reproductive and child health services (Sanfilippo et al. 2020) and a health communication campaign using music to create public dialogue on maternal mental health.

An Ethnomusicologist as Social Worker: Applied Ethnomusicology in a Child Welfare Setting

Amy Corin
Ventura County Department of Children and Family Services

Children and youth made dependents of the Child Welfare System and placed outside their homes with alternative care providers – foster care families, in shelter care, in congregate care facilities, or with relatives – are by definition traumatized, despite any additional mental health conditions with which they may ultimately be diagnosed (Dettlaff et al. 2020).

Once in “the system,” children are assigned social workers who, with best intentions, attempt to stabilize and provide services to those on their caseloads utilizing processes, resources, and modalities typically derived from directories of evidence-based mental health providers and accessible through contracts with community partners negotiated by their agency. Dependent upon the child and agency/provider to which they are referred, those services may consist of one or more of the seventeen most utilized talk-based therapies. However, critical for this paper, none of these specifically include creative-based therapies, nor do they commonly take into consideration the child/youth’s trauma, length of time in care, voice, or cultural background.

This paper draws on previous work undertaken in a Los Angeles drug and alcohol rehabilitation program (Corin 2017) and explores one California county’s approach to providing mental health care to children/youth in the Child Welfare System from a personal viewpoint as an applied medical ethnomusicologist (Harrison 2015) as well as through a review of the literature and interviews with social workers and members of the management team. As a Child Welfare Supervisor, I have observed that social workers may recommend trauma based, creative therapeutic modalities for youth in their care, particularly those resistant to traditional talk-based therapy. However, tension exists between following process and finding ways to incorporate creative therapies (music, drama, visual arts, etc.) as often, traditionally trained therapists and medical providers are skeptical of the evidence base and efficacy of arts therapies. This paper explores these issues and suggests the continued need to train physicians and therapists in positive impacts gained in utilizing well-trained, certified arts and music therapists in engaging in collaborative work that aids healing of traumatized children and youth.

An Ethnomusicologist and a Social Worker: The Story of a Teaching Collaboration

Andrés Amado
University of Texas Rio Grande Valley

In recent conference panels and publications, ethnomusicologists have questioned the sustainability of current music curricula in institutions of higher education, particularly in the United States (Sarath, Myers, Campbell 2017; Moore 2017). Noting that similar concerns exist in humanistic fields such as history and foreign languages, the 2021 Ethnomusicology article by Robin Moore and his contributors suggests that strategies and initiatives for curricular reform in the humanities may apply to ethnomusicology programs. This paper advances the discussion on curriculum reform by offering a complementary perspective following Alan Merriam’s vision for ethnomusicology as a hybrid field that participates as much in the sciences as in the sciences. How may intersections between ethnomusicology and scientific fields also inform curricula? What multidisciplinary collaborations show potential intellectual and professional value to schools of music and other university units?

I address these questions based on my personal experience using literature from medical ethnomusicology to design and implement a multidisciplinary teaching collaboration with a colleague in the field of Social Work. We first offered “Play, Art, and Music Interventions” in Spring 2018 as an elective course for the Master of Science in Social Work, as an introductory exploration of how music, art, and play activities contribute to the health and well-being of the students enrolled in the class, their present and future clients, and to raise awareness of corresponding professions (such as music therapy) that may be a resource for them in the future. We subsequently opened the course to all graduate students regardless of their program of study, and have now added an undergraduate section which will soon be included in our medical humanities curriculum, the first such course to include music at this institution. This presentation will describe the teaching collaboration, outlining the course’s history, its structure, goals, and outcomes, and the obstacles we confront. Reflecting upon the potential of ethnomusicology to contribute to social work and medical humanities, I argue that without neglecting the productive overlaps between ethnomusicology and the humanities, we may also consider the curricular potential of ethnomusicology in the health sciences.
Ghosts in the Machine: Technological Disturbances, Deformations, and Sonic Epistemologies

**Time:** Friday, 11/Nov/2022: 8:30am - 10:30am  
**Location:** Canal

**Organizer(s):** Rujing Stacy Huang (The University of Hong Kong), Jacob Sunshine (Harvard University)  
**Chair(s):** Gavin Steingo (Princeton University)

Studies about technology’s relation to sound and music often assume a teleological ascent towards convenience, availability, and transportability. Much of these earlier works centered on social practices developed around “global” technologies, examining their implications and unintended consequences for the western-centered listener. In recent years, however, scholars in sound studies, inspired in particular by critiques from the Global South, have drawn attention to moments of technological breakdown, redistributions of agency in which the listening subject is displaced into the machine, and disruptions in global flows of circulations, to theorize that listening is not, in fact, the same everywhere and for everybody. Building upon interdisciplinary insights (from ethnomusicology to computer science), our panel examines these often overlooked moments of “failure, friction, and excess,” attending to their negative as well as generative effects (as proposed in Steingo and Sykes, eds. 2019). Rather than isolating studies of the “core from the periphery,” we propose thinking these moments of slippage, contingency, and messy technicity together, pairing the analog with the digital, the listening human with the listening machine, the Global North with the Global South, and the corporate strategist with the popular class picotero. How do these actors embrace, grapple with, defy, and exploit these moments of slippage? The first paper explores MusiCNN, a listening machine built for qualitative corpus analysis, and thinker through the ontological implications of this form of “interwoven listening” between human and machine. The second paper looks at sound system culture on the Caribbean Coast, and the particular deformations and alterations of globally circulating technologies that technicians and listeners make to formulate a politics of timbre. The third paper examines the controversies surrounding the speaking and recording capabilities of a voice-activated technology known as Alexa, and theorizes how anxieties surrounding the failures of this device produce meaningful critiques of surveillance capitalism. The final paper scrutinizes the claim that artificial intelligence technologies have led to a “democratization” of music and considers the impact of creative AI on conceptions of artistic labor, talent and virtuosity, ethics, and the “epistemic rights” of those who produce and consume sound.

Presentations of the Symposium

**Interwoven Listening with the Music Listening Machine**

**André Holzapfel, Bob Sturm**  
KTH Royal Institute of Technology

“Listening” may be difficult to define when it comes to a human, but it is apparently relatively simple to formalize for a machine. Many listening machines have been proposed, built, and tested by engineers over the past 50 years. They can now listen to more sound and music than any single living listening being, and some of them are essential parts of popular online services like Shazam (music identification) and Spotify (music recommendation). Not unlike their human counterparts, however, the ways in which a
machine listens are far from ethically and politically neutral. Often, their behaviors reflect patterns and biases associated with the socio-political and economic histories of technological innovation and progress. In this paper, we look at a particular listening machine (named MusiCNN) that over a period of weeks listened to songs, and learned how they are connected to a vocabulary, i.e., terms suggestive of mood, instrumentation, genre, and so on. We interrogate this listening machine from two complementary angles. First, we review the underlying principles of its computation and training, and analyze these in terms of the biases that design decisions engrave into the listening of the machine. Second, we conduct a virtual ethnography of the listening behavior of this machine in various musical contexts, thus translocalizing the machine from its initial, learnt context. This paper provides a contribution to sound studies by looking towards the study of sound beyond the human sensorium. A listening machine, such as the one we analyze, can find itself in the loop with human listeners: it listens to music, derives an analysis of some kind, and outputs an outcome in human-interpretable language. This way, the multiple ontologies of sound as listened to by human and machine become interwoven. Our goal is to shed light on the intricate power relations between human and machine in this process of interwoven listening, a mode that Gallope (2011) refers to as “constitutive technicity”: to what extent can the habits of the listening human subject shape (and simultaneously be shaped by) the “ears” and “mind” of the so-called intelligent listening machine?

El Barrio Ruidoso: The Politics of Timbre in Sound Systems on Colombia’s Caribbean Coast

Jacob Sunshine
Harvard University

Since the 1970s, in Barranquilla, a large industrial port city on Colombia’s Caribbean Coast, sonic practices and modalities of listening have served as a loci of class conflict and social stigmatization. Picós, massive sound systems that play music from Central and West Africa, and genres from the Hispano and Franco-Caribbean, are valorized by members of popular class communities of the southern neighborhoods of the city and its neighboring city, Soledad, for their particular sonic profile, the forms of in-group discourse they disseminate, and the space they provide for sociality and communal gathering. Meanwhile, middle and upper-class Barranquilleros revile picós, not simply for their loudness, but also for their “non-technical” nature. As Brian Larkin suggests, technological failure and imperfection can be generative of new aesthetics (Larkin 2004, 2008), but what if the spectacular effects of this so-called failure of Western technologies are precisely what is desired by the hearing community, precisely what is aimed for by sound engineers, and, crucially, precisely what demarcates us (popular class barrios) from them (elites)? I propose a politics of timbre in which speaker systems shape and cater to one habitus of listening (Becker 2004) that valorizes bodily engagement and multi-sensory profusion over spherical hearing in a way that explodes the structuring antinomies of the audiovisual litany (Sterne 2003). Within the diverse sonic epistemologies that occupy this cityscape, timbre acts as a conduit through which conflicts around class, race, gender, and sound play out.

Alexa's Uncanny Resonances and the Sonic Anxieties of Surveillance Capitalism

Audrey Amsellem
Columbia University

Smart home devices are becoming increasingly popular, delivering the promise of automation, convenience, and seamless hand-free interaction. However, devices such as Amazon Echo have also been subject to controversy, particularly regarding the surveillance capability of the device, its gender bias, and its malfunctions. In this paper, I describe how the feminized voice of Echo’s voice-assistant, Alexa, obscures Amazon’s surveillance and exploitative labor practices, while the technological failures of the device enable productive anxieties which serve to disturb surveillance capitalism. Glitches such as Alexa spontaneously bursting into laughter, slips and gender bias in the voice and behavior of the device, or accidental activations putting users’ privacy at risk, have incited suspicions among users as to the motives of Amazon and the technical capabilities of their device. In 2019, Bloomberg revealed that actual humans listen and process some of the voice commands. These revelations showed that the supposedly “modern” and sophisticated system is in fact highly dependent on human labor. In this presentation, I show how the shift toward sonic interactions with technology generates specific sites of productive anxiety in the user. Through uncanny encounters with the device, I discuss how the anxiety surrounding the speaking and recording capabilities of voice-activated technologies such as Alexa produce meaningful critiques of surveillance capitalism. This paper investigates the tension between the secrecy of surveillance practices and the ubiquity of recording technologies, and studies the uncanniness of disembodied voices and erased listeners, tying harmful listening practices to the uncanny. I theorize the failures of the device by analyzing uncanny encounters which are characteristic of “schizophonic mimesis” (Feld 1996) and the separation between sound and the sound maker. I engage with various theories of the uncanny as they relate to technology and passing (Mori 1970, Lewis 2018). This paper draws on sound studies, theories of labor, gender studies and critical race theory in order to theorize the uncanny resonances of neoliberal devices.

Democratizing Music?: Artificial Intelligence, Artistic Labor, and Technological Ethics

Rujing Stacy Huang
The University of Hong Kong

Valerio Velardo, former CEO of Melodrive, an adaptive music generation platform, claimed that we are on the eve of the “next wave of democratization” within the creative industries. In the 2021 AI Song Contest (AISC), musicians, data scientists, and developers from nineteen countries came together to create songs using artificial intelligence (AI) as their “co-writer.” In a New York Times article about the contest, one of the co-organizers similarly noted that the most exciting aspect of AISC lies in its contribution to a “greater ‘democratization’ of music making.” With “folk-rnn,” a machine learning system trained on symbolic music transcriptions, any user with no prior musical knowledge can now generate hundreds of pieces that sound like Irish folk tunes in a matter of seconds. This paper calls into question this visible optimism surrounding a tech-enabled future blessed with the “democratic” production of music:
what does it really mean to "democratize" music through such technologies? What is the ethical significance of this “wave of democratization” — who does it benefit, and who does it harm? How can we grasp the shifting notions of talent, virtuosity, and artistic labor as these new devices continue to alter the social relations of creative production? Drawing on recent cases exemplifying various “localizations” of music AI technologies across cultural contexts, this paper reassesses the much-celebrated trope of “co-creativity” between musicians and non-musicians, and between human and machine, balancing it with reflections on potential moments of friction and failure such a future could harbor. Building upon the literature on philosophy of technology, sound studies, aesthetics and art theory, and the sociology of creative work, this paper addresses such issues as the problem of excess (or the “crisis of proliferation,” to quote Attali [1985]) in the overflow of AI-generated sound, the changing role of the musician in the “exceptional economy” of art, and the “epistemic rights” of those actively listening to and sensing sound.

Keywords in Music and Political Economy

**Time:** Friday, 11/Nov/2022: 8:30am - 10:30am · **Location:** Chart A
Sponsored by the SIG for Economic Ethnomusicology

More than half a century ago, Alan Merriam began to theorize the relevance of the “speculative and creative aspects” of music within economic systems. In the decades since, political economy’s role in music research has continued to grow, highlighting both the changing circumstances in which musicians live and create, and the ways that music helps shape political-economic currents at various scales. The keywords in this panel investigate this legacy of economic thinking in music studies, while outlining a series of strategies for a music-oriented analysis of political economy in the 21st century—a space where the continued expansion of capitalism contends with forms of dependence and precarity, as well as a search for alternatives.

Drawing from research done on five continents, we ask: How do musicians conceptualize their work as an economic endeavor—producing, contesting, and defining the notions of value at the heart of economic systems and society more broadly? How do we theorize musical exchange in environments that privilege notions of interdependence and conviviality over the autonomy of individuals in the marketplace? How has a concept of musical commodities been used to study the changing relations of music and people as intersected by markets and capitalism—and how may it limit or constrain understandings of alternative economies around music? What does it mean to apply a class-based, materialist analysis of music in global neoliberalism, which is increasingly constituted by the culturalism/economism dichotomy? How does music mediate such classed economic relationships and charge them with normative obligation in a moral economy? How is music implicated in and resistant to regimes of corporal and financial discipline adherent to racial capitalism?

“Value,” “exchange,” “commodities,” “class,” “moral economy,” and “racial capitalism” are not simply offered here as economic terms to be applied to the study of music. Rather, music constitutes a particular lens to examine the nuances and contradictions of each concept. The roundtable format presents us with an opportunity to understand how these terms resonate and interact with one another, pointing to a discussion of where music might be most effective in an analysis of contemporary political economy.

La Nueva Generación of Latinx Ethnomusicologists: Methods, Community-building, and Artivismo as Collaborative Practice

**Time:** Friday, 11/Nov/2022: 8:30am - 10:30am · **Location:** Grand Salon 3/6
Sponsored by the Latin American and Caribbean Music Section

La Nueva Generación of Latinx Ethnomusicologists: Methods, Community-building, and Artivismo as Collaborative Practice

**Organizer(s):** Xóchitl Chávez (University of California Riverside), Sophia Enríquez (Duke University), Teresita Lozano (University of Texas Rio Grande Valley), Jessie Vallejo (Cal Poly Pomona)

**Chair(s):** Xóchitl Chávez (University of California Riverside), Sophia Enríquez (Duke University)

Ethnomusicology boasts a vibrant group of Latinx scholars, yet conversations about Latinx methodological practices—and in particular how Chicana and Latina feminisms inform methodological practice in ethnomusicology—are often lacking. What does an ethnomusicology that centers perspectives from Chicana and Latina feminism look like? This panel highlights the methods of community oriented collaborations of early career Chicana and Latina ethnomusicologists with diverse first-hand perspectives of regional and intergenerational Mexican migration to the United States. We consider how Latinx history and feminisms guide our work, connected through shared methodological practices such as community building, autoethnography, nostalgia, and testimony. In particular, we consider “Chicana@artivismo” (Gonzalez 2020), the intersection of the arts and activism, as a methodological tool from Chicana feminism. We explore how artivismo stands as an effective infrastructure through which to build meaningful, collaborative research relationships that inform a larger activist-oriented scholarship. Our projects range from Oaxacan brass bands, mariachi in higher education, activist theater performance in Colorado, and Latinx cultural organizing in the southeastern United States. Synthesizing our ethnographic work with scholarship across ethnomusicology, cultural anthropology, Latinx studies, and feminist
studies, we demonstrate how artivismo as a methodological grounding creates opportunities for long term collaboration and community-building in ethnomusiological research. In turn, we posit ways to hold space for both Latinx communities in ethnomusicology research, future generations of Latinx ethnomusicologists, and a future of ethnomusicology that is rooted in Chicana feminists practice of collaboration and care.

Presentations of the Symposium

Acompañando la comunidad: Practicing a Methodology of Sincere Collaborative Intention
Xochitl Chávez
University of California Riverside
As a community event organizer, activist scholar, and as a musician/dancer, I practice a methodology of “Sincere Collaborative Intention” (Chávez, 2021) where I have fostered a longstanding relationship with Indigenous Mexican communities across California and Mexico since 2005. This praxis is more than participant observation and in this paper I will demonstrate how Sincere Collaborative Intention is based on lived experiences of accompaniment such as in organizing alongside community members and conducting research with a commitment of being present, staying attuned to cultural & community protocols /epistemologies, actively showing up, sincere listening, respectfully assisting with community needs, witnessing everyday life in México and in their new locations of residency. In my discussion, I will share two examples of how I consciously practice an awareness of the production of knowledge within Oaxacan communities and ways in which community members can also participate in their representation in academia.

La Bruja del Sur: Dia de Los Muertos Ritual, Collaborative Ethnography, and Latinx Musical Ontologies in the U.S. South
Sophia Enríquez
Duke University
Latinx creative practices such as music and dance are rapidly re-shaping the broader regional cultural footprint of the U.S. south. Moreover, Latinx music-making in the south is interwoven with community organizing efforts that speak to concerns such as racial justice and immigration reform and is essential to political activism in the region. This paper highlights the work of Latina women who are at the center of Latinx cultural and musical organizing in the south. First, this paper details the significance of Dia de Los Muertos, or Day of the Dead, celebrations across Virginia and North Carolina. Using frameworks from Chicana feminists writings an Latinx folklore studies, I consider how these spaces facilitate community building through artivismo (Gonzalez 2020, González-Martin 2021). Music by Latina artists such as Estela Diaz Knott also reimagines female figures from traditional Mexican folklore such as la llorona and la bruja in the context of sexuality, spirituality, and belonging in the south. Second, I position the place-based artivismo of Dia de Los Muertos organizers as part of a broader regional collaborative ethnothat expands our understanding of Latinx communities in the south. I draw on my ongoing collaborations with Knott and southern musical collective the Lua Project arguing for longterm, intensive collaboration as central to a feminist ethnomusciological praxis. Ultimately, this paper shows how southern regional artivismo is indicative of a Latinx musical ontology that centers women's experience and facilitates an important new dialogue of people and place.

SALSA Lotería: Performing Resistance, Womanhood, and the Immigrant Experience
Teresita Lozano
University of Texas Rio Grande Valley
In 2015, seven Latina immigrant and post-immigrant women took the stage in Boulder, Colorado to present autobiographical monologues expressing the intergenerational experiences of women and their decision to leave their homeland. This performance, entitled SALSA Lotería, began as a monologue workshop in collaboration with Motus Theater, a theater company that seeks to foster dialogue on critical social and human issues. While completing my doctoral program, I was asked to join as part of the cast of SALSA Lotería and contribute my own narrative as a first-generation Mexican American, addressing issues of biculturality and inherited cultural memory. When tasked with providing a single song that spoke to the overall production, I chose, “Adios Mariquita Linda,” a 1920s Mexican song I originally learned from my grandmother. “Adios Mariquita Linda” (Goodbye, Beautiful Mariquita), composed by Marcos Augusto Jiménez, is not a song that directly addresses themes of immigration and womanhood, but rather tells the story of bidding farewell to an unrequited love interest. In its performance as part of SALSA Lotería, “Adios Mariquita Linda” transcended its poetic lyrical significance and was embraced by the cast as an anthem to homeland, recognizing women who have bid farewell without knowing if they can or will return. Drawing on discourse relating to Latina/Chicana feminism, “artivismo” (Gonzalez 2020), nostalgia, and testimony, this paper explores the resignification of “Adios Mariquita Linda” in SALSA Lotería. This paper also reflects on my personal experience in the production, highlighting the intersectional role of collaborative arts activism and immigration reform.

Community Engagement, Building, and Healing through Latina Feminisms in Leading a University Ensemble
Jessie Vallejo
Cal Poly Pomona
This paper serves as a testimonio, or a moment of sharing some of my first-hand experiences in teaching. Testimonios can as interventions that create space for improvement and healing, two processes that are needed in SEM, higher education, and in many of our communities as we address contemporary forms of systemic discrimination and societal impacts of the COVID pandemic. It is common for ethnomusicologists to be assigned to teach a “world” music ensemble (i.e., not choir, band, or orchestra) when joining university music departments, but despite the last thirty years of our discipline’s discussions about pedagogies, there are still perspectives that have not been thoroughly examined or discussed. In particular, I will highlight how my work leading a mariachi ensemble applies core aspects of artivismo, as described by Martha Gonzalez, to achieve what Gina Garcia explains is necessary to transform universities into minority serving—as opposed to merely minority enrolling—instutions. For this presentation, I draw from my own background in pedagogy training in addition to my experiences as a low-income, underrepresented, and disabled student-now-
facilitate community relationships and create caring spaces through our ensemble leadership.

Music, Migration, and Nostalgia

Time: Friday, 11/Nov/2022: 8:30am - 10:30am  ·  Location: Camp
Session Chair: Jesse Freedman, Saint Joseph’s University

8:30am - 9:00am

Music, Migration, and Relations of Care at a Swedish Music-and-Arts School

Carrie Ann Danielson
Florida State University

How can music-and-arts institutions foster cultures of care for young refugees and asylum seekers? This paper addresses this question through critical analysis of young Syrian and Afghan refugees’ multicultural engagement in Swedish music-and-arts school, or kulturskola programs. Drawing upon care theory and ethnographic fieldwork conducted between 2017 and 2020 in Simrishamn, Sweden, I analyze refugee engagement at the kulturskola through four themes central to creating a culture of care in educational settings: building relationships, holistic caring, building capacity, and building trust (Cavanagh, Macfarlane, Glynn, and Macfarlane 2012). Simrishamn’s kulturskola, I argue, builds upon these themes, particularly in that it: 1) has historically espoused building relationships and trust as key elements of its programs, 2) builds capacity by adapting its curriculum to better reach children and young people in the community, and 3) focuses on the holistic well-being of its students through its diverse musical programming and solidarity actions. However, as I will demonstrate, even programs with the best of intentions can potentially maintain an uneven power relationship between refugee children and non-refugee participants. Further strategies for creating inclusive and caring musical spaces for refugee children and young people are thus needed in scholarly research and practice. This paper offers a preliminary response to that need through emphasis on young refugees' perspectives, their experiences, and discussion of their musical lives within and outside of the kulturskola institution.

9:00am - 9:30am

Mapping Alternatives and Reshaping Space through the Sonic Mobilization of Precarity

Jesse Freedman
Saint Joseph’s University

The increasing interest around the topic of precarity over the past two decades has resulted in a number of different discussions about the term’s relevance in contemporary life (Allison 2016; Butler 2004 and 2012; Ettlinger 2007; Standing 2011). Theorized as a descriptor, as an ontological condition, and as mobilizing element of challenge and resistance, precarity may serve as a backdrop to the ways many—if not most—individuals experience and produce space under contemporary political and economic conditions. In the realm of music studies, although precarity may be present as a sort of silent undercurrent, particularly in studies of musical resistance and space-making, its ubiquity has received little attention in comparison to other academic fields. In this paper I am interested in drawing on precarity as an analytical tool that describes the ways that certain groups deploy sonic activity to reshape and reimagine possibilities for participating in space. These spatial-sonic interactions produce what I term “sonic geographies,” which are overlaid upon structures like national borders, cities, and walls to reveal the porousness, delicacy, and contingency of these and other political and geographic formations. In this way, precarity serves to underscore how sonic activity maps on to ideas about and experiences of space. I draw on my ethnographic and historical research on the Chilean musical community in exile in East Germany during the Chilean military dictatorship (1973–1990). This group mobilized a range of sonic narratives that passed through and across a divided Europe, thereby establishing new, albeit fleeting, forms of geographic possibilities and imaginaries. These sonic geographies were the product of delicate and contingent intersections between Chileans in exile and East Germans and fostered the active reshaping of space during the Cold War era. I argue that precarity conceived in this way should be given greater attention in examinations of sounding in an environment and that the sonic mobilization of precarity may provide one possible way of considering how musical communities can function as cartographers and perform an active role in a kind of alternative geographic praxis.

9:30am - 10:00am

Challenging the Theater of Memory: Yiddish Song beyond Kitsch and Stereotype

Isabel Frey¹, Benjy Fox-Rosen²

¹Music and Minorities Research Center, University of Music and Performing Arts Vienna; ²Music and Minorities Research Center, University of Music and Performing Arts Vienna

The project “Challenging the Theater of Memory. Yiddish Song beyond Kitsch and Stereotype” attempts to explore and deconstruct the ways that Jewishness is portrayed and embodied in the performance of Yiddish song through ethnographic research and musical performance. In Germany and in Austria, there are scores of expectations regarding performer, repertoire and the type of Jew represented on stage. Sociologist Michal Y. Bodemann has called this phenomenon, in which Jewish participation in public life fulfills a role on the German post-Nazi national narrative, the Theater of Memory. In the Theater of Memory the diversity and complexity of Jewish life is instrumentalized and reduced to a supporting role in the German or Austrian political narrative. The performance of Yiddish song and more broadly the cultural heritage of Ashkenazi Jews, are not exempt from this phenomenon. Often Yiddish culture and music is portrayed through the nostalgic tropes of traditional shtetl life, stereotypical images of “Ostjuden” and the destruction of the Shoah. Such performances of Yiddish music often reinforce hegemonic narratives rather than creating empowerment for Jewish minorities in Germany and Austria.
In this artistic research project Yiddish musicians and researchers Isabel Frey and Benjy Fox-Rosen reflect on their attempts to challenge the Theater of Memory in their artistic practice. Drawing from their experience of past performances, theory from both performance and Jewish studies as well as ethnomusicology, they develop an artistic performance which weaves together music, texts and visuals. Through old and new Yiddish song, essayistic fragments and theoretical reflections, they question the ways that kitsch dresses up as traditional, that Jews are often billed as more authentic Yiddish singers than our non-Jewish colleagues, that something sounds Jewish, that someone understands a song without understanding its text and other themes that confront a Yiddish singer in the German-speaking world. This performance is situated at the center of their artistic research; it will be presented in multiple settings, and to diverse audiences. The project will be documented through auto-ethnographic research methods and audio/visual recordings.

10:00am - 10:30am

Naul, Palladŭ, and the Nostalgic Present

Bo kyung Blenda Im
Harvard University

This paper focuses on the interventions of South Korean vocalist, songwriter, producer, and visual artist Naul (Yu Na-ŭl, b. 1978), a cultural icon whose sustained engagements with Black popular culture and Christian spirituality provoke questions about the formative place of race and religion in 21st century Korean social life. Although Hallyu (the Korean Wave) has gained significant attention in English-language music scholarship, palladŭ (sentimental love song) remains perennially understudied in spite of its popularity amongst Korean audiences (Jung 2011). By attending to palladŭ, I consider the transpacific applicability of timely scholarly concepts such as the sonic color line (Stoever 2016), sono-racialization (Roberts 2016), and racial surplus (Kim 2020). As an influential musician situated at the intersections of palladŭ, R&B, and soul, Naul participates in and reshapes Korean popular music imaginaries, yet grounds his work discursively in Christian spirituality. I particularly develop the concept of “the nostalgic present” to theorize the relationship between vocal technique, instrumental timbre, and transpacific histories of geopolitical violence and reclamation that form the conditions of possibility for Naul’s musical output. Insodoing, I demonstrate that newfound attention to Korean palladŭ generates interpretive possibilities for the study of transpacific temporality, Christianity, and Afro Asian collaboration in modern Korea.

Musical Instruments: Building, Recording, Technique

Time: Friday, 11/Nov/2022: 8:30am - 10:30am · Location: Prince of Wales
Session Chair: Joshua Tucker, Brown University
8:30am - 9:00am

Microphone Choreography and Painting with Sound: Naná Vasconcelos in the Recording Studio

Daniel Sharp
Tulane University,

Celebrated Afro-Brazilian percussionist Naná Vasconcelos created a kaleidoscopic palette of sonic timbres using a wide range of instruments, from the one-stringed musical bow the berimbau, to drums, shakers, glass jugs, and bird calls. In the recording studio, his arrangements took shape, as he drew from Foley artistry with the aim of painting with sound, creating cinematic soundscapes of percussion and voice that refigured the border between what is considered music, sound, and noise.

In this presentation, I draw on oral history interviews with Naná Vasconcelos's close collaborators regarding his workflow in the recording studio, including artist and producer Arto Lindsay, bass player Melvin Gibbs, and recording engineer Patrick Dillett. Their recollections help to elucidate his process. For example, the depth and width of the stereo field in his signature recordings, such as Africadeus (1973) and Saudades (1979), was produced in part by Nana’s microphone choreography. Moving toward, away from, and between a stereo pair of microphones spaced a few feet apart in a kind of dance, Naná created a three dimensional sense of auditory space distinct from similar efforts done with stereo panning at the mixing board.

The musicians, producers and engineers who worked closely with Naná Vasconcelos in recording studios over his 50+ year career, narrate an important angle of Naná’s story. It is a portrait of a percussionist sideman who, in his restlessness, rethinks the place of the percussionist, dynamically occupying more and more of the stereo field. For Naná, being audible on a record, and being socially visible as an Afro-Brazilian performing all around the world were bound up together. His enduring success was not only made possible by his superlative berimbau chops, but also by his microphone choreography and painting with sound in the recording studio.

This paper engages with the body of ethnomusicological work that takes place in the recording studio, including the writing of Louise Mintjes (2003), Tom Porcello (1998) and Eliot Bates (2012, 2016, 2018). It examines Naná’s deliberate studio process in a broader effort to combat the reception of his performances on one-stringed berimbau in Europe and the United States as exotic.

9:00am - 9:30am

Saz by Hand

Peter McMurray
University of Cambridge

This film is a sensory ethnographic film about how instrument-builders make the sazes, depicting practices from Azerbaijan and Turkey to Bosnia and Berlin. The saz, a long-necked bowl lute traditionally found widely in Anatolia, plays an important part in musical cultures around southeastern Europe and among diasporic communities in western Europe. This film is part of a larger book and media project and accompanies a longer written exploration of how the saz (and especially the baglama, a member of the saz family)
functions both as a material instrument and also as a sacred sonic medium for Anatolian Alevis. The film, in turn, focuses primarily on the physical and corporeal processes of building sazes, including the many ways in which the saz's materiality resists and pushes back against human intervention. As such, the film is both about struggle—between humans and things in the world like wood, varnish, tuning pegs, and strings—and care, as those same humans strive to create an instrument that produces a clear, musical sound. The saz is often discussed in Turkish and Anatolian culture in symbolic terms, with quasi-animistic language often used to describe different parts of the instrument. But this film, while not denying such symbolic potency, emphasizes the palpable thingliness of the saz as such. This screening will feature the majority of a final cut of the film.

9:30am - 10:00am

Why Stand Up? Violin Performance Technique and Ethnic Resurgence in Saraguro, Ecuador
Nan Leigh Volinsky

With more extensive participation in formal education and increased occupational diversity and mobility, young, cosmopolitan Saraguro musicians in the southern highlands of Ecuador are working to reconstitute their Saraguro Quichua ethnicity in a creatively selective process by which they discard, amplify, and reinvent the aspects of what they perceive to be the authentic Saraguro musical culture of the elderly generation. I used my violin playing as a central methodological tool in the field, interviewing violinists of different age groups, and applying my violin skills to visually analyze their performance technique. I also took violin lessons from younger and middle-aged Saraguro violinists. My research contributes to ongoing ethnomusicological studies of the physicality of musical performance technique that expound on the interplay between bodily movement, sound, and identity. In my presentation, I detail the physical and ergonomic differences between the standard violin and a locally made violin to illustrate the ways in which Saraguro violinists index their ethnic sensibility through performance technique. While older Saraguro violinists make quiet tacit technique adjustments as they transition from the bulkier locally made violin to the standard violin, the young Saraguro violinist has explicit sensorial awareness and embodied pedagogy that inform the bodily movement of his performance technique on a standard violin. I demonstrate how young violinists use their performance technique as a key resource with which to reconstitute their ethnicity. Through a sensorial analysis of the physicality of performance technique and theories of ethnic renewal and bodily movement, I demonstrate how, while older Saraguro violinists sit down low to play their violins, these young Saraguro violinists break from tradition and stand up when they play not only to index their aspirations to do something with their lives other than what tradition dictates for them, but also to index their real opportunities to do so as Saraguros.

10:00am - 10:30am

Iron Sharpens Iron: The Legacy of Builders and Tuners in the Engineering of the Steelpan
Briele Scott
Wesleyan University

In the mid-1930s, on the verge of World War II, young Afro-Trinidadian men, searching for a new avenue to express themselves and protest British governance, embarked on a journey that revolutionized a new method of musicking. However, the birth of the steelpan and its subsequent innovations was not a personal discovery but a collective achievement through a series of trial and error without any formal training in metallurgy. Although these developments coincided, there was very little collaborative work in perfecting the manufacturing of the steelpan. While scholars have written books documenting the development of the steelband, we do not have a body of work that focuses primarily on these steelpan engineers. Since the steelpan can only be manufactured manually and takes many years to achieve proficiency, it is essential to examine any new developments and challenges experienced within the manufacturing industry. This is also crucial since, in recent years, many of these innovators have died without proper acknowledgment of their work and contributions. Therefore, I will examine the advancements in the pedagogy of steelpan manufacturing from the first generation of steelpan manufacturers to the fourth generation spanning from the mid-1920s to the present day. Additionally, many surviving second and third generations of tuners claim that some of the first generations of steelpan pioneers neglected to transmit their knowledge to them out of fear and pride. Presently, these practicing master tuners have taken a different approach from most of their predecessors and have made a conscious effort to support the younger craftsmen and women serious about sharpening their skills as steelpan engineers. I argue that this change in ideology against individualism by the second and third generation of builders and tuners and their openness to share and pass down their knowledge aids in the steady advancement of current artisans and preserving this sacred art form. Through personal interviews with several generations of Trinidadian builders and tuners, I examine how the younger generation is learning from the experiences of older steelpan engineers to inform how they conduct business in the marketing, branding, and manufacturing of the steelpan.

Rethinking Maritime Histories of Popular Music

Time: Friday, 11/Nov/2022: 8:30am - 10:30am · Location: Chart C
Sponsored by the Historical Ethnomusicology Section

Rethinking Maritime Histories of Popular Music

Chair(s): Anne K. Rasmussen (College of William and Mary)
Presenter(s): Gabriel Solis (University of Washington), Frederick Schenker (St. Lawrence University), Amane Kasai (Waseda University), Yuiko Asaba (University of Huddersfield), Alex Murphy (Kenyon College)
In what ways can we de-imperialize the study of popular music circulations in and beyond ‘the West’? In prewar and wartime Asia, transport infrastructure development and the global-scale colonial expansions led many musicians, singers, and creators to travel by sea in the forms of migration, settlement, study, touring, or exile, transforming subjectivities and international trends. In the context of these circumstances, each position statement in this roundtable examines varied perspectives of the wartime popular music histories: a transpacific imperial entertainment circuit in the 1920s, Argentine tango in 1930s China, the 1930s international tours of Japanese American jazz singers, and the ‘foreign’ musical mimicry in wartime Japan. The subsequent roundtable discussion considers these case studies in wider historical and geopolitical frames surrounding the soundscapes of the Indian Ocean and the Southwestern Pacific. In so doing, this session seeks to cast a new light on the approaches to the popular music circulations and global music histories.

By contributing to the growing scholarship on maritime histories (Alberts & Irving 2013; Armitage, Bashford & Sivasundaram 2017; Nor & Stepputat 2019) and studies of the circulations of ideas that draw on an oceanic analogy (Jue 2020), this roundtable hopes to privilege multilateral conversations enacted by musicians and music creators of diverse backgrounds with individuals and musical cultures across the globe. By focusing more on the silences and the sounds that have been relatively less audible, the study aims to produce a more inclusive definition of wartime sound and audition.

The soundscape of the DMZ stands as a rich site for exploring the relationship between sound and space historically, socially, economically, ecologically, and politically. This is largely due to the geopolitical and historical peculiarities of the DMZ, a place where the geopolitical reality is dramatically materialized. This enclosed area is inextricably linked with the Cold War geographical dictates, featuring both the physical signs of the Korean War and the ideological conflicts. In recent years, the DMZ appears to have attracted more scholarly attention, but very little attention has been drawn to its soundscape, as well as how these acoustic experiences have affected individuals both physically and emotionally, and the ways in which different groups of people sense the place. Moreover, the general perception of the DMZ soundscape may be at times equally problematic since it either romanticizes or oversimplifies reality. In contrast to the narratives dominating both academic and popular discourses, this paper attempts to provide a perspective on how sound could affect individuals to establish the sense of a place and to deal with traumatic memories.

By attuning my ears to the DMZ soundscape, I listen for what ideas and narratives are sonically reproduced or silenced. I first investigate how the DMZ soundscape has been “produced” through various sonorous practices and encounters. More importantly, I pay particular attention to the sounds that have been silenced, interrupted, and/or masked by the so-called “DMZ sonic war” and peace music festivals. By considering (un)sounding as a significant act in this haunted/re-invented soundscape, I challenge the long-existing perception of the DMZ either as noisy sonic warfare or quite peacet ime and call for listening beyond. This study resonates with and extends the existing arguments about the relationship of sound and violence, and of sound and space and further aims to extend the scope of “sounds of war” from sounds of military/acoustic weapons (Daughtry 2014; Goodman 2010) to the sounds of everyday life. By focusing more on the silences and the sounds that have been relatively less audible, the study aims to produce a more inclusive definition of wartime sound and audition.
solidarity. Based on ethnographic research in Owerri and Aba (South East Nigeria) and a contextualised radical feminism theory, this research extends the Biafra “flow of events” by exploring the contemporary mobilisation of musicking among Igbo women within the neo-Biafra milieu for articulating simultaneities of pain, healing, resistance, agency, and preservation of collective memory. The neo-Biafra musicking activities of Igbo women are further examined for framing gender and identity politics, and nuances of self and personhood among Igbo women today.

9:30am - 10:00am

Commemorating the Turkish Coup: Social Memory and the Musical Reenactment of Time
Sophia Marie Zervas
Harvard University
This paper explores how political actors use music to shape social memory, focusing on the role of music in government-sponsored memorial events commemorating the one-year anniversary of the 2016 Turkish coup attempt. The paper begins with a description of the failed military takeover and the authoritarian backlash it provoked in Turkey. It then analyzes the commemorative rallies as propaganda designed to enforce President Recep Tayyip Erdoğan’s narrative of the coup, which portrayed the putchists as villains and Erdoğan’s supporters as heroes and martyrs. The commemorative song “Vakit Gelir” (The Time Comes) by Alper Kış—which is coupled with a provocative music video that retells the story of the coup—is the central case study for musical analysis. Drawing on Henri Bergson’s theorization of time as pure duration and Alfred Gell’s time-series models, the paper argues that the music commissioned by the Turkish government for the ceremonies replicated the subjective human experience of time by sonically and visually reenacting the sensory emotional experience of the coup. Through events which drew people into participatory engagement with the memory of the coup, ritual commemoration became a means of contesting historical events. As these songs were performed during rallies across the nation and disseminated through a rigorous social media campaign, the government sought to homogenize collective memory of the past in alignment with Erdoğan’s account of the events. The paper concludes by considering the ramifications of Erdoğan’s musical propaganda on Turkey’s future. In view of the Turkish Republic’s history of successful military coups and the historic role of the military as a bastion of secularism in Turkey, it suggests that widespread acceptance of Erdoğan’s coup narrative, aided by musical propaganda, was essential to protect his administration from future uprisings, which heightened the necessity of his propaganda’s systematic enforcement.

10:00am - 10:30am

The Social Life of a Song: “After the Nightmare” from War-Era Saigon to Diasporic Stage
Jason R. Nguyen
N/A
In this paper, I trace the networks, discourses, and meanings comprising the “social life” of the song “Qua Cơn Mê” and its many performances, from its release in 1969 to the present day. I argue that each iteration of a popular song articulates new social imaginaries about the collectivities encompassing performers, audiences, and their histories. In doing so, I present a methodology for studying popular music, especially those units of popular culture prone to re-performance (as covers, remakes, adaptations, etc.), that combines elements of actor-network theory with the ethnomusicological centering of performance and the interpretive lens of Peircian semiotics.

As the Paris Peace Agreement was being debated (1971-73), South Vietnamese airwaves carried a message of coming peace. “Tomorrow, after the nightmare,” sang Băng Châu, “far away from this turbulent life, I will return to you.” In these opening lines from “Qua Cơn Mê” (“After the Nightmare”), by songwriting trio Trịnh Lâm Ngân, she embodied a soldier daydreaming of life at war’s end. While few in South Vietnam were so optimistic, it nonetheless resonated with people’s collective weariness and hope for better days. North Vietnamese soldiers took Saigon on April 30th, 1975. “Qua Cơn Mê” was subsequently banned in Vietnam and migrated with the refugees. According, its meanings shifted in subsequent diasporic performances, from exilic nostalgia in the 1980s to the celebration of diasporic success in the 1990s. Later, the song even returned to Vietnam as part of a ‘yellow music’ revival, performed by singer who grew up in a post-war world.

For “Qua Cơn Mê,” each cover reinscribes Vietnamese identity discourses to resonate with new contexts of performance and mediation. Each new iteration is referentially-linked not only to the “original” but also to every previous version, transforming an oft-covered song into a miniature genre unto itself, full of significatory negotiations and contestations that both echo and articulate Vietnamese identities.
In 2019, contemporary Christian singer-songwriter Lauren Daigle released “Rescue,” a song about “a girl who was caught in a really desperate situation.” “Rescue” did well commercially—it reached No. 2 on the Christian Songs chart and was certified Platinum by the RIAA. It also inspired Operation Underground Railroad (OUR), an anti-trafficking organization. OUR dropped two “Rescue” music videos in August of 2020, one featuring Daigle and another featuring a cover recorded by OUR musical “ambassadors.”

These videos underscore OUR’s anti-trafficking mission and their belief that millions of people are enslaved today. And OUR is not alone—the notion that trafficking is a problem of epic proportions is widespread (Bernstein 2010, 2019). But this notion is worth questioning. What does it mean to claim, as OUR does, that there are more slaves today than at any other point in history? Where did this assertion come from, and what gendered, racialized purposes does it serve? What do “slavery” and “trafficking” encompass? And how are musicians participating in the anti-trafficking cause?

In this paper, I analyze OUR’s musical contributions to the “rescue industry,” a hodgepodge Global North alliance of evangelical Christians, feminists, politicians, NGOs, celebrities, and artists. Though priorities differ across organizations, “rescuing” supposed victims is a central facet of the industry, with increased prosecutions of traffickers considered a metric of success (Chuang 2014). But the effectiveness of rescue-via-prosecution-and-conviction hasn’t borne out in practice (Lee 2019). What the rescue industry has succeeded in doing is bringing more humanitarian-minded folks into the fold—people who seek to use their voices to help combat trafficking. Bolstered by grants, government funding, federal laws, and international cooperation, musician-saviors are under the impression that they are fighting the good fight.

They’re not. Drawing on my ethnographic research on erotic dance and music, I show why “trafficking” is a problematic entry point into the myriad worlds of sexual commerce. Well-meaning individuals intent on saving innocent victims through music can, I argue, actually do more harm than good. They are, unfortunately, fighting the wrong fight, with potentially devastating effects.

The field of postcolonial trauma studies has recently opened an interdisciplinary conversation examining the processes and politics of postcolonial trauma and healing. Led by literary scholars focusing on the power of narrative (Visser 2015, Ifowodo 2013), this conversation has been marked by calls for the inclusion of indigenous spiritualities, ritual, and music in theorizing postcolonial trauma. While music scholars have written about trauma in situations of war and racialized violence (Daughtry 2015, Wong 2009), postcoloniality has not been the focus of these discussions. I argue that trauma and healing in postcolonial contexts like Benin require a different approach from the ways that trauma and “recovery” have historically been theorized in Western psychology and psychiatry, especially in incorporating more flexible temporalities, indigenous spiritualities, and concepts of spiritual debt and illness. In this I seek to build on Steven Friedson’s (1996) pioneering research on healing and music in Malawi.

Drawing on interviews and recordings with jazz and brass band musicians in Benin, I explore the particularities of postcolonial trauma and healing in their musical performances and lived experiences. Benin is a rich site for exploring these questions, because of the specific afterlives of colonial traumas, especially the ongoing devaluation and stigmatization of ancestral spiritual traditions like vodun and their music. Other legacies of colonial trauma include social class and ethnic divisions among Beninese people, which play out in conflicts over politics, aesthetics, and the status of spirituality, themes which are often the subject of musicians’ songwriting. I propose that Beninese music and ritual, and especially their creative transformations, are particularly evocative sites for understanding postcolonial trauma and healing, because they create flexible temporal experiences that disrupt simple, linear narratives about history and periodization, and give life to the cyclicity of African time and experience. I also discuss recent critiques of the ubiquity of “trauma” as a term of discourse, and consider how “postcolonial trauma” can enter into these debates in a different and productive way. Postcolonial trauma is by turns chronic and acute, and postcolonial healing acknowledges the realities of colonization while remaining open to the possibilities of repair and reconciliation.

On September 26th, 2021, I sat at a picnic table outside Back 40 Brewery in Birmingham, AL. I was there along with a colleague to study the resurrection of Furnace Festival, a semi-Christian Punk and Hardcore music festival active in the early 2000s, and the impact its attendant nostalgia was having on the 10-odd thousand festival attendees who had been “scene kids” in the same decade. Over the course of several hours, we were joined by other festival attendees, soon finding ourselves in civil discourse on identity...
politics and American religion with a Trump supporting ex-army drill instructor from Georgia, a Reformed Christian wealth manager from Orange County, CA, an atheist LGBTQ+ veterinarian from Alabama, and an irreligious bartender from South Carolina. While opinions were impassioned, each demonstrated a profound openness to diversity, and respectfully held space for each other to express their position. Where else in 21st century North America could such a conversation take place, I wondered? What about this scene, with its violent soundscape and overtly post-Christian ethos, afforded such hopeful dialogue?

This paper suggests that such a conversation was enabled by a shared assumption of trauma and a posture of holding space for each other to work through their trauma. Drawing from over 300 survey responses, and over 40 in person and zoom interviews, I further argue that trauma is the meta context of hardcore scenes’ values such as unity, equality, freedom, and authenticity (Mulaney 2007; Mall 2015, 2020; Bolt 2016; Frese 2017; Abraham et al 2020; etc), and that the peculiar constellation of trauma associated with evangelicalism (Gushee 2008; Ingalls 2018; Teitelbaum 2019; etc) for the post-Christian hardcore scene configures such openness to what is often termed “dysfunction” by punk communities. Such radical hospitality finds voice in the violence of the music, where individuals can work out their wounds in safety and acceptance.

10:00am - 10:30am

Suppression of Grief and Oppression of Social Behavior under Albanian Communist Agenda

Grijda Spiri

UCSC

For centuries in Albania, lamentation has been a free expression of grief where women, gathered together, would express their pain and eradicate negative feelings through extemporaneous lyrics and melodies. This paper details how lamentation was suppressed and appropriated to advance the Albanian regime’s propaganda and how women lamenters altered their social behavior to navigate harsh treatment within Albanian society. Laments are deeply embedded in the social and cultural domains of society and used by women as a way to connect with other women and even resist social and political challenges. During funerary laments, women created a heroic image for the deceased to be etched in the memories of family and friends. As they mourn, their bodies tremble, and their hands express emotions creating a “performative grief” that deeply imprints the significance of the lost “hero” in the community. Albania’s communist regime saw the art of lamentation as another weaponry in their arsenal, along with imprisonments, killings, and suppression of human rights. During the communist regime, enemies of the state and their exiled families could not be pictured as heroes. Families were either directly or indirectly forbidden to lament and bury their loved ones. This study relies on interviews conducted in the southern Albania region that paints the inner workings of the regime under communism. I argue that the communist regime saw laments as a dangerous practice and systematically tried to discourage funerary laments of the persecuted families. Such suppression of lament tradition left the persecuted families traumatized and craving for an outlet to grieve.

Voicing: Uses and Abuses of Women’s Voices

Time: Friday, 11/Nov/2022: 8:30am - 10:30am · Location: Quarterdeck

Sponsored by the Section on the Status of Women

Vocal anthropology, the ethnomusicology of voice, and sociophonetics have long known that the voice is not found, but made, through practices that Amanda Weidman has called “voicing.” Voice, moreover, is a matter of physiology and sound as well as a metaphor for public legibility and other things. In a wide range of global contexts social actors instrumentalize real voices in the interest of expression and agency, often in efforts to attain the public audibility that confers metaphorical voice.

Perhaps because of the possibility and threat of such agency, women’s practices of voicing—are particularly policed, and women’s voices are appropriated and domesticated in the service of power. And so while voicing practices are generally constrained by multiple powers other than the people to whom voices belong, this is particularly the case for women. And yet such uses of female voices invariably attribute authority to the female voice, which women and sympathetic others instrumentalize in practices of identity and agency.

In ethnomusicology and feminist musicology this phenomenon has been explored most often in the case of female singers who work within male-dominated music industries. This panel turns to other practices of female voicing and voicing the female, with a particular focus on the quotidian. We attend to the forces of expectation and suppression that condition female vocal practices, and the continua that join music and other practices of voice such as speech, poetry, and chant. We consider women’s voices of apology, protest, service and announcement, as well as the setting of women’s poetry to music.

Presentations of the Symposium

The Rupturing Voices in the Collective: South Korean Feminists in the 2016-17 Candlelight Vigils

Sangah Lee

University of Toronto

Political collectives are often celebrated for achieving a singular “voice.” But collectives are also collections of diverse, sometimes politically opposed individuals whose very voices may be silenced in the process of collectivization. I investigate this process by listening to feminist protestors sidelined and attacked in South Korea’s 2016-17 Candlelight Vigils calling for then president Park
Geun-hye to step down. The Candlelight Vigils have been celebrated in academic accounts as a nonviolent, democratic protest, a collective with a unified voice (“Hanau mokso’r”). But these accounts overlook a normalized circulation of misogynistic utterances and male participants’ violent actions towards female protestors within putatively “nonviolent” events. Building on scholarship on diverse aural mediums used by subversive communities (Tausig 2019) and embodied gender struggles in activism (Hasso and Salime 2016), this paper disrupts established homogenized narratives by listening to disruptive voices in the “Femi-zone,” a feminist meeting place within the Candlelight space, and the subsequent erasure of them.

Angered at experiences of gendered violence, feminist members of the protest set up the “Femi-zone” to confront the androcentric totalizing sensibility: the ways in which the movement’s effort toward democracy worked also to police women and (re)make a community of men, for which misogyny was actively mobilized. In reaction to this, those at the Femi-zone implemented diverse strategies of voicing, mostly shouting their versions of chant and texting to overcome the limited delivery of or nonlistening to of their material voices. I first listen to the dynamics of such voicing vis-à-vis the overarching protest soundscape that were captured in several online audiovisual resources. Then, I analyze how feminists, during my post-Candlelight ethnographic interviews and their vocal reminiscence, manipulated pitch, timbre, and rhythm to mock the mocking voices inflicted upon themselves and the female president. Although both cases substantiate a temporal rupture to the powerful trope of “one voice,” their voices were nonetheless silenced both aurally and discursively: by a larger volume of collective voice that utilized the anti-feminist vocabularies to stigmatize, attack, and exclude nonconforming feminists, and by being largely ignored in representation. Their voices were present, yet not deemed present; audible yet not heard.

**Settings of Women’s Poems in the Music of Steve Lacy: The Case of The Cry**

Evan Rapport
Eugene Lang College of Liberal Arts

The composer, soprano saxophonist, and bandleader Steve Lacy (1934–2004) set many texts to music over the course of his career. Lacy started using texts in his compositions beginning in the late 1960s, and he became more and more dedicated to setting poetry in the following decades. In the 1980s and 1990s Lacy worked closely with vocalist Irene Aebi (b. 1939) to produce numerous settings of poems by women; while Lacy set the poems to music, Aebi sang them and often selected them in the first place. This corpus contains texts by women from many different countries and spanning the twentieth century, from the early twentieth century Russian poets Anna Akhmatova and Marina Tsvetayeva, to texts by his contemporaries, including Judith Malina, Blaga Dimitrova, Mary Frazee, Giulia Nicolai, and Anne Waldman. Lacy’s compositions during this period were increasingly focused on women’s experiences and feminist perspectives, and these concerns culminated in Lacy’s jazz opera of 1998, *The Cry*, with Aebi singing texts by the Bangladeshi poet Taslima Nasrin (b. 1962). Nasrin’s poems, about women’s struggles with patriarchy and sexism, led to some extremists calling for her work to be banned and even for her death. With *The Cry*, Lacy and Aebi sought to literally amplify Nasrin’s words while others were trying to silence her. The political stakes of *The Cry* were significant: Nasrin, initially reciting texts in Bengali as part of the piece, required bulletproof shielding and armed guards. This paper explores Lacy’s approach to setting poems by women, especially the techniques he used in *The Cry*, with an emphasis on formal elements including prosody, instrumentation and orchestration, staging, and the adaptation of Nasrin’s words for Aebi’s voice. These techniques are broadly considered alongside Lacy’s deep engagement with language, texts, and the female voice.

**The Ubiquitous ‘Polite Female Announcer’ Voice in Japanese Everyday Life**

Joshua D. Pilzer
University of Toronto

As many scholars in vocal anthropology and the ethnomusicology of voice have shown, the voice is relational, and most people’s voices change to suit different social situations. This has long been explicitly acknowledged throughout Japanese social life (Yasar 2018), and so practices of the manipulation and transformation of the voice have propagated numerous kinds of voice specific to vocation, social hierarchy, gender, age, class register and other contextual factors. Two of the most ubiquitous of these voices are the often-blended voices of polite female service and announcement. These voices can be heard in shops, on the phone, in the speakers of cash machines, registers, vending machines, elevators, GPS applications, police and fire department and other vehicular PA systems, municipal public address system speakers, and elsewhere.

Common knowledge explains that polite female announcing voices are favored because higher voices are more readily understood against background noise; but scientific and anthropological research into voice perception in Japan and elsewhere does not support this. Rather, the preponderance of polite female voices of announcement is explained by these voices’ ability to convey information authoritatively without challenging patriarchal authority. This is done simultaneously conveying the message that the (presumedly male) listener is being done a service. Thus this voice affords women the opportunity to speak with authority to men on the precondition that they do it as a favor to the patriarchy.

It is the confluence of authoritative and service-oriented—tactically servile—speech that affords this opportunity. This blending of service and authority is accomplished almost exclusively through the vocal manipulation of pitch and timbre. Taking an ethnomusicological approach to speech prosody, this essay characterizes practices of polite female service and announcing voices, and investigates their history and significance. Through ethnographic observation and interviews with professional announcers and women in the service industry, the essay undertakes to understand how women use prosodic features of these voices and to what ends, and how these voices relate in practice and significance to their other modes of vocalization, including speech with intimates and song.
illuminating the discursive role revival tango moderno as purely Argentine. This paper contributes to the existing literature on both tango history and music revival by reinterpreting and revising historical narratives and recoding a and tango revival groups during the 1920s and 30s. Drawing on extensive archival research, I demonstrate that radio orquesta tango moderno that a musician and composer at the forefront of rendering it open to “musicking” across time and space. On July 25th, 1936, the orquesta itself open to the embodied creative process of the performer making the entire “musicking” more self-reliant and evolutionary. In this paper, I hope to show that the swaralipi is essentially becomes the “seed” that preserves the core knowledge of raga and its composition rendering it open to “musicking” across time and space. The late 90s and early 00s in South India saw a boom in independent rock bands that were creating music heavily influenced by what are commonly associated with “Indian” sounds; through locally specific instrumentation, use of vernacular languages, and the influence of the Carnatic classical genre of music. The influence of the Carnatic genre is seen in both their instrumentation, vocal technique, melodic composition, and/or lyrics. This turn to a sound rooted within the nation’s traditions was borne out of a shift in the 70’s from beat bands that were just aping sounds coming from the west to bands like Indian Ocean that pioneered the advent of a new genre of music. This new cluster of bands were very fluidly dubbed as indie rock bands in an attempt to distinguish them from the more popular genre of film music in the country. Through an ethnographic study of these Carnatic rock performances, this paper will unsettle the dominant discourse within cultural critique that modernity necessitates secularism. Carnatic rock is not a modern rupture with an essentialized Carnatic tradition from which it draws, but rather a continuous improvisation in line with the Carnatic tradition. Through this engagement, I will be arguing against a cultural essentialist argument and authenticity politics. Instead, I am arguing for a framework of continuity when thinking about contemporary expressive movements rather than the more dominant frameworks of rupture or fusion. I will do so by disentangling mainstream critiques and reviews of “fusion” or world music and historical conflations between culture and religion in western and Orientalist discourse. Instead of erasing religion out of the picture in “modern” art forms, I will directly engage with religiosity through nostalgia and affect theory to understand the interventions of the Carnatic rock scene in the conceptions of the postcolonial Indian self(ves). Amidst the moments of conflict that I describe above, of the contending expressions of the modern “Indian” self, I want to dig deep into moments where the modern, Indian subject grapples with the various tensions of post-coloniality, tradition and nationalisms.

**Khetramohan Goswami and his “Swaralipi”: “Sargam Culture” and Music Pedagogy in Nineteenth Century Calcutta**

Anirban Bhattacharyya
Shiv Nadar University, Greater Noida, India,

Khetramohan Goswami, a key figure in the music history of late nineteenth century Calcutta, “innovated” and implemented the “first” modern musical notation and institutionalised its use as a pedagogic tool at the Bengal Music School, established by Raja Sourindro Mohun Tagore in 1871. The central question that I pose in this paper is what was thought to have been concretized through the musical notation? Which musical elements were “fixed” through “writing” them down as a swaralipi? Moreover, given the conventional assumption that Hindustani raga pedagogy is oral and its performance improvisatory, the more pressing question then turns out that what was aimed to have been achieved through the implementation of swaralipi either as a pedagogic tool to teach music or as a recording device that encapsulated the raga repertoire which could be rendered into an actual performance.

Goswami’s swaralipi, which is premised on the existence of a “sargam culture” in music pedagogy, turns out to be a common interface that can be used with equal ease across disciplines. His swaralipi stresses on notating the available repertoire in the form of raga-based compositions, where the swaralipi “explicates” the core melodic pathways and ingredients as “entextualized” in the bandish, and presents them intelligibly to its “reader,” rendering it detachable. The sargam in the swaralipi serves a dual function: it concretizes the melodic framework and simultaneously becomes the “seed” for further “elaboration” of the raga.

Drawing from Floris Schuilings work on “notation cultures,” and Adrian McNeil’s work on the “seed ideas” in Hindustani music, the implementation of swaralipi in music pedagogy renders the mobilization and remediation of musical relations possible – between musicians and between teachers and students. Moreover, the entextualization of the raga in the swaralipi through the sargam renders itself open to the embodied creative process of the performer making the entire “musicking” more self-reliant and evolutionary. In this paper, I hope to show that the swaralipi essentially becomes the “seed” that preserves the core knowledge of raga and its composition rendering it open to “musicking” across time and space.

**Rethinking Primitive Modernity Through the Tango Revival of the 1920s and 30s**

Eric Johns
University of California, Riverside,

On July 25th, 1936, the orquesta of Juan de Dios Filiberto took the stage of Buenos Aires’s famed Luna Park. The journalist and critic Bernardo Kordon expressed shock at Filiberto’s choice of instrumentation, noting that it was no longer uncommon for tango orquestas to feature woodwinds, brass, percussion, and cymbals. A few years earlier, Filiberto incorporated clarinet, flute, and harmonium into his orquesta and appeared in the first Argentine film to use optical sound technology, ¡Tango! (1933). What surprised Kordon was that a musician and composer at the forefront of tango moderno was not incorporating the symphonic instruments that were increasingly becoming the norm. It was that Filiberto’s orquesta embraced the instrumentation of the guardia vieja (old guard): two violins, piano, and bandoneon.

In this paper, I expand on Florencia Garramuno’s concept of primitive modernity by focusing on the discursive construction of both tango moderno and tango revival groups during the 1920s and 30s. Drawing on extensive archival research, I demonstrate that radio stations programmed revival groups in the same context as their modernist tango and jazz counterparts. These revival groups played a vital role in constructing the dominant historiography of tango by reinterpreting and revising historical narratives and recoding a transnational genre as purely Argentine. This paper contributes to the existing literature on both tango history and music revival by illuminating the discursive role revival tango orquestas played at a critical moment in the genre’s development.
The song "WAP," by rappers Cardi B and Megan Thee Stallion, was greeted with both critical acclaim and condemnation in the summer of 2020. Commentators on both sides rushed to the “deliciously filthy” lyrics to justify their strong feelings, but few acknowledged the non-lexical elements contributing to the song’s potency—specifically, an instantly recognizable vocal ad lib by Megan Thee Stallion: the [æ] vowel (like the “a” in cat) with vocal fry inflection. This timbral quality, and the protruding tongue that always accompanies it, is arguably just as “filthy” as the words. What is this signature vocable, what does it mean, and how does it function within this important Southern rapper’s music and “Hot Girl” brand ecosystem?

Despite the profound importance of timbral manipulations to rappers’ flow, persona construction, and reception, paralinguistic vocal timbre has largely been overlooked in hip-hop scholarship. This paper examines the semiotic function of vocables in rap music through a case study of Houston rapper Megan Thee Stallion. Analyzing a corpus of all 699 recorded instances of the [æ] vocable in her commercially available recordings, augmented with analyses of a few selected songs, I claim that she uses this sound both percussively—for local rhythmic accentuation—and formally, to demarcate borders between song sections, thus illustrating how vocables can play a systematic, form-bearing role in rap songs.

Megan Thee Stallion’s [æ] vocable (and tongue gesture) also plays a crucial role in her branding strategy. Synthesizing perspectives from gender/sexuality studies and brand theory, I argue that she deploys her vocable as a “timbre trademark”—a unique, memorable, and immediately recognizable icon of her brand persona organized around three coherent themes (a bad b!ch who is sexual and rich). This timbral-gestural brand is closely associated with the gendered and racialized social history of vocal fry in representations of female sexual pleasure. Demonstrating the musical and social functions of a single rap vocable, I close by suggesting that vocal timbre plays a leading though often invisible role in hip-hop expression and politics.

**That Thing: ii-centric Songs**

Clay Downham  
Houston, TX

Black American Music (#BAM) constitutes the first global popular music. Yet, scholars have overlooked emic perspectives of idiomatic musical techniques. One common technique recontextualizes major or minor diatonic melodies over the ii chord. These ii-centric songs employ familiar diatonic melodic behavior, framed within a lush harmonic landscape and relentless groove. Range, timbre, and texture are key. Typically, the bass centers on ii (re), keyboards flesh out a ii minor-ninth or minor-eleventh chord (re, fa, la, do, mi, sol), and the melody unfolds with the pentatonic elements of the diatonic scale (do, re, mi, sol, la). This technique tends to manifest either as a repeating vamp for the duration of a song (e.g., “Didn’t Cha Know” by Erykah Badu, “Essence” by WizKid, “Alright” by Kendrick Lamar), or as a central harmonic base, supplemented by other chord changes or sections (e.g., “Yearning For Your Love” by Gap Band, “Let Me Praise You Now” by Fred Hammond & Radical For Christ, “Just Fine” by Mary J. Blige).

Understanding this musical phenomenon as ii-centric derives from music-theoretic thinking in many African American churches. “Everything’s major in church.” For songs in minor keys, many musicians think along the lines of la-based minor. Analogously, many performing gospel and R&B musicians hear these songs in a major key, but centered around the ii chord. From this perspective, we can hear how ii-based vamps afford melodic freedom for all seven diatonic pitches (e.g., “Ascension” by Maxwell, “The Line” by D’Angelo). George Russell’s theories set a precedent for and help explain this new paradigm of consonance in Black American Music. In this presentation, I demonstrate the ii-centric technique, trace its historical precedents, and place Russell in dialogue with today’s performing musicians.

**Curious Covers: Timbre’s Function in the “Mimic” Cover**

Jeremy Piotr Tatar  
McGill University

Cover songs have received wide attention in recent popular music scholarship, and previous studies have explored issues of authorship, authenticity, intertextuality, and interpretation. Although their precise parameters remain contested (Solis 2010), covers are broadly understood to maintain a general sense of the melody, harmony, and lyrics of the original recording, and, to a lesser extent, tempo, instrumentation, and affect. With the exception of Malawey (2020), however, comparatively little research has examined the role of timbre in the construction of covers.

In this paper, I focus on timbre’s function in the specific case of “mimic” or “reduplication” covers (Magnus, Magnus, and Mag Uidhir 2013; Mosser 2008), recordings that echo or even exactly copy their target song. My core argument is that in mimic covers, timbre must perform the cultural and political work that would otherwise be shared amongst several musical features. For example, Malawey’s (2014) analysis of Aretha Franklin’s 1967 “re-authoring” of Otis Redding’s “Respect” (1965) hinges on the changed melodic content, delivery, lyrics, and form of Franklin’s version. Malawey demonstrates how Franklin’s numerous alterations to “Respect” enact a transfer of musical ownership that comments on issues of gender, agency, and empowerment circulating in the late 1960s. In comparison, the mimic covers of Donnie and Joe Emerson’s “Baby” (1979) by Ariel Pink (2012), or of William DeVaughn’s “Be Thankful for What You Got” (1979) by Massive Attack (1991), are instances of “re-authoring” as equally powerful as Franklin’s “Respect,” as both covers imbue their songs with fresh meanings not readily present in the original versions. Yet since their keys are
unchanged and their arrangements, instrumentations, and tempi are almost identical to their reference recordings, timbre shoulders the main burden for articulating these new aesthetic meanings.

Drawing on additional examples by the Beach Boys, Willie Nelson, and Paul Simon, my analyses address further features such as vocal quality and delivery, instrumental color, and production techniques. By focusing on the particular role of timbre in the mimic cover song, I hope to draw attention to the cultural work performed by timbre within popular music more generally, an area otherwise neglected by current scholarship.

### Blends and Hybrids

**Time:** Friday, 11/Nov/2022: 9:00am - 10:30am  ·  **Location:** Jackson

**Session Chair:** Nicholas Stoia

**Blending Genres, Mixing Forms: Ellington's Symphonic in _Black, Brown, and Beige_**

Sam Reenan  
Miami University

This research presents a conceptual framework for analyzing hybrid musical works. Drawing on the theoretical foundations of literary theorists including Mikhail Bakhtin, Claudio Guillén, Alastair Fowler, and Amy Devitt, I propose a hybrid poetics for music of the first half of the twentieth century, centering on the various parameters under consideration in discussions of musical genre and form. The former includes elements such as the title, metatext, instrumentation, context, musical topoi, and position within a larger work, while the latter often refers to elements like thematic disposition and development, tonal plan, formal function, and phrase structure. The process yields a complex network of intermingled forms and genres, which creates a fruitful context for the interpretation of incongruities between the individual hybrid work and socially established norms.

Duke Ellington’s long-form big band work, _Black, Brown and Beige_, represents an ideal case study for examining the blending of genres and the mixing of forms. After briefly outlining the model of hybrid poetics described above, this presentation will analyze the developmental and recapitulatory rhetoric of “Light,” the final section of “Black.” Ellington manipulates the jazz ensemble through solos, instrumental groupings, and tempo changes to create a sense of both continuity and conclusion. Two particular moments are exemplary: first, the presentation of variants from themes presented in both “Work Song” and “Come Sunday” reveals how Ellington employs counterpoint to accomplish thematic development. Motivic variants and fragments combine to create new intersections between the two prior movements. While the themes are separated by instrumentation, their juxtaposition occurs over a dominant pedal preparing the return of E-flat. On the other hand, during a subsequent up-tempo moment of celebratory reprise, thematic ideas from “Work Song” are reintroduced in a call and response in the key of the subdominant, the target key of the progressive tonality in “Light.” Thematic motives appear as complete, clearly recognizable restatements distinguished by soli instrumentation. This work stands as an example of what I term “transgeneric transfer,” in which the stylistic features of the jazz idiom are transferred for adaptation into the structural process of a quasi-symphonic work.

### Hybrid Sequences: Sequential Progressions as Combinations of Voice Leading Patterns in the Music of Nikolai Medtner (1879–1951)

**Marie-Ève Piché, James Renwick**  
McGill University

Theorists commonly understand sequences as harmonic patterns, relying on idioms from eighteenth- and early nineteenth-century repertoires (Aldwell/Schachter 2019, Burststein/Straus 2020). But these harmonic models fail to capture some late-Romantic sequences with unconventional voice leading. For example, the unit of a sequence by ascending step in Medtner’s op. 49 combines characteristic elements from two sequence types. The ascending chromatic scale in the soprano is typical of a V–I model, whereas the bass’s descending fourths suggest a IV–I or I–V model. To describe such seemingly paradoxical juxtapositions, our paper develops a theory of hybrid sequences, which systematize the combination of voice-leading patterns from different sequence types. Although we encounter hybrid sequences in other composers’ oeuvres (e.g., Mahler, Rachmaninoff), our examples in this paper are all drawn from Medtner.

These sequences have so far gone unremarked despite recent studies on sequences and on functional ambiguity in late-Romantic music. Swiden’s (2005) _functional collision_ characterizes passages where the bass and the upper voices express competing functions, but Swinden does not apply the concept to sequences. Ricci’s (2011) _non-coinciding sequences_ expand the range of sequence types by including cases where outer voices are transposed by different intervals. However, many hybrid sequences in Medtner are in fact coinciding; the analytical issues stem instead from a conflict between two voices that correspond to different sequence types. Our paper uses Luce Beaudet’s (1988) sequence typology: sequences are categorized according to the model (V–I, I–V, I–V–I); the interval of transposition (second, third); and the direction of transposition (descending, ascending). Beaudet’s approach emphasizes the characteristic motives that underlie common-practice sequences. Identifying these characteristic motives in our hybrid sequences reveals the conflict between sequence types as expressed by different voices.

Our approach enhances current understanding of sequences in three ways. First, it allows for a more flexible analysis of unusual late-Romantic sequences. Second, hybrid sequences show how new sequential patterns emerge from combining voice leading from familiar sequence types. Finally, rather than conceptualizing sequence types as completely separate entities, our model uncovers the spectrum of possibilities that exist between them.

### Bridging the Blues: Hybrid Forms in the Blues 1925–1965

**David Scott Carter**
The blues is commonly thought of as a strophic genre, typically using a 12-bar blues progression and perhaps including an instrumental solo section. Yet we find many instances of blues songs that venture outside of a strict strophic approach and include a contrasting section, whether it be a chorus or bridge. This paper analyzes 31 blues songs with either a chorus or bridge released between 1925 and 1966, analyzing them with respect to 22 musical and lyrical parameters. This data was compared to a database comprising 131 non-blues AABA songs which were analyzed for most of the same parameters. This analysis led to grouping of the blues songs in five categories, based on their formal approaches. Study of these songs is important because they expose how the blues integrated with other genres and undermined the stereotypical image of the blues as a “pure,” “authentic” genre uncontaminated by commercial aspirations and other styles (cf. Wald 2004). In blues songs’ use of bridges and choruses we have not just a formal feature, but a formal feature that reflects the ways in which an originally rural medium was interacting with urban elements, mirroring the ways in which Black migration from the rural South to the urban North required a reimagining of old forms.

**Grooving Political Discontent**

*Time:* Friday, 11/Nov/2022: 9:00am - 10:30am  ·  *Location:* Marlborough A/B  
*K. E. Goldschmidt*

**Groove Politics: Pleasure and Participation in Cuban Dance Music**

*Kjetil Klette Boehler*  
*University of South-East Norway*

This paper develops the concept of groove politics to investigate how the rhythmic qualities of shared musical experiences influence participatory democracy. *Groove Politics* is grounded in an analysis of listening and draws on recent studies on how music grooves, creates pleasure, and produces affective communities. *Groove Politics* understands musical sounds as complex signs that operate thanks to an interplay between rhythm, melody, harmony, lyrics, and local cultural meanings in which political expressions gain affective force as they bring people together. I apply this lens to performances of the Cuban band Interactivo and their musical dialogues with political and cultural changes in Cuba over the last two decades. Interactivo has been among the most innovative, controversial, and popular bands in the country of late thanks to their unique mixture of timba, rumba, jazz, funk, trova, hip-hop and world music. The study illuminates how Interactivo’s grooves both nurture and contest people’s sense of revolutionary values thanks to particular organizations of musical sound.

While existing scholarship on the politics of music elaborates upon the ways in which music is “articulated,” “mediated,” or “embedded” in larger political contexts and discourses, few studies have shown how music shapes political experience. *Groove Politics* fills this lacuna by taking seriously music’s ability to move us and create affective communities of political expression. The paper questions the established truisms within popular music studies that the political meaning of music cannot be found in “the music itself”. Instead, *Groove Politics* takes its cue from John Street’s remark that what is lacking in existing scholarship is a “musical theory of politics [that takes seriously] the political possibilities inherent in pleasure”. Conceptually, *Groove Politics* builds on arguments within political theory by Arendt and Rancière that underscore the importance of aesthetics in politics coupled with research on how music grooves. It uses this frame to study how grooves redefine community and political discourse. The paper adds to existing musicological scholarship on popular music by drawing attention to how music moves us politically and aesthetically, coupled with analysis of the artistic and ethical judgements that give rise to and result from such practices.

**Sununu: Contesting Refugee Representations through Music in the Third Space**

*Katelin Nicole Webster*  
*The Ohio State University*

In 2014, Palestinian-Syrian refugee Aeham Ahmad played his piano amid the rubble in the Yarmouk camp in Damascus. A photo and video of his performance circulated online, and the German media dubbed him “the pianist in the rubble.” Ahmad fled to Germany in 2015 and has since developed a personal musical practice he calls oriental jazz. Through free jazz improvisation, he creatively mixes elements of Western popular and classical music with traditional Arabic melodies and performance practices. Nevertheless, German media neglect his music and fixate on his status as a refugee by reprinting the image and nickname. This persistent representation of Ahmad enables Germans to see him as an ideal refugee worthy of Germany’s humanitarian aid; yet it also marginalizes his music and his critiques of the media’s essentialist representations of refugees and European border practices.

To amplify Ahmad’s musical practice, I consider the album he created with French-German jazz singer Nora Benamara, called *Sununu*, as operating in what Homi Bhabha theorized as the third space. Ahmad and Benamara open an intercultural third space by mixing musical styles to protest geopolitical and musical border practices. The metaphor of the swallow— or *sununu* in colloquial Arabic— as a free migrant highlights the *sununu’s* natural, free migration across the Mediterranean and imagines human migration outside of European conventions, laws, and politics. The album’s lyrics call attention to the effects of border practices on human mobility by telling stories of different people’s experiences of borders. Ahmad and Benamara set the lyrics to a blend of Western and Arabic modes, melodic ornamentation, and vocal performance practices, thereby challenging territorialized music classifications and essentialized notions of Arab refugees’ musical practices. I focus on how their song “Ich Komme von Dort” (“I Am from There”) draws on Palestinian poet Mahmoud Darwish’s poem of the same name to contest Europe’s treatment of refugees as Others, as well as European migration policies that deny Palestinian refugees a national identity. Examining *Sununu* in the third space reveals how music in the context of forced migration is a significant site for re-imagining human mobility across geopolitical and musical borders.

**“Dance ’til you drop, boogie ’til you puke”: Endurance as Value in Philip Glass and Twyla Tharp’s In the Upper Room**
In August 1986, postmodern choreographer Twyla Tharp premiered *In the Upper Room*, set to a commissioned score by Philip Glass. The piece juxtaposed a group of ballet dancers with a group of “stompers,” who wore sneakers and performed with exhausting athleticism. Audiences reacted to the work’s propulsive energy like they were at a rock concert, and *Upper Room* confirmed Tharp’s reputation as the premier choreographer merging avant-garde dance, popular dance, and ballet.

In this paper, I argue that the athleticism in *Upper Room* fit with both the ideology of the fading Downtown avant-garde scene and the neoliberal culture taking hold of New York during the 1980s. I draw on interviews with the original cast, analysis, contemporary newspaper accounts, and sources from Tharp’s archive.

Tharp’s choreography pushed the dancers beyond total exhaustion. Not only was it genuinely tiring, but the piece also made endurance its theme. Tharp asked her stage manager to film marathoners in order to study and replicate how the human body reacted to its breaking point. Glass’s music both propelled the dancers to ever greater feats of athleticism and reminded the audience of just how long they had been dancing. For some of the artists, this practice of endurance harkened back to the meditative physical processes that fueled early minimalist works, a connection previously explored by musicologists Kerry O’Brien and John Kapusta. For many audience members and critics in the 1980s, however, the exertion onstage exemplified the intense work ethic celebrated under Reaganomics. News coverage of Tharp at the time emphasized her long hours in the studio and her demanding role as a supervisor. As such, *Upper Room* demonstrates how the 1980s allowed for a reinterpretation of minimalist music and its associated Downtown artistic scenes. No longer the music of the countercultural avant-garde, minimalism had become the music of the neoliberal city.

**Melodic Transformations and Dissonant Counterpoint in Cowell and Beyer**

*Time:* Friday, 11/Nov/2022: 9:00am - 10:30am  
*Location:* Parish  
*Session Chair:* Ellie Hisama, University of Toronto

**"Another Kind of Internationalism": Reconsidering Henry Cowell’s Dissonant Counterpoint**

*Lee Cannon-Brown*  
*Harvard University*

Known for its inversion of traditional contrapuntal rules, dissonant counterpoint is often associated with musical experimentalism in the United States. The technique was formulated by Charles Seeger at the University of California, Berkeley around 1916, and it went on to inform the music of other American composers such as Carl Ruggles and Ruth Crawford. Dissonant counterpoint has also been studied more recently alongside the U.S. projects of Seeger’s student, Henry Cowell. For John Spilker, Cowell’s teachings of dissonant counterpoint from the 1920s through the 1960s helped it become “an essential tool for American composers during the first half of the twentieth century” (Spilker 2010).

While many of Cowell’s and Seeger’s writings did present dissonant counterpoint as nationally specific, I argue that the technique equally supports an international framing, especially given Cowell’s geographically wide-ranging intellectual relationships. For the history of theory, such an international framing reveals the grander ambitions of Cowell’s ideas. After expanding the intellectual scope of his contrapuntal theory in the 1920s and 30s to include interlocutors in Europe and Mexico, Cowell’s writings of the early 60s attempted to decenter the competing international influence of Schoenberg’s twelve-tone method.

I begin by showing how Cowell and Seeger bridged their theories of dissonant counterpoint with inherited, European rules by appealing to theories of musical “relativity.” Seeger’s theory of relativity construed European contrapuntal rules as contingent and therefore reversible. Cowell’s justified dissonant counterpoint psychologically, by importing the theories of German musicologist Carl Stumpf.

Following this, I explore the international resonances of Cowell’s later contrapuntal theory, which recommended the free mixture of consonant and dissonant intervals. In the late 1920s, Cowell promoted this looser theory of counterpoint by appealing to the music of Carlos Chávez. Cowell also attempted to provincialize the stricter contrapuntal methods he saw gaining international influence, focusing his ire in the early 1960s on the homogeneous “dodecaphonic internationalism” then crystallizing around Schoenberg’s twelve-tone method, and calling for “another kind of internationalism” precipitated on more permissive methods. I show how Cowell’s alternative internationalism was modelled precisely by his looser theory of counterpoint, designed to resist dogma and promote cross-cultural dialogue.

**Melodic Transformations in Johanna Beyer’s _Clarinet Suites_ (1932)**

*Alexandrea Jonker*  
*McGill University*

In *Tradition and Experiment in (the New) Music* (1994), Charles Seeger identifies a “neume” as “the smallest melodic unit” comprised of three or four notes. He also suggests that any neume can be varied through a gradual process of melodic transformation. Straus (1995) uncovers this process in the works of Ruth Crawford and classifies six neume transformations that result in a continuous metamorphosis of melodies. He argues that, while the melodies are constantly evolving and changing, a consistent use of transformations holds them together.

A similar process can be found in Johanna Beyer’s *Clarinet Suites* (1932). Beyer (1888—1944) was a student of Crawford, Seeger, and Henry Cowell, from whom she learned the techniques of dissonant counterpoint. The few studies of Beyer’s music that exist (Hisler 2009; de Graaf 2004; Lumsden 2017; Boland 2007) acknowledge the influence of dissonant counterpoint on her compositions, but neglect to codify any specific melodic processes or identify ways in which Beyer’s music compares to that of her mentors. In this
Arthur Napoleão: The Concert, the Popular, and the Building of a Music Scene in Nineteenth-Century Rio de Janeiro
The second half of the nineteenth century was a period in which concert societies and music organizations flourished in Rio de Janeiro, as aristocratic audiences from the capital of the Brazilian empire subscribed to forms of sociability that included spaces in which they could participate in chamber music performances and soirées. Modinhas and dance music (waltz, scottish, polka and maxixe, predecessor of the samba), on the other hand, were a very popular entertainment for lower classes. This work examines the influence of Arthur Napoleão (1843-1925), Portuguese pianist who migrated to Brazil in 1868, becoming a key figure in creating spaces for musical practice, defining repertoires and shaping musical taste for concert and other audiences. On the one hand, Napoleão was a member of associations and clubs that held concerts on the salon above his music shop, produced symphonic concerts, edited the Revista Musical e de Bellas Artes, publishing critique on concert music in Brazil and Europe; on the other hand, he was also a publisher of modinhas, waltzes and Brazilian tangos (a disguise name for the maxixe, considered indecent). He was also involved in publishing opera versions for voice and piano, and vaudeville music. As a composer, he wrote in a variety of styles, from virtuoso operatic fantasies to salon music.

Drawing from works from Brazilian musicologists Cristina Magaldi and Guilherme A. S. de Barros, historian Alexandre R. de Medeiros and Italian violinist Vincenzo Cemicchiaro (who worked as a musician in Rio), as well as from advertisement and critique published in periodicals such as the Jornal do Commercio and Correio da Manhã, this work aims to investigate how Napoleão’s actions as a musician, music publisher, entrepreneur, founder of music societies and editor helped shape not only musical taste, but the music scene in Rio de Janeiro during the second empire and first years of the republic. While concert and popular music and audiences did not share the same spaces (often segregated by class), Napoleão appears as a paradoxical figure that transited between extremes and created connections that contributed for the establishment of a diverse musical culture in Rio.

**Beginnings: When Polka was Congo Music and Batuque was French**

**Marcelo Boccanoc Kuyumjian**

Baylor University, Visiting Lecturer of Jazz Studies

During the nineteenth century, Rio de Janeiro’s public spaces were filled with the music of the enslaved Africane, their Brazilian-born descendants, and freed Black people. Historical accounts of the region are based on written descriptions of European travel writers or white Brazilian observers who were emphatic about its pronounced “African” character. Although the historical scholarship elucidating the music of Rio de Janeiro’s Black communities demonstrates a careful treatment of those sources, they do not question the assumption that what these writers observed was indeed African. To be more precise, what is left unchallenged is the idea of an African music that is not only formally different, but entirely distinct and separate from European music.

In this paper, I analyze sources published in a variety of Rio de Janeiro’s newspapers during the nineteenth century to interrogate the multiple and often conflicting ideas about the African origins of Black music. These sources reveal the ubiquitous presence of musical elements perceived as “European” in spaces and rituals connected to African communities.

Instead of looking for the stylistic elements that would reveal the African quality of specific practices, I propose to call Black/African music all the events in which music had a particular role in creating and sustaining Black-life worlds. This analytical shift allows for better comprehension of the work done by different cultural artifacts and the reasons behind perceived “cultural conflicts.”

I argue that white audiences’ perceptions of Black music as a sign of alterity was not due to musical elements and their supposedly illegibility to these individuals. Rather, the frequent expressions of alterity even in face of cultural elements that were familiar to white Brazilians reveal the presence of an active process of learning to identity, measure, fear, and reject sonic blackness. On the other hand, Black individuals and communities surely understood the importance of their own histories, traditions, and specific practices.

Yet, what guided transformations of Black cultures was not a preconceived abstract idea of sonic blackness, but rather the active desire to create and nurture Black-life worlds in a society that was built and depended on black death.

**Narrative in Popular Music**

*Time:* Friday, 11/Nov/2022: 9:00am - 10:30am · *Location:* Ascot/Newberry

**Session Chair:** Drew Nobile, University of Oregon

**Storytelling Through Metric Manipulation in Popular Music**

**Samantha Waddell**

Indiana University

In this paper, I argue that metric manipulations in the music of Sabrina Carpenter, Billie Eilish, Taylor Swift, and Olivia Rodrigo are used as text-expressive, storytelling devices to evoke lyrical themes of separation and growing apart. I discuss three types of manipulations: (1) displacement-dissonance inducing buildups, (2) grouping dissonances (Krebs 1999) in asymmetrical meters, and (3) mid-song indirect grouping dissonances. Using the methodologies and hierarchy notation of Lerdahl & Jackendoff (1983) with Temperley’s (2001) revisions and expansions, and Krebs’ theories of metrical dissonance (1999) with Biamonte’s (2014; 2019) extensions to pop/rock music, I show how metric dissonance influences the listening experience, in turn embodying lyrical meaning. By highlighting how pop artists intimately intertwine metric devices with lyrical meaning, I forge connections between two musical dimensions fundamental to listeners’ experiences of this music.

The buildup in Sabrina Carpenter’s “Thumbs” (2016) embodies a breaking-out-of-the-mold, where short synth chords are reinterpreted into swung off-beats. Billie Eilish’s “ilomilo” (2019) has a similar effect, where the eventual resolution of the introduction’s established displacement dissonance represents a story of separation and reunion, referencing the song’s title.

Taylor Swift employs grouping dissonances in asymmetrical meters as a text-expressive device in two songs from *evermore* (2020). Swift’s lexical stresses in ‘tolerate it’ are dissonant against the 3+2 groupings in the piano, embodying the lyrics’ theme of growing
“closure” begins with a percussive introduction in 4/4 that is then overlayed with a piano line in 5/8 meter. Despite the speaker insisting she does not need closure from her ex-lover, the dissonance between these two foundational layers proves otherwise. The piano ostinato in Olivia Rodrigo’s “1 step forward, 3 steps back” (2021) is set in 3/4 during the song’s introduction and verses, but is recast into 4/4 during the choruses. Here, indirect grouping dissonances portray her partner’s sudden mood swings.

Navigating the Popular Music Landscape: Textural Cues
Emily Schwitzgebel
Northwestern University

Despite its still rather inchoate nature, texture has recently received attention for its role in the delineation of form in popular music (Adams 2019; Barna 2019; Smith 2019). Those familiar with popular music may expect a prototypical unfolding and repetition of the verse-chorus unit (Temperley 2018), where each of these discrete sections exhibit identifiable textural characteristics (Adams 2019; Butler 2006; Summach 2011; White 2021).

Building on much of this prior research, the current paper highlights the role of texture as a source of local, perceptual input to the real-time experience of musical form, which includes the development of expectations and their assessment. I make specific use of Moore’s (2012) textural layers: the explicit beat layer, functional bass layer, melodic layer, and harmonic filler layer. I supplement these layers with textural cues, claiming that cues spark listener expectations for formal section changes that often coincide with texture change. Given their experiential nature, cues can be situated within the tension, prediction, and reaction stages of Huron’s (2006) ITPRA Theory, and I treat them accordingly.

I put forward four distinct textural cues commonly used in pop music to foster expectations: rhythmic acceleration, layer withholding, melodic soar, and anacrustic activity. I then create my own visual representations—texture models—of two Billboard Hot 100 hits based on Butler’s (2006) prototypical electronic dance music form, adding to them textural cues, which allow avid listeners of pop music to predict an imminent change of texture at the start of the next formal unit.

Broadly, I suggest that texture serves as one particularly dynamic and valuable aspect of pop music that aids musical navigation through local cues and relationships to other parameters. Textural cues offer the context and preparation necessary for listeners to identify both local and global relationships in a real-time listening experience. The cues balance expectational tension and release—whereas their suddenness and novelty fundamentally induce tension, they facilitate accurate predictions of textural change, resulting in subsequent expectational release.

The Axis Progression as Narrative Identity: Order Positions, Voice-Leading, and Schemata in Adele’s "Hello"
Nathan Fleshner
University of Tennessee

Adele’s “Hello” utilizes the Axis progression, a notoriously familiar progression in popular music, but presents it in a particularly novel way. Theoretic explorations of the Axis progression (Richards 2017; Doll 2017) have been limited to four rotations of the same ordered progression of chords. This paper expands this research, presenting a larger Axis collection, an unordered set of twenty-four progressions with six possibilities starting on each of the collection’s four members. Adele’s “Hello” is presented as a case study for the theoretic construct. “Hello” is comprised of five of the six a-orderings of this Axis collection. As a nexus of both the song’s harmonic and protagonist’s own identities, the chorus uses the traditional Axis progression starting on its minor triad. The verses, prechorus, and bridge of “Hello” utilize reorderings, substitutions, and deletions of members from the unordered Axis collection. As such, the progressions of “Hello” ebb toward and away from their identity as the well-known ordered Axis progression.

Elements of the Axis progression’s identity in the theoretic literature include the often-discussed ideas of tonal ambiguity (Doll 2017; Richards 2017; Nobile 2020; de Clercq 2021) and its less discussed parsimonious voice leading. In “Hello,” these identifying elements are transformed and redefined. Each reordered progression alters the collection’s tonal leaning. Likewise, voice-leading transformations and Tonnetz-mapping demonstrate a journey growing more disjunct before an archetypal reconnection in the parsimony of the chorus’s Axis progression. As such, the harmonic narrative mirrors the relationships in the lyrics, a narrative reflecting a search for identity between two people and within one’s self. This paper also engages schema theory to address this identity-focused link between the Axis progression’s transformational narrative and the lyric’s narrative of personal transformation. It evokes Gjerdingen’s notion that “a complex mental category [like a schema] is something more than a fixed list of defining features” (2007, 13) and Doll’s idea of schemata as an experience with an archetypal progression (2017, 85). These reorderings provide an experiential motion away from and back toward a harmonic archetype—a harmonic identity—that moves from common to conspicuous and back to common, somewhat as Doll describes.
The title of French composer Philippe Leroux's recent work, *Quid sit musicus?* (2014), indexes a passage from Boethius' *De Institutione Musicæ* (c. 520 C.E.), where the Roman scholar proposes a three-tiered hierarchy of who counts as a musician. Performers are "totally lacking in thought," composers "led to song not so much by thought and reason as by a certain natural instinct," and finally, those who "judge instrumental performance and song ... [are] totally grounded in reason and thought" (Boethius et al., 1989). Against this hierarchy, Leroux offers a rebuttal: "the musician is not only those who understand, it is evidently also those who create intuitively ... those who perform, those who perceive, those who are astonished, those who imitate, etc." (Leroux 2014). Here, the respective roles of doer, maker, and knower enter a shared zone where creation, performance, and reception don't just overlap, but rather become constitutive of one another in the formation of a musical work. In this paper, Leroux's reframing of Boethius provides an impetus for rethinking the different kinds of labor involved in the contemporary production of musical works. I analyze archival manuscripts and e-sketches with an eye toward technocultural mediations, showing how Leroux's creative process exemplifies a decentralizing of the composer and a redistribution of agency across a wide network of human actors and their material-semiotic delegates. This shift is evident in Leroux's generation of material through improvisation with performers in Ensemble Solistes XXI and his work with technical assistant Gilbert Nouno to prepare the electronics. It is also clear from his collaboration with researchers at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), who developed software to translate written gestures into audible features. And yet, while in practice this network resembles the composer's expanded definition of the musical work as a "space of kinetic and gestural experiences" (2011) shared by all actors, it fails to account for how divisions of labor at places like IRCAM have maintained ancient hierarchies around musicianship into the present day. My paper concludes by contrasting recent reformulations of the musical work concept with the persistence of tilted topographies in the contemporary classical milieu.

**Rethinking Musical Work with Philippe Leroux's _Quid sit musicus?_ (2014)**

Landon Morrison
Harvard University

Leonard Meyer has long been hailed as a pioneer in the study of emotions in music. His first monograph, *Emotion and Meaning in Music* (EMM), explicitly linked musical affect with meaning, and with nearly 7,000 citations since its publication in 1956, it continues to be one of the most influential sources on the subject. However, a curious letter to Peter Kivy from 1962 complicates the status of EMM among research on musical emotions, and sheds new light on the evolution of Meyer's thinking. In this letter Meyer claims that "the question of the status of emotions in the aesthetics of music does not interest [him] tremendously." He adds that the first chapter of EMM, where the theory linking musical meaning with emotions is laid out, "was perhaps the least important" in relation to later materials on Gestalt principles, expectation, and a nascent "rhythmic theory." These statements are surprising both in view of the importance of EMM to psychology of emotions as well as Meyer's earlier notes on the monograph. There, Meyer was working out "the problem of communication" which propelled his earliest aesthetic project. He remarks that in order to integrate music "into humanistic studies in general," and thus to be able to draw on existing theories of meaning, he "must reduce the art ... to a common denominator: emotion." Based on newly examined archival materials, in this paper I argue that the changing status of emotions in Meyer's early research maps onto his increasingly fervent engagement with the emerging literature in Cognitive Science. This literature, with its focus on developing a computational theory of mind, was averse to the study of emotions, which cognitive scientists saw as a vestige of behaviorism—the dominant paradigm in American psychology against which they were critically responding. Moreover, evidence such as Meyer's tenacious but ultimately ill-fated attempts to secure funding for a quantitative study of melodies suggests that the earlier pragmatic conceptions of musical meaning in his aesthetics were increasingly overshadowed by computational matters with which they were incompatible: information theory, cybernetics, psycholinguistics, and artificial intelligence.

**Rethinking the Meaning of Emotion in Leonard Meyer's _Emotion and Meaning in Music_**

Mariusz Kozak
Columbia University

As a structural principle, chiasmus—symmetrical form in which the second half mirrors the first, reversing its order of events—appears across creative mediums, from the compositions of Béla Bartók to the short stories of James Joyce. In some of its manifestations, it projects closure and balance. In others, however, symmetry takes the form of a troubling inversion. *Ulisse*, Luigi Dallapiccola's final opera, is a chiasmus that unsetles. Through its formal, narrative, and twelve-tone design, it stages a reflection that unravels the protagonist's sense of himself and his society. *Ulisse* aligns with what literary scholar Anthony Paul deems a mirror-chiasmus, which "presents irreconcilable oppositions, bringing about ... a sense of life as ... contradiction" (Paul 2014). By combining techniques of twelve-tone analysis with concepts from literary theory and firsthand observations from sketch studies, I trace how the opera realizes the unsettling potential of its formal blueprint. Analyzing *Ulisse* in terms of chiasmus unlocks literary, political, and historical dimensions of the opera. At the same time, it also demonstrates how chiasitic form in general can be political—an insight whose implications extend well beyond Dallapiccola's oeuvre.

Chiasmus as Critique: Dallapiccola's _Ulisse_ and the Political Resonances of Musical Form

Audrey Jane Slote
University of Chicago

My analysis focuses on two corresponding scenes in which the opera’s central drama plays out. Utilizing Brian Alegant’s techniques for analyzing cross-partitions (Alegant 2001; 2010), I first show how row forms and partitioning strategies manifest chiasmus at a micro-level, then reflect on the dramatic impact of the motivic transformations that play out among the two scenes. Then, drawing upon the poststructuralist ideas of Robert Hariman and Seth Brodsky (Hariman 2014; Brodsky 2017), I consider the scenes in relation...
to the opera’s epilogue, arguing that the inversions and juxtapositions that occur in these episodes render the protagonist and his kingdom radically contingent entities.

In the context of the 1960s, *Ulisse* can be interpreted as a critical retrospective on the dizzying array of social and political orders that Dallapiccola had witnessed, from Italian fascism to the rise of postwar individualism. In this act of reflection, chiasmus is the crucial, unsettling mirror. Ultimately, I argue that chiasmus is uniquely set up to critique the values of the world outside the theater.

**Revaluing Creative and Care Work**

*Time:* Friday, 11/Nov/2022: 9:00am - 10:30am  
*Location:* Grand Ballroom C  
*Session Chair:* Kimberly Francis, University of Guelph

**“What is Talent without Character?”: Soviet Femininity, Labor, and Music in Rabotnitsa, 1970-1991**

Allison Brooks-Conrad  
University of Pennsylvania

Soviet women’s accounts of their daily lives foregrounded the ever-present “double burden” of state-mandated employment and domestic labor that the Soviet system essentially necessitated of all women with families. Moreover, the expectation that women complete a full shift of domestic labor in addition to their official employment was coupled with the pressure to maintain an idealized image of Soviet femininity. This set of competing expectations is perhaps best illustrated by the Soviet women’s magazine *Rabotnitsa*, or Woman Worker. First published in 1914, the magazine has been published continuously since. In the late Soviet era, the magazine regularly featured articles about musicians, concerts, practical musical skills, and other discussions about musical culture. The magazine demonstrates the bind musically-inclined Soviet women were in: the title alone foregrounded the importance of being a worker or laborer, while the articles included recipes, fashion advice, and tips for cultivating good Soviet feminine character.

This paper examines a collection of articles included in issues of *Rabotnitsa* spanning 1970-1991 and considers how the periodical integrated discussions of music in their definition of ideal Soviet femininity and the accompanying commitment to labor included in that definition. I argue that despite the fact that women likely lacked the time to participate in informal musicking without neglecting the “double burden” of state-mandated employment and domestic labor, the inclusion of music-themed articles in *Rabotnitsa* indicates that there was a clear attempt to articulate how the cultivation of the ideal female laborer is informed by musical culture. In doing so, the magazine offered a view of how professional musicians and composers shaped Soviet musical aesthetics and performance practices, I highlight how women who were amateur or informal musicians were encouraged to engage with musical culture. Finally, I ask whether there existed a zhenskaya muzika, or women's music, in the Soviet Union and how such a musical culture perhaps served as a means of negotiating between the labor demands on women’s time and the expectation that they publicly present an articulation of their femininity.

**Sounding Care Work**

Rosie Smucker Dwyer  
University of California San Diego

Recently, critical theorists of music have researched the relationship between popular music and neoliberalism, addressing a historical gap in the field. However, few contemporary theorists have considered how popular music engages with neoliberal configurations of labor. In this paper, I fill this gap, employing a Marxist Feminist lens to consider popular music and labor politics during the Covid-19 pandemic. I analyze Avril Lavigne’s music video “We are Warriors,” which was released in the early months of the US Covid-19 outbreak as a tribute to frontline workers, especially healthcare workers. It features anthemic musical gestures, footage of New York City, and selfies of nurses. I ask, what do the sonic and visual aesthetics of the music video suggest about care work in a time of (neoliberal) crisis? I argue that Lavigne uses tropes of loudness and presence to portray the care worker as a free agent who chooses to work out of passion. These tropes mystify the systemic forces that lead these gendered and racialized workers to precarious, low-waged work. Further, they portray care workers as driven by an innate passion, rehearsing sonically and visually Silvia Federici’s claim that under capitalism, women’s work is conceptualized as a “natural resource.” I suggest that the contradiction between Lavigne’s celebration of care workers and the unsafe environment in which they were forced to work illuminates a core insight of Social Reproduction Theory: that care work is central to capitalism even as it is devalued and inadequately compensated. With this paper, I engage a novel interdisciplinary framework that considers musical aesthetics alongside Marxist Feminist critique, offering new insight into the relationship between popular music and neoliberal capitalism.
In 2003 the Italian musicologist and composer Francesco Lotoro completed his opera *Misha e i lupi*, which adapts Misha Defonseca’s successful Holocaust memoir of a young Jewish girl’s seemingly miraculous journey across Europe during the Second World War. The creation of this opera is one facet of Lotoro’s lifelong work memorializing victims of the Holocaust through the collection, publication, and performance of music. However, Defonseca’s admission in 2008 that she was not Jewish and her story was a fabrication has left Lotoro’s work in a complicated position. The opera is based on a premise that falsely appropriates the trauma of Holocaust victims, yet it is also a memorial composition made by a Jewish composer who believed the story to be true at the time of composition. According to recent literary theory, Defonseca’s deception is a violation of the implicit “truth pact” between authors of memoirs and their readers that renders the story meaningless. Yet, Lotoro’s adaptation of the story as an operatic memorial problematizes our understanding of this process.

In this paper, I explore the relationship between the literary hoax and Lotoro’s opera through the lenses of literary theory, adaptation studies, and sociologist Erving Goffman’s concept of “authorized” social performance. Relying upon a close reading of the opera and on comments from Lotoro, I argue firstly that the generic norms of opera and the process of musical adaptation disconnect the story of *Misha e i lupi* from the expectation of truth that shaped its literary predecessor. Secondly, I contend that the context of Lotoro’s dedication to memorializing the Holocaust makes his creation of the opera an act of “authorized” social performance that effectively neutralizes Defonseca’s “unauthorized” appropriation. This approach to Lotoro’s work brings long-standing issues from literary and performance studies to a musical context and offers a new theoretical perspective on acts of musical memorialization.

**Resisting on well-known melodies: Yvonne Oddon’s prison songs (1941-1944)**

**Marie-Helene Benoit-Otis**¹, **Cécile Quesney**²

¹Université de Montréal; ²Université de Rouen

Recent publications have shown that parodying well-known songs was a central part of the inmates’ musical activity in concentration camps (Milewski 2008, Brauer 2009, Benoit-Otis/Despoix 2016, Despoix/Benoit-Otis/Maazouzi/Quesney 2018). This practice, however, has not yet been studied in the context of French and German prisons of the Third Reich, where it was also common. Our paper offers a first exploration of this rich repertory through the study of a corpus of 19 songs documented by French Résistante Yvonne Oddon (1902-1982), one of the founders of the Parisian Résistance du Musée de l’Homme. Arrested in 1941, Oddon transited through various French and German prisons before being deported in 1944 first to Ravensbrück, then to Mauthausen, where she was liberated by the International Red Cross in 1945. Throughout her years in prison, she kept track of the songs she and her fellow inmates invented using well-known melodies, and after the war, she was able to provide transcriptions that are now held in the Nanterre library La Contemporaine (with complementary documentation in the Bibliothèque nationale de France and the Musée de la Résistance et de la Déportation in Besançon).

Based on these previously unstudied archival documents, we analyze both the musical repertory chosen by Oddon and her fellow inmates and the new texts they wrote on this repertory. Most of the songs are based on melodies belonging to the oral tradition: French and German folk songs, scout songs, drinking songs, and lewd songs, complemented by popular songs of the late 19th and early 20th century known through singers such as Yvette Guilbert, Mistinguett, and Maurice Chevalier. This very diverse repertory builds the basis for new texts that describe—with various levels of irony—the hardships of everyday life in prison, also evoking the inmates’ hope for liberation.

This twofold analysis underscores the importance of collective singing on well-known melodies in maintaining morale among a group of highly politicized prisoners. Through the collective memory invoked by the songs’ inherent intertextuality, this practice supported the solidarity and hope without which it is impossible to survive detention.

**“Peace will defeat war”: Borys Liatoshynsky and the Ukrainian Symphony**

**Leah Batstone**

University of Vienna

The Third Symphony of Borys Liatoshynsky has long been looked to as one of the first examples of “Ukrainian” symphonism. However, it is a work that exists in two, quite distinct, forms: the first, premiered in Kyiv in 1951, was rejected by the Soviet authorities for its resolute, but restrained ending and the subversive suggestion of its seemingly benign epigraph: “peace will defeat war.” After an extensive revision, and removal of the epigraph, a second version featuring a blatantly victorious finale was premiered—and positively received by the powers that be—in 1955 in Leningrad. Liatoshynsky’s use of Ukrainian folk melodies is often indicated as the source of nationalist characterization of his style; indeed, he did embed and thereby preserve Ukrainian folk music within the modernist symphonic genre. Yet the composer’s expressionist tendencies as well as the character of his initial ode to war and peace itself reveals something about musical composition in Ukraine. This becomes all the more apparent upon discovering that the initial premiere in Kyiv was met with a standing ovation by local audiences. Bolstered with background regarding Liatoshynsky’s early composing activities, particularly the influence of the Second Viennese School on the Zhytomyr native, this paper will compare the symphony’s alternate versions in order to ferret out sites for discussion of hegemonic versus local compositional models. Further discussion of Liatoshynsky’s unique treatment of folk themes not as quotations but reinvented through expressionist harmonic language permits exploration of what exactly the nationalist characterization of the symphony might reveal about compositional activities in Kyiv following the Second World War.
This panel considers how material texts have facilitated communication across cultural divides, the creation and transmission of knowledge, and the performance of both colonization and resistance in the Americas and the Caribbean during the eighteenth and nineteenth centuries. When the aural and musical intersected with and/or were represented in the textual or material, what resulted were examples of writing that reveal hybridizing or creole cultures in which sonic knowledge was perpetuated alongside the literate practices. Each paper addresses this topic via a different type of material text and context. Diane Oliva’s report paper discusses the political drama that resulted from a 1772 set of printed rules for Spanish colonial liturgical music. The extension of metropolitan power via print is a well-known imperial tactic, Oliva uncovers an important counternarrative of resistance. By tracing the rules’ printings, Oliva reveals how those who wanted to institute them were very much at odds with those in the Guatemalan capital who were supposed to follow the rules. As Maria Ryan’s talk explores, the very paper that was available in colonial settings carried racialized meaning. Invitations to balls were de rigueur in eighteenth-century British Antigua, and these bits of ephemera by their very nature do not often survive. Ryan excavates an invitational practice that in turn reveals the flourishing of both white and black balls, and in doing so, asks us to consider how we can work with extremely fragmented archival sources. Finally, Rhae Lynn Barnes and Glenda Goodman will jointly present a paper that reckons with the imperialist agenda undergirding printed musical transcriptions from the American west and south in the antebellum period. In an era of national expansion, printed notated music of African Americans and Native Americans served as a form of data that governmental and non-governmental agents could point to as evidence to justify white domination. A comment from Ronald Radano will pull out the themes of music, race, materiality, and encounter that emerge across the papers.
This paper investigates what it means to treat nineteenth-century printed transcriptions as evidence not primarily of musical sound, but of U.S. imperialism. We consider notated songs in printed travelogues from the antebellum period, zeroing in on one from the Native American West: Charles Wilkes, Narrative of the United States Exploring Expedition During the Years 1838…1842 (1845). We argue that printed music in this kind of publication served a broader impulse in governmental and non-governmental national expansion: collecting and sharing data on the cultures the new nation encompassed.

Music scholars have long grappled with the limitations of western staff notation in ethnomusicological and performance contexts, but the role of print in propagating transcriptions has received comparatively little attention. We argue that print turned musical examples into reproducible and interpretable segments of data. These songs did not matter to the travel writers and their white readers solely because of how the music might have sounded, and our interest is not whether these materials represent musical practices “authentically.” Instead, we argue that the printed songs reveal a broader agenda in acquiring and categorizing knowledge and domination via a technology of reproduction–print–that allowed for widespread dissemination to readers who could then imagine using the sources to become armchair authorities on that music. Engaging with scholarship on print history, notation, imperialism, and data, we propose a new way to understand the entanglement of music and imperialism: not as a sounding practice, but as an abstracted representation of mastery.

A Long Perspective on Music and Attention: From Liturgical Listening to the Neural Orchestra

In the past decade interest in economies, histories, and cognitive modes of attending has bloomed in disciplines ranging from cultural studies to computer science, philosophy, and medicine. However, the fields of music and sound studies have only recently begun to explore corresponding issues, and the scholars who have done so have largely focused on the long nineteenth century (see, e.g., Riley 2004; Steege 2012; Mathew 2018; Brittan & Raz 2019). With the proposed panel we hope to contribute to this vibrant intellectual trend by bringing to light three key moments in the long history of auditory attention, thereby enabling new insights into the various conceptions of focus and distraction which have been bequeathed to the modern-day listener.

The richness of attention as a site of historical enquiry is indicated by the breadth of the papers in our proposed panel: Elizabeth Lyon Hall discusses the puzzles of attention, distraction, and sin in listening to music which St. Augustine of Hippo (354-430) examines in his De musica and Confessions. In their paper, Carmel Raz and David E. Cohen explore the account of attentive, durational listening implied in René Descartes’s Compendium musicae (1618/1650), a theory which was directly influenced by De musica. Bringing attentive listening from the nineteenth to the twentieth century, Francesca Brittan examines a metaphor first articulated by Descartes in L’homme (1632): that of the brain and nervous system as a musical instrument, and traces its influence (via phrenological notions of the brain-orchestra) on neuroscientific notions of attention, cognition, and subjectivity in the nineteenth through twenty-first centuries.

Though the papers in the panel explore distinct arenas of attention’s history, they also intersect, grappling with overlapping questions concerning the ethical valuation of concentrated or distracted listening, the attentive capacities of listeners and performers, and the importance of cognitive modalities in shaping auditory subjectivities.

Presentations of the Symposium

Augustine on Attention, Concupiscence, and Liturgical Song
Elizabeth Lyon Hall
COLLIS Institute for Catholic Thought and Culture

Augustine of Hippo is noted by philosophers and historians of psychology and cognition as an early theorist of attention. Delving into the phenomenology of cognitive-perceptual issues now referred to as fixation, involuntary distraction, and motivational aspect (picking out certain objects in a perception in preference to others), Augustine anticipates early modern and modern discussions of attention more familiar from thinkers like Descartes and Leibniz. Interestingly, Augustine’s most detailed investigation of attention occurs in his treatise on music, the De musica. Yet the salience of Augustine’s theory of attention for his thought on attention in music in particular has not been thoroughly addressed. In this paper, I show how Augustine’s theory of attention in the De musica can illuminate his notorious description of liturgical song as an arena for psychomachy in Confessions X 33: the contest between involuntary distraction and willed intent that Augustine experiences when he listens to artfully performed song in church is just one manifestation of the postlapsarian disorder of the soul only ultimately cured at the resurrection of the body. Augustine eventually approves of liturgical song, I show, because the soul’s disordered response to beautiful sound can nonetheless result in spiritual benefit. Liturgical song properly fulfills its function when it directs the attention of the intellect and the affections to the meaning and objects of scripture, overcoming other potential distractions and lethargy of spirit. Situating Augustine’s theory of attention within his understanding of concupiscence, sin, and salvation not only elucidates his own views on liturgical music, but can better enable us to appreciate the many centuries of monastic performers who based their musico-spiritual practices upon them.

Attending to Attention in Descartes’s Musicae Compendium (1618 / 1650)
Carmel Raz, David E. Cohen
Max Planck Institute for Empirical Aesthetics
In the initial pages of his first treatise, the *Musicae Compendium* (1618 / 1650), René Descartes famously lays out a series of eight psychological axioms pertaining to sensory perception, and continues with a remarkable passage describing the experience of perceiving and synthesizing musical rhythm, meter, and form. These introductory pages have garnered considerable scholarly attention, and writers have interpreted them as reflecting the young Descartes’ thought on topics ranging from geometry, proportion, representation and resonance to material culture and the body. But it is not only the treatise’s opening that is striking: the rest of the work contains significant novelties as well, particularly with regard to the psychology of the listener. Surprisingly, however, the work’s subsequent innovations have thus far attracted little notice (perhaps in part as a result of H. Floris Cohen’s rather casual dismissal of the treatise as “Zarlino, more geometrico”).

As we show, a close reading of the *Compendium* demonstrates that Descartes was concerned with cognitive and processual aspects of musical perception centuries before these topics would move to the forefront of music-theoretical discourse. Specifically, we argue that Descartes consistently differentiates between the faculties involved in acts of perception at short, mid-range, and long-term scales, and that clarifying this tripartite distinction allows us to recognize that the *Compendium* in fact provides a psychological and subjective descriptive account of the experience of music in time, not only with regard to the perception of musical form, but also, albeit less explicitly, in its treatment of more elementary relationships in the domains of rhythm and pitch. The significance of this treatise thus lies less in its association with the emerging physico-mathematical science of its age—as has so often been claimed to its detriment—than in its startlingly prescient character as a harbinger of the modern field of music cognition.

Attention, Instrumentality, and the Orchestration of Mind

Francesca Brittan
Case Western Reserve University

The last several decades have seen an explosion of texts by psychologists and cognitive scientists detailing the erosion of our attentive capacities and the rise of “disorders” including ADHD. In explaining this apparent crisis, many draw on the metaphor of the “neural orchestra” popularized by (among others) the neuroscientist Elkhonen Goldberg. According to this model, individual areas of cortical specialization are trooped as players in a large-scale ensemble who must be well-conducted in order to operate at peak levels of efficiency. Absence of a strong cognitive leader generates chaos, unproductivity, and—in the most apocalyptic accounts—a collapse of the attentional networks that denote human “civilization.”

This paper interrogates the origins and ideological resonances of the brain-orchestra. Although the metaphor was embraced as a novelty in the mid-1990s (a substitute for computational models of cognition), it has much older roots, traceable to a variety of comparisons between musical instruments and the human brain resonating back to Descartes’ pneumatic organ and Thomas Willis’s celestial harp. With the advent of phenological theory in the early nineteenth century, these single-instrument models were replaced by multi-instrument metaphors reflecting newly modular brains. Fusing ancient metaphysical concepts of harmony with theories of hierarchical cerebral organology, theorists including Franz Joseph Gall and Mariano Cubí y Soler likened the focused mind to a centrally-organized orchestra. The concept of attention was crucial in both arenas, conceived as a controlling force yoking players into powerful cognitive, musical, and political wholes. The orchestra in the brain was also a brain in the orchestra. Instrumental music itself, as it accrued cultural capital through the early nineteenth century, was redefined in terms of cognitive theory, demanding the intensely conducted forms of attention first celebrated by Wackenroder and enforced by newly powerful podium leaders. Today, the historical and neuropolitical forces that generated the Romantic mind-orchestra have been largely forgotten, but they continue to exert a spectral influence, hovering behind our fetish for cognitive focus and our psychopolitical fear of distraction.

Toward the Interdisciplinary Study of Education and Music

*Time*: Friday, 11/Nov/2022: 9:00am - 10:30am  ·  *Location*: Compass

*Chair(s):* Joseph Maurer (Massachusetts Institute of Technology), Lindsay Wright (Yale University)

*Presenter(s):* Joseph Maurer (Massachusetts Institute of Technology), Lindsay Wright (Yale University), Deborah Wong (University of California, Riverside), Robert Gjerdingen (Northwestern University), Danielle Davis (Florida State University), Christopher Cayari (Purdue University)

Over the past decade, scholars across the disciplines of music history, theory, and ethnomusicology have increasingly acknowledged the influence of musical learning processes on important research questions in our fields (Mueller 2021, Gjerdingen 2020, Bull 2019, Przybylski 2018, McPherson 2016). We believe these developments present a valuable opportunity to articulate the importance of musical scholarship about teaching and learning—for its own sake, and for answering broader questions about music as an aesthetic, historical, and cultural practice. Although discussions about education often move quickly to practical classroom applications, this roundtable would maintain focus on the musical contexts we research, which are just as profoundly shaped by pedagogical politics as our own classrooms.

Rather than offering a series of isolated case studies from their research areas, the panelists will focus on a shared set of questions: How do music-learning research topics already figure into our subdisciplines? What is our relationship with Music Education as a formalized discipline? In what ways might scholars across the music research disciplines fruitfully collaborate on education-oriented research questions? How might we cultivate interracial intimacies in our own disciplinary communities by more clearly articulating how race, power, and music intersect in the educational communities we study?

Panel participants represent a wide range of professional experiences and career stages, from graduate student to senior scholar, including: an ethnomusicologist who has addressed the politics and critical pedagogies of taiko performance; a music education researcher who specializes in marginalized populations regarding race, gender (identity), and sexuality as well as online communities; a scholar of music theory and perception who has written on pedagogical traditions in 18th-century European conservatories; an ethnomusicologist who studies community-based music education among immigrants in the US; a musicologist specializing in Black American music through Afro-Filipino musical collaboration in the US South; and a music historian and ethnographer who studies ideologies of race and musical giftedness. After discussing the past, present, and future of education research at the intersection of the musical disciplines, the panelists will call on the audience to join in charting a path forward.
Musical Whiteness and the Researcher’s Racial Positionality

Time: Friday, 11/Nov/2022: 9:00am - 12:15pm · Location: Grand Ballroom D

Chair(s): Ritwik Banerji (Iowa State University)
Discussant(s): Philip Ewell (Hunter College)
Presenter(s): Lilian Wohl (Universidad de Buenos Aires/IIEIT), Kelsey Klotz (University of North Carolina at Charlotte), Ayden Adler (University of Houston–Downtown), Kira Thurman (University of Michigan), Ritwik Banerji (Iowa State University)

How does the researcher’s race shape their study of musical whiteness? As Sara Ahmed (2004) suggests, whiteness is often most visible to those it excludes and thus this estrangement enables nonwhite scholars to examine whiteness with greater clarity than their white counterparts. Nevertheless, white scholars retain greater welcome within predominantly white musical worlds and are therefore able to observe elements of whiteness that their nonwhite colleagues cannot. How, then, does this greater access reify white privilege by offering white researchers greater access as “insiders?” And what are the human costs nonwhite researchers face as they research white musical spaces?

In this roundtable, participants will discuss these issues in their own work in order to launch a conversation with the audience. As a nonwhite ethnographer of Berlin’s free improvisation scene, Ritwik Banerji discusses how his race forced him to examine the scene’s whiteness precisely because whiteness is a privilege he does not have. Similarly, as a nonwhite, Jewish ethnographer of Jewish music in New York City and Buenos Aires, Lilian Wohl discusses how her access to these communities often hinged upon her strategic performance of aural Jewishness. Turning to the archive, Jewish musicologist Ayden Adler discusses how contemporary conceptions of whiteness enable her access to the Boston Symphony Orchestra archive to critique the history of whiteness of an institution which, previously, had considered Jews non-white. Kelsey Klotz discusses how her whiteness becomes an obstacle to her critique of the contradiction between the Brubeck Collection’s self-professed openness and inclusivity as an institution and the possessive investment in whiteness evident in the contents of this collection. Finally, Kira Thurman reflects on her experience as a Black scholar of Black performers in Western art music in order to push past the simplistic typecasting of nonwhite scholars of white musical worlds as sell-outs with respect to Black politics. Following each participant’s brief commentary and a response from the roundtable’s discussant, Philip Ewell, the session then turns to a discussion between roundtable speakers and the audience on how racial subject position shapes the conditions for research on musical whiteness.

“I Don’t Know Why I Love You Like I Do”: Moving Past the Mythos of Barbershop

Time: Friday, 11/Nov/2022: 9:00am - 12:15pm · Location: Steering

Chair(s): Daniel Carsello (Temple University)
Discussant(s): Gage Averill (The University of British Columbia)

The term “barbershop singing” conjures up an idealized mythic past of sentimental small-town America populated by Norman Rockwell’s enduring stereotype of white male barbershop singers (barbershoppers). However, this mythologized version of barbershop erases the contributions of marginalized communities, especially those of Black recreational and professional quartets and women’s and mixed-gender quartets. Although Lynn Abbott, Gage Averill, and Jim Henry have provided convincing arguments for the African-American origins of barbershop, and Frédéric Döh has shed light on the early contributions of women’s and mixed-gender quartets, the hegemonic construction of barbershop harmony largely remains. More recently, Liz Garnett and Clifton Boyd, following Eric Hobsbawm, characterize this history as an invented tradition upheld through the use of false narratives and regulatory theoretical frameworks.

This Norman Rockwell image/fantasy has been central to the Barbershop Harmony Society (BHS), which has asserted its authority over this singing tradition since 1938. The BHS’s core tenets have tended to be upheld despite the formation of two women’s barbershop organizations (Sweet Adelines, International and Harmony, Incorporated) as well as the proliferation of numerous international affiliates. These organizations have adopted a model of meticulous preparation for competitions that standardize and “preserve” a narrowed practice of the style. Contest rules have become the vehicle by which these organizations regulate their definition of barbershop, one rooted in Victorian ideals of masculinity and uniformity.

We, as a group of scholars in musicology, ethnomusicology, and music theory, seek to explore this microcosm of American musical life by centering on the inequities inherent within. Through five contributions that problematize barbershop’s invented traditions, we posit that to go beyond conventional barbershop dogma requires reevaluating its musical, organizational, theoretical, and power structures from the perspectives of singers and scholars alike. We will then lead a short and interactive tagging lesson followed by a response from Dr. Gage Averill and an open conversation to collectively consider what the future holds for barbershop musicking and scholarship.

Presentations of the Symposium

The Myth of a Male Sound: Early Evidence of Female and Mixed-Gender Barbershop Singing

Aurélie Gandour
SOAS University of London

The barbershop style is traditionally understood as a vocal genre practiced overwhelmingly by male quartets. Practitioners experience the structured differentiation between female and male voices so strongly that female singing has been confined to an entirely separate organizational system, and mixed-gender singing is viewed as a groundbreaking novelty. Female and mixed-gender barbershop singing are both relegated to a subordinate place within the expressive hierarchy, justified by their supposed inauthenticity.
In this paper, I argue that barbershop is a prime example of "hegemonic masculinity." As established by Connell (1987), hegemonic masculinity asserts a hierarchical dominance over women and other forms of masculinity through a psychology of power that promotes the "natural" superiority of men. Within the barbershop communities, this dominance is legitimated by a cultivated historical claim to male exclusivity.

As outlined by Averill (2003), the idea of an unchanging barbershop practice has long been challenged. For instance, Abbott (1992), Henry (2000), and Hobson (2013) have all established barbershop’s expunged African-American origins. Garnett’s (2005) analysis of the evolution of contest rules since the 1940s corroborates her description of barbershop as an "invented tradition." Döhl (2014) has demonstrated how early barbershop revolved around a malleable harmonic style, which differs significantly from the current form and practice.

I will argue that barbershop’s invented tradition is permeated by hegemonic masculinity. Drawing largely from extant newspaper articles, I will explore historical evidence of the presence of women at the beginning of barbershop’s history, both in all-female and mixed-gender ensembles. Their existence belies the claim of barbershop singing being historically the strict province of men, and points towards a purposeful erasure guided by the omnipresent hegemonic masculinity that shapes our modern understanding of the genre.

Beyond Pillar Chords: The Linking Function in Barbershop Harmony

Andrew Wittenberg
University of Cincinnati, College-Conservatory of Music

Since its inception in 1938, the BHS has asserted authority to regulate the barbershop style through a set of contest rules. It is widely accepted, following BHS’s self-published Barbershop Arranging Manual, that barbershop harmony is built of structural chords (also called pillar chords) and non-structural chords. Pillar chords are typically either major triads (built on the tonic or subdominant) or major-minor seventh chords (called barbershop sevenths) that resolve around the circle of fifths; all other harmonies are considered embellishing. The barbershop seventh chord is the most prevalent sonority and is privileged for its ability to produce “lock and ring” through overtone reinforcement. The relationship between barbershop sevenths and half-diminished seventh chords allows for parsimonious (minimal) voice-leading between each other, as first demonstrated by Adrian Childs (1999) and Edward Gollin (1999). Despite the widespread use of half-diminished sevenths in barbershop music, the Barbershop Arranging Manual devotes a meager two paragraphs to cover all usages of this versatile harmony. I propose that half-diminished seventh chords are not always embellishing chords but often serve the important function of linking two barbershop seventh pillar chords together.

Gage Averill (2003) suggests that African-American improvisational practices contributed to the prevalence of secondary-dominant sequences in barbershop music and that substitution and shading pitches within these progressions would have resulted in a chromatic tint and new chord vocabularies. An outgrowth of this practice is the use of half-diminished sevenths, which can serve as intermediary linking chords that facilitate parsimonious voice leading transformations of two semitones between barbershop sevenths. The nineteenth-century African-American practice of “snaking” chords (changing harmonies by moving one or more non-melody notes) resulted in occurrences of these linking half-diminished sevenths as the chromatic area between harmonic pillars was explored. Parsimonious voice leading movements of two semitones can result in half-diminished sevenths that add further chromatic energy to common progressions by linking consecutive barbershop sevenths in the circle of fifths or cutting through chromatic space by connecting a dominant seventh with a tritone substitution. These linking chords can serve as an explanatory tool for analysis of existing progressions and as an arranging device for future arrangers.

“Yours Truly is True, Dear”: Gendered Barbershop Arranging Acoustically Reconsidered

Jordan Lenchitz
Florida State University

Navigating different ensemble tessituras in barbershop arranging has seldom been a contentious issue. Influential barbershop historian and arranger David Wright simplistically explains: “Barbershop harmony is typically sung by singers of the same gender…Often the most appropriate interval of transposition between the men’s key and the women’s key is a tritone” (2003, i). Despite limited justification beyond convenience, this received wisdom has gone overwhelmingly unchallenged as a testament to how inert the BHS has been in regulating arranging the same songs for men’s and women’s quartets since its inception in 1938. The BHS has striven to promote gender equity through emphasizing its defining parts (tenor, lead, baritone, and bass) rather than historically his torically exclusive the BHS has been in regulating arranging the same songs for men’s and women’s quartets since its inception in 1938. The BHS has striven to promote gender equity through emphasizing its defining parts (tenor, lead, baritone, and bass) rather than historically exclusive traditions. The Barbershop Arranging Manual, for example, concentrates far more on conducting technique and performance logistics than it does on gender issues.

In this paper, I argue that barbershop is a prime example of "hegemonic masculinity." As established by Connell (1987), hegemonic masculinity asserts a hierarchical dominance over women and other forms of masculinity through a psychology of power that promotes the “natural” superiority of men. Within the barbershop communities, this dominance is legitimated by a cultivated historical claim to male exclusivity.

As outlined by Averill (2003), the idea of an unchanging barbershop practice has long been challenged. For instance, Abbott (1992), Henry (2000), and Hobson (2013) have all established barbershop’s expunged African-American origins. Garnett’s (2005) analysis of the evolution of contest rules since the 1940s corroborates her description of barbershop as an “invented tradition.” Döhl (2014) has demonstrated how early barbershop revolved around a malleable harmonic style, which differs significantly from the current form and practice.

I will argue that barbershop’s invented tradition is permeated by hegemonic masculinity. Drawing largely from extant newspaper articles, I will explore historical evidence of the presence of women at the beginning of barbershop’s history, both in all-female and mixed-gender ensembles. Their existence belies the claim of barbershop singing being historically the strict province of men, and points towards a purposeful erasure guided by the omnipresent hegemonic masculinity that shapes our modern understanding of the genre.

Beyond Pillar Chords: The Linking Function in Barbershop Harmony

Andrew Wittenberg
University of Cincinnati, College-Conservatory of Music

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Previous acoustical scholarship has explored the roles of formant tuning (Kalin 2005), spectral envelope (Brown & Cottingham 2018), and spectral fission (Lenchitz 2020) in the production of barbershop’s inimitable “lock and ring” effects but with a singular focus on men’s quartets. In this presentation, I build on these precedents to problematize gendered barbershop arranging practices through an acoustical lens. In particular, I demonstrate how tritone transpositions do not suffice to give treble voices the greatest chance at successfully producing “lock and ring” and also how chord voicing, doubling, and spacing are far more important than pitch level to creating desired stylistic effects. I present as case study a comparative acoustical analysis of Clay Hine’s men’s and women’s arrangements “No, No, Nora” and “No, No, Norman”—as recorded by Destination and The Buzz, respectively—to reveal how conventional wisdom privileges men’s voices to the substantial acoustical detriment of other ensemble tessituras. Reconsidering the “why” and “how” of barbershop arranging from this acoustical perspective offers one path forward toward re-envisioning its “who” and “what.”

“America in Miniature”: Everyone in Harmony, HALO, and the Challenges of “Radical Inclusion”

Daniel Carsello
Temple University

In 2017, the BHS outlined its new strategic vision, Everyone in Harmony, an attempt by the BHS to rectify its past mistakes. The initiative opened up the BHS’s membership to all genders after roughly eighty years of exclusionary membership guidelines; the BHS
also did not allow for racial integration until 1963, an especially insidious practice considering the overwhelming evidence demonstrating the African-American origins of barbershop harmony (Abbott 1992, Averill 2003). Everyone in Harmony was a divisive, contentious subject from its announcement, with many barbershoppers voicing their opinions on social media and some even forming a new society with the aim of preserving the all-male sound that has become characteristic of the BHS.

To document perspectives on this transformative moment, I interviewed twenty-two barbershoppers about Everyone in Harmony. Discussion topics ranged from the initiative’s macro effect of changing an international organization to comparatively smaller changes, such as new structures for barbershop competitions, to discussions about culling songs from the barbershop repertory due to problematic lyrics and themes. Conversations with my respondents revealed a membership deeply divided on the BHS’s decisions surrounding the initiative’s announcement and its subsequent rollout.

However, through all of this contention, a few barbershoppers and quartets have led the charge in effecting the changes promised by Everyone in Harmony. One such group is the Harmony, Incorporated (HI) quartet HALO, comprised of four Black women, making it the first all-Black barbershop quartet to compete on the international stage of any major United States barbershop organization. The organization founded by the quartet, Harmony’s African-American Legacy Organization, Incorporated (HALO, Inc.), furthers its mission of dismantling racism in the United States through barbershop. Their Black feminist methodology is encapsulated in “Race and #RealTalk,” a community-oriented therapy program designed to examine the complications in discussing racism using barbershop harmony (Davis 2001, Hill Collins 2014).

Drawing on my pseudonymized ethnography with barbershoppers and my interview with members of HALO, I demonstrate the BHS’s missteps in achieving what BHS CEO Marty Monson has termed “radical inclusion” and argue for methods implemented by groups like HALO that will lead to meaningful changes to the barbershop style.

For modern barbershoppers, after the rigorous preparation and precise competition performances, there’s always more singing to do in the form of “tagging.” Tagging is a vestige of barbershop’s historically extemporaneous practice where singers can quickly “ring a chord” without knowing an entire tune. It is a gateway to meet new people, hone technical skills, test out a new quartet, learn different voice parts, and play with interpretation. Despite widespread participation within the BHS and beyond, barbershop tagging is a vastly under-studied practice in barbershop scholarship, where tagging is often mentioned only in passing or not at all. Liz Garnett (2005) has written most extensively on the topic, devoting an entire chapter to describing tagging as the “private spiritual life” of a barbershopper, where singers create meaningful personal and musical connections.

In 2019, I conducted thirty interviews with barbershoppers and non-barbershoppers about their experiences and perceptions of tagging. Interviewees spoke both to the joy of making quick connections through music in an egalitarian setting and to the anxiety of possibly not measuring up to the Society’s standards. Whereas the BHS’s sanctioned competitions reinforce musical and social values of uniformity and masculinity (Mook 2007), tagging provides an opportunity for singers to explore their voices and the genre outside of the BHS’s doctrine. And yet, repertoire, keys, singing formation, and interpersonal interactions can all reinforce the male standards that BHS has created even in non-male spaces. While tagging can be a type of transcendent activity for many, it can also carry the weight of the white male organization’s exclusionary history. Drawing from these interviews, and from my own experience as a performer and chorus director in and outside of the BHS, I examine ways that tagging both promotes and disrupts BHS practice, harmonies, repertoire, and values.

Greek Music on the Gulf of Mexico

Time: Friday, 11/Nov/2022: 10:30am - 11:00am · Location: Churchill (Exhibit Hall)
Pop-up Performance

Greek Music on the Gulf of Mexico
Panayotis {Paddy} League
Florida State University

This performance showcases the music and oral poetry brought to the Gulf Coast by Greek sponge divers, sailors, and fishermen, who settled in places like New Orleans; Mobile, Alabama; and Tarpon Springs, Florida. It will feature the laouto (long-necked steel-string lute), tsambouna (goatskin bagpipe), and fiddle, as well as improvised couplets and narrative songs on nautical and heroic themes.
"What We Carry": Crossroads Project 2022 Salon

Organizer(s): Susan Miyo Asai (Northeastern University), Kyra Gaunt (University at Albany, SUNY), Stephanie Khoury (Tufts University)

Chair(s): Kyra Gaunt (University at Albany, SUNY), Stephanie Khoury (Tufts University)

Presenter(s): Kyra Gaunt (University at Albany, SUNY), Stephanie Khoury (Tufts University), Susan Asai (Northeastern University)

Intentionality without habituality in diversity hasn’t worked. During the 2022 Salon, we explore "What We Carry" into the field and the workplace. Participants are prompted to discuss: What prevents you from feeling safe enough to speak up about difference and representation in spaces where you work?

Participants will share what they carry through three frames – celebrate, share, and conquer (see Dr. Frances Frei’s Crisis Leadership Fundamentals: Inclusion):

1. What would you like help celebrating?
2. What would you like to shed?
3. What would you like to conquer?

Through voluntary sharing, we collectively identify the things we carry into the field and workplace.

The CP Salon (designed by Crossroads Project founder and co-chair Kyra Gaunt, Ph.D.) is a participatory inquiry into what a sustainable workplace—free of oppression and domination—can be. Participants will leave the salon with an inventory of resources for a future that works for everyone and every discipline of music.

The salon will be co-facilitated by the Crossroads Section co-chairs.


Chair(s): Marcia Ostashewski (Cape Breton University)

Presenter(s): Lassana Diabaté (Association Foli-Lakana), Eric Escudero (Memorial University of Newfoundland)

Based on a model for decolonizing research in ethnomusicology, this community-engaged partnered research challenges systemic racism and inequalities in music research and education in the time of COVID-19 - both through the focus of research and through research methodologies. Our team built on existing relationships and critical, creative collaborations between a grammy nominated, Mali-based artist-researcher who shared his knowledge with the authority accorded to him as a griot, and a Canadian ethnomusicologist. We were also guided at every step by an African Canadian historian. Focusing on Black lives, musics and transnational communities, we developed a new model for music education and piloted it in organizations that serve children and youth of African descent in Nova Scotia, as well as youth of diverse backgrounds in other Canadian locations. Our multifaceted program of creative interventions included an album release and concert, as well as public engagement and education through websites and social media, participatory music-making workshops, and public lecture/performance events. The project also facilitated research training and meaningful applied research experience for emerging scholars and graduate students of racialized and minoritized backgrounds. A diverse group of artists, scholars and students contributed in various capacities, including project management, industry relations and communications, research and writing, and development of digital documentary assets and learning resources. In our creation of learning resources, we collaborated with Smithsonian Folkways. In the process, we drew on their “Learning Pathways” model and World Music Pedagogy practices (Campbell & Lum 2019), tailoring them to learning environments in Canada, and integrating opportunities for youth to engage directly with a tradition bearer/master musician as lead educator. We also responded to COVID-19 and other rapidly changing educational realities to create customizable, technologically integrative experiences that enable engagement on multiple levels of the traditional-to-online classroom continuum, future-proofing the role of music in rapidly changing educational environments. Additionally, toward analysis and reporting of research and training aims, we engaged an external researcher, an ethnomusicology and global music education consultant. In this Round Table, several team members speak about their contributions to the research, various challenges and missteps, relationship-building and learning in the process.
Categorizing Black Music

Time: Friday, 11/Nov/2022: 10:45am - 12:15pm · Location: Quarterdeck
Session Chair: Barbara L. Hampton, CUNY Graduate Center and Hunter College
Chair: Barbara L. Hampton, CUNY Graduate Center and Hunter College

10:45am - 11:15am
Defying Genre: The Miseducation of Lauryn Hill Abstract
Jordan Brown
Florida State University

Since its inception, the genre of hip-hop has been celebrated for its ability to construct a message surrounding the socioeconomic status of Black people in the United States. Originating out of impoverished communities, this genre has been a vehicle for inciting critical thought concerning American society and its corruptions. Although hip-hop has been connected with these attributes, this male-dominated genre is not the only style of music that has used its influence as a way to spread an intellectual and politically-charged message to the public. Throughout the late Twentieth century, rhythm and blues (R&B) conveys similar messaging as hip-hop but has historically received less credit for its scholarship and musicianship. The lack of recognition surrounding R&B is caused in part by R&B’s significant association with the experience of Black women, contrasting hip-hop’s lack of representation for the Black female experience within Black American popular music. The album, The Miseducation of Lauryn Hill, uniquely finds itself at the intersection of both of these genres, yet the album and therefore Lauryn Hill herself are only given intellectual credit when referring to their overlap with the hip-hop genre. Through the lens of The Miseducation of Lauryn Hill, this paper aims to recognize that R&B women of the late Twentieth century, although rarely discussed in scholarly works surrounding anti-colonialist rhetoric, use their own artistic and intellectual ingenuity to create music for social and political change. This paper is sponsored by the Gender and Sexualities Taskforce.

Occupy the Block: Jersey Club Music Performance as Black Party Activism
Jasmine Arielle Henry
University of Pennsylvania

In 2015, Newark Mayor Ras J. Baraka enacted a new grassroots political initiative entitled “Occupy the Block,” a traveling block party event series designed to reduce violence across the city one neighborhood at a time. Central to these community events are DJ-based performances of Jersey Club music, a Newark-originated electronic dance music subgenre. On the surface, these block parties function as joyous events that produce and celebrate locality, cultural vitality, and urban intimacy through shared music, dance, and refreshments. However, deeper analysis reveals how contemporary Newark politicians have purposefully transformed public parties into politicized sites of community building and empowerment. In these politicized spaces, Black urban residents are offered temporary relief from the sociopolitical and economic challenges of living in a highly racialized, gendered, and classed city like Newark.

To theorize the significance of everyday club music-making and Black party cultures, I offer the term Black party activism—a form of critical community grassroots intervention that uses placemaking and cultural expressive practices to occupy urban public space and create sites of opportunity for marginalized communities. Drawing from participant observation and in-depth interviews, I present analyses of block party events to show how local club music-making constitutes an important aspect of Black party activism in Newark. Drawing from Black geographic theories, I argue that Jersey Club music performance functions as a form of sonic intervention that enables Newark residents to negotiate the politics of contemporary urban space and intersectional challenges of Black urban life. More specifically, I show how local club music is used as a critical sonic tool to direct community members to the resources that they need to survive and thrive in the City of Newark.

By leveraging the highly participatory nature of Jersey Club music and dance, Newark politicians and music-makers hack one public space at a time to make the city more functional and augment a sense of security, livability, mobility, and intimacy among Black urban residents. Through these means, I present a bottom-up, geographic perspective that makes visible the politics of Black club music-making and links this creative labor to the long-term sustenance of the city.

Changing Careers: What I Wish I’d Known

Time: Friday, 11/Nov/2022: 10:45am - 12:15pm · Location: St. James Ballroom
Organized by the SMT Professional Development Committee.

Changing Careers: What I Wish I’d Known
Organizer(s): Gregory John Decker (Bowling Green State University)
Chair(s): Scott Gleason (Oxford University Press)

Presenter(s): Micah Lomax (Meta/Facebook), Lindsay Warrenburg (Sonde Health), Michael McClimon (Fastmail), Robin Attas (University of Manitoba), James Bungert (UCare), Michael Berry (K-12 Education), Breighan Boeskool (University of Notre Dame)

Discussant(s): Dan Shanahan (Ohio State University), Leigh Van Handel (University of British Columbia)

By now, SMT members are well aware that not all people enrolled in or graduating from graduate programs in music theory will go on to a tenure-track or even full-time position in our field; students are increasingly turning to careers outside the academy whether by necessity or by choice. Further, increasing numbers of academics are making the decision to pivot to new careers after working
This panel contributes nuanced and critical approaches to understanding negotiations of gender, tradition, and empowerment. Technologies despite the tragic loss of her “material voice” (Weidman 2015). Offering a cross-cultural examination of musical traditions, Afro-Colombian matriarch Petrona Martinez as an entity capable of overcoming geopolitical boundaries through song and recording possibilities that feminist theories can bring into discussions regarding this issue. The third paper examines the recorded voice of three critical areas: cultural and spiritual utilization, negotiation, and monetization of frame drumming. The second paper addresses the ways in which New Age groups and practitioners in North America use frame drums in women-only circles by encompassing within and from traditional contexts in Iran, Ireland, Canada, United States, and Colombia. The first paper offers an examination of intersection of gendered musical traditions with the ideologies, techniques, and practices pertaining to exclusion and empowerment tradition as a form of resistance to modernity, the term reintroduces itself as a means of posing fundamental questions about the are inextricably linked, forming feedback loops to create continuities with past and present. Hence, once we abandon the notion of creativity. While it may seem natural to draw a line between modernity and tradition, Clifford (2004) argues that modernity and tradition systems including: degree structures, contents, and expectations; differences in expectations for assessing student work; national practices in hiring and reviewing for promotion; different national visions of “ethnomusicology”; distinctiveness of SEM as a US-based organization; as well as common misunderstandings and opportunities for cooperation. The panelists have held academic positions in various countries across their careers (US, China, Japan, Singapore, Austria, Norway, Finland, Sweden, Australia, and Russia), and they currently work in Austria, Norway, New Zealand, Hong Kong, and China. Altogether, the panelists have authored or edited over 12 books on a variety of topics in ethnomusicology. They have won local and national research grants. They have served on editorial boards for multiple journals – both international and US-based publications – and in leadership positions in professional organizations. They have also advised numerous PhD and MA students and worked in multiple administrative capacities – including search committees — in their various universities. This roundtable is likely to be of great value to US-based PhD students and their supervisors looking to expand employment opportunities.

**Ethnomusicology Careers in Universities Beyond North America**

*Time: Friday, 11/Nov/2022: 10:45am - 12:15pm · Location: Grand Salon 3/6*

**Chair(s):** Sarah Weiss (KunstUniversität Graz)

**Presenter(s):** Kimberly Cannady (Te Herenga Waka—Victoria University of Wellington), David Hebert (Western Norway University of Applied Sciences), Frederick Lau (Chinese University of Hong Kong), Gavin Lee (Soochow University (China)), Sarah Weiss (KunstUniversität Graz)

This roundtable includes ethnomusicologists who obtained PhD degrees from US universities but ultimately established careers on other continents. The panel will offer ethnomusicology-focused reflections on differences and similarities between higher education systems including: degree structures, contents, and expectations; differences in expectations for assessing student work; national practices in hiring and reviewing for promotion; different national visions of “ethnomusicology”; distinctiveness of SEM as a US-based organization; as well as common misunderstandings and opportunities for cooperation. The panelists have held academic positions in various countries across their careers (US, China, Japan, Singapore, Austria, Norway, Finland, Sweden, Australia, and Russia), and they currently work in Austria, Norway, New Zealand, Hong Kong, and China. Altogether, the panelists have authored or edited over 12 books on a variety of topics in ethnomusicology. They have won local and national research grants. They have served on editorial boards for multiple journals – both international and US-based publications – and in leadership positions in professional organizations. They have also advised numerous PhD and MA students and worked in multiple administrative capacities – including search committees — in their various universities. This roundtable is likely to be of great value to US-based PhD students and their supervisors looking to expand employment opportunities.

**Exclusion and Empowerment within and from Traditional Contexts**

*Time: Friday, 11/Nov/2022: 10:45am - 12:15pm · Location: Magazine*

**Sponsored by the Section on the Status of Women**

**Chair(s):** Sarah Morelli (University of Denver)

Music is wildly recognized as one of the most conspicuous forms of artistic expression for innovation, contesting, and challenging patriarchal traditions. Music and performance facilitate direct renegotiation of gender roles within traditional contexts (Sugaman 1997), or provide an outlet for exploring contradictions in gender identities present in everyday life (Spiller 2010). Within the context of traditional forms, gender presents a particularly potent force for examining continuity and difference, authority and authenticity, and creativity. While it may seem natural to draw a line between modernity and tradition, Clifford (2004) argues that modernity and tradition are inextricably linked, forming feedback loops to create continuities with past and present. Hence, once we abandon the notion of tradition as a form of resistance to modernity, the term reintroduces itself as a means of posing fundamental questions about the intersection of gendered musical traditions with the ideologies, techniques, and practices pertaining to exclusion and empowerment within and from traditional contexts in Iran, Ireland, Canada, United States, and Colombia. The first paper offers an examination of the ways in which New Age groups and practitioners in North America use frame drums in women-only circles by encompassing three critical areas: cultural and spiritual utilization, negotiation, and monetization of frame drumming. The second paper addresses the marginalization of female singers in traditional Persian music before and after Iran’s 1979 Islamic Revolution and examines possibilities that feminist theories can bring into discussions regarding this issue. The third paper examines the recorded voice of Afro-Colombian matriarch Petrona Martinez as an entity capable of overcoming geopolitical boundaries through song and recording technologies despite the tragic loss of her “material voice” (Weidman 2015). Offering a cross-cultural examination of musical traditions, this panel contributes nuanced and critical approaches to understanding negotiations of gender, tradition, and empowerment.

**Presentations of the Symposium**

**Framing the Drum: (Re)Production of Gendered and Racialized Meanings within Women's Circles**

**Chair(s):** Sarah Weiss (KunstUniversität Graz)

This roundtable includes ethnomusicologists who obtained PhD degrees from US universities but ultimately established careers on other continents. The panel will offer ethnomusicology-focused reflections on differences and similarities between higher education systems including: degree structures, contents, and expectations; differences in expectations for assessing student work; national practices in hiring and reviewing for promotion; different national visions of “ethnomusicology”; distinctiveness of SEM as a US-based organization; as well as common misunderstandings and opportunities for cooperation. The panelists have held academic positions in various countries across their careers (US, China, Japan, Singapore, Austria, Norway, Finland, Sweden, Australia, and Russia), and they currently work in Austria, Norway, New Zealand, Hong Kong, and China. Altogether, the panelists have authored or edited over 12 books on a variety of topics in ethnomusicology. They have won local and national research grants. They have served on editorial boards for multiple journals – both international and US-based publications – and in leadership positions in professional organizations. They have also advised numerous PhD and MA students and worked in multiple administrative capacities – including search committees — in their various universities. This roundtable is likely to be of great value to US-based PhD students and their supervisors looking to expand employment opportunities.
Among the oldest known musical instruments, frame drums accompanied important events, rites of passage, and other changes of social status and condition across traditional cultures throughout history. Much as the ringing of bells marked special occasions during the Middle Ages, drums and percussion have filled a similar role for traditional indigenous cultures all around the world. While works of scholars of gender and music offer in-depth gendered historical discourse analysis into frame drumming performances within polytheistic and monotheistic religions (c.f., Koskoff 1995; Meyers 2001; Weiss 2019), current practices of frame drumming in relation to women’s new age spirituality is largely missing. Frame drums have been utilized in “women’s circles” since the 1960s New Age movement, largely due to Layne Raymond’s book, When the Drummers Were Women: A Spiritual History of Rhythm. Offering a preliminary text for analysis, Redmond (1997) argues that as the rituals of the earliest known religions were founded on the worship of female deities, women became the first performers of what she calls “sacred drumming”. Raymond’s book has been widely regarded in women’s frame drumming circles for reclaiming and reviving the frame drum as a woman’s musical instrument and spiked interest in its use in empowering women through New Age spiritual practices. Relatively, this paper offers an examination of the ways in which New Age groups and practitioners in North America use frame drums in women-only circles by encompassing three critical areas: cultural and spiritual utilization, negotiation, and monetization of frame drumming. I consider these three areas interwoven threads in a single social process that result in the production and reproduction of gendered, racial, and class meanings and ask: 1) exactly what kind of racial and gendered meanings are made in practicing spiritual frame drumming? 2) How do North American women practitioners utilize frame drums that are native to cultures with which they have little to no familiarity? 3) Who is the authority in meaning-making and community-making within these spiritual communities?

Silenced Voices: The Marginalization of Women in Persian Traditional Music

M. Hossein Hashempour
University of Alberta

After Iran’s 1979 Islamic revolution, women have been excluded from the musical stage. Female voices can only be present (whether performed or recorded) when accompanying a male voice. Although musicians have contested the laws preventing female voices from being heard, they usually object on musical grounds, against removing a vocal register, a set of sounds. Although the revolution restricted women’s vocal sonorities, Persian musical repertoire and pedagogy were male-dominated long before the revolution. I argue that, rather than simply affecting the vocal range in this musical culture, the ongoing marginalization has resulted in the absence of representation of female experiences. Influential female singers such as Qamar-ol Molook Vaziri (the first woman to perform in a public concert in the 1920s) were still trained by male teachers. For them to be included in “serious” music, they needed to conform to the expectations of male singers by, in the words of Susan McClary, “making their gender identity a nonissue” (McClary 1991). This paper considers the narratives Iranians tell about music and gender in Iran, and argues that a feminist approach is necessary to recognize the absence of female voices in Persian music. I examine the ideas of the feminist scholar, Donna Haraway, by discussing Haraway’s notion of locality of knowledge and the “god trick of seeing everything from nowhere” (Haraway 1988) while writing about Persian female singers. I also examine the promise of autobiography and performative writing in the stories I intend to highlight.

Ancestras: The bullerengue-voice as a politics of resistance crossing symbolic and geopolitical boundaries for Afro-Colombian legend Petrona Martinez

Manuel Garcia-Orozco
Columbia University

Against all odds, the Afro-Colombian matriarch Petrona Martínez (b.1939) went from a humble life in the rural Maroon Caribbean to traveling the world, becoming a national icon, and winning a Latin-Grammy award while projecting the legacies of her ancestresses. Such legacies are held by bullerengue, the traditional musical genre performed and preserved since colonial times by cantadoras, elderly women singers, in towns of Maroon heritage across Caribbean Colombia —a historically marginalized region. This paper takes Petrona Martínez’s latest album Ancestras (2021) —and its recording process— to investigate her bullerengue-voice as an entity capable of blurring and overcoming symbolic and geopolitical boundaries through song and recording technologies despite the absence of her material voice, which she lost in recent years due to cerebral ischemia. The album was recorded before and after Petrona Martínez’s unfortunate health issues. I argue that, on Ancestras (“ancestresses”), Petrona Martínez documents and exercises her bullerengue-voice, which she learned from her ancestresses’ poetics of resistance, and later matured through an acoustemology based on the respect for life/nature and the affective/musical dimensions of bullerengue performance. Hence, her unfortunate loss of material voice vexed but did not stop her bullerengue-voice from crossing symbolic and geopolitical boundaries thanks to its epistemic aura and poetics of collaboration. The album embraced cross-cultural collaborations with fourteen Afro-diasporic women and won the 2021 Latin Grammy Award for Best Folk Album. Moreover, the recordings brought the octogenarian matriarch some joy, pride, and appreciation amid her twilight years in silence. Ancestras was the final curtain call to a 12-year creative cycle between Petrona Martínez, her musicians and family, and myself —who, as her music producer, pupil, and friend, felt a vivid and illuminating transformation.
Motivic Perspectives of Voice Leading in Fauré

Matthew Allan Bilik
University of North Texas

This paper explores how surface motives and their modal inflections confound or alter tonal voice leading at the foreground and middleground levels in three of Gabriel Fauré’s late chamber works: the Cello Sonata No. 1 (1921), Piano Quintet No. 2 (1921), and Piano Trio (1923). Using motivic segmentation and linear analysis, I draw on the research of Edward Phillips (1993) to illustrate how these motives either create the constituent harmony or repeat themselves at pitch atop new harmonizations. I elevate their status from voice-leading byproducts of tonal chord progressions—behaving as generalized voice leading does—to autonomous elements that shape voice leading. Motivic saturation on the musical surface invites the listener to view each harmony as a stratification of motivic threads. The abundance of these motives has the power to 1) modify traditional voice leading or 2) provide the main source of coherence for a passage. Focusing on these motivic utterances explains the novel harmonic syntax that many authors have associated with Fauré but failed to fully expound.
The Cases of Margot Loyola and Víctor Jara

Folklore Collection, Performance, and Gender in Mid-Twentieth Century Chile: The Cases of Margot Loyola and Víctor Jara

Organizer(s): Daniel Party (Pontificia Universidad Católica de Chile)
Chair(s): Daniel Party (Pontificia Universidad Católica de Chile)

Most of the artists of the mid-twentieth century Chilean folk revival moved fluidly between the performance and recording of collected repertoire and original compositions. Studies of artists such as Violeta Parra and Víctor Jara, however, focus almost exclusively on their original songs. Certainly, consensus is that collecting and performing folk repertoire shaped and inspired their songwriting. Until now, however, very little attention has been given to their agency as performers of folk repertoires.

This panel brings together the perspectives of Chilean and US scholars, two tenured and one PhD candidate. We bring into dialogue the life and works of renowned folklorist and educator Margot Loyola (1918-2015) and Víctor Jara (1932-1973). Among the countless artists and ensembles Loyola mentored is Cuncumén, a “proyección folklórica” group that included a young Víctor Jara. Loyola generously shared with Cuncumén and Jara songs she had collected, and she toured with them internationally. Her teachings, particularly in terms of the staging and performance of folklore, remained with Jara throughout his life.

Our collective aim in this panel is to illuminate the contributions these artists made as folklorists. We are interested in the collaborative networks they established, with particular attention to gender dynamics. In what ways did other women artists influence Loyola’s creative choices? How does recognizing the agency of folklore collectors as performers change our understanding of certain genres? How are the repertoires and performance strategies of these women artists transformed when performed by the male bodies of New Song artists like Jara?

Presentations of the Symposium

Women’s Intimacies and the Nationalization of Folklore In Margot Loyola’s Solo Recordings
Hannah Snavely
University of California, Riverside

Hailed as the “great teacher of Chile,” the folklorist, educator, and performer Margot Loyola is primarily known for her expansion of national folk repertoires and influence on prominent Chilean musicians such as Víctor Jara and Violeta Parra throughout the mid-twentieth century. Loyola recorded an astounding number of traditional music albums in her lifetime, primarily through state- and university-sponsored initiatives. These recordings are critical to understanding how women’s folk repertoires have been evaluated and folded into national Chilean culture, and yet, have received little scholarly attention.

While Loyola’s explicit desire to “draw near to culture-bearers” (Ruiz Zamora 1995:23) remains of utmost importance to her performing career, this paper argues that her closeness with women other than her interlocutors had considerable influence on her folk music recordings of the 1950s and 60s. I take into account the folklorist’s agency and social connections to other women outside of “the field” to analyze the recordings that established her legacy of exemplary musicianship and the canonization of her repertoire selections. Using feminist theorizations of intimacy as a critical lens (Pratt and Rosner 2012; Camiscioli 2013), I investigate how Loyola’s professional and personal relationships with three women – her sister, Estela; her friend, the poet, Cristina Miranda; and her voice teacher, Blanca Hauser – impacted the musical aesthetics and gendered forms of national identity present in her solo recordings. I demonstrate how transnationally-transmitted vocal practices and urbanity permeated these folk music recordings, and how Loyola subsequently passed these ideals to her students such as Jara. Ultimately, I argue that Loyola’s solo recordings, which portrayed folklorists as direct links to national roots and reconstructed how the performance of folklore was evaluated in mid-twentieth-century Chile, were also products of women’s relationships and musicking that extended well beyond the boundaries of folk repertoire.

Victor Jara's More-than-Mischievous Relationship with Proyección Folklórica
Juan Eduardo Wolf
University of Oregon

Proyección Folklórica refers to a type of practice focused on the collection, staging, and dissemination of folkloric materials, usually aimed at laying a foundation for national or regional ways of identifying. Scholars of Chilean music have often written about proyección folklórica in terms of its heyday during the mid-twentieth century and its influence on the Nueva Canción, but its ideology and methods did not disappear with the development of the New Song Movement. In fact, closer examination reveals that Nueva Canción artists regularly continued to practice what they learned from their participation in proyección folklórica projects throughout their careers. The ideology of proyección folklórica remains relevant today, as exemplified in the numerous ballet folklóricos found throughout Chile and in performances of newer generations of Chilean singer-songwriters.

In this paper, I examine the relationship that one of Nueva Canción’s famous artists, Víctor Jara, had with proyección folklórica. Jara’s musical beginnings with the proyección folklórica group Cuncumén, an ensemble developed under Margot Loyola’s mentorship, are well-documented, but the exact implications of these experiences on his solo career have been less well-defined. Referencing some key principles of proyección folklórica, I illustrate how the practices of collection, staging, and dissemination that Jara learned during his Cuncumén period appeared throughout his career. Ethnomusicologists like Rodrigo Torres have noted how Jara’s last antemortem album, Canto por Travesura (Songs of Mischief), marked a return to his Cuncumén beginnings, but fall short of labeling it proyección
genres of metal and punk became increasingly interconnected. “Metal/Punk Continuum” to relate this stylistic transformation to a broader, cultural transformation in which the apparently opposed

In this presentation I do two things: 1) I draw on a dataset of ~150 songs to define and provide examples of six formal strategies used within their songs. Despite their ubiquity in hardcore from the late 1980s, such shifts have been addressed only briefly in theoretical literature.

Steven Blush has stated that 1980s American hardcore punk was “about playing as fast as possible” (Blush 2010, 44). However, by the late 1980s it became normative—even expected—for hardcore bands to shift between double-time and slow(er) half-time grooves within their songs. Despite their ubiquity in hardcore from the late 1980s, such shifts have been addressed only briefly in theoretical literature.

In this presentation I do two things: 1) I draw on a dataset of ~150 songs to define and provide examples of six formal strategies used by hardcore bands as they began to incorporate such half-time shifts; and 2) I use topic theory as well as Waksman 2009’s “Metal/Punk Continuum” to relate this stylistic transformation to a broader, cultural transformation in which the apparently opposed genres of metal and punk became increasingly interconnected.

Between Grooves: Transitional Techniques in Groove-Based Popular Music
Defined as repeated, syncopated rhythmic patterns that both establish and embellish metric structure, grooves may differ between formal sections in popular songs. There has been very little research, however, on how transitions between such grooves may occur. The most notable exception is Brad Osborn’s (2010) pivot pulse, whereby grooves with contrasting meters are smoothly connected by their slowest shared pulse stream. To address this gap in the theoretical literature, I identify three transitions between grooves in popular music: abrupt, interpolated, and superimposed transitions.

Exemplified by Hiatus Kaiyote’s “The Lung,” abrupt transitions seamlessly concatenate grooves related by a pivot pulse, often at formal boundaries. These transitions are also often marked by textural change.

Interpolated transitions insert a brief, contrasting passage between grooves, usually connecting large-scale formal sections. As demonstrated in Rokia Traoré’s “Tchamanché,” such interpolation passages may feature ungrouped, texturally isolated pivot pulses that explicitly realize proportional relationships between consecutive grooves. Alternatively, these passages may lack pivot pulses: As in Yukon Blonde’s “You Were Mine,” interpolated transitions may connect grooves of contrasting tempi through a texturally distinct passage or gesture, such as a drum fill.

Finally, demonstrated by Jon Bap’s “Queen Chimera pt. 2,” superimposed transitions occur when two grooves that are not related by a pivot pulse overlap, and the new one gradually emerges as dominant. This process relies on maximal timbral contrast between the two grooves and its gradual quality is created by the exchange of each groove’s textural prominence.

My analysis shows that grooves and the transitions between them articulate formal boundaries and express sonic functionality (Peres 2018), establishing their centrality to these songs’ formal structures. Moreover, I demonstrate that texture is a crucial articulating parameter of both the grooves and transitions in question, thus expanding standard analytical definitions of groove to include statistical parameters.

### Medieval French Song

**Time:** Friday, 11/Nov/2022: 10:45am - 12:15pm  ·  **Location:** Kabacoff  
**Session Chair:** Gillian Gower

#### Land, Loss, and Medieval Chivalric Yearning in “Quant voi la glaie” by Raoul de Soissons

**Jennifer Saltzstein**  
University of Oklahoma

For medieval knights, land was intrinsic to identity. The medieval estate landscape symbolized (and generated) wealth and status, and was the most important and the most desired endpoint of knightly violence. The songs written by thirteenth-century knightly trouvères often begin with the “nature opening,” a description of a landscape that resembles an aristocratic estate. I have shown (Saltzstein, “Songs of Nature” 2019) that songs of this type written by the early 13th-century knight/trouvère Gace Brulé worked to forge a male knightly identity in which land, love, and the inspiration to sing were intertwined. I focus here on Raoul de Soissons, specifically his beloved song “Quant voi la glaie,” a widely transmitted piece found in thirteen manuscripts compiled across more than a century. Raoul’s melodic form plays self-consciously with cyclicity, turning, at its stanzaic midpoint, on a shortened poetic line whose displaced meter and melody interrupt the song’s otherwise conventional bar form. I show that Raoul transforms the nature opening as it was used by earlier trouvères, invoking the traditional sensory experience of spring and its concomitant inspiration to sing while overlaying it with evocations of fleeting natural transformation and decay.

Informed by Svetlana Boym’s theory of nostalgia, I argue that the landscape depicted in “Quant voi la glaie” could speak to Raoul’s own longing for home, since he may have composed it overseas while on crusade. Raoul was a battle-hardened knight who spent years in the holy land, participating in three crusades before likely meeting his fate in Egypt in the early 1270s. Unlike the knight/trouvère Gace Brulé, Raoul was downwardly mobile; his crusading activities forced him to sell off significant land holdings. Raoul’s poignant twist on the trouvère nature opening, which features musico-textual images of loss and decay, could speak to his nostalgic longing for home while he fought in the holy land or, alternatively, to his longing over lost land and status. The enthusiastic reception of this song by later generations of aristocratic songbook compilers speaks to elite nostalgia for a vision of feudalism that was, by the later thirteenth century, undergoing transformations of its own.

#### Song, Desire, and Persuasion in Thirteenth-Century France

**Matthew P. Thomson**  
University College Dublin

Music’s dramatic ability to persuade is vividly portrayed across a wide variety of medieval texts: from music theory to ecclesiastical histories, music is simultaneously hymned and critiqued for its capacity to calm the violent, inspire the devout, and arouse the lascivious. While scholarship has long attended to the moral ambivalence surrounding music and persuasion, it has rarely considered the connections between music and other vectors of persuasion to which contemporary texts assign similar powers. This paper places music in the context of two such vectors: sexual desire as described in texts surrounding the marriage reforms of the twelfth and thirteenth centuries, and courtly speech as practiced by the protagonists of thirteenth-century romans.

First, this paper demonstrates the connection between the persuasive powers of music and those of sexual desire. As shown by Bruce Holsinger and Elizabeth Eva Leach, criticisms of music often centre on its ability to bypass human rationality, using bodily and sensuous mechanisms to induce non-normative sexual behaviour. In the narratives about sexuality produced by marriage reforms, sexual desire is similarly problematic. In leaving no space for rational thought, it persuades married people to act without being guided by the intentions which morally justify sex: procreation or the payment of the marital debt. In discussions of both music and sex,
however, these moral problems are always held in tension with the positive consequences of persuasion: while music might calm the warlike or inspire the faithful, Thomas of Chobham exhorts wives to exploit their husbands’ sexual desire to persuade them into righteous courses of behaviour.

Second, I use these newly enriched connections between music and the social role of sex to re-evaluate literary uses of song and sexual desire, focusing on a corpus of romans and fabliaux including Jean Renart’s Guillaume de Dole, Gerbert de Montreuil’s Le Roman de la Violette, and Henri de Valenciennes’s Lai d’Aristote. I demonstrate that these texts draw on the crossover between discourses surrounding music, sex, and persuasion to give vivid life to their protagonists, who use song and speech to provoke, express, and manage desire in a series of moral and immoral ways.

Machaut’s Notations in Flux: The Chansons of the Remede de Fortune

Emily Korzeniewski
Yale University

Over the years Guillaume de Machaut (1300–1377) has been variously accused, and then exonerated, of breaking or stretching notational rules. Whereas Johannes Wolf accepted accusations of Machaut’s contemporary, Jean des Murs, regarding the composer’s notational “licenses,” Richard Hoppin argued it was in fact modern editors who were taking licenses, and Lawrence Earp later observed that scribes of Machaut’s music made frequent errors executing certain notational rules. But to entertain questions of “license” or error is to assume that the composer and scribes notating Machaut’s music were working with a fixed set of rules. Karen Desmond and Anna Zayaruznaya have recently overturned previously accepted chronologies of notational development in the fourteenth century, such that Machaut’s repertory now stands in the middle, rather than the end, of a period of shifting notational practices.

In this paper I revisit questions of notational practice as documented in Machaut’s music by examining variants in the interpolated songs in the Remede de Fortune. These offer a good case-study because they appear in all the Machaut manuscripts, cover multiple genres and mensurations, and exhibit various levels of notational and contrapuntal complexity. I argue that the scribes of the earliest Machaut manuscript, MS C, engaged in notational experimentation and innovation which later scribes either embraced—often with clarification—or avoided. Notations in MS C show evidence of the mid-century scribes’ fluency in both older and newer systems of notation. And in the context of the Remede, these scribes leveraged different notations for their expressive potential in a manner unique among the Machaut manuscripts. By attending to notational variants, we shed light on the ways in which scribes negotiated changing notational practices. Significantly, these practices seem to have been regulated not only by the words of theorists: practitioners, including Machaut himself and the scribes who recorded his surviving music, played active roles in shaping mid-century French ars nova notation.

Music Theory Games and Game Show Music

Time: Friday, 11/Nov/2022: 10:45am - 12:15pm · Location: Jackson
Session Chair: Jennifer Snodgrass, Lipscomb University

Playing to Learn: Pedagogical Games in the Music Theory Classroom

Angela Ripley
Texas A&M University–Kingsville

Pedagogical games serve serious purposes: deepening student engagement, promoting mastery of course content, and increasing motivation through peer support and constructive competition (Ripley 2016). While some sources from the music theory pedagogy literature incorporate games (e.g., Dickinson 2020; Rifkin and Urista 2006), no consensus has yet emerged regarding what constitutes a pedagogical game or how to use these games effectively for student learning. In this paper, I outline five categories of pedagogical games, discuss best practices derived from interdisciplinary research in higher education, present several sample games, and consider student responses and learning outcomes.

I define pedagogical games as creatively framed class activities in which students participate, often with the incentive to win a prize, while deepening their understanding of course material. Pedagogical games occupy a continuum between pedagogical activities and games; each category reflects a different balance of games and pedagogy. These categories, which sometimes overlap, include creative illustrations, creative framings of class activities, non-competitive pedagogical games, competitive pedagogical games, and “ice-breaker” games.

Pedagogical games can focus on written or aural facets of music theory, vary in their length and their use of technology, and be played by teams or individuals. Best practices for effective pedagogical games include explaining rules clearly, reducing pressure on individual students by emphasizing team games (Wittchen et al. 2013), maintaining civility and respect among players, and keeping prizes small and non-academic (Berry 2015). Sample games include chord-identification tournaments and part-writing relay races as team-based games, as well as theory bingo as a game played by individuals.

Students respond enthusiastically to pedagogical games, describing them as “fun” and requesting additional games. Moreover, pedagogical games benefit student learning (Buchanan and Burt 2019) as students’ engagement and enjoyment promote deep learning through increased motivation (Davis and Maistry 2017). By actively engaging with course material and building community with their peers, students who play pedagogical games can hone their skills in a low-pressure, low-stakes environment.

Things You Remember: Nostalgic Reinforcement in Theme Music for Game Show Revivals

Christopher Gage
University of Delaware
Revolutions of popular shows like $100,000 Pyramid, Card Sharks, Match Game, and Press Your Luck are extremely faithful to their original versions, both in gameplay and music, with one notable exception: incidental theme music for the revivals focus on one single melody, usually the best-remembered one of the series, whereas their original counterparts would have faded in and out whenever was appropriate, even during a lesser-known melody or bridge. I argue that the incidental theme music for game show revivals is significantly recomposed or rearranged with a single motive in mind in order to maximize nostalgia, and this goal is accomplished in two ways: additive repetitions and flexible phrase endings.

These two techniques have complementary formal functions, facilitating the expansion and contraction of thematic material in order to fill the required amount of time. First, additive repetitions restate parts of the main theme once it is complete, thereby preventing the music from continuing to a secondary theme or bridge and keeping the focus on the best-known thematic material. Second, flexible phrase endings provide closure, regardless of preceding phrase length, using the primary motive. These two techniques are used to varying degrees in game show revivals: Match and Pyramid generally use both in equal measure, while Press almost always contains a flexible phrase ending and Sharks uses additive repetitions to extend one of three themes. In each case, the emphasis on a single motive—that is, the primary thematic material from the original show—reinforces nostalgic tendencies and continues the legacy of these iconic compositions.

Impacts of Embodied Teaching Strategies in a Music Theory Fundamentals Course

Robert L. Wells
University of Mary Washington

Music theory’s specialized tools, ideas, and terminology can be highly demanding for students new to the subject, as any theory instructor can attest. A particular challenge for the instructor is helping students achieve understanding and fluency amidst cumulative layers of abstraction. To further complicate matters, there is a long tradition of teaching music in a conceptual, mind-centered manner that has little to do with embodied experience (Juntunen 2017; Westerlund and Juntunen 2005), which can make students feel even more isolated from course concepts. In contrast, some have argued that cognition, both generally (Johnson 2013; Lakoff and Johnson 1999) and in music (Leman 2007), is fundamentally tied to bodily intuitions and physical referents. Moreover, recent research suggests the potentially powerful impacts of embodied approaches to learning due to the strength of mind-body connections (Kosmas et al. 2018; Macedonia 2019).

As such, the current study investigates two primary questions in the context of a small undergraduate music theory fundamentals course for non-music majors (12 students, Fall 2021 semester). First, what impact did physical/embodied models, methods, and activities have on student learning in this course? Second, how effective were physical/embodied teaching strategies compared to other, more common techniques (e.g., verbal explanations, static visuals, and auditory examples)? Study data was collected from August to December 2021 via five “exit tickets”—short, anonymous surveys students completed at the end of major units and at the end of the course. Each exit ticket had a combination of quantitative (Likert scale) and qualitative (free-response) questions. As this presentation will demonstrate, statistical analysis of the quantitative data shows similarly positive responses to most of the investigated instructional strategies. However, thematic analysis of the qualitative data brings student-reported effectiveness of physical/embodied techniques into particularly sharp relief in comparison with other teaching strategies. In sum, while embodied strategies need not be theory teachers’ only tools, this study provides compelling evidence for their inclusion alongside more traditional methods in the written music theory classroom.

Musicology and the Politics of Narrative

Time: Friday, 11/Nov/2022: 10:45am - 12:15pm · Location: Grand Salon 7/10
Session Chair: Matthew Gelbart

Reshaping Incentives for Music Scholarship: Armen Carapetyan and the American Institute of Musicology

Benjamin Ory
Stanford University

Few figures were as consequential for the study of early music in the twentieth century as Armen Carapetyan. Shortly after receiving his doctorate in musicology from Harvard University in 1945, Carapetyan founded the American Institute of Musicology, an organization that over the past seventy years has published a wealth of fifteenth- and sixteenth-century music for the first time in modern notation. Although initially based in Massachusetts, the peripatetic Carapetyan soon moved to Europe. Indeed, this venture depended heavily on access to European sources and European collaborators: in a show of post-war cultural diplomacy, Carapetyan engaged editors from countries such as the Netherlands, France, and Germany, among them a number of scholars who had participated in the political and cultural apparatus of the Third Reich. Further cementing the Eurocentrism of the institute was a series of burned bridges with prominent Jewish musicologists in the United States. As a result, in its early decades the American Institute of Musicology was American in name only.

Bringing to light documents from Carapetyan’s extensive correspondence over the years 1945–85, I argue that the institute vastly altered the motivations that drove scholars of Renaissance music. In Germany during the so-called Stunde null (zero hour), scholars aimed to break with their pasts by abandoning research on early music or shifting their attention to other subdisciplines. But the independently wealthy Carapetyan offered prospective editors unprecedented royalties out of his personal funds that incentivized them to continue their pre-war research. Although modest by American standards, the disparity between the post-war economies of the United States and Europe meant that to European scholars these royalties were sometimes irresistible. Carapetyan thus used cheap European academic labor to produce editions sold mainly in the United States. For this reason, the economics of the American Institute of Musicology had an outsized impact on post-war historiographical priorities, above all in centering mid-fifteenth-century Franco-Flemish music and sixteenth-century Italian music in the scholarly discourse. By placing the correspondence between
Bach and the False Authority of Tradition: The Case of the Violin Ciaccona BWV 1004/5  
Raymond Erickson  
Queens College and The Graduate Center, CUNY,

It is hard to imagine a musical work by Bach that is more iconic than the finale (Ciaccona) of his Partita No. 2 in D minor for unaccompanied violin. At the same time, it is hard to find a musical masterpiece whose performance tradition is so at odds with the historical evidence. The rise of the early music movement and reintroduction of baroque instruments and performing practices have caused many to rethink how to play this great work in terms of violin technique (bowing, vibrato, fingering, etc.) but few have thought deeply about what kind of piece it really is or how the performance tradition associated with it came to be. This paper—based on new, previously unreported research—is primarily concerned with the latter points. It will show that, in fact, there is no historical justification for the generally held notion that the character of Bach's Ciaccona is one of seriousness, tragedy, and truly dance-oriented. This claim is based not only on a fresh study of hundreds of ciacconas/chaconnes and passacaglias/passacailles that preceded Bach’s work of 1720 but also on a new, systematic search of 19th-century newspapers, music periodicals, music dictionaries, and histories of music that reveal scant knowledge of the French baroque theatrical chaconne (and passacaille) on which Bach’s Ciaccona is clearly based in terms of form and style. Thus, the paper will demonstrate that, when the work received its first clearly documented public performance in 1840, it was performed in a vacuum of historical knowledge, launching a tradition that has not only remained dominant for almost two centuries but is based on fallacious premises.

"You know the inside story, then?": Historicizing Canonical Gossip, “Pseudomusicology,” and Musical Biofictions  
Kristin Marie Franseen  
Concordia University,

Historians and archeologists frequently critique the prevalence of “pseudohistory,” or misreadings of history that engage in conspiratorial thought and the selective misinterpretation of sources (Lacy 2004, Feder 2006, Shapiro 2010). Infamous examples of pseudohistory include The Da Vinci Code, Ancient Aliens, and the so-called Shakespeare “authorship question.” When musicologists encounter similarly questionable “pseudomusicology”—dubious conspiracies, impossible anecdotes, unlikely secret programs and musical codes—we usually enumerate the most popular rumors or misconceptions and present more accurate narratives. Yet I argue that incorrect music histories and biographies merit further consideration. Why, for example, does such misinformation persist? How has it changed over time? And what might it tell us about the historiographies of how musical histories are shared, written, and taught?

This presentation explores how dubious gossip and anecdotes form a canon of pseudomusicological knowledge, with narratives and theories that continue to hold public fascination despite well over a century of musicological debunking. I argue that, far from being beneath scholarly notice, this “canonical gossip” is but one trace of the use and spread of unreliable sources as a form of popular musical knowledge in different contexts and genres. Rumors about the deaths of Mozart and Tchaikovsky—perhaps some of the most sensational and persistent examples in Western art music—have served a variety of functions, from reflecting changing notions of musical nationalism to constructing musical communities to grounding appealing counternarratives. Autobiographical interpretations of Tchaikovsky’s Pathétique simultaneously served both queer and homophobic readings of his work in the early twentieth century (Brown 2002, Bullock 2017, Franseen 2020), while fictional accounts of Mozart’s Requiem and death have spanned several political and artistic ends (Stafford 1991, Keefe 2012, Hermann 2019). Drawing on lesser-known case studies demonstrating how these rumors circulated across nineteenth- and early twentieth-century literature (Nicolai 1835, Thornbury 1873, Huneker 1913), public musicology and criticism (Newmarch 1900, 1919), and even sexology (Prime-Stevenson 1909), I argue that canonical gossip can provide insight into how musicologists might more critically engage with contradictory claims to historical authority, use anecdote and narrative in teaching and public outreach work, and respond to contested depictions of music biography in popular culture.

New Insights from the History of Music Theory  
Time: Friday, 11/Nov/2022: 10:45am - 12:15pm · Location: Windsor  
Session Chair: Nathan John Martin, University of Michigan

Who Is Allowed to Be a Music Theorist? Sarah Mary Fitton and _Conversations on Harmony_ (1855)  
Stephanie Venturino  
Yale School of Music

Alexander Rehding (2020) is correct: we must build a countercanon of theorists traditionally excluded from our histories of music theory. In this paper, I examine one such excluded figure, Sarah Mary Fitton (1796–1874). Fitton’s Conversations on Harmony (1855), a series of dialogues between the fictitious young Edward and his mother, was popular with students and amateur musicians in Great Britain and continental Europe during the nineteenth century. Study of her work (Shteir 1996; Rainbow 2009) has centered exclusively on its educational contributions and not its music-theoretical content. I take the Conversations beyond its usual music-educational context, focusing in particular on Fitton’s original theory of augmented sixth chords and her distinctive approach to chromatic scale harmonization.
I also consider several crucial questions about Fitton and her *Conversations*. How have Fitton’s gender and social standing as a governess affected her reception as a music theorist? Why has her pedagogically oriented *Conversations* failed to enter our canon of music-historical narratives? Why do Fitton, and other women—such as Anne Young (Raz 2018a, 2018b), Olivia Prescott (Lumsden 2020), Nanine Chevé, Grace Alverson, Louisa Kirkman, Amy Dommel-Diéy, and Frances Jane Hughes—not count as music theorists? How can the study of these authors, as well as those from other marginalized communities, help us reframe our own music-theoretical questions? Most importantly, how can such studies help us understand and reform our methods of discipline formation?

“Suspend the tweezers from your face”: Repeating Rameau’s Experiments in *Génération harmonique*.

Abigail Shupe1, Annie Koppes2

1Colorado State University; 2Duke University

In his 1737 treatise, *Génération harmonique*, J.-P. Rameau included seven experiments. This paper details our recreation of these experiments and invites spectators to participate. The experiments were intended to prove the existence of the corpus sonore (or “vibrating body”). This concept is similar to the overtone series, or the partials that vibrate above a fundamental. Rameau designed the experiments to demonstrate its natural existence, and he invited readers to join in. Historians of science have also repeated historical experiments to understand their requisite tacit knowledge, or, as David Gooding (1989) writes, “skills, techniques, assumptions of which practitioners were either unaware, or which, by their very nature, could not be recorded in writings or drawings.” Likewise, repeating Rameau’s experiments demonstrates that the final version of his report does not fully account for his actions.

This presentation provides a manifestation of Rameau’s ideas that cannot be gleaned from simply reading them. We reenact these experiments to show how Rameau sought to repurpose conventional musical knowledge in order to appear scientific. The first portion of our presentation shows how we recreated experiments involving the cello, trumpet, and organ, and we explain materials used to recreate the remaining experiments. Some find surprising uses for household items, such as tweezers, twine, and catgut. We also give a live demonstration the cello experiments, which utilize the iPhone app, Tonal Energy. In the second portion, we invite audience members to try the experiments themselves. We provide antique tweezers, tongs, and catgut for spectators to use in recreating these experiments. We then reconvene for a traditional question and answer period.

Whether with the cello or tweezers, catgut or toothpicks, each experiment shows how Rameau’s implied approachability leaves many details unexplained. Our research illustrates that gaining Rameau’s tacit knowledge remains difficult. Like other recreations of historical experiments, our source material is incomplete, and we do not know for certain how Rameau went about his work. Consequently, recreating his experiments reveals aspects that he either intentionally or unintentionally omitted from his treatise and re-imagines Rameau’s working life.

**Music Theory in the Age of Empiricism**

Joshua Klopfenstein

University of Chicago

As British empiricism and the scientific method were being developed by Francis Bacon at the beginning of the seventeenth century, a body of music-theoretical writing was emerging that appeared to take up the rationality and emphasis on sense perception championed during the Scientific Revolution. The New Science needed a new theory of music that was rational and practical. Just as the detached rationality of the scientific method was often oversold by its boosters and covered a much messier investigative process, the supposed rationality of the theoretical developments of English music theory around the turn of the seventeenth obscures a fascinatingly chaotic approach to theorizing music. To explore English music theory’s responses to the development of empiricism, this paper focuses on the theoretical writings produced in the period between William Bathe’s *A Brief Introduction to the Skill of Song* (1596) and Thomas Campion’s *A New Way of Making Fowre Parts in Counterpoint* (1614).

The central issue here is the nature of practical music. By avoiding the speculative and mystical discussions of music that motivated much Continental theory, English writers concentrated on the aspects of music that were both observable and used in actual music making (Cooper 1986; Herissone 2000). Their focus was overwhelmingly on *musica practica*. However, in early seventeenth-century England practical theory was so expansive and speculative (in the sense of “conjectural”) that the traditional division of music into practical and speculative parts begins to lose its meaning.

This paper interrogates the utterly impractical aspects of English practical music and argues that a number of English writers on music were actually engaged in an overlooked project of musical speculation. But this speculative theory was rooted in an empirical and inductive method that distinguishes these English writers from their Continental counterparts (Gouk 1999). Some of the earliest moves in this direction were proposed by Bathe who developed a numerical method for writing canons and developed a rationalized and simplified method of solmization.
Sight and Sound: Sensing Bengali Music Across Space and Time

Time: Friday, 11/Nov/2022, 10:45am - 12:15pm · Location: Canal
Session Chair: David Trasoff, Lila Vihun Music

From the Eastern ‘ear’ to the Western ‘eye’ and back. The journey of 18 songs of Rabindranath Tagore, in the transcription of Alain Daniélou.

Francesca Cassio
Hofstra University,

In 1932, the Indian poet Rabindranath Tagore requested of the French musicologist Alain Daniélou to translate and transcribe some of his songs with piano accompaniment, in the same way as if European lieder, so that they could be performed by Westerners. Reluctant to transcribe these raga-based songs into western staff notation, Daniélou worked for over fifty years on the transcription and the translation of eighteen songs, taking as reference the oral tradition as well as the syllabic notation of the Rabindra Sangeet, the genre of music based on the Poet’s compositions. Daniélou’s manuscripts, which will be here analysed, were published only after the death of the musicologist in 1994, and have remained largely unknown to scholars. Through the case study of these ‘lieder’ for voice and piano, this paper critically discusses the introduction of prescriptive and descriptive systems for notating rāga-based compositions, and the colonial shift from aural pedagogy to learning processes based on music reading. While decolonial and postcolonial scholarship have long recognized the oculocentric bias of the Enlightenment rationality, only recently are musicologists focusing on the ‘ear’ as the cognitive apparatus, acknowledging aurality as an experiential mode of knowing (Hess, 2015; Ochoa-Gautier, 2014; Feld 2012). Examining the tradition of raga-based devotional poetry - which is at the root of Tagore’s poetic - the presenter debates the transversal and inclusive role of orally transmitted sung poetry, and the oculocentric literacy that has contributed to transforming popular cultural expressions into exclusive knowledges. Notably, Daniélou suggests in his remarks that – in order to restore the natural flair of the Tagore songs - these lieder might be better sung by pop singers. However, the performance of these raga-based melodies - by way of their Western and Indian scores - requires an intermusability (Bailey 2008) that was yet uncommon during Tagore and Danielou’s time. This early fusion project remained an insular experiment until the beginning of the 21st century when a new generation of performers, trained in both Hindustani and Western music, rediscovered these transcriptions and made possible the journey of the eighteen Tagore ‘lieder’ back to their aural dimension.

Khol words, Khol sounds: The Language-Music Complex in Bengali Devotional Drumming

Eben Graves
Yale University

Studying how to play the double-headed clay drum known as the khol begins when one learns a system of spoken mnemonics and their relationship to drumming strokes. The connection between these mnemonics, known as “khol words,” and the stroke patterns they represent rests on a sonic iconicity between spoken syllables and drum strokes in the sphere of devotional song in the Bengal region. If features of sonic iconicity between drumming and mnemonics include similarities of timbre, resonance, and time length (Wolf 2014), in the khol repertoire they also rest on features of linguistic phonology, as spoken mnemonics and their related drum strokes draw from the phonological features of language in north India in general and the Bengal region in particular. Longstanding linguistic conventions thus point to a confluence between linguistic phonology and drumming in Bengal, a point that suggests how linguistic sounds guide and reflect features of musical sound. This perspective illustrates the dialectical way that musical sounds, spoken mnemonics, and the phonological forms of linguistic structures intersect and interact in this South Asian pedagogical system. However, the importance of phonology in guiding drumming strokes is often downplayed when khol players engage other forms of pedagogical repertoire. One example of this is found in the repertoire known as prabandha, where khol performance is guided not by non-lexical mnemonics but rather by devotional poems and texts. This case features a different relationship between musical sound, as the prevalence of devotional texts takes prominence over phonological relationships, thus pointing to the various ways that education is framed through a religious lens in devotional practice in Bengal (Manning 2008). By looking at these various cases and thinking about the different relationships and dialectics that form the music-language relationship, this presentation will study the interactions between drumming and spoken sounds as a case that blurs the boundaries between music and language, one that might spark consideration of what Paja Faudree posits as a “multi-modal semiotics of language-music” (2012).

Soundscapes of Disability and Impairment

Time: Friday, 11/Nov/2022, 10:45am - 12:15pm · Location: Grand Ballroom C
Session Chair: Erin Bauer, University of Wisconsin-Whitewater

Listening to Polio: Music, Sound, and Traumatic Memory

Erin Michelle Brooks
State University of New York-Potsdam

Reflecting on both his own experience and broader cultural constructions of polio, historian and polio survivor Daniel Wilson notes “the sense of fear was omnipresent, from parents, doctor, and the nurses who wheeled you down long corridors, past closed doors to the isolation ward.” America’s polio epidemics traumatized many; children, for example, were subjected to lengthy hospitalizations and forced family separations, situations compounded by silencing, denial, suppressed memories, and exclusion from society. Bessel Van der Kolk’s work suggests polio symptoms might intensify traumatic experiences, due to paralytic effects on the body. As polio victims aged, many began to process suppressed memories, resulting in a flood of narratives and testimonies from the 1960s through today.
Disability in the Life and Work of Henri Duparc
Sean Wood
McGill University

After completing 17 well-known mélodies, composer Henri Duparc (1848-1933)'s career was cut short in his mid-30s by a mysterious psychological and physiological disability. This combination of serious chronic depression, blindness, and eventual paralysis has been theorized about extensively and inconclusively (Merle 1933, Northcote 1949, Oulmont 1970, Van Der Elst 1972, Boucher 1990, Stricker 1996, Cooper 2001, Heregger 2010). Duparc's story is a notable omission from the flourishing conversation on disability in music, and contains a confluence of some important tropes in music-disability biography: musicians who are unable to work after a youthful output, musicians who live long enough after their output to see the reception of their work evolve dramatically, and especially musicians whose disabilities have been poorly understood. In an effort to trace Duparc's trajectory and its value to musical disability studies, I first reconsider the historical records of his sufferings. In the process, I suggest that Duparc's history has many intersections with the clinical definition of multiple sclerosis, a fact that would dramatically shift the way he has been received and understood. As it stands, much writing about Duparc views his compositional silence as a simple capitulation to perfectionism, and thus blames him for not completing more work (Mellers 1957; Davies 1969, 1970). In presenting this theory, I do not aim to control the Duparc critical discourse through recourse to the medical model of disability. Instead, I aim to show how the MS theory, even as speculation, challenges and unsettles simplistic and ableist readings of Duparc's life and work, which are surprisingly persistent (see also Stricker 1996, Wagstaff 2017). This biographical study then prompts a brief consideration of his music's disability aesthetics. For this, I turn to his final completed song, the Baudelaire setting "La vie antérieure" (1884). I argue that the song's frank rendering of the ecstacies and pain of memory from the perspective of a convalescent offers a rich aesthetic space highly capable of accommodating experiences of suffering, ailment, and alienation. In sum, I argue that Duparc's history and music disability studies have much to offer one another.

Structures of 16th-Century Music and Musicking
Time: Friday, 11/Nov/2022: 10:45am - 12:15pm · Location: Compass
Hidden Symmetries in Josquin's Missa L'ami baudichon
Adam Knight Gilbert
University of Southern California

Josquin’s Missa L’ami baudichon continues to provoke questions about its authorship, compositional techniques, and place in the context of his larger oeuvre. Rifkin, Wegman, and Dickey raised doubts about the authenticity of the mass, despite notable traits shared with Josquin’s Missae L’homme armé super voces musicales, Gaudeamus, Malheur me bat, and Hercules Dux Ferrariae that argue for Josquin’s undoubted authorship. Fallows identifies motivic links to Dufay’s Ave regina and the first anonymous Naples Missa L’homme armé, to which this author adds further links to Dufay and allusions to chansons by Ockeghem.

The most striking feature of Missa L’ami baudichon, unrecognized until now, is its extensive use of concealed imitation and palindromic play. For example, in the opening of the Benedictus, the first eleven pitches of the Cantus are a retrograde inversion of the last eleven pitches of its cantus firmus. (Its three remaining pitches invert the opening of L’ami baudichon). Permutations derived from the opening motives of the Tenor, Altus, Cantus, and Bassus voices pervade the Mass.

These features hint at something remarkable concealed in the Mass: when reduced to their simplest level, each voice contains extensive pitch patterns forming consonant canonic counterpoint against their retrograde or retrograde-inversion, some occupying almost their entire voice. By focusing on the reduced-voice sections, this paper identifies these passages, illustrates how they are recognized, and demonstrates discernible compositional processes behind their melodic outlines.

The significance of this discovery is threefold: First, these features echo procedures identified in Ockeghem’s Presque transi and Missa Quinti toni, including extensive palindromic passages and the central role of the Bassus in generating musical subjects, thus revealing intimate links between Ockeghem and Josquin's early style. Second, some of these passages are only identifiable in Petrucci’s Missarum Josquin liber secundus (J1505), suggesting that this is more authoritative than the more florid version in Verona, Biblioteca Capitolare 761 (I-Vec DCCLXIII). Third, traits shared with Dufay and Ockeghem hint at something more than mere youthful, cheeky homage: the techniques outlined offer a key to (and fundamental reevaluation of) the origins of pervasive imitation as exemplified in Josquin's own iconic canonic chanson Baisez moy.

Solidarity and Its Limits in a Musicians’ Confraternity in Sixteenth-Century Naples
Nathan Kent Reeves
Northwestern University
On September 20, 1569, the notary Giovanni Francesco Vollari drew up the statutes of the Congregazione di Santa Maria degli Angeli, the earliest known musicians’ confraternity in Naples. The thirty-two instrumentalists who signed the document pledged to support fellow members and created rules to safeguard the social and musical quality of the group. For example, certain activities, such as playing in popular street masquerades, were to be prohibited among members. Furthermore, music-making was to be regulated among “those who are freelancers and vagabonds,” who “should not play nor dance without the license of the Chapel,” under penalty of a heavy fine. These restrictions would ensure the “consecration of the public good, the honest living of the musicians, and the integrity of the [musical] art in this most magnificent and faithful city of Naples.”

The formation of this collective coupled the sentiments of post-Tridentine lay religious devotion with the practical concerns of a shared profession. Indeed, these musicians, most of whom held low-paid positions in civic institutions, benefitted from a mutual aid network that assisted members in circumstances of physical or financial hardship. Yet the morally charged rhetoric of their founding document highlights developing notions of musical respectability, hierarchies of musicality, and assertions of social distinction that represent salient responses to an increasingly competitive environment in one of the largest cities in Europe.

This paper examines how expressions of solidarity functioned alongside strategies of exclusion to demarcate degrees of status and prestige among musicians of the Congregazione. Despite the ubiquity of these groups, which served as labor institutions for a range of lower-class artisans and craftsmen, musicologists have paid them little attention. Drawing on extensive archival research, I illustrate the complex networks of credit and trust musicians maintained among themselves, as well as with occupations of comparable socio-economic status. I argue for the ambiguity of these social ties, which often hinged on forms of debt and obligation that reinforced existing hierarchies. Thus, this study explores musicians’ livelihoods outside of the “vertical” patronage framework that has dominated early modern musicology, moving to the level of what sociologists have called “horizontal” social relations.

### Attribution, Style, and Idiom in the Naples L'homme armé Masses

**John Ahern**

Princeton University, Princeton, NJ

Thanks to the recent discovery of one of the owners of the Naples L'homme armé manuscript (NapBN VI E 40, Ferrari 2021 and Ahern 2022) and a recent watermark study of its sister manuscript, Brussels Br 5557, there is now a good reason to re-evaluate the old debates (Giller 1981, Taruskin 1986) surrounding who might be the anonymous composer. The manuscript contains six masses which were among the very first L'homme armé masses to emerge somewhere around the 1460s. The masses undeniably participate in the compositional idioms of the time, but they have been generally thought to be closest to the style of two composers: Fremin le Caron in the local contrapuntal details and Anthoine Busnoys in the larger structural approach. This paper will ultimately suggest a new possible contender based on these recent changes in the evidentiary picture, someone who was in the same circle as Caron and Busnoys. The proposed hypothesis ultimately leads us to ask the question, do composers have identifiable personal styles in this period? Is there a "Caron fingerprint" or "Busnoys fingerprint"? This paper will argue no, opting instead for a model of regional musical idioms and contrapuntal style which result, not so much from compositional personality, but from the exigencies of prosody, liturgy, and other pre-compositional formal considerations. Ultimately it is difficult, if not impossible, to ascertain what may be a result of a composer's personal style versus a consequence of their broader idiom; or, in Sausurrean terms, a composer’s "langue" versus their "parole." This distinction can account for why the Naples masses so closely resemble the styles of two very different composers of the period but may well end up being the work of neither.

### Technology and Community

**Time:** Friday, 11/Nov/2022: 10:45am - 12:15pm  ·  **Location:** Fulton

**Session Chair:** Christian Scales, Michigan State University

Chair: Chris Scales, Michigan State University

**10:45am - 11:15am**

**Creative Technologies: Folk Music and IT Sector Development in the Republic of Armenia**

**Alyssa Mathias**

Knox College

Ethnomusicological research on technology has focused on recording techniques, media circulation, and major inventions like the phonograph, radio, and internet. Less studied are broader tech sector ideologies that draw parallels between artistic creativity and technological innovation. This paper focuses on the intersection of folk music performance and information technology (IT) sector development in the Republic of Armenia. Since the fall of the Soviet Union, the Armenian government, private philanthropists, and international aid organizations have all proclaimed Armenia’s potential as an IT hub at the crossroads of Europe and Asia. Concurrently, the decentralization of Armenia’s cultural sector has pushed musicians to look beyond traditional performance venues for new employment opportunities. Today, across Armenia’s burgeoning IT sector, musicians teach folk music at STEM education centers, consult on mobile app and ringtone development, and organize circle dances at technology trade shows. Inquiring into this confluence of music and tech, I ask how folk musicians and IT industry professionals both conceive of their work as creative pursuits. Based on fieldwork conducted in Armenia and the diaspora, I argue that perceptions of creativity in both groups reveal multiple sources of influence: the push among transnational development agencies to support “creative economies” (e.g. Florida 2002), the legacy of Soviet perspectives on artistic and scientific innovation, and the pervasiveness of local anxieties over ethical citizenship and ethical work. Additionally, the idea of a specifically Armenian creativity—expressed as art, invention, and entrepreneurship—emerges as a symbol of national survival after the 1915 Armenian Genocide. Alongside these shared ideologies, however, moments of discord between musicians and technology professionals expose inequities of power, prestige, and pay. In sum, this paper looks beyond the
music industry for connections that link the worlds of music and technology in post-Soviet Eurasia. In doing so, it sheds light on shifting contexts for folk music performance in the present day and contributes to scholarly conversations on the ideologies that shape the music profession under transnational capitalism.

Gifts in the Digital Economy: Sweetwater Sound and the K250 Sampling Network

Jason Mullen
University of Florida

Sweetwater Sound is the United States’ largest e-commerce retailer of musical instruments and pro audio equipment. Sweetwater coordinates the delivery of thousands of musical items each day, where each package has a little bag of candy thrown in with a note reading, “[o]ur sweet way of saying thank you.” Sweetwater’s business culture is based on a philosophy of providing “extra-value” often embodied through small gifts. My research traces Sweetwater’s current culture of gifting and connects it to the company’s 1980s origin as the K250 Sampling Network, specializing in the exchange of digital samples for the Kurzweil K250 synthesizer. Through fieldwork at Sweetwater’s Fort Wayne, Indiana campus, interviews, and web-based archival work, this paper explores the resultant effects of the K250 Sampling Network as an open arrangement of unpaid users exchanging “gifts of time and ideas” within a digital economy of “free labor” (Barbrook 1998, Terranova 2000).

As many scholars have pointed out, gifts present themselves as acts of disinterested generosity, but in actuality, are tied to self-interested actions of obligation, where subsequent debt structures all facets of social relations (Mauss et al.). Recognizing “musical giving” as tied up in “myriad assemblages of sonic efficacy, generosity, and bodily and social relations” (Sykes 2018: 6) reveals that Sweetwater’s gift giving, although in earnest, is also entangled in late-capitalism and neoliberal subjecthood. While my findings suggest such gifting and unremunerated knowledge-work was integral to the success of the K250 Sampling Network and its members, ultimately I question whether the voluntary exchange of music-based knowledge—a connection Sweetwater still strives to create with its customers—can be seen in the same light given the shadow economy of customer data exploitation currently pervading algorithm-based e-commerce. Whereas the bags of candy may represent a sweet treat toward building community around sonic exchange, given the current economic mood, they may reveal themselves to be empty calories, highlighting a need for nourishment within digital economies.

Temporalities and Timbre in African American Music-Making after the 1950s

Time: Friday, 11/Nov/2022: 10:45am - 12:15pm  ·  Location: Grand Salon 15/18

Session Chair: Tamika Sterrs-Howard, Lanier Technical College

The Electric Bass in the Chicago Electric Blues and Beyond

Brian F. Wright
University of North Texas

The first musicians to play electric bass had been drawn to its practical advantages: it was easy to transport, easy to play, and its amplification made it easy to hear. After they adopted it, these musicians then found that the electric bass had an undeniable impact on the sound of their music. This cycle repeated throughout the 1950s, as more and more musicians began to play the instrument. In retrospect, it is tempting to treat these developments as a national trend. Yet for most, the electric bass’s growing popularity was experienced locally, driven by the competition and camaraderie that existed simultaneously in multiple musical cultures across the United States. Building on the work of Steve Waksman, Elijah Wald, and Robert Palmer, this paper examines the electric bass’s early reception within one such culture: the local Chicago Black music scene.

The electric bass was first introduced into the scene in the mid-fifties by blues bandleader Otis Rush, who was looking to make his live shows louder and more exciting. Once it was established within this highly competitive, tight-knit environment, the instrument quickly became so prevalent that within less than four years every major blues band in town featured one. At the same time, this new generation of electric bassists also began to record in local studios, where they established prominent electric bass lines as an essential component of sixties blues and R&B records. In this paper, I draw on firsthand accounts from musicians in the scene to trace the instrument’s growing popularity in Chicago. I then analyze the sound of the electric bass on select recordings from this era, focusing specifically on the work of bassists Jack Meyers and Reggie Boyd. Ultimately, I argue that Chicago electric bassists in this era solidified the instrument’s position within Black popular music and, in so doing, subsequently influenced the soul and blues rock styles that would come to dominate popular music. This history thus serves as a useful case study of how musical instruments are accepted at a local level and the potentially far-reaching effects of small shifts in local music-making.

Double-Stride Bass and Bach Through the Transom: Artie Matthews and the Cosmopolitan School of Music

Stephen C Meyer
University of Cincinnati,

Artie Matthews typically finds his way into narratives of American music as part of the “second generation” of ragtime composers, while his later career as a teacher and administrator is less well-known. In Cincinnati in 1919, Matthews founded the Cosmopolitan School of Music: the first Black owned and operated conservatory of music in the United States. Although ragtime endured as a vehicle for informal music making, it formed no part of the curriculum of the school. With its limited focus on a Eurocentric canon of masterworks, this curriculum was virtually indistinguishable from those of more well-funded “white” institutions: the College of Music and the Conservatory of Music. Visitors to the Cosmopolitan School recall “[sitting] in one of [Matthews’s] studios and listen[ing] to his remarkable ‘double-stride bass’ . . . . while over the transom from the next studio [came] the fugato of a Bach Invention.” Like other 20th-century Black musicians, Matthews thus embodied Dubois’s concept of “double consciousness.”
Experiencing newspapers, catalogues, and official memoranda allows us to reconstruct the school's history. Like other administrators, Matthews attempted to weather the rapidly-changing economic and cultural conditions of the mid 20th-century through curricular adaptations and by establishing relationships to larger institutions such as the University of Cincinnati. Ironically, the racist admissions policy of the large music schools in the city (which did not admit their first Black students until 1951) created an environment that allowed the Cosmopolitan School to survive. Aspiring Black musicians turned to Matthews’ institution in part because the doors of more well-funded schools were closed to them. Despite its successes, however, the Cosmopolitan School was never able to attain accreditation, and the West End neighborhood in which it was located was largely destroyed by the urban renewal projects of the post-war period. The school closed in 1958, shortly after Matthews’ death. The story of the Cosmopolitan School thus embodies the intersection of aesthetics and racial politics that has been so important to the history of music and higher education in the United States.

“The Way We Play”: Marquis Hill, Temporal Rupture, and Dynamic Metrical Perception
Jonathan A. Gómez
University of Southern California

In this paper, I examine the musical career and performances of Chicago-born trumpeter Marquis Hill (b. 1987), considering the ways that his musical influences and background inform his approach to improvisation; particularly how his improvisational practice challenges rigid and prescriptive notions of musical time. Alongside this synthetic approach to exploring Hill's musical performances, I develop a concept called “temporal rupture” in Black American musical performance. Drawing on musicologist Guthrie Ramsey Jr.’s practice-based conception of African-American music (2003) and anthropologist/writer Zora Neale Hurston’s “Characteristics of Negro Expression” (1934), I situate Hill’s musical practice within broader histories of Black American music-making. Hill’s performances, I argue, create “temporal ruptures,” or interruptions in the smooth flow of historical time, by an excess of music historical information brought into particular moments of an emergent or unfolding performance. More specifically, "temporal ruptures" are generated by invocations of, and engagements with other musicians and performances throughout Black musical histories (Moten 2003, 2017; Crawley 2017). These engagements are configured by chronotopic musical semiosis, specifically indexicality and citationality (Wirtz 2014; Silverstein 2005; Nakassis 2013). The focus of this presentation is close analysis of two recorded performances from Hill's albums, The Way We Play (2016) and Modern Flows Vol. 2 (2018), elucidating how he and his bandmates negotiate intra-ensemble interaction, and their relationship to issues of historical and musical temporality and genre. I pay particular attention to the perceptual and improvisational possibilities related to meter and rhythm during improvisal solos within compositions incorporating odd meters. In so doing, I follow music theorist Christopher Hasty (1997, 2020) in arguing for a more dynamic understanding of musical meter by employing his notion of metrical projection. Instead, I consider the way improvising musicians exert what ethnomusicologist Ingrid Monson has called "perceptual agency," a shifting of focus between the different voices in an ensemble. I remain attentive throughout to the critical intersections of melody, harmony, and rhythm, as different members of the ensemble play with and against one another. This presentation contributes to continued analytical work in jazz and Black music studies, providing another possible methodology for music analysis.

Universal Design for Learning Music History

Time: Friday, 11/Nov/2022: 10:45am - 12:15pm  ·  Location: Marlborough A/B

Universal Design for Learning Music History

Organized by the AMS Pedagogy Study Group

Universal Design for Learning is a well-established approach to teaching and learning in which teachers anticipate and remove barriers to student success. While originally conceived as a way to facilitate learning for students with disabilities, Universal Design for Learning (UDL for short) has become more widespread in recent years as faculty seek to respond to multiple epidemics including Covid, structural racism, and mental health crises. A common misperception holds that applying UDL is time- and labor-intensive, and that individual accommodations are easier to provide than class-wide accommodations. Yet applying UDL principles has made the presenters' courses easier to administer, and has made us confident that we are teaching more ethically than we once did. UDL strategies have saved us time: we implement fewer individual accommodations as we give all students equal access to opportunities for success. When we modify course policies, activities, and assignments that disproportionately disadvantage students with visible and invisible disabilities, we also make class more equitable for students with disparate identity positions. Nevertheless, increasing accessibility in classes where much of the material is sensory (visual and aural) poses special challenges that can seem insurmountable to those outside of UDL circles.

In this workshop we offer an opportunity to learn about and apply UDL principles to diverse classrooms. After providing an overview of UDL as a useful and ultimately manageable strategy for equitable music teaching, we will provide practical guidance on implementing UDL in music history classrooms. We devote particular attention to the traditional musicological reliance on notation and listening; maintaining that reliance, we argue, is reasonable so long as teachers take steps to give students a variety of access points to course material. We will also explore the practicalities of UDL in online music classrooms and address UDL’s suitability to anti-racist and trauma informed pedagogy.

Workshop participants should bring an existing syllabus, assignment, or other artifact relevant to their teaching practice. After four brief presentations, workshop leaders will guide participants in implementing UDL in their own materials and course policies, whether in the context of face-to-face, hybrid, or online classrooms.
In 21st-century Latin America, the use of sound as protest has become a common response to the erosion of traditional partisan politics and the gradual collapse of the neoliberal state. The study of the 2019-2021 Chilean uprising by Christian Spencer (2020) and Natalia Bieletto (2021) suggests that the resignification of quotidian dynamics of sound production and listening in creative acts of protest have introduced new ways of performing citizenship in the region. This roundtable expands on recent literature on sound and protests in Latin America by (1) considering the interaction between global and local ecologies of dissent (Tausig 2019); (2) expanding its geographical scope; and (3) using an array of methodologies (autoethnography, proxemics, ethnography, queering, and memetics) to shed new light on the political limits between sound and protest.

Andrea Pérez Mukdsi, by way of autoethnography, examines the connection between (lack of) vision, noise, and social dissidence in Argentina’s 2001 ‘cacerolazo,’ a massive and spontaneous sonic gesture that took place during a national blackout. Juan Velasquez analyzes the Cacerolazos Sinfónicos, concerts organized by young musicians, to inquire how they have repurposed orchestral music-making and musicking during protests in Colombia since 2019. Beatriz Goubert traces the performance and compositional history of the “Himno de la Guardia Indígena,” an indigenous anthem that became a sonic index of the 2019-2021 Colombian uprising.

Bernard Gordillo presents a queering of the Baile de Negras, a long-standing devotional tradition to Saint Jerome, resignified in the wake of mass protests that erupted in April of 2018 in Nicaragua. Maria Fantinato elaborates on listening and Brazilian agribusiness monoculture to examine the connections between sound, music, and land struggles. Finally, Daniel Castro Pantoja discusses how political speech is enacted in and through digital media cultures by analyzing a perceived lapsus linguæ that Colombian President Iván Duque made in 2019.

The roundtable will be 90 minutes long. Each paper will extend for 10 minutes, leaving 20 minutes for discussion. This roundtable’s participants come from the AMS and SEM.

### Ibero-American Feminisms in Contrast

**Time:** Friday, 11/Nov/2022: 10:45am - 12:15pm  ·  **Location:** Grand Ballroom B

**Chair(s):** Ana María Ochoa (Tulane University)

While feminist theories have found a home in musicology, relatively little attention has been paid to feminist approaches from across Ibero-America. This panel is comprised of three case studies that explore feminist practices in Mexico, Costa Rica, and Spain. Drawing from a diverse array of methodologies, including historical methods, ethnography, performance studies, vocality, and critical discourse analysis, this cohort of international panelists addresses contrasting ways in which feminisms have been and are articulated at local, regional, national, and international levels.

Although revisionist history has attempted to recognize female musical contributions, historical narratives still privilege composers over performers. Exploring the locality of Mexico City during the early 20th century, the first panelist discusses how a group of female pianists articulated their musical beings at the intersection of gender and social class. Taking a historical approach, the author addresses how these performers challenged gender expectations by engaging in disruptive actions in the negotiation of private and public spheres.

Drawing from recent fieldwork in Costa Rica, the second panelist demonstrates the ways in which the work of composer and multi-instrumentalist Susan Campos Fonseca challenges the largely male-dominated contemporary music scene in her country. Taking the oratorio *A Woman of No Importance* as a case in point, the author traces how Campos Fonseca proposes a decolonial shift in the societal treatment of female bodies and establishes a platform from where to enact social change.

Centering her study in the unprecedented prominence of feminism within Spanish politics, the third panelist addresses the recent controversy surrounding the selection of the song that represented Spain in the 2022 Eurovision Song Contest. For the first time in the history of the festival, the top three contestants were all women. Drawing from methodologies from critical discourse analysis, the author discusses the contestants’ contrasting performative articulations of feminism in relation to regional agendas.

### Presentations of the Symposium

#### Feminist Approaches in the Professionalization of Female Musicians in Early 20th-Century Mexico

**Maby Muñoz Hénonin**

Universidad Nacional Autónoma de México

During the end of the 19th century and the beginning of the 20th century, women in Mexico City enrolled in the National Music Conservatory seeking a formal musical education. Dozens of them studied with acclaimed piano teacher Carlos J. Meneses, a group now known as “las menesistas.” As an action against the selective forgetfulness of the archive (Ruffer 2016), the recovery of their stories and their musical practices allows us to revisit the symbolic space in which they fulfilled their practice and found their creative voice, negotiating and blurring the limits of public and private spheres. Their endeavours represented an interference of the patriarchal model by challenging the gender mandates of their time. In overt and concealed ways, their creative practices and their public voice...
articulated a feminist approach in their route to professionalization. Professional musicians Alba Herrera y Ogazón (1855-1931), Julia Alonso (1891-1977), and Enriqueta Gómez (1893-1970) contested at several points in their careers the harshness and restrictions imposed on female performers to accomplish their goals. In her writings, Herrera explicitly used the term “feminism” to broach the limitations imposed on women (herself included) and their development as artists, while Alonso challenged gender protocols by composing an opera (now missing) in order to show “what women could do when put up to the test.” Finally, Gómez actively engaged in collectives of professional female creators.

In this presentation I explore the conditions in which these women navigated the intersection of class, gender, and social spaces for music construction. Through a historically situated feminist look (Restrepo 2012; Escorcia 2013), I propose that their processes of professionalization (Alvarado, 2004) allowed them to disrupt gender conventions in ways that could be considered feminist, both implicitly and explicitly.

**Feminism and Decoloniality in Costa Rican Experimental Music**

Ana Alonso Minutti
University of New Mexico

Sonic experimentation in Costa Rica has exponentially blossomed during the last decade. Within this male-dominated musical scene, the work of composer, scholar, singer, and multi-instrumentalist Susan Campos Fonseca (b. 1975) stands out, as she has been a fierce advocate for gender equality in academic studies. In her compositional practice, Campos Fonseca uses noise—through electronic media and extended techniques—as a medium to disrupt and question colonial epistemic models. This presentation focuses on her oratorio *A Woman of No Importance* (2018), realized in conjunction with Costa Rican composer and singer Elena Zúñiga Escobar. The work exposes the abuse that toxic masculinity has inflicted upon feminine bodies, human and nonhuman. Weaving the histories of three characters—an old woman, a girl, and a female robot—this “cyberfeminist oratorio” counteracts and condemns intrinsically violent patriarchal colonialist structures. The sound design incorporates electronic and analogue noise, improvisational techniques, and nonconventional uses of voices and instruments to create a sonic science fiction that proposes a denunciatory platform for feminist liberation. Drawing from a variety of local and international poetry from female authors, the oratorio’s multilingual libreto prompts a decolonial shift in the societal treatment of female bodies.

Applying methodologies from music analysis and vocality studies and based on recent fieldwork conducted in Costa Rica, I explore the ways in which Campos Fonseca uses the female voice as a disruptive noise technology. Taking Attali’s prophetic vision of noise (1985), and the genealogies of female noisiers elaborated by Rose (1994) and Vargas (2012), I propose an understanding of noise as both a noun and a verb; as a medium of creative expression and as an action intended to interrupt policies and politics of oppression. I argue that in her compositional practice, Campos Fonseca engages in *noising* to establish a platform from where to articulate an exercise of social change.

**Feminisms on Stage: Body, Motherhood, and Ethnicity Challenging the Eurovision Song Contest**

Silvia Martínez García
Universitat Autònoma de Barcelona

The Eurovision Song Contest (ESC) is a major global stage showcasing European popular music. It is both a space for celebration and a show that catalyzes collective affects related to European, national, and/or regional senses of belonging (Fricker and Gluhovic 2013). The public-private condition of the festival fosters national representation and makes it a source of substantial income for the music industry. Every year, the election of representatives brings into play controversies around the production of locality (Appadurai 1996). Within the last four years, feminism has had an unprecedented prominence in Spanish political agendas and has been a central element of public debate. In this paper, I will address the turmoil generated by the selection of the song that represented Spain in Eurovision 2022. I argue that this controversy is a paradigmatic case of the contradictions among current Spanish feminisms. I focus on the articulation of feminism in relation to popular music and its potential to mobilize narratives about gender, body, and ethnicity (Gallego 2020). For the first time in the history of the festival, the top three contestants for ESC were women. Although their proposals were greatly different at the musical level, all of them connected with feminist claims: a singer-songwriter from the Indie scene singing improvisational techniques, and nonconventional uses of voices and instruments to create a sonic science fiction that proposes a denunciatory platform for feminist liberation. Drawing from a variety of local and international poetry from female authors, the oratorio’s multilingual libreto prompts a decolonial shift in the societal treatment of female bodies.

Applying methodologies from music analysis and vocality studies and based on recent fieldwork conducted in Costa Rica, I explore the ways in which Campos Fonseca uses the female voice as a disruptive noise technology. Taking Attali’s prophetic vision of noise (1985), and the genealogies of female noisiers elaborated by Rose (1994) and Vargas (2012), I propose an understanding of noise as both a noun and a verb; as a medium of creative expression and as an action intended to interrupt policies and politics of oppression. I argue that in her compositional practice, Campos Fonseca engages in *noising* to establish a platform from where to articulate an exercise of social change.

**Early Modern Transcultural Exchange**

**Time:** Friday, 11/Nov/2022 10:45am - 12:45pm  ·  **Location:** Royal

**Session Chair:** Kate van Orden

**Music as Quirk: How did the Kangxi Emperor become interested in European music theory?**

Zhuqing (Lester) S. Hu
University of California, Berkeley

Both Sinophone and Anglophone musicologies celebrate the Kangxi Emperor’s (1654-1722) fascination with European music theory as a global encounter. Vatican records document the emperor and his sons learning *ut re mi* from Catholic missionaries from the 1670s. His treatise on tuning features an entire volume on hexachords and staff notation. But this paper asks: how did he first develop such an interest? For centuries, his musical *euroiserie* has been considered a fait accompli. The Jesuits touted it as a destined triumph.
of European science, and grand narratives of early modern globalization make any Sino-European musical encounter seem inevitable.

Such teleological certainty disappears when abandoning the Eurocentric bird’s-eye view. By 1671, European music had long been in Beijing’s soundscape, yet no elite took sustained interest. Scholars have assumed Tomás Pereira, the emperor’s first music tutor, was recommended to him specifically for musical abilities, but both Chinese and pre-1680 Jesuit records show music played no role. Although the emperor employed the Jesuits for engineering and military technology, he had no shortage of personnel capable of teaching how to sing a scale or how to notate a melody.

I argue that, for much of the seventeenth century, European music in China was a mere historical quirk (Mathew and Smart 2015) that nonetheless became disproportionately influential. What explains its sudden ascent is not its difference, as if encountering difference automatically engenders fascination. Instead, it resulted from local contingencies in China, including ethnic tensions after the Manchu conquest and a dispute over fengshui. Propelled by these equally quirky contingencies, European music became an instrument of Vatican and later British diplomacy in China, and it even led to the Kangxi Emperor’s tuning reform dividing the octave fourteen-fold. Reexamining his musical eurisiterie is therefore a lesson in global music historiography. Dissatisfaction with parochialism has made the large scale attractive again. But it bears remembering that many events of structural or universal significance, be it the global dissemination of European music or the industrial application of the steam engine, began as “freakish combination of circumstances” (Pomeranz 2013) whose sudden large-scale importance is explainable only through local analysis.

“Listening to the greghesco: Multilingual Polyphony and the Perception of Orthodox Greeks in Early Modern Venice”

Alexandros Maria Hatzikiiriakos
University of Rome “Sapienza”.

At the end of the fifteenth century, the Greek Orthodox community was one of the major foreign communities in multicultural Venice. Venetians identified as Greci whoever followed the Greek Orthodox rite, and, therefore, the community included not only native Greek speakers but also Slavic and Albanian people living in the Eastern regions of the Most Serene Republic who spoke Greek for religious purposes. Traces of this community can be found in the flourishing musical and literary production written in the so-called greghesco—a fictional idiom invented to mock the way these Greci spoke the Venetian language, mixed with Greek words.

In this paper, I discuss the polyphonic genre of the Gresghesca as part of a broader set of ways in which the Greek orthodox minority was represented in the Venetian state. Scholars from different fields have recently shed light on the musical and linguistic aspects of the greghesco (Schiltz, Donnelly, Lazzerini, Varzeliotou), highlighting its popularity within the Venetian intellectual milieu. As a musical genre, the greghesca was particularly appreciated and practised by aristocrats, intellectuals, and musicians such as Adrian Willaert, Domenico Venier, Andrea Calmo, Claudio Merulo, and Antonio Molino. Despite its apparent parodic intent, the greghesca was not limited to pseudo-popular three-part compositions, but extended to four- and five-part imitative polyphony, intended for serious and official occasions.

Considering the subordinate role that the Greek-speaking community played in Venetian society, the reasons for the Venetians' appropriation of the greghesco as an elitist entertainment remain unclear, demanding further investigation. What social and political meaning may this pseudo-Greek have had in the context of Venetian intellectual networks? What can the Gresghesca tell us about Venetians' perception of the Greek Orthodox communities living in the city and the Eastern regions of the Republic? In order to answer these questions, I investigate the social and cultural position of the Greek Orthodox minority in Venetian society, relying on comparative analyses of musical, literary and archival sources related to the greghescas and other compositions in vernacular Greek.

Colonial Soundscapes in Otto Friedrich von der Gröben’s Guinean Travologue (1694)

Arne Spohr
Bowling Green State University

In July 1682, two frigates under the command of Brandenburg explorer Otto Friedrich von der Gröben (1657-1728)—staffed with soldiers, engineers, and craftsmen—set sail from Northern Germany toward the coast of West Africa. They were sent by Elector Frederick William of Brandenburg who sought to turn his Baltic hinterland state into a major player in the profitable transatlantic slave trade. On January 1, 1683, Gröben founded on the coast of today’s Ghana the trading post of Großfriedrichsburg, which was to become a major hub for the trafficking of enslaved people to the Caribbean.

Gröben’s published account of his journey, his Guinean Travologue (1694), not only sheds light on early modern Germany’s involvement in the slave trade but is also notable for its unusually detailed, yet largely overlooked observations of West African musical practices and musical encounters between Africans and Europeans. Gröben acutely describes West African instruments and their use in social gatherings, dancing, religious ceremonies, and military culture. Moreover, he also illustrates the use of Western instruments in his expedition. A band of shawm players and kettledrummers performed at burials at sea, sounded military signals and played during diplomatic interactions with representatives of other European colonial powers and African nobility. In one particularly illuminating encounter, a group of African dancers asked the shawm players to perform for them, so that they could demonstrate to Gröben “how they danced for joy.” When the shawms played a “Polish dance,” Gröben observed that those dancers “capered so adroitly that no dancing master would have excelled them.”

Beyond locating Gröben’s observations in specific West African cultural and practical contexts, my close reading of his Guinean Travologue builds on methodologies from Emily Wilbourne’s and Suzanne Cusick’s recent edited volume Acoustemologies in Contact to examine colonial soundscapes as “contact zones” which elicited “communication, comprehension and [...] categorization” within highly asymmetrical power structures. Far from being an objective observer, as has been frequently claimed, I will demonstrate that Gröben engaged in discourses of European cultural and racial superiority that ultimately served to justify the enslavement of thousands of Africans in Brandenburg’s name.
Sacred music, indigenous agency, and the missionaries' present absence in the late-16th-century Guatemalan Highlands

Paul G. Feller
Northwestern University

Indiana University's Lilly Library preserves a collection of fourteen music manuscripts that were presumably produced within the Huehuetenango region of Guatemala during the late 16th and early 17th centuries. This musical corpus constitutes a rare example of cultural transfer within peripheral institutions of the Spanish Empire that display the negotiation between indigenous and colonizing idiosyncrasies. Textual annotations in Nahua and Spanish in these manuscripts reveal that they were produced in three rather isolated villages by several, possibly Maya copyists. The collection also contains unique polyphonic musical pieces written in several local dialects that betray an exemplary case of colonial hybridity. However, due to the scant information provided by the sources and a lack of cohesive contemporary data, scholars are in disagreement on the manuscripts' context of creation and usage conditions.

This paper weighs evidence concerning the production of the Huehuetenango manuscripts and their sacred pieces in native languages, building upon palaeographical and linguistic analysis and fragmentary contemporary documentation. This presentation will argue that these manuscripts were the result of a situation wherein different Maya groups that had been circumscribed to villages by the Order of Preachers gained an unforeseen degree of agency after the Dominicans had to hand control over the Cuchumatanes over to the Order of Mercy. Despite being nominally in charge of the evangelization of the reducciones, the Mercedarians did not live in the villages and only visited them occasionally. In this scenario, the musical features of the natives' already hybrid religious life were left in the hands of local maestros, who assumed many of the friars' functions. Moreover, the analysis of the sources in this paper suggests that the manuscripts crystallize a collective, performative endeavor that involved several intervening native chapel-masters and leaders from the neighboring communities. In this way, the Huehuetenango manuscripts serve as gateways to issues of colonial musical transfer, native agency, and the realities of missionizing in a secluded area of the Spanish Empire.

AMS Childhood and Youth Study Group Business Meeting

Time: Friday, 11/Nov/2022: 12:30pm - 2:00pm · Location: Grand Ballroom D
Session Chair: Ryan Bruce Bunch, Rutgers University-Camden
Business meeting of the AMS Childhood and Youth Study Group.

AMS Global Music History Study Group Business Meeting

Chair(s): Hyun Kyong Hannah Chang (University of Sheffield)
Presenter(s): Hyun Kyong Hannah Chang (University of Sheffield)

AMS Jazz and Improvisation Study Group Business Meeting

Chair(s): Kimberly Hannon Teal (University of North Texas)
Presenter(s): Kimberly Hannon Teal (University of North Texas)

The meeting for this newly established study group will include a discussion of by-laws, an update on mentoring programs for graduate students, and an introduction to the group's website. Anyone interested in jazz and improvised music is welcome to attend!
AMS Jewish Studies and Music Study Group Business Meeting
Chair(s): Ezekiel Levine (New York University)
Presenter(s): Ezekiel Levine (New York University)

AMS Music and Disability Study Group Business Meeting
Time: Friday, 11/Nov/2022: 12:30pm - 2:00pm  ·  Location: Grand Salon 15/18
Session Chair: James Deaville, Carleton University
Business Meeting of the AMS Music and Disability Study Group.
Chair(s): James Deaville (Carleton University)
Presenter(s): James Deaville (Carleton University)

AMS Music, Sound, and Trauma Study Group Business Meeting
Time: Friday, 11/Nov/2022: 12:30pm - 2:00pm  ·  Location: Marlborough A/B
Session Chair: Jillian Rogers, Indiana University
Business Meeting of the AMS Music, Sound, and Trauma Study Group.
Chair(s): Jillian Rogers (Indiana University)
Presenter(s): Jillian Rogers (Indiana University)

AMS Musical Notation, Inscription, and Visualization Study Group Business Meeting
Time: Friday, 11/Nov/2022: 12:30pm - 2:00pm  ·  Location: Grand Ballroom B
Session Chair: Giulia Accornero, Harvard University
Business Meeting of the AMS Musical Notation, Inscription, and Visualization Study Group.
Chair(s): Giulia Accornero (Harvard University), Ginger Dellenbaugh (Yale University)
Presenter(s): Giulia Accornero (Harvard University), Ginger Dellenbaugh (Yale University)
The Musical Notation, Inscription, and Visualization Study Group was approved by the AMS at the beginning of 2022. In this first official meeting we will briefly present the aims of the group, vote on the Study Group bylaws, and call for volunteers for open positions. We will also talk about future developments of the group and gather ideas for a panel at the 2023 AMS annual meeting. Everybody is welcome.

AMS Pedagogy Study Group Business Meeting
Time: Friday, 11/Nov/2022: 12:30pm - 2:00pm  ·  Location: Compass
Session Chair: Louis Kaiser Epstein, St. Olaf College
Business Meeting of the AMS Pedagogy Study Group.
Chair(s): Louis Epstein (St. Olaf College)
Presenter(s): Louis Epstein (St. Olaf College)
Committee on Career-Related Issues Brown-Bag Lunch

**Time:** Friday, 11/Nov/2022: 12:30pm - 2:00pm  
**Location:** Starboard

**Chair(s):** Catherine Mayes (University of Utah)  
**Presenter(s):** N/A N/A (N/A)

The CCRI is hosting an informal brown-bag lunch for anyone who would like to drop in—with or without their lunch—to share suggestions, comments, concerns, etc. about career-related matters. This is an opportunity for informal conversation about current issues, with an eye to guiding CCRI planning for the year to come.

Rethinking Colonial Legacies in the Post-Soviet Sphere

**Time:** Friday, 11/Nov/2022: 12:30pm - 2:00pm  
**Location:** Grand Salon 7/10

**Chair(s):** Gabrielle Cornish (University of Miami)

Organized by the AMS Cold War Music Study Group

In this panel presenters explore music and sound as it relates to Cold War politics through postcolonial and anti-colonial studies; whether, as Olivia Bloechl has stated, one considers postcoloniality “a historical condition after decolonization that is marked by neoimperialism, or a committed critical practice stemming from the self-conscious theorizing of the anticolonial liberation movements.” The topics of the individual papers call into question continuities and ruptures during and since the so-called end of the Cold War (marked by the dissolution of the Soviet Union in 1991) in traditional and classical music traditions in Azerbaijan, Ukraine, and Georgia. Each presenter examines how local musicians and composers engage with music genres and discourses as a way to articulate a sense of local history and identity in a post-Soviet context, which at times perpetuate colonial hierarchies and value systems.

The first presenter explores the discourse surrounding folk polyphony traditions, tracking the evolution of a series of scholarly conferences held in Georgia since the 1980s as a lens through which to understand Georgia’s experience of postcoloniality—one in which a fervent ethnic nationalism is constantly in tension with integration with “the West.” The second presenter explores competing discourses and uses of mugham in Azerbaijani traditional music, one deployed by the official music institutions that describe it as part of an Eurasian tradition and another that links it to underground efforts to maintain an Islamic tradition that was prohibited during the Soviet era. The last presenter examines musical works that demonstrate how Ukrainian composers address the ideas of cultural transformation and resistance and process the trauma of living under a constant threat of re-colonization in the aftermath of the 2013 Ukrainian protests and revolution.

Presentations of the Symposium

**World Polyphony and the Postcolonial Experience in Georgia: Scholarly Meetings across the Soviet Divide**

**Presenter:** Brian Fairley  
**Affiliation:** New York University

Scholarly meetings, while crucial sites for the production of discourse and the maintenance of institutional and interpersonal relationships, rarely receive attention as significant events in and of themselves (but see Cusick 1999). In the mid-1980s, as communication opened up between music scholars on both sides of the Iron Curtain, a series of conferences in Tbilisi and Borjomi set a new agenda for the study of music in the Georgian SSR and beyond. Titled “Problems of Folk Polyphony,” these meetings brought together scholars from the USA, West Germany, Yugoslavia, and throughout the USSR. In the process, they helped shift the frame of analysis away from one based in colonial fascination—that is, emphasizing the diversity and nostalgic force of folk traditions within the USSR—to one in which the rubric of polyphony linked Georgian music to a transglobal network of polyphonic genres. Although the biennial series was interrupted by the USSR’s dissolution in 1991, the globalist shift it signaled was only solidified by the establishment in 2003 of a research institute in Tbilisi, funded by UNESCO and Open Society, where conferences continue to this day.

In this paper, I track the evolution of these conferences and the larger discourse on world polyphony, using them as a lens through which to understand Georgia’s experience of postcoloniality (Spivak et al. 2006; Moore 2001), one in which a fervent ethnic nationalism is constantly in tension with integration with “the West.” While these meetings aim to draw connections across diverse traditions worldwide, they mostly offer guaranteed publication in English with little opportunity for broader disciplinary dialogue. Indeed, what emerges from the scrutiny of polyphony as a post–Cold War global research project is the entrenchment of a select few scholars and national traditions as arbiters of significance, regulating the flow of funding and recognition while reinforcing, in neocolonial fashion, the unequal status of any peoples deemed as “lacking” polyphony. By examining these structures of power and prestige, we can begin to understand polyphony not as the pluralist dream of multiple voices peacefully coexisting, but as an uneven terrain for the selection of whose voice counts.

**Revolution, Trauma and Memory in Ukrainian Music after 2014**

**Presenter:** Oksana Nesterenko  
**Affiliation:** N/A

The Revolution of Dignity which broke out on the streets of Kyiv in November 2013 as a social protest against the government’s decision to draw Ukraine closer to the Russian sphere of influence instead of pursuing European integration, was an important event in 21st century history. The following Russian annexation of the Crimean Peninsula and the February 2022 invasion of Ukraine has arguably marked the return of the Cold War. This presentation explores music responses to these events through the lenses of recent post-soviet cultural studies and their intersection with postcolonial theory.
In Postcolonial Europe? Essays on Post-Communist Literatures and Cultures (2015), Dobrota Pucherova and Robert Gafrik argue that “the experiences of the countries formerly belonging to the USSR and the Eastern Bloc, and those previously colonized by West European powers,” share a number of characteristics, including the experience of trauma and resistance as a complex of cultural practices. In this presentation I examine musical works that demonstrate how Ukrainian composers address the ideas of cultural transformation and resistance and process the trauma of living under a constant threat of re-colonization. Ostap Manulyak’s Lithos for electronics (The Stone, 2014-2019) is based on manipulated sounds of gunshots recorded in February 2014 when the police killed a hundred of peaceful protesters. While the piece memorializes the event of resistance, the composer also reflects on the social changes which were fueled by the success of the protests, stating that “as new stones appear when lava melts different materials, so a new democratic society appeared in Ukraine after the Revolution of Dignity, which united people of different ethnicities and persuasions.” In order to process the trauma of the ongoing war, many composers dedicated commemorative works to honor the soldiers, as exemplified by Requiem (2014) and Punctum Reditum (2016) by Alia Zagaykevych. Drawing from interviews conducted in 2014 and 2021, this paper reflects on the unfinished process of decolonization and addresses the following question. How should society at large and composers in particular deal with postcolonial traumas of the past while they are facing neo-imperialism that continues into the present?

AMS Committee on Race, Indigeneity, and Ethnicity Business Meeting

Time: Friday, 11/Nov/2022: 12:30pm - 2:00pm · Location: Executive Board Room
Session Chair: Alejandro L. Madrid, Harvard University
Session Chair: Lisa Barg, McGill University
Chair(s): Alejandro L. Madrid (Harvard University), Lisa Barg (McGill University)
Presenter(s): Alejandro L. Madrid (Harvard University)

Committee business meeting of the AMS Committee on Race, Indigeneity, and Ethnicity (CRIE).

“Prison as a Border” in Music Studies Today

Time: Friday, 11/Nov/2022: 1:45pm - 3:45pm · Location: Magazine
“Prison as a Border” in Music Studies Today
Organizer(s): Velia Ivanova (Columbia University)
Chair(s): Naomi André (University of Michigan)

In recent years, the continued expansion of the U.S. carceral state has been paralleled by a rise in prison initiatives spearheaded by non-incarcerated activists, scholars, educators, and organizations. Among them are many music-related projects. This increased involvement with prisons and incarcerated people is, in part, an acknowledgment by music scholars and musical institutions of incarceration as one of the most pressing problems of our time. However, as Angela Davis and Gina Dent suggest, the prison constitutes a border “between the ‘free world’ and the space behind the walls of the prison.” The existence of this border inevitably shapes the dynamics, goals, and outcomes of work in carceral settings. Projects related to music are no exception. The three papers on this panel address ethical questions central to musical crossings of the border constituted by the prison: How might music-related initiatives in prisons reinforce existing boundaries and power dynamics and thus constitute extractive work or an instantiation of what sociologist Anoop Mirpuri has called the “correction-extraction complex”? How might they forge valuable relationships between people on both sides of the “inside”?outside” border and thus contribute to combatting hegemonic structures from within? How can we imagine and enact a future in which the border of the prison, as well as the border between scholar and “subject” or educator and student, be collapsed in the carceral context? Is such a borderless future possible? The session will conclude with a presentation by a discussant who will tie together themes presented in the three papers.

Presentations of the Symposium

Sound Archives, “Prison Music,” and the Present: Producing and Contesting Categories
Velia Ivanova
Columbia University

The longstanding interest in prisons among folklorists and ethnomusicologists has produced archives replete with musical recordings featuring the voices of incarcerated people. In the U.S. context, among the best known of these are the collections of John and Alan Lomax, Lawrence Geffert, and Harry Oster. As is the case with other sound archives, conversations about how to ethically use and connect these collections with the realities of the present through repatriation abound. Practical obstacles, however, largely impede endeavors to repatriate music recorded in prisons to present-day carceral spaces. Among them are the boundaries between prisons and the rest of the world, which are notoriously impermeable. A more complex array of ethical and political questions arises as well: What is the relationship between the cultural heritage that archival recordings from prisons represent and the contemporary carceral setting? Is music recorded in prisons “prison music”? Does thinking of recordings from prisons as “prison music,” and therefore inextricably bound to the prison, further the isolationist logic which caused their collection in the first place? What does involving archival recordings from prisons with contemporary conditions of incarceration do both for the memory of those whose music appears on the recordings and for incarcerated people in the present?

In this paper, I consider the above questions in the context of current initiatives for repatriating music recorded in prisons. I argue that such initiatives are particularly complicated due to a key similarity between the prison and the archive, i.e., that they are both
institutions involved with the production of knowledge and the categorization of people. Drawing on Dylan Rodríguez’s critique of the term “prison writing” as “domesticating and delimited,” I consider how the equally fraught category of “prison music” was historically constructed by archival institutions and how it informs the way these institutions understand and attempt to repatriate their holdings today.

Locked In: Identifying the Value of Prison Music Scholarship

Benjamin J. Harbert
Georgetown University

As ethnomusicologists, we often hope that our work might give voice to our interlocutors. For underrepresented communities we engage, a published book about their rare musical tradition might add a sense of being acknowledged. A documentary film might instill a sense of dignity for those who have felt ignored by or mischaracterized in the media. But what about those who would rather not be part of certain communities we study?

Researching music in prisons confounds some of our well-worn notions of scholarly value. Prisoners struggle under the reductive power of prisons—hoping to define themselves as being more than a felon, criminal, perhaps hoping to be seen as more than the one action that led to their conviction. Defining “prison music,” in many cases, runs the risk of burdening incarcerated people with more weight of incarceration—defining them as units of a prison culture. While dynamics of ethnomusicology representation have bearing on ethics, I ask: What value does scholarship have for incarcerated communities?

This paper will detail the final phase of publishing my book, which chronicles over a century-long history of music-making at the Louisiana State Penitentiary at Angola. After a twelve-year relationship with the prisoners and prison administration, I circulated my draft manuscript in the prison. Emails and phone calls with currently and formerly incarcerated musicians as well as negotiations with staff helped refine what scholarship might do for those who manage to play music while incarcerated. Accounting for this review process, I hope to update Steven Feld’s approach of “dialogic editing” to our relationship with communities burdened identity, in this case by the criminal justice system. This paper examines the question from the level of individuals to prisoner-led music associations to administrative departments. A focus on what constitutes scholarly value for incarcerated musicians—most of whom serving life sentences—will reveal pathways to repatriation and advocacy.

Walls, Asymmetries, and Musically Transgressive Practice

André de Quadros
Boston University

The prison wall is an obstacle through which numerous musicologists/ethnomusicologists, musicians, and educators have passed through, for fieldwork, to teach, and to make music. In my observation, the patterns of such activity have mirrored the scholarly, artistic, and educational work outside prison. However, the asymmetry of power on the outside, itself a kind of carcerality, is amplified in prison, where participants have less agency over their learning and musical outputs. There is a further dimension, that of trauma, which, although present in the general population, (see, for example, Maté 2021), is heightened in incarcerated settings.

In this paper, I argue that Eurocentric practices (de Quadros, 2019) favor the perpetuation of asymmetrical practice, while more dialogic practice (Freire, 1970/2000) offers possibilities for transgression, liberation, and borderlessness. The term “borderlessness” is framed within Mbembe’s concept in which he presents a utopic vision of egalitarian practice. I will present musical and artistic illustrations from incarcerated men, as well as position statements from them. I will argue for such a practice that dismantles and supersedes more traditional forms of musicking. As a microcosm of a decolonial and empowering practice, in this paper, I pose the following: How can we imagine and enact a future in which the border of the prison, as well as the border between scholar and “subject” or educator and student be collapsed in the carceral context? Is such a borderless future even possible?

Discussant

Naomi André
University of Michigan

AMS, SEM, & SMT Collaborative Panel on the Impacts of their Respective Sections and Committees on the Status of Women and Gender

Time: Friday, 11/Nov/2022: 1:45pm - 3:45pm  ·  Location: Grand Salon 19/22
Sponsored by the Section on the Status of Women

AMS, SEM, & SMT Collaborative Panel on the Impacts of their Respective Sections and Committees on the Status of Women and Gender

Chair(s): Felicia K. Youngblood (Western Washington University)
Presenter(s): Erika Supria Honisch (Stony Brook University), Stephanie Jensen-Moulton (Brooklyn College, CUNY), Jan Miyake (Oberlin College & Conservatory), Jennifer Snodgrass (Lipscomb University), Deborah Wong (University of California, Riverside), Ruth Mueller (Green River College)

The Sections and Committees on the Status of Women and Gender across our three societies have inspired scholarship, facilitated mentorship, and provided communities of support for members of the American Musicological Society, the Society for
Ethnomusicology, and the Society for Music Theory for decades. However, in spite of these contributions, members of these respective groups have not had the chance to collaborate and dialogue about their work and values in a formal setting. This roundtable provides our three sections an unprecedented opportunity to collaborate and discuss the history, importance, and future directions of our sections and committees. While presenters all have a common thread of involvement, this interdisciplinary roundtable features a range of methodologies, experiences, and theoretical lenses. There are two representatives from each society, whose backgrounds range from previous or current chairs, to founders of sections, long-standing members, and newer voices within their respective disciplines. From creating music institutes and projects to developing new pedagogical methods, roundtable members will reflect on how their various sections and committees on women and gender have paved the way for disciplinary and interdisciplinary change. Presenters will demonstrate the broad-reaching effects of these groups in their societies by reflecting on activities such as sponsored panels, speed-mentoring, social networking, and shared governance. They will further make a statement on how these groups can continue to expand their contributions to music, gender studies, and social justice in the future. Ultimately, we will provide discourse on how the Sections and Committees on the Status of Women and Gender provide meaning to the lives of their members and fuel scholarship, work, and creative activities in music.

**Black Dissonance: Variations on Afro Sounds**

*Time: Friday, 11/Nov/2022: 1:45pm - 3:45pm · Location: Quarterdeck*

Sponsored by the African and African Diasporic Music Section.

**Black Dissonance: Variations on Afro Sounds**

*Chair(s):* Timothy R. Mangin (Boston College), Krystal Klingenberg (Smithsonian National Museum of American History), J. Griffith Rollefson (University College Cork, National University of Ireland), Michael Birenbaum Quintero (Boston University), Warrick Moses (Syracuse University), Jessie Cox (Columbia University)

Recent scholarship has increasingly addressed “Afro” movements in popular culture, such as Afrofuturism, Afrobeat, and Afropop. What is the meaning of the Afro prefix and noun? This roundtable interrogates the representation of Afro-identities and imaginaries through music practices in Africa, the Caribbean, US, and Europe. An undertheorized concept, Afro music is defined here as genres articulating African agency, black racial politics, and pan-African solidarity. We unpack the reconfiguration of Afro sounds into non-black popular music cultures and between black music cultures. What is lost and retained in these translations of Afro sounds? How can we theorize the contours of dissonance and interdependence between Afro music cultures? We begin our query with a co-presentation discussing the cultural strategies at play in the work of Zambian-Irish MC, Denise Chaila. Taking Chaila’s 2019 track “Duel Citizenship” as a starting point, the co-presenters examine broader questions of Blackness and Afro Diasporic culture, addressing some of the inequalities and contestations that play out on the hyphen between “Afro-European” identities. The second study discusses the meaning of “Afro” Ugandan popular music aspiring toward the international music scene. Looking at Ugandan Afrobeat and its related genres, our panelist unpacks how the music of Uganda’s mainstream navigates priorities about the local and global. Our third presentation follows Afro-Cuban ritual drumming (batá) to trace the collaborations of African-American, West Indian, and Afro-Latinx musicians in developing pan-Diasporic (“Afro”) Black musical styles in 1980s New York City. The panelist suggests that Afro-Caribbean ritual was an important component of the post-punk and World Beat projects of “downtown” white experimentalists and inquire into Black drummers’ engagements with the platforms afforded by those collaborations. Our fourth study examines how Swiss composer Charles Uzor’s work Bodycam Exhibit 3 written in memoriam to George Floyd problematizes the role of the music analyst and the field of music theory through its unique score and methodology. The final presenter examines Senegalese modernity through Afro music. The study shows how Senegalese reconfigured Afro-Diaspora musics into local versions, collectively called “Afro,” that represented freedom and set the stage for the development of a cosmopolitan Afro-Mbalax style rooted in indigenous musical practices.

**Electrified Oppositions**

*Time: Friday, 11/Nov/2022: 1:45pm - 3:45pm · Location: Camp*

**Ambivalent Notes: Cynicism, Irony, and Incoherence in the Digital Music Culture of the Syrian Conflict**

Shayna Silverstein
Northwestern University,

Often unheard in the shouts for Syrian revolution and humanitarian relief are those Syrians who remained ambivalent, rather than stake a political position for or against the Syrian regime, throughout the past decade of revolution, conflict, war, and displacement. Ambivalence arguably motivates cultural production when people act on their desire to engage the incompatibilities and contradictions of their lived experiences, particularly those embedded in violence, displacement, and socio-political conflict. This paper considers the role and construction of cultural and political ambivalence in the Syrian conflict and the construction of such ambivalence through musical performance and mediated spectatorship. Looking at two rock music videos produced at different historic moments in the Syrian conflict, I consider how musicians register ambivalence in and through the digital web culture of the conflict. The first music video, “We Are Coming to Slaughter You” (Bidayyat 2013) is an ironic parody of ritual chants sung by youth that propagated sectarian violence. The second is an Instagram series (2016-19) by Berlin-based musician Anas Maghrebi in which he jams on drumkit with
the audio of various YouTube videos, projected behind him on a green screen in his dorm room. Through a close analysis of the ritual chants and rock music present in both videos, an analysis that wedds the sonic to the visual in digital media, I consider how rock music aesthetics are central to the ambivalence that permeates these projects. Both projects center irony, detachment, or cynicism as structures of feeling that are endemic to the conflict and that are easily subsumable within the musical and theatrical aesthetics of rock. Ultimately, however, I argue that though rock music aesthetics tend to evoke cynicism and detachment they are in fact a means to connect and sustain creative work and social connections in worlds that remain morally, temporally, and socially incoherent. This paper contributes to broader debates on the role of affective attachments in enacting political and social imaginaries through musical performance and spectatorship in participatory internet culture, in particular arguing for the persistence of incoherence and ambivalence as affective modes through which political investments circulate.

2:15pm - 2:45pm

Pushing Back: Political and Aesthetic Divisions in American Hardcore Punk Moshing

Emily Kaniuka
The Ohio State University

In a 1998 issue of Maximumrocknroll, contributor Mimi Thi Nguyen proclaims that “‘whitestraightboy’ hegemony organizes punk.” 25 years later, this statement remains true of most hardcore in the United States. Yet, self-proclaimed Black and/or queer hardcore bands vehemently push back against the subcultural dominance of white heterosexual masculinity and carve out a space for marginalized voices in the scene. As this paper will demonstrate, the divide between emergent identity-focused political hardcore and more widespread, white-male-dominated hardcore extends beyond the presence or lack of explicitly stated activist orientations: an aesthetic distinction exists between the two spheres. Through musical and movement analysis, I argue that divisions in American hardcore punk hinge on the prominence of mosh parts in hardcore music. Hardcore’s signature “mosh parts,” also known as two-step parts, are bridges within the genre’s usually ninety-second songs during which the rhythm slows and becomes heavier, driving concertgoers to embody its angry call. Moshers singularly traverse the open pit, aggressively windmill their arms, kick-stomp the ground, and whip their fists in a violent mobilization of autonomy. These sections are significantly less frequent in show sets by identity-politics-focused hardcore bands, and accordingly, the style of moshing by the crowds at these shows shifts. Hardcore dancing’s trademark individualistic windmilling, elbow-throwing, and roundhouse kicks, no longer rhythmically supported, are replaced with collectivist crowd-surfing and push moshing. I identify the values embedded in these two distinctive embodied vocabularies to argue that it is not the scene’s verbal discourse, but rather its embodied one that actively enforces or challenges whitestraightboy hegemony. I prove first, that the individualist moshing within white male-dominated scenes is a manifestation of racialized and gendered stratification that, when materialized, alienates community members who identify as Black, LGBTQ+, non-male, and/or people of color. Second, I demonstrate that the act of making space in the mosh pit for people of these marginalized identities is itself an agent of social transformation. In doing so, I suggest that language alone does not enact social or cultural change. Rather, it is music and movement that effectively mobilize ideology, and thus offer possibilities for redressing social inequalities.

2:45pm - 3:15pm

“Addis Ababa is a Bubble”: Sonic Envelopment and Atmospheric Relations in Ethiopia’s Electronic Music Parties

John Walsh
University of California, Berkeley

Over the past decade, Ethiopia has experienced widespread political upheaval spurred from the Oromo Mass Protest Movement, the seating of Prime Minister Abiy Ahmed, and ongoing civil war. Between 2015-2022, the Ethiopian state has attempted to quell organized dissent and prevent political violence through long-term States of Emergency and bans on public gathering in urban centers. Despite these barriers to social gathering, however, Addis Ababa has experienced a surprising proliferation of electronic music parties over the same period. These parties have boomed in popularity, frequency, and scale in between lockdowns and at the margins of legality. In a few short years, the scene now hosts regular parties with several hundred (sometimes thousands) of young, hip partygoers dancing through the night to DJ sets featuring tracks from various African electronic music genres. Based in fieldwork performed from 2016-2020, this paper interrogates a common aphorism that circulated among partygoers during this time—to live and party in Addis Ababa is to exist “in a bubble.” I argue that this trope describes electronic music parties as bounded, immersive experiences that produce intensified celebratory atmospheres, and articulates the socio-affective stakes of participation.

I think alongside recent theorizations of the “atmosphere” in music studies (Abels 2018, Eisenlohr 2018, Jack 2021) to understand electronic music party atmospheres as both a process and condition of “fabricated envelopment” (McCormack 2018). Drawing from interviews with DJs, party promoters, and attendees, I demonstrate the centrality of sound in producing feelings of envelopment, a sense of being “inside” the party, and separation from the everyday milieu. Then, I identify key strategies through which sonic envelopment is produced and managed within these parties.

This paper concludes by arguing that being “in the bubble” of Addis Ababa’s electronic music parties names a fragile, yet enduring set of “atmospheric relations” (Riedel 2019) for scene participants in the context of Ethiopia’s continued political upheaval. The atmospheres of Addis Ababa’s electronic music parties, therefore, become especially valuable for producing “shared strategies for affective management” (Berlant 2018) for partygoers within the shifting conditions of the urban everyday.

3:15pm - 3:45pm

The Erotic Intellectualism of Betty Davis

Danielle Maggio
This paper is structured around American funk musician Betty Davis, whose albums from the 1970s were reissued on Light In The Attic record label in 2007 to a wave of critical acclaim. The re-release of Davis' studio albums cemented the “cult” status of the singer who was once ridiculed and boycotted for her sexually dominant lyrics and physically suggestive live performances. By focusing on gender and sexuality politics within the media history of funk, this paper aims to create a dialectical analysis between the industry politics that suppressed Davis during her heyday and the present-day curation practice that attempts to re-package Davis through reissue. This paper argues that Davis was an artistic innovator and progressive social figure whose aesthetic ideas and practices, although marginalized during the 1970s, are now being celebrated in mainstream popular music. Contemporary female popular music performers are regularly praised for their unapologetic displays of sexuality, non-binary gender performances, and breaking racialized genre boundaries; these are the very ideals that led to the marginalization of Davis. Davis’ music and musical persona pointed to a certain social consciousness that has been newly articulated in recent years. It is a sex positive, queer, anti-racist, and otherwise unapologetic consciousness that embraces the erotic as a vital source of power and knowledge. Therefore, I claim Betty Davis is what I call an erotic intellectual who communicated, documented, and performed a pleasure-centered poetics of artistic power that envisioned more liberated and inclusive audiences. Thus, this paper answers the growing call for ethnomusicology to engage more directly with music and erotics. Moreover, through exclusive access, this paper will center the voice of Davis herself who recently passed away in 2021 at the age of seventy-seven.

Engagements with Gastromusicology

Time: Friday, 11/Nov/2022: 1:45pm - 3:45pm  ·  Location: Prince of Wales

Engagements with Gastromusicology

Organizer(s): Liliana Carrizo (Colorado College), Alisha Lola Jones (University of Cambridge)

Chair(s): Liliana Carrizo (Colorado College)

Gastromusicology – a burgeoning field that explores the multisensory convergences between musical/sonic practices and culinary enactment – remains a somewhat uncharted scholarly terrain. This panel seeks to elucidate and engage with the insights that emerge from the nexus of foodways, aromas, songs, flavors, and the interconnection of sonic and gustatory palates across time and space. We aim to expand our understandings of taste as implicated in a number of unique case studies, including: the concept of “soul food” as a form of sensorial storytelling and validation of Black womanhood and Black consciousness-raising; the reclamation of alternative histories of dislocation through culinary practices and biographical song-making among Iraqi women; the insights revealed through auto-ethnographic forays into the sounds of food production and consumption; and the amplification of calls for climate justice and biodiversity protection through the braiding of vernacular music and food cultures. In the process, we will explore questions of gastromusicology as an ethnography of Senses; the challenges of narrating and theorizing of artistic power, and culinary ethnography, as well as the decolonial and interdisciplinary implications that emerge from multisensorial modes of inquiry. By examining the transnational flow of senses implicated in the circulation and consumption of recipes and songs, our insights move beyond identifying parallels between musical and culinary activity, and towards an understanding of constellations of sensory and synaesthetic phenomena. In the process, we explore interexpressive musico-culinary networks as sites of influential creative expression, as mediation of memory and trauma, as sensorial embodiments of diasporic homecoming, and as models of sustainability for food security and climate activism. Our papers offer multiple avenues for critical engagement with gastromusicology, and elucidate its potential for revealing forms of sensuality and belonging that emerge from assemblages of sounds, flavors, foodways, and songs.

Presentation of the Symposium

Ultrasonic Tastemakers: Towards a Critical Gastromusicology

Alisha Lola Jones

University of Cambridge

Shortly after the term “soul food” was popularized on the heels of the “soul music” genre, culinary anthropologist and Sun Ra touring musician Vertamae Smart-Grosvenor published the cookbook-memoir Vibration Cooking or The Travel Notes of a Geechee Girl (1970). In the tradition of Zora Neale Hurston’s ethnographic research and Edna Lewis’ culinary culture bearing, Vibration Cooking also challenged the primacy of the “soul food” concept by centering on food as a source of pride, a site of sensuality, an art of multisensory storytelling, a validation of Black womanhood and Black consciousness-raising. Smart-Grosvenor wrote, “When I cook, I never measure or weigh anything. I cook by vibration.” Through her cultural anthropological writing, she pinned an intersection of music/sound, sensuality, and culinary perception that has yet to be explored through the lens of music or sound studies. Probing that constellation of soulful, musical, sensual, and culinary perception, the manual Ultrasonic Tastemakers: A Manual Towards a Critical Gastromusicology is a ground-breaking critical gastromusicological and consumption investigation into the interconnectedness of African American embodiment, oral transmission, cultural production, and consumption in the global marketplace as emblematic of what I coin as gastromusicophysics or multisensory “taste.” Highly competent culture-bearers in the marketplace that I call ultrasonic tastemakers resonate their talent consistent with their personal vibe, tapping into high vibrations and frequencies of creative expressions, decision making and influencing what is and will be enduring as an en vogue, succulent and mellifluous multi-sensory palate.

Eating from the Plates of Ghosts: Iraqi Biographical Songs and the Gastromusicology of Trauma

Liliana Carrizo

Colorado College

Eating from the Plates of Ghosts: Iraqi Biographical Songs and the Gastromusicology of Trauma

Liliana Carrizo

Colorado College
Seventy years after the majority of Jews left Iraq—which marked the largest airlift population transfer to date, and the end of a 2,600 year-old Jewish presence in the area—the official history of this community’s dislocation remains hotly debated. In the wake of emerging rival Arab and Jewish ethno-nationalisms, Iraqi Jews found themselves caught in the crossfire between warring ideologies. The community was subjected to a violent resocialization process into Israeli society, where they were forced to publicly abandon their original names, language, and practices of biographical Arabic song-making. This resulted in a deep sense of internalized trauma, or what Ella Shohat refers to as a kind of “visceral schizophrenia.” Nonetheless, in intimate settings a number of singers continue to maintain secretive practices of private Arabic song-making. These occur in conjunction with culinary enactment and remembrance, where singers draw from multi-sensory resources associated with their former lives in Iraq—thus rendering their exiled pasts relevant through contemporary sensorial evocation. This paper explores the potentialities of gastromusicology as a useful mode of inquiry in revealing the inner workings of traumatic impact. Given that the knowledge and maintenance of these songs and foodways are predominantly carried in the bodies, hands, and voices of women, this analysis is informed by insights gathered from transnational feminists working in the Middle East. I apply Ella Shohat and Michael Rakowitz’s understanding of “ghosting” as an analytic category for understanding how the production, consumption, and circulation of recipes and songs mediate complex forms of trauma. In the process, this analysis seeks to clarify the inner relationality between culinary and musical forms of remembrance. I argue that through the transnational flow of the senses—including sound, tactile impressions, aromas, and flavors—individuals creatively embrace and reclaim alternative histories of dislocation, including those scattered by the ashes of war.

The Vernacular Vitality of Foodways and Activist Songwriting in Kerala

Kaley Mason
Lewis & Clark College

The southwestern Indian state of Kerala has served as a model for human development since it was formed in 1956. High literacy rates, gender equity, and grassroots participatory democracy are among the Malayalam-speaking region’s lauded achievements. More recently, international media have highlighted Kerala’s leadership during the COVID-19 pandemic, citing effective lockdowns, careful management of medical resources, strategic use of social media platforms like TikTok, and the decision to vaccinate migrant workers. The state’s well-educated citizenry and politically engaged electorate have also nourished the growth of influential environmental movements. While social scientists have shown how economic, social, and historical forces have contributed to the state’s activist culture, I argue that Malayali songwriters and performers have played an outsized role, amplifying calls for climate justice, organic farming, slow food, and protection for biodiversity. The paper begins in the 1970s with an account of how a poem became a popular anthem in the movement to preserve a biodiversity hotspot as a national park. The poem’s sublime praise of trees as sustenance and its impact on the Save Silent Valley campaign serves as a point of departure for exploring how the gastromusicology of life stories and creative work bring into relief new perspectives on activist music in foodways and vice versa. Drawing on conversations with songwriters in Kerala, I consider how artists braid vernacular music and food cultures to promote sustainable models for food security and climate activism.

Film and Filmmaking

Time: Friday, 11/Nov/2022: 1:45pm - 3:45pm · Location: Canal

Session Chair: Ian Thomas Middleton, Universidad de los Andes

1:45pm - 2:15pm

Forced Disappearance and a Soundtrack Against Death in Buscando a Bruno by Lukas Avendaño

Christina Baker
Temple University

Lukas Avendaño’s hour-long performance, Buscando a Bruno, is a personal expression of grief that symbolically materializes the artist’s search for justice in the wake of his brother's forced disappearance on May, 10 2018 from Oaxaca’s Itsmo de Tehuantepec. During the piece, Avendaño, muxe (Zapotec’s third-gender) and internationally recognized performance artist, sits in absolute silence accompanied by a single trumpet player. Performed in Barcelona, Valladolid, Oaxaca City, and Mexico City, the work blurs boundaries between activism, performance, and ritual. Specifically, Buscando a Bruno denounces the State’s inaction in his brother’s case, which eventually led to his brother’s “reappearance” in a clandestine grave after two years, but also becomes a collective ritual of mourning, following Victor Turner’s conceptualization of ritual “essentially as performance, enactment” (1982 79). The way in which the piece takes place in public spaces forges a temporary communitas de dolor (Diéguez 2013) to include audience members and unsuspecting onlookers. Importantly, this performance establishes a frame to commemorate those, such as Bruno, who have been deemed unworthy of recognition by the Mexican Government, as if echoing lilea Diéguez’s keen observation that, “in these cases, mourning has to emerge from absence, not from a dead body or certain death” (2013 170). Having myself witnessed a live rendition, in addition to viewing multiple recordings, I propose Avendaño’s performance as a modified funeral ritual acting “against death,” defying the way death forecloses and annihilates the identity of the deceased (Bailey and Walter, 2018 163). In this presentation, I suggest the notion of a “soundtrack against death” to examine the role of Oaxacan música fúnebre played throughout the performance. Enriching scholarship on funeral music practices (Davies 1997; Cook and Walter, 2005; Stein 2004), I argue that Buscando a Bruno’s musical selection is not reflective of who Bruno was, per se, but serves as a collective reparative act. Concretely, the haunting sound of the wailing trumpet becomes a sonic reminder of a long history of forced disappearances in Oaxaca and Mexico more broadly.

2:15pm - 2:45pm

Music and the cinematic “real” in late Soviet Central Asia

Katherine Freeze
Brown University
In this paper I consider the efforts of the Soviet Tajik filmmaker Davlat Khudonazarov to portray a local ethno-linguistic minority as, in his words, “they really are,” and the socio-political ramifications of those efforts. Whereas Pamiris, the indigenous inhabitants of the Pamir Mountains in eastern Tajikistan, had previously been depicted in films as either hopelessly backward or thoroughly Sovietized and indistinguishable from other Central Asians, Khudonazarov’s historical drama The First Morning of Youth (1979) presented a new image of them to audiences across the USSR. Himself an urbanized Pamiri and member of the Tajik elite, Khudonazarov felt a special responsibility to shape public perceptions of his people, and he incorporated music and dance as a central part of his project. While diegetic music is frequently used to authenticate cinematic representations of “reality,” the singers, dancers, and offscreen voices of The First Morning of Youth both reinforce and undermine the film’s verisimilitude. Three musicalized moments in this film employ reenactment, exaggeration, and ventriloquism to catalyze distinct registers of the cinematic “real”: the scrupulous recreation and sonic enlivenement of Pamiri song and dance features in the silent documentary The Roof of the World (1927) lend The First Morning of Youth a sense of scientific authenticity; an overly exuberant performance of the funerary lament dance poyamal foregrounds the uniqueness of local ritual culture; and the pairing of a (supposedly) rural peasant body with the voice of a young Tajik-Pamiri estrada (pop) singer delivering a westernized arrangement of the Pamiri folk song “Ey Pari” (‘Oh, Fairy’) proposes Pamiris as eminently modern. Each of these moments entangled the real with the possible and helped to popularize an ethnographically authoritative yet poeticized image of “the Pamiri.” Khudonazarov’s project in effect recuperated and redefined Pamiris in light of late Soviet intellectual streams, namely Yulian Bromley’s ethnos theory, an urban folk revival movement, and cinematic naturalism (in contradistinction to socialist realism). Ethnomusicologists have long pondered the ways in which culture-bearers understand and represent their communities at various historical moments; this case study highlights the critical role of art and imagination in these processes.

2:45pm - 3:15pm

Showing and Sounding our Histories: Collaborative Documentary making and Composition on the Margins of Cali
Ian Thomas Middleton
Universidad de los Andes

The film, Showing and Sounding our Histories, is the result of a collaborative project Our Histories in the Music of the Barrio, with Tambores de Siloé, a long-running youth music group in Cali, Colombia. The project was funded by Agrigento and directed by members of the foundation SIDOC, which has run Tambores for over 10 years, along with myself. It involved young participants researching and filming their family members, neighbours and locality, using this material to develop audiovisual products and a collaborative composition. The film centres on participants’ reflections and recordings to recount the process, allowing viewers to consider the possibilities and restraints of such collaborative projects in urban areas marginalized by violence, especially during a pandemic and national strike. In the discussion I argue that a cultural tendency towards holism, prominent among Afro-Colombians, strengthens this project by resisting the prioritization of any one modus operandi within a broad conception of a decent life. A guided process of collective composition provided special opportunities for increased group cohesion, particularly when participants were tasked with working independently from facilitators. Such cohesion is vital for resisting the cycles of violence which could otherwise dominate the lives of participants and others in Siloé.

Length: 19 minutes
Produced: 2021
Language: Spanish with English subtitles

3:15pm - 3:45pm

Filming a Native Ceremonial with Permission
Brenda M. Romero
University of Colorado Boulder - Emerita,

Many who teach classes in indigenous musics of the United States have been at a loss for suitable classroom materials due in part to the “Code of Ethics Related to Native Americans” that conforms to the principles of relevant public law (see https://www.neh.gov/grants/manage/code-ethics-related-native-americans/). Rightly so, the code prevents the use of sacred Indigenous materials without official permission. This presenter set out to bridge the classroom gap by seeking permission to record, for educational purposes, an important ceremonial tradition in the area near to the Southwestern Four Corners Region in 1996. Ute Mountain Ute authorities granted permission for a visual document not to exceed one hour. Upon arriving to film “a ceremonial dance,” the researcher learned the four-day gathering included a variety of communal events, including hand games with song, feast, ballgames, and Powwow, although the highly musical ceremonial Bear Dance, that is women’s choice, was clearly the reason for the festivities and palpable excitement in the air. The hour-long documentary took life in 2010, when an undergraduate in a class on American Indian music learned of the footage and volunteered to help complete the project. University funding paid the music student, adept at ProTools, to bridge the technical gap in collaboration with the researcher. The guiding vision behind the video documentary was Les Blank’s (1935-2013), in particular in his Chulas Fronteras (1976). The presentation will begin with a brief introduction followed by clips from the film and an open discussion about the project and important lessons learned.
K-Pop has pivoted South Korea onto the world stage. It has, along with J-Pop, resulted in singing and dancing competition circuits in major cities of the world, fandoms outside Asia, and people participating in K-Pop lessons and music performances. Once Korean singers, like those before them from Japan, followed Western templates, but now develop new styles that gain world attention and inspire Western performances. Japan also invigorated the ‘boy groups’ and ‘girl groups’ craze, along with those of people at other ages. The popularity of K-Pop groups abroad, and awareness of K-Pop throughout the general populace, is seen in a North American commercial featuring members of BTS, along with a new McDonalds BTS meal. The papers in this panel present various insights to the global popularity of K-Pop and J-Pop. Kim analyzes the popularity of the male idol group BTS in relationship to contemporary politics, responses to Covid-19, and reaffirmation of consumer culture and capitalism. Creighton explores K-Pop in Japan, and looks at K-Pop competitions in other world venues, showing the intensity of fan involvement in these, and their extended reach to child performers. She discusses how J-Pop bounced back with a new and surprising women’s J-Pop group. Alexander discusses gay male communities in Seoul, showing how K-Pop music bars provide new spaces for gay males to explore and express different modalities of masculinity. Wise looks at K-Pop fandom outside Korea particularly via the male idol group BTS. She also finalizes the panel with a brief performance of K-Pop dancing from BTS video lessons.

**BTS and Its Positivity: Celebrity Humanitarianism as Marketing Strategy in the Age of COVID.**

*Goo Yong Kim*
Cheyney University of Pennsylvania

This paper examines how seemingly empowering, positive messages in BTS’s music contribute to maintaining and perpetuating hegemonic narratives of neoliberal biopolitics in the age of COVID. Its recent hit songs, “Dynamite,” “Butter” and “Permission to Dance” have been praised for their encouraging messages for providing fans with good feelings and motivation to get over the challenging era of human history, caused by the Covid pandemic and subsequent socio-economic crises. Especially with the latest hit, “Permission to Dance,” which incorporates few sign languages, BTS is praised for incorporating marginalized people on its music video. With its previous involvement in humanitarian causes like UNESCO Love Yourself campaign, Black Lives Matter movement, BTS’s “Permission to Dance” could possibly be considered for its broader social message more than just one of its successful songs. Regarding its marketing strategy during the pandemic, this paper critically examines how the group’s signature characteristics such as comforting and positive messages, bright visuality and celebration/promotion of resilience are re-legitimizing hegemonic neoliberal mantras that strive to manage a crisis with status quo intact.

**K-Pop and J-Pop Globalizing Performances and Fandoms at Pop Culture Events, Festivals, Competitions, and in K-Wave or J-Wave Hub-Zones**

*Millie Creighton*
University of British Columbia

This presentation explores transnational fandom of K-Pop and J-Pop, via international special events and ‘hub gathering’ locations, aimed at fans of anime, comicon, and cosplay, along with J-Pop and K-Pop. The paper presents events in Florida, USA, Vancouver, Canada, and Cairo, Egypt (Egycon), along with events featuring K-Pop or J-Pop elsewhere in the world. Research on fan hub gatherings suggest K-Wave and K-Pop fandom is becoming a major aspect of what once more involved J-Wave and J-Pop fandom. Egycon, now celebrates both Japanese and Korean popular culture and popular music. Sponsorship includes both Korean and Japanese governments, corporations, and NGOs. There are K-Pop and J-Pop performances. The duality of J-Pop and K-Pop at certain of these events suggest transnational youth fan involvement embraces both areas of East Asia, rather than an awareness of national tensions involving Japan and South Korea. The K-Pop circuit competition held annually for some years in Vancouver, Canada shows the zooming popularity of K-Pop, the stimulus for the event. The paper draws on participate observation by the author at a Florida Comicon, Cairo’s ‘Egycon 6’, and Vancouver’s K-Pop competitions, along with the newly initiated “Soju Sunday,” and K-Pop in Japan. It adds insights from J-Pop integration into festivals in other parts of the world, such as Israel and Brazil. The paper also shows how, although the world popularity of K-Pop seems to have surpassed Japanese music groups in recent years, J-Pop has made a comeback splash with world attention turning towards a newly emerged female group.

**South Korean Gay Men’s Music Taste: Understanding Expressions of Masculinity and Femininity in ‘K-pop’**

*Elias Alexander*
University of British Columbia

Music is a deeply rooted and highly integral aspect of South Korean culture. Engagement in musical expression has traditionally been noted as a unique marker of Korean identity. Hallyu, or the Korean wave, has been cited as crucial in establishing South Korean image-making abroad. Contemporary studies looking at the effects of South Korean pop music on such processes, position the popularity of South Korean pop music as an important cultural export that aids in the influx of inbound tourism as well as the establishment of South Korean ‘soft power’ in foreign diplomacy. Much work has looked at the efficacy and popularity of South Korean boybands in these processes. South Korean boybands are said to embody varying forms of masculinity. Multivalent and ‘soft masculinity’ have been cited as key factors in South Korean boybands marketability to foreign audiences. Such representations also allow those of varying sexual and gender identities outside the South Korean context to identify and find solace in these alternate
forms of masculine expression. Yet within the gay districts of Seoul, South Korea’s main metropolitan city, a preference for music by female led ‘girl-groups’ is displayed. This research complicates and further problematize assertions of soft masculinity and a ‘queering’ of South Korean pop music. By highlighting music preferences in the bars and clubs of Seoul’s “gay districts,” drawing on direct ethnographic engagement, this research explores ways in which South Korean gay men display a preference for forms of femininity established through popular music trends developed by female music artists.

‘We Don’t Need Permission to Dance’: Strengthening Relationships Through the Choreography of BTS

Kate Wise
University of British Columbia

On July 8, 2021, the K-pop group BTS’s music video for their third English-language single “Permission to Dance” was released on YouTube and viewed over 72 million times in just 24 hours. With BTS consistently breaking streaming records across multiple platforms, the devotion of the group’s international fanbase has become apparent. Though the initial success of Korean popular culture in the early 2000s (referred to as Hallyu or the Korean Wave) was largely limited to other Asian countries, the continued evolution of social networking sites has been essential for introducing a wider global audience to South Korean cultural exports like BTS. Additionally, social media has facilitated the growth of vibrant online fan communities dedicated to the septet and connected international fans with one another in these virtual spaces. One crucial form of engagement common among fans of BTS is the posting of dance covers online. Since their debut in 2013, BTS has promoted this type of engagement through the numerous dance practice videos posted to their official YouTube channel. By filming these practices in a single long shot without the rhythmic editing typical of more formal live performances, viewers can observe the group’s choreography in its entirety—allowing audiences to more accurately and easily replicate BTS’s often complex moves. This research works to appreciate these dance covers as a means for strengthening connections both online and offline. Drawing on ethnographic research (and my own experience taking K-pop dance lessons in Vancouver), this work investigates the various ways audiences engage with BTS through dance (including formal dance lessons, online dance challenges popular on social media sites such as TikTok, and the collective dancing of fans at BTS’s concerts), how fans embody their heightened parasocial relationship with BTS while dancing, and how dancing strengthens relationships between BTS fans.

Memory, heritage, and aspiration: The Parameters of Contemporary Music Schools in Neoliberalizing India

Time: Friday, 11/Nov/2022: 1:45pm - 3:45pm · Location: Chart A
Sponsored by the South Asian Performing Arts Section

Memory, heritage, and aspiration: The parameters of contemporary music schools in neoliberalizing India

Presenter(s): Anna Morcom (UCLA), Natalie Sarrazin (SUNY Brockport), Jan Protopapas (Punjabi University, Patiala), Rachel Schuck (UNT College of Music), Aditi Krishna (Independent)

Music schools in India were a central part of the late-19th and early 20th century reform and canonization of the so-called classical traditions, aimed at modern and ‘scientific’ teaching methods and the democratization of classical music. Many more were set up after independence, and university departments too, and since the 1990s, music schools have been burgeoning rapidly and also diversifying, with many focusing on western music more than Hindustani, as well as folk music. All music schools, even the old-style ones, draw many students wanting to prepare for competitions and reality shows. Despite the scale of the phenomenon, there has been little research on music schools in India. This is likely due to their dismissal by the classical establishment, which favors the master-disciple transmission method from which top performers emerge. Most research on modern institutions of music teaching focuses on the emergence of schools in the colonial era (Kobayashi 2003; Rosse 2010; Pradhan 2014), and more recently, studies have looked at music and dance schools from the perspectives of social and economic liberalization in India (Morcom 2013; Chakraborti 2017; Desai-Stephens 2017; Krishna 2021). The scarcity of research on music teaching in general Indian schools is even more striking (Pradhan 2019 is a notable exception). This roundtable addresses a long overdue comprehensive look at these myriad institutions which cater to vast numbers of Indians and different genres. We look at schools teaching Hindustani music, Karnataka music, western music, ‘commercial music’ or Bollywood, and Namdhari Sikh music, and include old-fashioned institutions focused on ‘tradition’ and recently-established ones with a more western, fusion and global outlook. We explore schools in small towns as well as metro cities, and students ranging from lower class or rural to urban elites. We examine changing pedagogies that cater for student-centered learning, flexibility, and the desire for immediate results, and at dreams, aspirations, and mobility (and their limits). Overall, we explore this important and rapidly growing but little studied part of the Indian music ecosystem and its place in the social, economic, and ideological changes of neoliberalising India.
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klezmer, Yiddish song, and Yiddish theater, each of which bear distinctive precedents for and notable outgrowths of queer

various manifestations of queerness, both planned and extemporized. “Yiddish music” refers to the repertoires of instrumental

special attention to the intersections of Yiddish music and language in performance and everyday life, with the intent of capturing

approach to gather rich details about queer Yiddish performers and the social interactions that color individuals’ self-image. I pay

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community an alternative way to align their identities, proving Jewish non- religious traditions’ capability to foster queerness in ways

multilayered identity within a subculture into a robust, flourishing community. “Queer

Previous literature linking Yiddish studies and queer studies overlooks the specific Yiddish identities and phenomenology of its queer

Jewish subjects. Individuals who unite under the banner of “queer yiddishkayt” represent a diversity of LGBTQ+ identities as well as
generational and national affiliations. Such diversity is significant for it represents the ongoing emergence—a coming-out—of a

layered identity within a subculture into a robust, flourishing community. “Queer yiddishkayt” offers queer Jews outside of this

community an alternative way to align their identities, proving Jewish non-religious traditions’ capability to foster queerness in ways

that assimilatory American Jewish culture cannot. By delving into the Yiddish culture revival community, I hope to complicate and

elucidate concepts commonly used to identify musicians who label themselves queer and Yiddish(ist). Namely, Jeffrey Shandler’s

(2006) concept of postvernacularity has entered into a colloquial register of discourse in Yiddish revival culture, helping culture-
bearers and -explorers to navigate and negotiate Yiddish identity. Shandler characterizes postvernacularity as a privileging of

language’s “secondary, symbolic level of significance.” I glean insight from established performers to assess postvernacularity’s
depiction of revival-era Yiddish culture as a marker of ethnicity, race, gender, and sexuality and nuance this understanding with

burgeoning themes in queer discourse. As a member of the Yiddish cultural revival community, I use a semi-reflexive ethnographic

approach to gather rich details about queer Yiddish performers and the social interactions that color individuals’ self-image. I pay

special attention to the intersections of Yiddish music and language in performance and everyday life, with the intent of capturing

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clezmer, Yiddish song, and Yiddish theater, each of which bear distinctive precedents for and notable outgrowths of queer

performance styles. I argue that, in their work, scene leaders index a deep scope of identity that transcends heritage symbolism. They

This paper is sponsored by the Gender and Sexualities Taskforce.
are pushing toward a new vernacular engagement, reinterpreting Yiddish culture to make it relevant to their lives. Furthermore, these leaders have developed methods for creative growth, including queer approaches to using archives.

3:15pm - 3:45pm

Queering the Padam, Embodying the Story
Balakrishnan Raghavan
UNIVERSITY OF CALIFORNIA, SANTA CRUZ,

I am interested in researching queer possibilities in erotic love poem-songs of South Indian classical music, the padam. My research interests emerge from my recent performance work that foregrounded queer stories from 1980s India with padams. Through “performance” and the articulation of “performance making,” I explore a possible practice, to build newer worlds and narratives to create and foster safer spaces of being for queer people. Although the Supreme Court of India recently decriminalized homosexuality, the queer community continues to face systemic abuse. Performance Studies scholar Joshua Chambers argues how, for queer people of color, everyday life can itself be an experience in constant negation and, performance becomes a way of creating places not only for our minoritized singular selves but also for the experience of being-together and being-in-difference. Padam is a subversive form and a repertoire of hereditary dancer-musician communities of South India, who occupy a liminal space in society. Attempts were made to weed out padams from practice to uphold early twentieth-century Indian nationalistic discourse of a spiritual identity devoid of eroticism. In my performance, I bring together pairs of a padam and a contemporary queer story that share the same narrative. As a performer, I straddle binaries and embody a space, in the spectrum, between the languorous musicality of the padam and the affective reality of the story, “a movement across” gender, attire, story-song, prose-poetry that Eve Sedgwick calls queer. Musical activity, in Suzanne Cusick’s words, is one of the most important ways one expresses or enacts identity “through the circulation of physical pleasure.” How generative could queering and performing the padam through contemporary stories be for the queer, transnational body? Ethnomusicologists have bemoaned the deafening absence of queer theory in ethnomusicology studies (Wong 2006) and of scholars distancing themselves from the traditional hermeneutic to the study of music as performance in Indian music (Prasad and Roy 2017). This essay-performance is a provocation to bridge that gap through queering traditional musical forms through personal narratives to think of intimacy, desire, and love and to unsettle normative discourses. This paper is sponsored by the Gender and Sexualities Taskforce.

Refuting the Silence: Sound, Movement, and the Commemoration of Genocide in Europe

Time: Friday, 11/Nov/2022: 1:45pm - 3:45pm · Location: Grand Salon 24
Sponsored by the SIG for European Music

Refuting the Silence: Sound, Movement, and the Commemoration of Genocide in Europe
Chair(s): Ioanida Costache (University of Pennsylvania)

Recent work in genocide studies problematizes dominant historiographies of mass murder and frameworks for commemoration while foregrounding the multitude of experiences of ethnic and racial persecution worldwide. This panel grapples with how members of Romani, Armenian, and Pontic Greek communities have used music, sound, and movement to navigate the widespread silencing, denial, and forgetting of their genocides. Members of these communities face significant challenges in gaining redress, from governments that refuse to recognize their own complicity in or perpetuation of genocide, to institutions that dismiss calls for public recognition and compensation, to ongoing racism and disenfranchisement. Both despite and because of these barriers, descendants of genocide victims and survivors work to bring their experiences into the public sphere through performative sonic and choreographic media. They push back against, and in some cases radically reformulate, hegemonic narratives that distort their own histories and cast them as fundamentally marginal to European society. In doing so, these actors aim to redefine the terms of commemoration and inclusion in the national and transnational politics of which they are a part.

Our panel addresses these issues comparatively across four European states. The first paper examines an Armenian Bulgarian dance production that witnesses the community’s traumatic heritage as a testimony to pogroms everywhere, while also extending a message of reconciliation. The second paper analyzes the commemoration of the genocide of the Pontic Greeks during the Panhellenic Pontic Dance Festival, showing how folkloric performances of music and dance must negotiate with the dilemmas and shortcomings that often accompany the adoption of a genocide claim. The third paper traces how Romanian Romani people challenge the lack of institutional memory regarding the Romani Holocaust through both musical and theatrical performances. The fourth paper explores how French Manouches (Romanies) use music and theater to challenge widespread assumptions that their own communities refuse to speak about the Nazi genocide of their people.

Our focus on genocides perpetrated with highly distinct origins, methods, and outcomes speaks to the need for a broader consideration of genocide historiography and commemorative practices globally, and how a critical ethnomusicology can illuminate their situated nuances and dynamics.

Presentations of the Symposium
The Journey: Commemorative Choreographies of Bulgarian Armenian Trauma, Testimony, and Transcendence

Donna Buchanan
University of Illinois at Urbana-Champaign

On 24 April 2020, the 105th commemoration of the Armenian genocide, the Bulgarian Armenian dance troupe Nairi, together with the Bulgarian ballet company Estreya, premiered an innovative, grassroots theatrical production titled Püytat (The Journey) in Sofia. Situated in the oral histories of Nairi’s families and other community members, accounts solicited in part by and from the dancers themselves, this public-facing multimedia production narrates the forced displacement and migration of western Armenians during the 1915 Ottoman pogrom and their reception and resettlement in Bulgaria. The story is told collaboratively and interculturally, through costuming and choreography designed in Yerevan, contemporary renditions of songs deeply iconic of Armenian heritage, recitations of Bulgarian-language poetry penned and performed by an Armenian author, and artifacts carried by the dancers’ grandparents to their new hostland, itself represented by Estreya’s folkloric tableaux. Informed by my ongoing ethnographic research with Nairi, with whom I have worked since 2010; my prior fieldwork with Bulgaria’s national folkloric ensembles; and memory, heritage, diaspora, and performance studies, in this paper I examine Püytat and other commemorative Armenian choreographies as testimonial aesthetic practices which, like the cross-stone memorials (hachkar-s) erected in so many postcommunist Armenian diaspora communities, stand witness, in localized ways, to a traumatic past that has only recently garnered international acknowledgement. I argue that such productions reflect and refract a certain transgenerational “diasporic intimacy” (Boym 2002; Feld 2012) while also decentering and recontextualizing 1915 and its legacy as a means of transcending them. For Nairi, “the journey” is not theirs alone, but a metaphorical attestation to the ethnic cleansing, massacre, and involuntary displacement of besieged peoples worldwide—not least, the struggles and movement of Arab and other refugees in and through Bulgarian and European space in the present day.

Memorializing the Pontic Genocide: The Panhellenic Pontic Dance Festival as Performative Platform for International Recognition

Ioannis Tsekouras
National and Kapodistrian University of Athens

Every genocide claim meshes together four kinds of narratives: a historical or academic, an ethical or legal, a pragmatic or political, and an affective or trauma-related narrative. In this paper, I investigate the interrelations of history, ethics, politics, and trauma representation in the musical practices commemorating the Pontic genocide. From 1916 to 2023, the Greek Orthodox inhabitants of the contemporary Karadeniz region of Turkey, (for the Greeks, Pontos) were subjected to massacres and forced deportations perpetrated against them by Turkish nationalist forces. These purges were recognized by the Greek state as a genocide relatively recently (1994); regardless of this fact, the sympathy of the Greek public, and some international academic support, the international promotion of the claim continues to be a low priority in Greek state politics and occasionally faces skepticism from the Greek intelligentsia. In this paper, I analyze how Pontic cultural institutions, intellectuals, and activists use music and dance to counter the hesitations of the Greek state and intellectuals. My case study is the 2019 Panhellenic Festival of Pontic Dances, the largest annual event of Pontic folklore, and a loudspeaker for the voicing of Pontic claims. In 2019, the year marking the centennial of the last and most widespread phase of the Pontic genocide, the festival was entirely devoted to the internationalization of the Pontic genocide claim. Apart from the usual presentation of the Pontic dance repertoire, it involved a variety of innovative events, including video clips, modern dance theater, and dramaturgical commemorative ceremonies. Based on extensive fieldwork, interviews with the festival’s organizers, performance analysis, and trauma theory, I examine the festival’s music commemorative ceremonies as an attempt of the Pontians to connect their insider memory narratives of violence and trauma with the internationally formulated legal concept of the genocide. My main argument is that the festival, by offering a visual and sonic normalization of the dialectics between trauma narrative, Greek nationalism, and international cosmopolitanism, demonstrates also the dilemmas and shortcomings involved in the transgenerational and international mediation of trauma.

Performative Archives of Persecution: Romanian-Romani Commemorations of the Romani Holocaust

Ioanida Costache
University of Pennsylvania

If music serves as a means of cultural expression and oral preservation, how is it that so little documentation exists on Roma Holocaust songs? Roma were racialized and persecuted under the Nuremberg Racial Laws and targeted for extermination by the Nazis, yet their experience remains one of the least known aspects of the Holocaust. Ignorance surrounding the persecution of Roma is so widespread that the epithet “unknown” or “forgotten” often accompanies any discussion of the genocide of the Roma during the Second World War. For Roman people this “forgotten-ness” has amounted to a trauma that does not receive due recognition in memorialization and commemoration settings. There has been no systematic effort in the decades since the Holocaust to collect and document songs which memorialize the genocide of the Roma and Sinti. Institutional indifference has led to a situation in which only a few audible voices from the repertoire cut through the resounding silence of the archive (Taylor 2003). This paper investigates the commemorative work that musico-oral artifacts and one theatrical performance might enact in transmitting this “forgotten” genocide, while also considering the limits of charging artistic works with the task of carrying the memory of an entire genocide. I draw on fieldwork conducted in Romania as well as archival work, focusing on on a scant musico-oral repertoire of Romanian-Romani Holocaust songs and a theatrical production, Kali Traš (Black Fear). Kali Traš is a Romanian-Romani language theater piece that premiered in Bucharest in 2018, which tells the story of the Romani deportations to a concentration camp in Romania called Transnistria under the rule of Romanian fascist dictator Ion Antonescu. This paper follows Shirli Gilbert’s claim that music (and by extension theater) has the potential to “reintroduce a diversity of voices and perspectives into the memorial framework” (2008). Though we may not be able to write a corrective history of the Holocaust via musico-oral or theatrical performance, these creative works ultimately act as sites of memorialization and cultural healing for the Roma.

Unsettling Silence: French Manouche Perspectives on Persecution and Genocide
French Manouches (Romani/Gypsies), now known best for their performance of jazz music, suffered extreme brutality under the Nazi and Vichy regimes that seized France during World War II. Over the past several decades, anthropologists and historians have often insisted that Manouches maintain cultural prohibitions on remembering past traumas like these. They are said to avoid discussing events connected to the deaths of loved ones, and their memory practices are characterized as especially indirect or even non-discursive. However, many exceptions to these customs can be found in testimonies, everyday discourse, and musical productions involving Manouches from the immediate postwar period to the present day. Such exceptions are particularly evident in recent public-facing works that commemorate the racially-motivated genocide of Romanies as part of Hitler’s Final Solution. This paper analyzes instances of written, oral, and musical communication in which Manouche individuals detail the traumas they, their family members, and/or their broader ethnoracial group endured during and after Nazi and Vichy persecution of the 1940s. These speakers endeavor to make themselves legible within contemporary frameworks of Holocaust commemoration, yet their supposed reticence can still be invoked to cast them as a homogenous, inherently foreign group. Such reticence is not unique to Manouche “culture,” but is common among traumatized individuals across ethnoracial backgrounds. It also reflects a fundamental mistrust on behalf of many Romanies toward a European society that refuses to acknowledge its ongoing anti-Romani violence and disenfranchisement. This paper argues that narratives of Manouche “silence” oversimplify complex memory practices and that these narratives can undermine minority claims to full citizenship within France. Closer attention to cultural productions such as music and musical theater offers a more nuanced understanding of these memory practices and may thus contribute both to ethnomusicological conceptions of genocide and to struggles against a long, unbroken legacy of anti-Romani racism in France.

**Tradition, Change, and Innovation in Music of Iran: Intersections of Modernity and Revolution**

*Time: Friday, 11/Nov/2022: 1:45pm - 3:45pm · Location: Chart C*

*Mehdi Rezania (University of Alberta)*

This panel explores multiple aspects of change and reconceptualization of Iranian musical theory and practice through the intersection of modernity and the 1979 revolution in Iran. We elucidate how the prominent *Maktab-e Saba*, the musical and intellectual school of Abol-Hassan Saba (1902-1957) was not sufficiently studied by scholars during the 1940s-1970s when the theory of Iranian music was consolidated in ethnomusicology (i.e., Zonis 1973; Farhat 1990). Saba was one of the most influential musicians of twentieth-century Iran whose students dominated the music scene of Iran during the 1940s-1970s and influenced the following generations of musicians in post-revolutionary Iran. The course of modernization in the 20th century followed by the 1979 Iranian revolution dramatically restructured the customary performance settings for Persian music. While in the immediate aftermath of the revolution music was strictly banned except for promoting the new state’s ideologies for a decade, the Islamic regime continually conditionized music toward establishing national identity and unification. Yet, with temporal changes of cultural policies, Iranian musicians and scholars confronted a complex situation to conform to. In this panel, we shed light on some new concepts and innovations in the music practice and scholarship of post-revolutionary Iran which historically stretches back to the early twentieth century and “geoculturally” (Wallerstein 1991) extends from urban art music to the folk music of Iran’s Azerbaijan. The first paper elucidates the theoretical dimension of this exclusion in the light of musical works of five distinguished and influential ensembles of post-revolutionary Iran. The second paper investigates the ethos of sorrow in the aesthetic expression of *hal* and dichotomic paradigms of pedagogy in the conceptualization and spiritualization of authenticity in Iranian music based on Saba’s maktab. The third paper analyzes a composition by Parviz Meshkatian, an eminent composer in post-revolutionary Iran, to describe the new paradigms in composition in the vocal genre of *tasnif*. Finally, the fourth paper examines the *ashiq* genre in Iranian Azerbaijan in the context of weddings and how the dynamic interaction between performers and audience is shaped by elements of Turkic identity as well as the Persian culture of the region.

**Presentations of the Symposium**

**Contemporary Practice and Performance of Persian Classical Music: Toward a New Theory**

*Mehdi Rezania*

*University of Alberta*

This paper explores some of the changes in practice and performance of Persian classical music of the past forty years based on my research on five influential ensembles namely Payvar, Sheyda, Aref, Kamkars, and Dastan. The study of Persian classical music gained substantial momentum in the mid-twentieth century when several Western scholars or Iranian musicians became interested in this subject. They conducted fieldwork in Iran mostly in the 1960s and 1970s and consequently produced several books, articles, and thesis in German, English, and French (e.g., Khatchi 1962; Farhat 1990, During 1991). A number of Iranians also wrote theoretical books in Persian (e.g., Vaziri 1934; Khaleghi 1938). In the first decade following the 1979 Revolution, music scholarship came to a halt due to the dramatic changes in cultural policies of the new regime and the eight-year war with Iraq. The theories of Persian music were consolidated during the 1920s-1970s, prior to the 1979 Revolution with the acceptance of the *radif* as the central repertoire and improvisation as the main form of music-making. The post-revolutionary scholarship of Persian music rarely challenged its theoretical aspect of it but rather added to the body of this scholarship accepting the previous theories (e.g., Tala'i 1993; Wright 2009; Simms & Koushkani 2012; Nooshin 2015). With dramatic alterations of cultural policies by the regime and multiple limitations such as the ban of solo female singers on stage, the performance and practice of Persian classical music were significantly transformed as well. I argue that during the 1980s and 1970s some musical schools of thought were not sufficiently examined by scholars, especially the
school of Abol-Hasan Saba. By reviewing the Persian music theories of the past one hundred years and analyzing the music works of the five distinguished ensembles of post-revolutionary Iran in the past forty years and comparing them to the previous period, I suggest a new theoretical dimension that incorporates the increasing inclusion of compositions and metric forms in a performance of a program and how the performance of hāl is not merely based on improvisation of non-metric melodic motifs anymore.

**Aesthetic Education of Sorrow and Ethos of Hāl in Iranian Classical Music: Developing Dichotomic Pedagogies in the 20th Century Iran**

*Nasim Ahmadian*

University of Alberta

This paper focuses on the formation of pedagogical dichotomy in training aesthetics of sorrow in Iranian classical music since the nineteen-hundreds. Although barely described in detail by performers, the ethos of sorrow and melancholic ardour in expression of hāl (an ecstatic and meditative state) is a prominent aspect of Persian classical music aesthetics (During 2012; Caton 2008; Zonis 1973). Performers invest many years cultivating artistic appreciation of the Persian radīf music repertoire, classical Persian poetry, and interpretive skills of performing hāl through imitation and master-disciple interaction in private maktab (traditional schools of artistry and intellect). The establishment and enrichment of classical maktab (masters Ali-Naqi Vaziri (1886-1979) and Abol-Hasan Saba (1902-1957) at the height of modernization, musical dissemination, and cross-cultural relationships in the 20th century Iran pioneered the most predominant pedagogical system of Persian music. Yet, the new cultural canonization of the 1970s followed by the political climate of 1979 Republic Revolution redirected the classical pedagogy toward new revivalist frames of authenticity through Saba’s disciple, Dariush Safvat (1928-2013) who founded the Center for Preservation and Propagation of Iranian Music. In my paper, I investigate how this change created a pedagogical and ideological dichotomy partially in contrast to Vaziri-Saba’s original maktab heritage and led to the reconceptualization of Saba’s maktab and pedagogic models of aesthetics in cultivation of hāl. I argue that while Iranian music pedagogies share a long history of individualized—rather than institutionalized—methods by highly-established musicians, the socio-political reformation of 1979 Islamic Revolution and the de-legitimization of many pre-revolutionary musical affiliations intensified the refabrication of maktab authenticity, spirituality, and aesthetic education of hāl in Iran. Based on my maktab-education as a native musician, archival study, and field interviews with several disciples of Maktab-e Saba (School of Saba), I discuss dichotomic paradigms of music pedagogy in conceptualization and spiritualization of authenticity and emotion in modern Iran.

**Parviz Meshkatian’s “Hast Shab”: A Case Study in the Relationship between Music and Text in the Modern Iranian Tasnif**

*Morteza Abedinifard*

Douglas College

Parviz Meshkatian’s “Hast Shab” (“It Is Night”) is a tasnif (Persian art song), with a strongly political text and innovative musical qualities, that was performed and recorded in Paris in 1995, less than two decades after the 1979 Islamic Revolution of Iran. The text, which comes from the pre-revolutionary Iran, is a poem by Nima Yushij (1897-1960), a prominent modern Iranian poet credited for inventing a new style of Persian poetry called She’r-e Nou (’New Poetry,’ a kind of free verse poetry that broke with conventional meter patterns of Persian classic poetry). The words could be interpreted as the expression of inner sufferings projected into the outer nature or as the depiction of a perceived dark political atmosphere in the 1950s. The music, created decades later and in the post-revolutionary context of the 1980s, presents two distinct streams of musical ideas that, while complementing each other and working together to depict this inner/outer darkness, characterize two distinct approaches to radīf (the central repertoire of Persian classical music). Whereas the melody of the vocal line is mostly faithful to the rhythmic/melodic idiom of radīf, the santur accompaniment offers a more novel approach to instrumental music in this tradition. Instead of the usual heterophonic accompaniment that is common to this music tradition, the santur effectively engages in a dialogue with and comments on the vocal line by offering melodies and fragmentary ideas that juxtapose conventional phrases of radīf with innovative motives or figures which help to reinterpret the tradition in the more complex context of modern Iran. This new style of accompaniment both introduces a fresh sonic environment and offers a dramatic, and representational approach to the music-text relationship which is new to this music tradition. This presentation explores the innovative features of this composition by emphasizing Meshkatian’s unique combination of old and new approaches to the radīf repertoire represented in the vocal and instrumental lines of the tasnif and the way they reflect a more complex socio-political ‘texture’ of the post-revolutionary Iran.

**The Azerbaijani Ashiq Tradition in Iran: Audience-musician Interactions**

*Behrang Niaeen*

University of Alberta

In this paper, I examine the asḥiq bardic genre in Iranian Azerbaijan in its primary performance context, the wedding ceremonies. There are several venues for the asḥiq— the Azerbaijan singer-storyteller-instrumentalist— to perform his art, however weddings are the most common context where the asḥiq can perform the traditional repertoire at length, sing and recite musical and poetic genres from other musical cultures and systems, and interact with the audience (wedding guests). This paper focuses on the asḥiq-audience interaction which occurs through the audience’s requests from the asḥiq. Azerbaijani people of Iran (nearly ten million) are the largest minority in the country and the largest population of Azerbaijani ethnic group in the world. On the northern side of the Araxes River, the second largest group of Azerbaijani people live in the Azerbaijani country. These people have a split identity, showing cultural affinities to Iranian, Turkic, Russian cultures (Naroditskaya 2002). While Azerbaijani mugham music is a member of Irano-Arabo-Turkic classical music traditions, the asḥiq genre is the emblem of Turkic folk culture and storytelling traditions of Central Asia (Albright 1988). Iranian Azerbaijan has been dominated by the official status of the Persian language and people have been consistently restricted from expressing their Turkic identity and language. However, the asḥiq genre has become an exceptional medium through which the Turkic aspects of Azerbaijani culture have been practiced in Iran. In this study, I consider how wedding guests’ requests affect and change the genre. The guests’ requests require the asḥiq to expand his verbal-musical knowledge in order to respond to the requests. This, on the one hand, causes the emergence of Persian, Kurdish, and Azerbaijani popular songs and many non-
traditional genres into the ashiq’s repertoire. However, on the other hand, I argue that the audience’s request is the reason that leads the ashiqs to learn and then perform the traditional repertoire, including regional songs, oral narratives, and verbal aspects of the genre.

Cognition and Semiotics

Huh!: Gendered Resistance through Semiotic Disidentification in Kate Soper’s “Only the Words Themselves Mean What They Say”

Scott Allen Miller
The Graduate Center, CUNY

Contemporary music composition remains a male-dominated field even as increasing numbers of female-identifying composers forge thriving careers. One such musician is Kate Soper, a composer, soprano, writer, and co-director of Wet Ink Ensemble. She has written about being aware that “incorrect” gender performance [of femininity] is required for inclusion [in the musical community] … while ‘correct’ performance is grounds for mistrust or ostracization (Soper 2011, 88). To identify as both “female” and “composer” comes with community surveillance and enforcement of both essentialized categories, an oppresion that Eidsheim (2021) calls “panopticon listening pedagogy.”

Taking Soper’s own reflections as context, I analyze “Only the Words Themselves Mean What They Say” for soprano and flute—the second movement of Soper’s musical-theatrical chamber work Ipsa Dixit—showing how musical semiotics, theatricality, and Soper’s setting of Lydia Davis’s texts (Davis 1997 and 2009) synthesize a female-gendered musical agency that resists the unmarked (implicitly “male”) idea of composer. Soper’s music disidentifies with a modernist (masculine-coded) style by freely employing its formalist aesthetic while simultaneously undermining its abstractness by revealing paralinguistic vocalizations to be laden with explicit expressive meanings. Through Soper’s score and embodied performance, vocalizations like “Ah” and “huh” interact with iconic and symbolic signs in the text to collapse and synthesize gendered binaries.

Soper’s “philosophy-opera” (Ross 2017) has earned overwhelmingly positive reviews in the press but has received limited attention from analysts. As an explication of one powerful way for marginalized composers to claim their identity, my hearing of “Only the Words” identifies musical agency as a means of self-expression and resistance to hegemonic cultural forces.

Neuroscience in Music Research: Critical Challenges and Contributions

Andrew Goldman
Indiana University

Given the increasing prominence of neuroscientific accounts of musical capacities, it is important to continue to critically examine the challenges and contributions of the work. In this paper I critically examine the application of neuroscience to two topics within music theory: syntax and improvisation.

I begin with a general theoretical consideration of the challenges and contributions of incorporating neuroscientific work into humanistic discourses. The contributions I identify are mechanicistic explanations, comparisons between thought processes, and consilience across domains of knowledge. The challenges are the problem of defining behavior, the problem of reverse inference, and the problem of defining the cognitive ontology.

Following this theoretical discussion, I show how the general principles apply to the two specific case studies, drawing on experimental work (including my own). With regard to musical syntax, I consider fMRI and EEG studies that explain how listeners’ employ knowledge of harmonic transition probabilities to detect syntactic errors. Such studies provide mechanicistic explanations of error detection, and allow for comparison to—and consilience with—anallogous studies of neural mechanisms for language syntax. However, merely observing similar neurophysiology is not enough to definitively draw these similarities, and can overlook important distinctions in the cognitive processes.

With regard to musical improvisation, I turn to fMRI, EEG, and tDCS studies. Again, such studies provide mechanicistic explanations, and allow for comparison to and consilience with other creative mental processes. But, such studies inevitably rely on culturally contingent definitions of behavior, complicating an appeal to a natural explanation of the mind’s capacities. In particular, social-interaction experiments (that study how improvisers communicate and collaborate) and generative-algorithmic experiments (that study how improvisers create novel musical utterances) both claim the contributions of scientific explanation in parallel without reconciling their disparate implications for the cognitive ontology.

Two final themes emerge from this critical analysis. First, as demonstrated by the improvisation case study, neuroscientific inquiry can be pluralistic while still providing scientific explanations. Second, not all music neuroscience studies are the same: they vary not only in the topics they address and methods they use to address them, but also in the fundamental epistemologies motivating their claims.

Functional Analogies: Learning by Comparison in Wordless Functional Analysis

Nicky Swett
University of Cambridge

Hans Keller (1919–1985) is known for creating Wordless Functional Analyses—instrumental interludes that weave between the movements of a composition and aim to illustrate latent similarities that can be found across apparent contrasts. O’Hara (2020) has
suggested that these analyses could provide models for present-day public musicology activities. To better understand Functional Analysis as wordless pedagogy, I have identified teaching strategies Keller uses to help listeners notice similarities and differences in a work. I argue that he displays intuitions that are supported by recent cognitive science research on learning through comparison. In his analysis of Mozart's Clarinet Quintet (K. 581), in order to relate various themes to a melodic contour heard in the opening measures, he puts those contrasting themes through a sounding reduction process. His approach is akin to Concreteness Fading, a teaching technique where an ecological example of a concept is presented first, followed by intermediate transitional examples, and finally an abstraction (Fyfe et al. 2014). To highlight key differences between passages, Keller increases similarity between his examples in other dimensions, priming his excerpts for analogy-making and alignable difference detection as described by Gentner (2016) and discussed in music by Bourne (2015). This last method clarifies his primary interest in musical similarity: he believed that contrasts that feature perceivable common elements work well due to a "cognitive fact that the same thing seeming utterly different creates a far intenser experience of contrast than do different things" (Kell 1986).

For Keller, Functional Analysis represented not only a method but also a "theory of musical cognition" (Keller 1973). I argue that he saw music cognition as a sequence of dynamic musical comparisons carried out by listeners, where perceived, constructed similarity relations serve to intellectually and emotionally emphasize differences. I suggest that while Keller is often associated with unity-oriented, organismic analysts like Schenker, Schoenberg, and Reti, he is perhaps better thought of as an early thinker and experimenter in music psychology, whose insights have potential relevance to a broad range of musical features and styles as well as teaching practices in the classroom and in the concert hall.

**Instrument Matters**

*Time: Friday, 11/Nov/2022: 2:15pm - 3:45pm · Location: Marlborough A/B  
Session Chair: Theodore Gordon, Baruch College, City University of New York*

**The Carrillo Pianos, Materiality, and the Open-Source Archive**

**Alejandro L. Madrid**  
Harvard University

Mexican composer Julián Carrillo (1875-1965) spent most of the last forty years of his life, arguing for microtonal music, especially his so-called _Sonido 13_ (Thirteenth Sound), as the future of the Western art music tradition. Nevertheless, Carrillo’s constant invocation of nature and law in his theorization of microtonality established a universal, general prescription of Sonido 13 as a closed normative system that precluded future particularizations. If the future Carrillo dreamed of never truly materialized, the presentation of his fifteen microtonal Carrillo pianos at the Expo Brussels 58 opened the door for his ideas to have a new life in a different future. This paper takes the re-invention of the Carrillo pianos in the music of contemporary composers Arturo Fuentes, Juan Felipe Waller, and Sergio Gurrula, in order to explore musical instruments that, being designed with specific musical goals in mind, have the anarchist potential of becoming sources of new sounds and creative processes. Following on the work of Carla Maier and Holger Schulze on “analog archives,” this paper proposes the notion of “open-source archive” to explore these instrumental interventions as archival interfaces of futurity that provide windows into how individuals reinvent instruments according to new sonic fantasies about the future.

**Sensing the bodies of a string quartet: Haas, Lachenmann, Neuwirth**

**Laura Tunbridge**  
University of Oxford

Blood, guts, hair, bone. The musical instruments that constitute a string quartet for centuries were made out of natural materials that shaped wood and animal body-parts into quasi-human form, with necks, bellies, and heels. Embraced by their players – under their chins, between their thighs – the combination of violins/violinists, viola/violist, cello/cellist corporealize a repertoire historically referred to as enlightened (Goethe’s comparison to intelligent conversation) or transcendent (late Beethoven). Despite Elizabeth LeGuin’s advocacy of a ‘carnal musicology’ (Boccherini’s Body, 2005), acknowledging the embodied knowledge of the performer, scholarship on the string quartet tends still to focus on repertoire that incorporates bodily gestures (for example, Julie Brown’s _Bartok and the Grotesque_, 2007), but rarely attends to the bodies of instruments and players themselves. This paper explores these tensions between the somatic and the semantic by examining three works by living composers steeped in and responsive to the Austro-German tradition: Georg Friedrich Haas (b. 1953), Helmut Lachenmann (b. 1935), and Olga Neuwirth (b. 1968). Each example highlights the physicality of the medium by concentrating on the presence, or absence, of the sense of touch.

In Lachenmann’s _Gran Torso_ (1972, rev. 1976), the musicians are instructed to make sounds almost everywhere on their instruments except by the conventional means of bowing the strings, emitting barely audible ‘vibrant matter’ (Jane Bennett, 2010) from touching the wooden bodies. _Akroate Hadal_ (1995), by Olga Neuwirth, asks for the instruments to be prepared with objects, accentuating the effort of sound production until all vanishes into harmonics, produced by the light touch of fingers on strings. In contrast to these physical adaptations of instruments and technique is Haas’s Third String Quartet, ‘In iij. Noct’ (2001), in which touch is sensed, not seen, as the music is stipulated to be played in the dark. For Brian Kane (2014) it can thereby produce ‘quasi-religious effects’. Haas’s approach might instead be interpreted as thematizing, by its suppression, the corporeality of musical communication. The extended techniques and unusual presentation of these three examples emphasise the intense materiality of quartets in performance; a quality also inherent to earlier repertoire but more often intuited than experienced.

“Of Wood, Air, and Spiders: Kali Malone, Ellen Arkbro, and New Music for Old Pipe Organs”

**Annie Garlid**  
New York University

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This paper explores what theologian Jacob J. Erickson calls "theophanic materiality" through an engagement with the work of Kali Malone and Ellen Arkbro, two Europe-based composers writing contemplative music for old church pipe organs. Against the backdrop of globalization and digitization, Malone and Arkbro fashion sonic worlds in which slow replaces fast, material romances either, and hidden process complicates facade. Kali Malone wedds Protestant notions of restraint and pseudo-liturical aesthetics to a sensual presentation of the organ as body. As if monitoring a garguantan, breathing animal, she places microphones inside the organ's pipes (where they often share space with communities of spiders) and next to its creaking keys. Listeners accordingly bear intimate witness to the friction and wheezing of an antique assemblage at particular terrestrial coordinates. Ellen Arkbro recorded her 2017 album For Organ and Brass on a 1624 church organ in Tangemünd, Germany, having selected the instrument for its idiosyncratic mean-tone tuning. Like Malone, she strives to bind listeners to a sense of place through the use of a large instrument that cannot move from the building that houses it (a far cry from the portable computers and ubiquitous apps that allow anyone and everyone to produce new music in 2022). Drawing from a range of new-materialist and new-organological literature as well as from writing that strives to put new materialism and new organology into perspective, this paper will ask what it means when contemporary musicians look to old instruments and religious rituals during times of radical change.

Music in 17th- and 18th-Century France

Time: Friday, 11/Nov/2022: 2:15pm - 3:45pm · Location: Grand Ballroom D
Session Chair: Erica Levenson, SUNY Potsdam

French Opera through the Eyes of a Syrian Traveller: Hanna Diyâb in the Land of the Sun King

Thomas Ludwig Betzwieser
Goethe-Universität Frankfurt, Germany

In 1708-09 Hannâ Diyâb, a young Syrian Maronite from Aleppo, visited Paris. During his stay he attended a performance of a tragédie en musique resulting in an outstanding account on French opera. With the exception of identifying the actual opera as Lully's Atys (in a footnote to the 2015 French translation of Diyâb’s travel report) there has been no musicological approach to Hannâ Diyâb up to date. Due to the fact that his descriptions are remarkably detailed in contrast to other foreign accounts on French music and theatre, it allows to consider the cultural otherness in more depth, both historically and ethnographically.

In the first part of my paper I will investigate the ethnographic aspect considering the encounter of a Non-European with a specific European art form as opera. Apart from striking details concerning seating arrangement and ticketing in the opera house, Diyâb’s general perception of the typical elements of French Baroque opera is of particular interest. What does he e.g. mean when he speaks of an „orchestra“ playing for half an hour and then being silent for a while, although a French opera is set in music throughout? In what (different) ways does he perceive operatic singing, in solos, in ensembles, and in chorus? Why does he regard the dancers as „bashful“ sending compliments to the audience? Such observations are revealing interesting insights into the issue of cultural difference.

The second part of the paper will approach the stage design being the main focus of Diyâb’s account. His description concentrates for the most part on plot elements and special effects, such as surprising scene changes, or the typical French setting of descente, a descending carriage from the air. For the Syrian visitor these fabulous stage settings and their corresponding effects are „beyond words“. Nevertheless, he tried to find an adequate wording which is telling and worth examining. Hannâ Diyâb was undoubtedly stunned by the feature of marvelous („merveilleux“), a central aesthetical paradigm of French opera, which also affected his storytelling when contributing in 1709 to Antoine Galland’s Arabian Nights, e.g. with the narrative of Aladdin and the Wonderful Lamp.

A Close Look at the First Treatise of René Ouvrard’s La musique rétablie depuis son origine.

Clemence Theodora Destrbois
Brigham Young University, Provo, Utah.

Seventeenth-Century French music theorist René Ouvrard’s published works are well known, but his final, encyclopedic work, entitled La musique rétablie depuis son origine, remains largely unexplored in modern scholarship. The work has survived in the form of a manuscript in French now preserved at the Bibliothèque municipale de Tours (Ms. 821-822). Ouvrard intended La musique rétablie to comprise three large parts (“Harmonic Prenotions”, a “Harmonic Library”, and “The Universal Practice of Music”), with several treatises in each part. Unfortunately, by the time of his death, Ouvrard had only completed sections of the first and second parts. While several scholars such as Albert Cohen, Philippe Vendrix and Vasco Zara, have all discussed Ouvrard’s work at large, much remains to be done on specific aspects of La musique rétablie and how it illuminates music pedagogy and performance practice in seventeenth-century France.

This paper discusses the first treatise of the first part of La musique rétablie (about 60 folios), entitled “General Idea of Music”. It briefly introduces this treatise and its three books (“Concerning the Principles of Practical Music”, “Concerning the Practice of Singing”, and “Concerning Composition for Two or Several Parts). This paper then takes a look at Ouvrard’s views and pedagogy (solmization, ornamentation, etc.). Interestingly, Ouvrard is the only theorist to specify how certain solmization systems were used in France depending on context and venues. The author explains some of his opinions in great detail, making La musique rétablie a noteworthy document to illuminate certain aspects of French Baroque pedagogy and musical practice.
In the fall of 1920, two years after Czechoslovakia achieved independence from the Austro-Hungarian Empire, conflicts over language rights, schooling, and the legacy of the Habsburg dynasty boiled over into riots and the pulling down of statues of Emperor Joseph II, a period termed the “Statue War.” Public life in the early years of the republic, as discussed by scholars like Nancy Wingfield and Claire Morel, bore witness to frequently violent contestation as different groups vied for power in the still-stabilizing state, and along with the statue war came a host of demonstrations, riots, and occupations. Such contentious action prefigured ongoing conflicts about the politics of Confederate monuments in the U.S., and both these statue wars engaged broader issues of race/ethnicity, identity, and memorialization in their respective contexts.

In this paper, I investigate an episode in the earlier period of unrest for what it can tell us about the relationship between music, identity, and public institutions. In the middle of the statue war, as an act of reprisal for German attacks against Czech citizens, a mob of demobilized Czech legionnaires, students, and actors stormed the German-held Estates Theater in Prague, occupied it, and helped organize the staging of an impromptu, sold-out performance of The Bartered Bride. The takeover, and the operatic performance in which it resulted, made a clear statement: Prague, and the republic as a whole, belonged to the Czechs, not to the Germans or Jews, who were the victims of violent scenes across the capital.

I argue that the storming of the Estates Theater allows us to better understand three interconnected issues, all of which transcend the common historiographical caesura between Austria-Hungary and interwar Czechoslovakia: the importance of opera as a public genre and tool for nation building; the ongoing attempt to negotiate the power and primacy of different ethnic groups in the new republic; and the use of Bedřich Smetana and his opera The Bartered Bride as markers of Czech identity. By engaging with these issues, we can better understand the complex interactions between conceptions of ethnicity, the state, public property, and musical forms like opera.

Smetana to the Rescue: Czech Opera between Resistance and Propaganda
Tereza Havelkova
Charles University, Prague

The operas of Bedřich Smetana have mainly been associated with the Czech national revival in the second half of the nineteenth century. But they also played an important role in fostering national identity after the state of Czechoslovakia was formed in 1918, and they continued to be used for political purposes throughout the twentieth century. I am particularly interested in the ways Smetana’s operas were mobilized when the Czech nationhood appeared to be threatened. This was the case after the Munich Agreement of 1938 and the following Nazi occupation, and again after the Warsaw Pact invasion of 1968. I will focus, specifically, on the use of The Bartered Bride in Czech narrative film made and screened during WWII, and the Prague National Theatre production of Libuše from 1968. In these key historical moments, Smetana’s operas, and the Czech classics more generally, were employed as means of resistance, and both times, this approach was criticized by prominent cultural figures—first Zdeněk Nejedly and then Václav Havel, who spoke of “yet another national revival” and questioned its political productivity. I am also concerned with how aspects of the works perceived as topical in these times were naturalized, or neutralized, to serve the cultural politics of State Socialism in the decades that followed. I will pay special attention to the transformation of the works’ interpretation in the period of “normalization” in the 1970s and 1980s, which was characterized by a generic form of nationalism and a sense of timelessness. I will situate my discussion within the context of the recent scholarship that focuses on the relationship between opera and politics during and after WWII (Fulcher 2018, Boyd-Bennett 2018, Pollock 2019).

From Socialist Realism to Critical Realism: Opera and the “Thaw” in Socialist Hungary
Zachary Nicholas Milliman
McGill University Schulich School of Music

The 1956 Revolution and Moscow’s violent response was a rupture point in both the history of Hungarian socialism and in the status of global communism. It solidified and mobilized the bouginghe post-Stalin dissatisfaction with the hegemony of the Soviet Union and its assumed role as the arbiter of Marxism. For Hungarian artists and musicians in what has become known as the long 1960s (1956-1972), the 1956 Revolution offered an exit ramp from the cul-de-sac of socialist realism as dictated by the Soviets, triggering a search for new artistic models and opening a space for a pluralistic engagement with a socialist cultural production. Hungarian theorists worked to construct a “thaw teleology” that at once justified and dismissed their participation in the dogmatism of Zhdanov and lionized their subsequent critical engagement with Marxism by way of (among others) György Lukács and the oppositional politics of the Budapest School after 1956. In opera, an aesthetic rupture point was located in Emil Petrovics and Miklós Hubay’s C’est la guerre (1961/62), an anti-fascist opera that was enthusiastically received as the birth of a new Hungarian operatic style. János Márothy, Hungary’s preeminent Marxist musicologist, branded the opera as “critical realism.” Márothy linked critical realism to class-conscious and anti-fascist music of the past: art that endeavored to confront, explore, and ultimately transcend existing contradictions of the social condition.

I build on Márothy’s conception of critical realism and argue that it informed many of the new Hungarian operas that followed C’est la guerre. However, to do so, I challenge the neat narrative of a “thaw teleology” by reframing earlier expressions of Hungarian socialist realism—a mode of artistic creation which did not begin in 1948 nor end in 1956—centering the collaborative agency of the musicians associated with the often-maligned doctrine. This methodological turn affords new pathways to adjudicate the cultural products of the
long 1960s, showing how Hungarian artists in the main did not radically depart from nor abandon their commitment to socialism and realism, but rather how they made it sing in their native tongue.

**Philosophical Sounds**

*Time: Friday, 11/Nov/2022: 2:15pm - 3:45pm · Location: Steering*

**The expert and the lover: Hotho and Kierkegaard on the art of writing about "Don Giovanni"**

**Edmund J. Goehringer**

The University of Western Ontario

In *Either—Or*'s explication of the musical erotic, Kierkegaard’s pseudonym A faults a certain “expert” (“Kyndig”) for advancing an interpretation of *Don Giovanni* that “is not permeated by one thought but is disintegrated into many.” The expert is Heinrich Gustav Hotho, best known for compiling Hegel’s *Vorlesungen über die Ästhetik.* But Kierkegaard contends not with Hotho as editor but as independent author of the more obscure *Vorstudien für Leben und Kunst* (1835). Hotho seldom appears in the rich philosophical and musicological commentary on Kierkegaard’s essay (Kerman, Rush, Squire, Williams, Zížek). This talk, however, proposes that Kierkegaard takes from the *Vorstudien* both a genre—the confession—and a vocabulary—music criticism’s old Kenner/Leibhaber distinction. Showing how Kierkegaard then adjusts Hotho’s categories can help resolve the paradox whereby A repeatedly disavows musical expertise in order to speak truthfully and cogently about *Don Giovanni.*

As a literary form, prior amateur appreciations generally adopted a Plutarchan mode, which entertained enthusiasts with biography and anecdote and abjured expert analysis and interpretation, or engagement with what Danuser calls a work’s “hernemeneutic disposition.” Against that background, the *Vorstudien* is striking, for Hotho ponders the opera’s “dramaturgical unfolding” in the amateur’s, not expert’s, genre of the confession. Kierkegaard follows and then intensifies Hotho’s strategy both in voice, in inventing the “lover” A, and in rhetoric, in invoking “ye gennel” to keep his rapture over *Don Giovanni* from luring him into misrepresenting Mozart’s opera. But Homeric invocations gesture toward art, not autobiography, and herein we see Kierkegaard also reconceiving Hotho’s contest between the place of “Poesie und Prosa” in the interpretation of art. To flesh out A’s initial objection: Hotho’s appreciation “disintegrates” into many ideas because his confessional mode is too myopic. It needs more art and distance, or what Kierkegaard, cryptically, calls “the omnipresent certainty of the speculative eye.”

Along with showing the vitality of amateur criticism, A’s colloquy with Hotho weakens two common understandings of *Either—Or:* that Kierkegaard challenges the pure sensualist only starting with volume 2, and, to follow a recent strand of interpretation (Herwitz et al.), that one must first resist Mozart’s sensuous charms before one can philosophize about them.

**Schopenhauer’s Silence: The Music of Paradox**

**Luke Martin**

University of Minnesota, Twin Cities / Comparative Studies in Discourse and Society (Minneapolis, MN, US)

After completing his final book prior to his death, *Parerga and Paralipomena* (1851), Schopenhauer prophetically said: ‘I will wipe my pen and say ‘the rest is silence.’’ Marked by a traumatic childhood, intense anxiety, recognition of the world’s suffering, and a bitter sense that his work had remained neglected (until his ‘discovery’ in the latter nineteenth century), Schopenhauer was repeatedly drawn toward the phenomenon of a nihilistic, meaningless silence underpinning the world as we know it. At the same time, music famously provided a unique reprieve for Schopenhauer: a ‘portal’ beyond representation and into the noumenal world. What is a music scholar to make of this interest in a mortal ‘silence’ given Schopenhauer’s simultaneous search for “beauty and truth” beyond this world’s suffering? Could it be that silence, a fundamental musical element, in fact characterizes such a hoped-for world?

This paper explores the neglected role Schopenhauer afforded to silence in his pursuit of truth. Recent work in music and philosophy has examined music’s duality as both vibratory physicality and spiritual or metaphysical immateriality, notably in books by Chua & Rehding (*Alien Listening*, 2021), Watkins (*Musical Vitalities*, 2018), Cox (*Sonic Flux*, 2018), and Gallope (*Deep Refrains*, 2017). This paper will build upon this research by detailing how such debates surrounding materiality and immateriality, were, in fact, fundamental to Schopenhauer’s philosophy of music (Goehr 2002). Perhaps surprisingly, Schopenhauer was also fascinated by a wide range of scientific, biological, and material discoveries; in terms of music, he had not insignificant knowledge of tuning systems, instrumental capacities, and acoustics. Through a consideration of several of his published texts alongside related historical sources (namely his analyses of scientific advances, and the portions of the Upanishads then translated into German), this paper proposes that silence—the crux musical concept between the material and immaterial—fuses the Sanskrit principle of *Brahman* (underlying reality) with nineteenth-century scientific materialism. At once a philosophical and musical concept, silence functions as a hidden key that restitutes central elements of Schopenhauer’s metaphysics of music, locating a ground for hope in the morbid nothingness that comes ‘after’ Schopenhauer ‘wipes his pen’.

**Modal Ordering and the Performance of Stoic Harmony**

**Melinda Latour**

Tufts University

“Is Mode Real?” This provocative question, posed by Harold Powers thirty years ago, has continued to resonate through a long critical discourse attuned to the possibilities and perils of using modal theory in the analysis of polyphonic music composed before 1600. Codified centuries earlier, the modal system was neither intended as a compositional guide, nor meant for polyphonic music. Modal organization of polyphonic music throughout much of the sixteenth-century was most often a post-compositional editorial strategy. However, Claude Le Jeune’s celebrated polyphonic collections—the *Dodecacrede* (1598) and the *Octonaires de la vanité et
inconstance du monde (1606)—offering compelling evidence of a composer using Glareani’s and Zarlino’s twelve-mode system as a compositional guide. Mode, in Le Jeune’s case, was not only “real,” but overtly pragmatic and scientific, and even his approach to the vagaries of modal affect were grounded in the fundamental musical structures and harmonic implications posed by each octave species.

Published in the wake of the French Wars of Religion, Le Jeune’s Dodecacorde and Octonaires frame their modal contents as a form of self-guided spiritual exercise, which Richard Freedman has explained signals an increasingly rational and systematic appreciation of the power of modal ordering as a praxis for the cultivation of personal and civic harmony (Freedman 2003). My work builds upon this foundation by examining these two modally ordered collections in light of the Neostoic interests of Le Jeune’s cross-confessional circle at the heart of Henri IV’s court, and their documented pursuit of musico-philosophical remedies for managing destructive emotions and bringing the kingdom back into tranquil order. The dedication of Le Jeune’s Dodecacorde and the composer’s selection of poetry and organization of the Octonaires signal a therapeutic interest in the universal sympathy at the core of the harmonious Stoic cosmos. Le Jeune’s modal choices further these philosophical concerns, exploring the musical relationships of parts to wholes via a systematic progression through all possible octave species. Modal ordering thus served as a means of moral ordering, performed by the small ensemble of singers and working outward to a harmonious regulation of the civil sphere.

Phrase Structures

Time: Friday, 11/Nov/2022: 2:15pm - 3:45pm  ·  Location: Jackson
Session Chair: William Caplin, McGill University

Simple Consequences: Consequent Alterations and Semi-Compound Periods

Xieyi (Abby) Zhang
Georgia State University

Antecedent-consequent periods are often classified as simple or compound periods, categories that frequently assume the antecedent and consequent phrases are formally structured identically to one another. This assumption tends to overlook a common phenomenon in which a compound antecedent is answered by a relatively simpler consequent.

This paper examines the semi-compound antecedent-consequent periods that arise from these consequent alterations by discussing three methods through which they may arise: (a) a cadence in the middle of the compound antecedent is retracted in the consequent, (b) a break—whether rhetorical or cadential—is missing in the consequent, and (c) an eight-measure compound antecedent is answered with a simple four-measure consequent. This paper then analyzes examples of the theme that show complications related to these consequent alterations.

Rethinking Phrase Structure in Eighteenth-Century Music: Situation-Specific Models and ad hoc Hybrids

Nathaniel D Mitchell
University of North Carolina Greensboro

Theories of eighteenth-century form to date have centered forms with style-wide currency (sentence, period, sonata, rondo, etc.). But, in addition to these well-theorized pressures, galant and classical composers also shaped their music in response to what I call “situation-specific models”: dialogic networks knitting particular compositional situations (especially the setting of landmark religious or operatic texts) to specialized musical procedures.

Taking the compositional activity surrounding the opera seria aria “Se cerca, se dice” as a point of departure, this paper offers a theory of situation-specific models and their interaction with familiar style-wide forms via hybridization. Such models, I argue, abide by different (and far looser) constraints than their style-wide counterparts (Caplin 1998): any event sequence, composed of whatever syntactical or statistical parameters (Meyer 1989), can comprise a situation-specific model, provided such event sequences shaped multiple responses to the same compositional situation. This distinction, in turn, offers a chance to newly theorize structural hybridity as an ad hoc blending of style-wide and situation-specific models. Drawing on models of event cognition (Radvansky and Zacks 2014) and conceptual blending (Fauconnier and Turner 2002), as well as theories of ambiguity in popular music (de Clerq 2017), I offer a typology of model interactions, capturing the various ways that compatible and incompatible elements of different models might find expression in specific musical excerpts. These perspectives collectively articulate a new orientation towards structure in eighteenth-century music, one that resists a closed typology for the infinite delights of open modeling and contingent blending.

Formal Function and Harmonic Syntax in the Piano Rags of Scott Joplin

Alan Phillip Elkins
Florida State University

While much has been written about the life of Scott Joplin and the history of ragtime music in general, music-theoretical scholarship has only begun to explore his output. Previous work on Joplin’s music has focused on rhythmic features (Cohn 2016: Floyd and Reisser 1984), motivic unity (Massey 2001), and basic formal considerations (Berlin 1994: Floyd and Reisser 1984: Harer 1997). Less has been said, however, about formal function and harmonic syntax in Joplin’s music on a phrase-structural level and its interaction with large-scale form.

In this paper, I will discuss ways in which harmony expresses formal function in Joplin’s piano rags, both at the level of the sixteen-measure reprise and in the overall form of the work. I will begin by briefly reviewing the common templates for large-scale form in Joplin’s piano rags. Then, I will discuss the most typical harmonic paradigms found in Joplin’s music and their form-functional roles at small-scale and large-scale structural levels. For example, trifold sentences beginning with a I–V–V–I harmonic structure occur exclusively in the first reprise of a large formal section, whereas periods or period-like structures beginning with dominant-to-tonic
In this paper, I focus on the figure of Vasily Vasilyevich Andreev and his modernization project of Russian plucked lutes—the balalaika and domra—in late Imperial Russia. Examining the formation of the ensemble of balalaikas, which later developed in what became known as “V. V. Andreev’s Great Russian Orchestra,” I look at the precarious position of this musical novelty in late nineteenth-century St. Petersburg and interpret it as a modernist project that manifests a so-called Eastern turn in Russia’s self-identification.

The appearance of the balalaika and the orchestra of national instruments on the concert stages of St. Petersburg in the late nineteenth century has so far been almost completely neglected in the Anglophone scholarship on Russian music. Being questioned for the “constructed notion of Russian folk music,” Andreev’s orchestra has been attributed to revivalist movements and criticized for lack of authenticity (Olson 2004: 17). Moreover, even in Russia, put on the lowest positions in the musical hierarchy, the study of the balalaika and domra music has been mostly occupying an insular niche that is neither related to academic music nor folklore studies. Hence, most writings on this topic remain confined to the discussion of this music as a segregated genre neglecting to contextualize it in the broader musical and cultural discourse. The concertization of the balalaika and domra as well as the repertoire of the orchestra that included stylized arrangements of Russian traditional tunes and compositions of Romantic composers sparked a serious debate among the Russian music elite about the danger of “corrupting artistic tastes and values” (Findeizen 1900: 375).

Despite such marginalization, I believe that the history of Andreev’s project in pre-revolutionary Russia offers a rich site for the investigation of the construction of national identity through music. Analyzing the engagement of the orchestra with nizovai traditsiia (grassroots tradition), I untangle its conceptualization as the national identity marker and the agent of music for all social classes.

The appearance of the balalaika and the orchestra of national instruments on the concert stages of St. Petersburg in the late nineteenth century has so far been almost completely neglected in the Anglophone scholarship on Russian music. Being questioned for the “constructed notion of Russian folk music,” Andreev’s orchestra has been attributed to revivalist movements and criticized for lack of authenticity (Olson 2004: 17). Moreover, even in Russia, put on the lowest positions in the musical hierarchy, the study of the balalaika and domra music has been mostly occupying an insular niche that is neither related to academic music nor folklore studies. Hence, most writings on this topic remain confined to the discussion of this music as a segregated genre neglecting to contextualize it in the broader musical and cultural discourse. The concertization of the balalaika and domra as well as the repertoire of the orchestra that included stylized arrangements of Russian traditional tunes and compositions of Romantic composers sparked a serious debate among the Russian music elite about the danger of “corrupting artistic tastes and values” (Findeizen 1900: 375).

Despite such marginalization, I believe that the history of Andreev’s project in pre-revolutionary Russia offers a rich site for the investigation of the construction of national identity through music. Analyzing the engagement of the orchestra with nizovai traditsiia (grassroots tradition), I untangle its conceptualization as the national identity marker and the agent of music for all social classes.

The traditional story of opera in Russia in the 1830s and 1840s has been one of great Russian operas (like Ruslan and Lyudmila), master composers (like Mikhail Glinka), visionary music directors (like Caterino Cavos), and superstar singers (like the bass, Osip Petrov). To be sure, the story has acquired much nuance over the last three decades, as scholars brought into play ideas like “official nationalism,” “Russianness,” and “cosmopolitanism,” and, more recently, focused on matters of cultural policy as influenced by a new key player—absolute monarch, Nicholas I. But the overall shape of the story has not changed, and that, in part, because of ingrained historiographic lenses, including the persistence of the origin myth (which centers the story on Russian opera) and the “Great Man” model.

Among the ways to reshape the story of opera in Russia is to demote Russian opera in the narrative to reflect the historical reality of the prevalence of other national traditions, to foreground institutional frameworks and mechanisms that made opera possible (theater school, censorship, periodical press, and the like), and to incorporate the role of the “operators”—those who pulled the system’s levers: state ministers, theater administrators, dramatic censors, secret police informants, semi-official music critics, and many others, working individually and as a tightly-knit network to realize the state’s cultural policy. Integrating these three approaches revises the traditional historiography of opera in Russia. In this talk I reveal the inner workings of the imperial opera system, employing official state documents, preserved in the Russian State Historical Archive. To do so, I present several episodes in the history of opera in Russia: an attempt to reestablish Italian opera presence in St. Petersburg in the early 1830s, founding of the Russian opera troupe, importation and realization on the Russian stages of French grand opera, and productions of Glinka’s A Life for the Tsar (1836) and Ruslan and Lyudmila (1842).

The Russian Orthodox liturgy constantly hovers on the boundary of representation and supposed real presence of the divine. This tension is dramatically illustrated by the Cherubic Hymn, which purports to “mystically represent” angelic song and accompanies the transfer of the bread and wine that will be transformed into the Body and Blood of Christ in the Eucharist. The Cherubic Hymn was the most commonly set liturgical text in modern Russia, attracting many of Russia’s marquee composers, including Dmitrii Bortniansky, who composed seven settings at the beginning of the nineteenth century, Mikhail Glinka, Piotr Chaikovsky, who composed four, and Alexander Kastalsky, who also composed seven at the end of the century. Milii Balakirev even arranged Mozart’s Ave verum corpus to the text of the Cherubic Hymn in 1882. While a number of studies have investigated the Cherubic Hymn’s origin, meaning and importance in Byzantium (Conomos 1974; Barret, 2011) and pre-modern Russia (Engstrom 2004) and its transmission to the West (Wanek 2017), its place in the musical and religious discourse of modern Russia have gone largely unexplored.

Russia and National Identity in the 19th century

Time: Friday, 11/Nov/2022: 2:15pm - 3:45pm · Location: Grand Salon 15/18
Session Chair: Olga Haldey

V.V. Andreev’s Great Russian Orchestra as a Modernist Project in Late Nineteenth-Century Russia

Anya Shatilova
Wesleyan University

In this paper, I focus on the figure of Vasily Vasilyevich Andreev and his modernization project of Russian plucked lutes—the balalaika and domra—in late Imperial Russia. Examining the formation of the ensemble of balalaikas, which later developed in what became known as “V. V. Andreev’s Great Russian Orchestra,” I look at the precarious position of this musical novelty in late nineteenth-century St. Petersburg and interpret it as a modernist project that manifests a so-called Eastern turn in Russia’s self-identification.

The appearance of the balalaika and the orchestra of national instruments on the concert stages of St. Petersburg in the late nineteenth century has so far been almost completely neglected in the Anglophone scholarship on Russian music. Being questioned for the “constructed notion of Russian folk music,” Andreev’s orchestra has been attributed to revivalist movements and criticized for lack of authenticity (Olson 2004: 17). Moreover, even in Russia, put on the lowest positions in the musical hierarchy, the study of the balalaika and domra music has been mostly occupying an insular niche that is neither related to academic music nor folklore studies. Hence, most writings on this topic remain confined to the discussion of this music as a segregated genre neglecting to contextualize it in the broader musical and cultural discourse. The concertization of the balalaika and domra as well as the repertoire of the orchestra that included stylized arrangements of Russian traditional tunes and compositions of Romantic composers sparked a serious debate among the Russian music elite about the danger of “corrupting artistic tastes and values” (Findeizen 1900: 375). Despite such marginalization, I believe that the history of Andreev’s project in pre-revolutionary Russia offers a rich site for the investigation of the construction of national identity through music. Analyzing the engagement of the orchestra with nizovai traditsiia (grassroots tradition), I untangle its conceptualization as the national identity marker and the agent of music for all social classes.

Opera in Russia in the 1830s and 1840s: Historiographic Dilemmas and some Solutions

Daniil Zavlunov
Stetson University

The traditional story of opera in Russia in the 1830s and 1840s has been one of great Russian operas (like Ruslan and Lyudmila), master composers (like Mikhail Glinka), visionary music directors (like Caterino Cavos), and superstar singers (like the bass, Osip Petrov). To be sure, the story has acquired much nuance over the last three decades, as scholars brought into play ideas like “official nationalism,” “Russianness,” and “cosmopolitanism,” and, more recently, focused on matters of cultural policy as influenced by a new key player—absolute monarch, Nicholas I. But the overall shape of the story has not changed, and that, in part, because of ingrained historiographic lenses, including the persistence of the origin myth (which centers the story on Russian opera) and the “Great Man” model.

Among the ways to reshape the story of opera in Russia is to demote Russian opera in the narrative to reflect the historical reality of the prevalence of other national traditions, to foreground institutional frameworks and mechanisms that made opera possible (theater school, censorship, periodical press, and the like), and to incorporate the role of the “operators”—those who pulled the system’s levers: state ministers, theater administrators, dramatic censors, secret police informants, semi-official music critics, and many others, working individually and as a tightly-knit network to realize the state’s cultural policy. Integrating these three approaches revises the traditional historiography of opera in Russia. In this talk I reveal the inner workings of the imperial opera system, employing official state documents, preserved in the Russian State Historical Archive. To do so, I present several episodes in the history of opera in Russia: an attempt to reestablish Italian opera presence in St. Petersburg in the early 1830s, founding of the Russian opera troupe, importation and realization on the Russian stages of French grand opera, and productions of Glinka’s A Life for the Tsar (1836) and Ruslan and Lyudmila (1842).

The “Economy of Incarnation” and the Cherubic Hymn in Modern Russia

David T Salkowski
University of Tennessee

The Russian Orthodox liturgy constantly hovers on the boundary of representation and supposed real presence of the divine. This tension is dramatically illustrated by the Cherubic Hymn, which purports to “mystically represent” angelic song and accompanies the transfer of the bread and wine that will be transformed into the Body and Blood of Christ in the Eucharist. The Cherubic Hymn was the most commonly set liturgical text in modern Russia, attracting many of Russia’s marquee composers, including Dmitrii Bortniansky, who composed seven settings at the beginning of the nineteenth century, Mikhail Glinka, Piotr Chaikovsky, who composed four, and Alexander Kastalsky, who also composed seven at the end of the century. Milii Balakirev even arranged Mozart’s Ave verum corpus to the text of the Cherubic Hymn in 1882. While a number of studies have investigated the Cherubic Hymn’s origin, meaning and importance in Byzantium (Conomos 1974; Barret, 2011) and pre-modern Russia (Engstrom 2004) and its transmission to the West (Wanek 2017), its place in the musical and religious discourse of modern Russia have gone largely unexplored.
In this paper, I analyze Cherubic Hymns from Bortniansky to Kastalsky to demonstrate a gradual shift from an emphasis on formal clarity and localized mimetic devices to a musical idiom based on medieval chant melodies and folk-inspired polyphony. I argue that this shift embodies a profound transformation in Russian religious thought across the long nineteenth century, wherein rational, enlightenment sensibilities ceded to a mystical emphasis on the interpenetrability of the material and spiritual worlds, or an "economy of incarnation" (Engelhardt 2015). Drawing upon intellectuals ranging from the novelist Nikolai Gogol (1809-1852) to Marxist-turned-priest Sergius Bulgakov (1871-1944) and an increasingly robust critical engagement with sacred music, I show that the Cherubic Hymn, and liturgical music at large, became invested with the ability not simply to imitate angelic song, but to join in it, a perceptible and embodied participation in the activity of the divine. In doing so, I aim to demonstrate the persistence of sacred epistemologies in the modern world and develop an analytic approach that attends at once to musical detail and liturgical meaning.

Singing with Purpose

"The manly art which it once was": Making English Music Great Again in the Georgian era

Lidia Aurora Chang
Queens College, CUNY

The Georgian era (1714-1830) witnessed a radical transformation in public discourse around music and music-making. What styles of music were deemed appropriate for English audiences, by whom music should be played, its purpose as an instrument of education and patriotism, or whether the whole art was dangerously effeminate and un-English were topics fiercely debated in print media of the period. At the heart of this reevaluation of the role of music within English society were evolving concepts of masculinity, social hierarchies, and English nationality. New ideals of gentlemanship—directed the national discourse on music. In the act of making music, gentlemanship could be maintained or compromised, and a variety of new behaviors and musical values had to develop in order to preserve a gentleman's—and by extension, the nation's—integrity while musicalizing.

During this period there were two prominent sites in which self-consciously English and distinctly masculine musical styles, as well as class-conscious social practices, were being articulated: at the Noblemen and Gentlemen's Catch Club (Est. 1761), and upon the pages of the Quarterly Musical Magazine and Review (1818-1828). The Catch Club was an organization open to noblemen, gentlemen, and some professional musicians, that met weekly for the purpose of communal singing. It actively promoted English composers, and particularly the composition of catches and glees, genres of vocal music that had originated in England. The QMMR was the first English periodical devoted solely to the discussion of music, and it had a clear agenda of defining a national musical style and elevating it to a higher cultural status than the imported, Continental musical styles that were in vogue.

By analyzing the activities and bylaws of the Catch Club alongside a discourse analysis of the QMMR I hope to show the ways in which the club and the magazine reinforced each other's efforts to establish a national style that was "sound and chaste," devoid of effeminacy (especially of the Italian variety), and that was not simply "manly" but gentlemanly.

"Such Wine, such Women, such Musick": Stuart Diplomats and the Siren Song of Italian Courtesans

Alana Mailes
University of Cambridge

In 1611 the English travel writer Thomas Coryat famously warned his countrymen to beware the bewitching musical virtuosity of any courtesan whom they might meet in Venice: "[S]hee will endeour to enchaunt thee partly with her melodious notes that shee warbles out upon her lute, which shee fingers with as laudable a stroake as many men that are excellent professors in the noble science of Musicke; and partly with that heart-tempting harmony of her voice." Jacobean ambassadors in Venice expressed a similar wariness toward Italian courtesans. English emissaries actively avoided socializing with them, complaining in diplomatic dispatches that the feminine wiles of these seductive songstresses were a hazard to infatuated Englishmen and thus to the moral health of the English state. Later accounts from the Caroline period, however, find embassy agents in the Republic consorting freely with courtesans, even making music alongside them. Restoration theatrical texts then portrayed the musicking of Venetian courtesans as little more than a hackneyed sex-work marketing ploy, to which exiled Stuart cavaliers were ultimately impervious. Why had the diplomatic sources changed their tune?

Examining a wide range of seventeenth-century source materials from travelogues and state papers to printed plays and music, I analyze this apparent cultural shift within the British diplomatic corps over an approximately sixty-year period. I chronicle interactions between Italian courtesans and English politicians in Venice from the 1604-23 residencies of the ambassador and viol player Henry Wotton to the 1650-52 legation of the diplomat, playwright, and theatre impresario Thomas Killigrew. For English travelers abroad, I argue, singing Italian courtesans were a visceral symbol of English anxieties about the corrupting influence of a feminized, licentious, Catholic Italy on England's nascent global empire. By the mid-seventeenth century, however, English envoys to Venice were demonstrating and claiming immunity from the Italian courtesan's musical talents. These changing English attitudes can be attributed not only to various musical, political, and religious developments that had transformed Stuart England in the first half of the century, but also to Britain's rapid ascension to an unprecedented level of artistic, diplomatic, confessional, commercial, and colonial power in the early modern world.

"Does One Desire Cultural Night to Descend?": Alan Bush, Handel's Belshazzar, and Anti-fascist Singing in Interwar England

Stewart Duncan
In March 1937, the English composer Alan Bush wrote that “the constantly increasing dangers of fascism…absorb my attention increasingly… it seems of greater importance and of more use to art in the long run to devote oneself to fighting against cultural night.” Bush saw music as both a target and a weapon in the fight against fascism that engulfed the British left in the 1930s. Part of progressive musical efforts since the 1920s, Bush spent much of the 1930s developing a wide program of anti-fascist musical activities centered around choral singing. As director of the London Labour Choral Union (LLCU) and the Workers’ Music Association (WMA), he campaigned strenuously for singing’s ability to mobilize the British public against reactionary forces.

This paper examines the role of singing in the musical antifascist tactics Bush developed in England in the 1930s, taking the WMA’s 1938 performance of Handel’s 1744 oratorio Belshazzar as a case study. In response to the widespread fear that fascism would exploit and dissolve European culture, the WMA refashioned the oratorio’s “bourgeois” elements into an anti-fascist and anti-capitalist critique. To Bush and his collaborators, this recontextualization protected the work from Nazi contamination by situating the working classes as guardians of the Western art music tradition. This act of resistance subverted progressive musical traditions by allowing working-class musicians to claim ownership and defense of a seemingly antithetical musical culture.

Existing scholarship has situated Bush’s interwar activism within his embrace of Communism and continental modernism. While insightful, this approach leaves his views of choral singing largely untouched. Drawing from Bush’s writings, the WMA’s promotional materials, and features of the performance itself, I argue here that Bush’s belief in the political utility of singing powered far more of his musical activism than has been acknowledged. For Bush, it was both the medium and message of choral music—the act of a collective performance and its empowering content—that defined singing’s political efficacy. Tracing the application of these ideas reveals an unexpected political streak in interwar British music and suggests new ways to locate activism in musical activity.

**The Weimar Stage**

*Time:* Friday, 11/Nov/2022 · 2:15pm - 3:45pm · *Location:* Grand Salon 7/10

**Session Chair:** Karen Painter

**Pirates, Petroleum, and Prelapsarian Paradise: The Pacific Islands in the Musical Imaginary of Weimar Germany**

**John Gabriel**
University of Melbourne

As a growing body of research by literature and film scholars has demonstrated, Germany’s loss of its colonial empire in World War I played a critical role in the culture of the Weimar Republic (1919-1933), yet it remains largely unexamined by musicologists. Additionally, Germany’s unique experience of decolonization provides a valuable contrast to burgeoning musicological interest in that of countries like Britain and France after World War II. As part of a larger project on how decolonization affected German music and musicology, this paper considers German musical interest in the Pacific Islands and Islanders. I analyze a wave of new operas and music theater works composed in the 1920s, alongside their reception and broader musical discourse, to argue that the Pacific Islands assumed a new position in the post-war German imaginary as a locus for the burgeoning environmental movement.

Before the war, the Pacific figured prominently in German colonial propaganda, and the islands and their people were portrayed as untouched wildernesses and primitive folk ripe for development. After the war, the islands were reimagined as a prelapsarian paradise threatened by development at the hands of British and American colonizers. This image was closely linked to the environmentalist movement in Germany, which rose to new prominence after the war. Opera and music theater reflected this change as artists and audiences at the end of the 1920s grew more cynical of the “Americanization” that had swept Germany earlier in the decade. While Paul Abraham’s Blume von Hawaii and Emil von Reznicek’s Satuala directly addressed colonialism, works like Reznicek’s Benzin, Walter Goehr’s Malpopita, and Erwin Schulhoff’s H.M.S. Royal Oak staged the arrival of Europeans at tropical islands where they witnessed both prelapsarian paradise and post-development dystopias. The environmentalism of these works’ plots also necessitated a reimagination of jazz. Where earlier works had used jazz to celebrate modernization and Americanization, these later works redeployed jazz to signify the idyllic indigenous island life threatened by Anglo-American industry and colonialism. In doing so, composers drew on and transformed racial imaginations that connected South Pacific Islanders with Africans and African Americans.

“**Eine Oper gegen die Zeit’: Americanization and Anxiety in Hindemith’s Neues vom Tage (1929)**”

**Lesley Hughes**
University of Wisconsin-Platteville,

With its jazz-tinged score, conspicuous display of technology, and scenes from modern, everyday life (including the notorious “bathtub aria” in which a naked soprano sings about the joys of modern plumbing), Paul Hindemith’s opera Neues vom Tage (News of the Day, 1929) seems to embody the Zeitgeist of Berlin’s “Golden Twenties.” The fact that Nazi propaganda minister Joseph Goebbels denounced the opera in 1934 and the rumor that Hitler himself walked out of a performance, horrified by the sight of the bathing prima donna, only further cements the work’s association with Weimar modernist culture. For scholars today, the work primarily serves as a paradigm of Zeitoper, the Weimar-era genre of opera that dealt with contemporary issues.

Yet Hindemith’s biographer Heinrich Strobel would later claim that rather than a Zeitoper, Neues vom Tage was actually “eine Oper gegen die Zeit,” or an opera against the time. Hindemith’s publishers also complained that the opera had been misunderstood as a “glorification” of the Weimar Republic, instead of a “castigation and condemnation” of those years. Based on Hindemith’s correspondence with his publishers and contemporary music criticism, I suggest that Neues vom Tage expressed an ambivalent, even negative, stance towards modernity. Critics understood Hindemith’s signature “objective” musical style not as a rejection of pre-war romanticism, but as conveying the superficiality of modern mass culture. Likewise, the score’s pervasive jazz rhythms represented
for many the increased mechanization of life, reflecting the concerns over rationalization and Americanization found in works such as Siegfried Kracauer’s The Salaried Masses (1930).

Re-evaluating Neues vom Tage challenges the standard portrait of Hindemith as the consummate musical modernist. It also sheds light on the larger anxieties in interwar German society regarding modernity and its signifiers (industrialization, mechanization, urbanization, and globalization), which in turn deflates the still-prevalent image of the Weimar Republic as a progressive cultural haven. Ultimately, the opera considered emblematic of the 1920s may have represented a statement against that very time.

Pantomime and modern opera: Kurt Weill’s ‘Der Protagonist’ (1926)
Daniel Thomas Boucher
University of Birmingham

When Kurt Weill’s one-act opera Der Protagonist premiered at the Dresden Staatsoper in March 1926, it was an instant success among critics and firmly established Weill as one of Germany’s most promising young composers. Many critics singled out the work’s staging of two pantomimes as noteworthy of praise, with one noting how the whole work had a pantomimic flavour. In the opera, the pantomimes function as plays-within-a-play, which allowed for experiments in orchestration and staging. Crucially, several critics remarked how Der Protagonist’s fusion of pantomime and opera was an important step towards a new kind of theatre. Oskar Bie, an influential opera critic who had also written about pantomime, described the opera as a theatrical experience in a new form, heralding the future of the genre. Against the backdrop of Germany’s supposed opera crisis and considering Weill’s own outspoken views on the troubles then faced by opera, the turn to pantomime for Der Protagonist was evidently a decisive act in alleviating the cry for operatic reform in Weimar Germany.

In this paper, I shall explore how Weill came to use the genre of pantomime for Der Protagonist and how this created opportunities for new experiments in the operatic experience. Building on recent publications by Hartmut Vollmer (2011) and Alys X. George (2020), I shall also situate Weill’s opera within a much broader pantomime renaissance that swept across Europe in the early twentieth century. Yet in doing so, I raise a much larger question concerning how we approach modernism in Weimar culture. When dealing with this period, the adjective modern has typically been associated with progressive tropes such as the introduction of technology and mass media. Such signifiers, however, are notably absent in Der Protagonist. Critics of Weill’s opera were firm in their stance that pantomime, an old, vernacular tradition, was central to Weill’s modern take on opera. In returning to voices from the time, therefore, I seek to push back against the notion that a reflection of the present was the epitome of modern opera in Weimar culture and reveal a more nuanced picture of Germany’s emerging modern opera scene.

Twentieth-Century Schemas

Time: Friday, 11/Nov/2022: 2:15pm - 3:45pm · Location: Windsor
Session Chair: Gilad Rabinovitch, Florida State University

Unison Opening as Schema in Post-1945 Compositions
Noah Kahrs
Eastman School of Music

Many post-1945 compositions begin with multiple instruments articulating a single note. Although such excerpts are often described through a specific composer’s poetics, this strategy persists across compositional styles, presenting a rare thread of unity across a wide-ranging repertoire.

I argue that unison openings constitute a schema for post-1945 music, with several possible continuations. Rearrangements of the same pitch are usually departed by some combination of a wedge moving away from the unison (W), a slow glissando to another pitch (G), or addition of further pitches to a collection (A). Additionally, the schema often highlights (psycho)acoustic phenomena, focusing a listener’s attention on the basic elements of dissonance and consonance.

In James Tenney’s Critical Band, the outward wedge is so slow that listeners become aware of the constituent notes’ beating and their own ears’ attempts to parse overlapping notes, which are perceived as separate only when separated by the titular 15 Hz “critical bandwidth.” Both Critical Band and Julius Eastman’s Crazy [N-Word] conclude on a harmonic series, affirming the link to consonance. Many of these pieces begin with open strings or natural harmonics. Such pure sounds join wedges in making beating especially clear. In Sofia Gubaidulina’s second string quartet, wide vibrato leads away from the opening natural harmonic G4, again emphasizing beating. Likewise, Glaucio Svelis’s Xnoybis juxtaposes the E5 of a conventional violin tuning with the D-sharp5 of his own scordatura, using open-string conventions to emphasize beating.

I conclude with pieces whose opening unisons involve no open strings. György Ligeti’s Lontano is characteristic of his 1960s works, but shares the characteristic wedge as it builds into a thick texture. Going further, I generalize the schema to electronic music: Pamela Z’s “Quatre Couches” layers samples of her voice, but still departs that unison through wedges and addition of material, following exit strategies described above.

These examples show that opening unisons, with their varied continuations and psychoacoustic correlates, constitute a schema that serves an initiating function in the music of many post-1945 compositional styles.

The Te Deum Climax: A Schema-Theoretic Approach to Howells
Robert Hamilton
Eastman School of Music
Herbert Howells’s compositional style is both idiosyncratic and consistent. Analytical approaches to his music must therefore confront two major challenges: his music is not easily referable to a common practice, and intra-opus observations risk missing the context of his larger oeuvre. I address these challenges with a schema-theoretic approach that treats Howells’s style as self-contained. As a music theory subfield, schema theory continues to be associated mainly with galant scale-degree schemata (Gjerdingen 1988; 2007), but in a broader cognitive context, schema theory accounts for “our knowledge about all concepts” at “all levels of abstraction” (Rumelhart 1980, 34, 40). I explore some of this broader potential by defining a large-scale, Howells-specific schema: the “Te Deum Climax” (“TDC”). I trace the TDC through five works written between 1944 and 1952, investigating general schematic features and building up a network of nodes and arrows to explore the relational logic that connects the exemplars. I then analyze a passage from Howells’s St. John’s Service (1957) through the schematic lens of the TDC, uncovering a powerful—and otherwise hidden—moment of thwarted expectations.

### Euro-American Harmonic Schemas in Hawaiian Popular Music

**Christopher Doll**
Rutgers University

“Modern” Hawaiian song, starting around 1820 after the arrival of hymn-singing American Calvinist missionaries and guitar-playing Mexican cowboys, is characterized by its blend of Hawaiian and Euro-American sounds and imagery (Stillman 2005). This presentation investigates these Euro-American influences—specifically, the employment of tertian harmony in the Hawaiian musical genres of hapa haole, hula ku‘i, and so-called “local song.” I pursue two main objectives: 1) to identify some of the Euro-American harmonic schemas that permeate each of these substyles; and 2) to problematize the distinction of these substyles from one another, at least from a harmonic perspective.

The reception in Hawai‘i of the largely Anglophone hapa haole repertory—meaning “half foreigner,” especially “half white”—has been complex, with the associated artists sometimes being accused of trafficking in exoticist, colonialist stereotypes while at other times being lauded for their characteristically Polynesian multiculturalism. National hits like Elvis Presley’s “Blue Hawaii” (1961, originally 1937) and Don Ho’s “Tiny Bubbles” (1967) are representative of the harmony of this category: 32-bar AABA choruses based in harmonic schemas like the “shuttle,” “steady,” or “saint,” offset by a bridge structured around a “crossing” schema (Doll 2017; 2018). By contrast, hula ku‘i and local song have generally been perceived as exhibiting greater degrees of cultural sensitivity and authenticity—this, despite their similar (and indeed defining) blend of Hawaiian and Euro-American elements. Harmonically, hula ku‘i and local song are—I argue—effectively indistinguishable from hapa haole, as analyses of famous recordings of Lena Machado, Genoa Keawe, Gabby Pahinui, Israel Kamakawiwoʻole, and other major recording artists will demonstrate. This means that the greater perceived sensitivity and authenticity of hula ku‘i and local song, if well founded, must reside outside the realm of harmony, or reside in the relationship between harmony and other elements of the music and performance.

### The Black Atlantic: Composing Musical Networks

**Mark Burford**
Reed College

English composer Samuel Coleridge-Taylor’s three fin de siècle cantatas setting scenes from Henry Wadsworth Longfellow’s epic poem The Song of Hiawatha became a singular transatlantic phenomenon. In the years surrounding the 1900 London debut of the complete trilogy, Coleridge-Taylor’s name was a fixture in U.S. newspapers as performances of Hiawatha sprouted like weeds across the country. That the 25-year-old composer was Black only amplified the buzz. The disorientation of many white Americans trying to reconcile the comfortable given of Black inferiority with an African-descended European hyped as “the coming musical genius” was palpable. Despite Coleridge-Taylor’s perfectly intelligible origins—he was the son of a Black medical student from Sierra Leone and a white English woman—convoluted reportage careened from assurances that “he is not a black man” to portrayals of an inescapably othered “African composer.” Coleridge-Taylor’s most meaningful U.S. connections, however, were with African Americans. His consciousness was transformed by encounters with Black Americans he met in London, including Paul Laurence Dunbar, whose poetry he set, and Frederick Loudin, the director of the Fisk Jubilee Singers who introduced him to spirituals. These bonds deepened further during his three trips to the United States.

This paper focuses on the mutual admiration of Coleridge-Taylor and scholar-activist W. E. B. Du Bois. The two men met at the 1900 Pan-African Congress in London, where Du Bois visited the composer’s home and attended a performance of Hiawatha’s Wedding Feast. As editor of The Crisis, Du Bois tracked Coleridge-Taylor’s triumphs, even after his death in 1912. Du Bois eulogized Coleridge-Taylor at a Boston memorial and illuminated his career in his 1920 collection Darkwater. For his part, Coleridge-Taylor was aestruck by The Souls of Black Folk; soon after reading Du Bois’s book, he composed his Six Sorrow Songs (1904), which set the verse of English poet Christina Rossetti while referencing the final chapter of Souls. Bringing together Rossetti’s characteristic exploration of a fragmented “sisterhood of self” and Coleridge-Taylor’s contemplation of the “two warring ideals in one dark body” that constitute Du Boisian double consciousness, the song cycle suggests a dialogic ruminaton on hybrid subjectivities and Black Atlantic desires.

### Gottschalk’s Ghost

**Douglas Shadle**
Vanderbilt University

As editor of The Crisis, Du Bois tracked Coleridge-Taylor’s triumphs, even after his death in 1912. Du Bois eulogized Coleridge-Taylor at a Boston memorial and illuminated his career in his 1920 collection Darkwater. For his part, Coleridge-Taylor was aestruck by The Souls of Black Folk; soon after reading Du Bois’s book, he composed his Six Sorrow Songs (1904), which set the verse of English poet Christina Rossetti while referencing the final chapter of Souls. Bringing together Rossetti’s characteristic exploration of a fragmented “sisterhood of self” and Coleridge-Taylor’s contemplation of the “two warring ideals in one dark body” that constitute Du Boisian double consciousness, the song cycle suggests a dialogic ruminaton on hybrid subjectivities and Black Atlantic desires.

**Sorrow Songs and Sisterhood: Samuel Coleridge-Taylor and W. E. B. Du Bois across the Black Atlantic**

**Marva Carter**
Session Chair:

**Time:** Friday, 11/Nov/2022 · 2:15pm - 4:45pm · **Location:** Grand Ballroom C

**English composer Samuel Coleridge-Taylor’s three fin de siècle cantatas setting scenes from Henry Wadsworth Longfellow’s epic poem The Song of Hiawatha became a singular transatlantic phenomenon. In the years surrounding the 1900 London debut of the complete trilogy, Coleridge-Taylor’s name was a fixture in U.S. newspapers as performances of Hiawatha sprouted like weeds across the country. That the 25-year-old composer was Black only amplified the buzz. The disorientation of many white Americans trying to reconcile the comfortable given of Black inferiority with an African-descended European hyped as “the coming musical genius” was palpable. Despite Coleridge-Taylor’s perfectly intelligible origins—he was the son of a Black medical student from Sierra Leone and a white English woman—convoluted reportage careened from assurances that “he is not a black man” to portrayals of an inescapably othered “African composer.” Coleridge-Taylor’s most meaningful U.S. connections, however, were with African Americans. His consciousness was transformed by encounters with Black Americans he met in London, including Paul Laurence Dunbar, whose poetry he set, and Frederick Loudin, the director of the Fisk Jubilee Singers who introduced him to spirituals. These bonds deepened further during his three trips to the United States.

This paper focuses on the mutual admiration of Coleridge-Taylor and scholar-activist W. E. B. Du Bois. The two men met at the 1900 Pan-African Congress in London, where Du Bois visited the composer’s home and attended a performance of Hiawatha’s Wedding Feast. As editor of The Crisis, Du Bois tracked Coleridge-Taylor’s triumphs, even after his death in 1912. Du Bois eulogized Coleridge-Taylor at a Boston memorial and illuminated his career in his 1920 collection Darkwater. For his part, Coleridge-Taylor was awestruck by The Souls of Black Folk; soon after reading Du Bois’s book, he composed his Six Sorrow Songs (1904), which set the verse of English poet Christina Rossetti while referencing the final chapter of Souls. Bringing together Rossetti’s characteristic exploration of a fragmented “sisterhood of self” and Coleridge-Taylor’s contemplation of the “two warring ideals in one dark body” that constitute Du Boisian double consciousness, the song cycle suggests a dialogic ruminaton on hybrid subjectivities and Black Atlantic desires.

**Gottschalk’s Ghost**

**Douglas Shadle**
Vanderbilt University
Eileen Southern and Maud Cuney-Hare Write—and Right—History

Katie Callam
Harvard University

Eileen Southern’s landmark book The Music of Black Americans sparked the development of Black music studies following its publication in 1971. Notably, Southern’s was the second history of Black music in the United States to be written by an African American woman, following Maud Cuney-Hare’s 1936 Negro Musicians and Their Music. Though scholars of Black music are aware of this pairing, connections between these works and their authors have yet to be probed in detail. How did Southern’s approach to articulating Black music being composed at the time of her writing differ from that of Cuney-Hare? Where did their views on concert music intersect and diverge? Taken together, what do these volumes reveal about the historiography of Black music? To address these questions, this paper assesses the parallels between the lives and histories of Southern and Cuney-Hare, in particular examining Southern’s relationship to her predecessor. Though in the end Southern did not depend on Negro Musicians and Their Music for her own project, she nevertheless relied on many of the same research strategies and faced similar issues as did Cuney-Hare.

Building on the work of Samuel A. Floyd and Guthrie P. Ramsey, I draw on materials from Southern’s collection at the Harvard University Archives and an extensive 1981 interview to contextualize a parallel reading of these volumes. Both women were classically trained pianists who taught at Black institutions in the South before settling in the North; their paths to publication were very different, however. Cuney-Hare spent years researching and writing her book, which complemented her other writing, performing, teaching, and exhibiting activities. Southern’s project came together quite quickly: she originally planned a course on Black music in response to Martin Luther King Jr.’s 1968 assassination and her copious research findings transformed into a book project. Ultimately, it was this pedagogical edge that led to the most significant differences between the two works. Studying these books and authors in tandem offers a fresh perspective on Southern’s groundbreaking study: The Music of Black Americans stands both as a singular volume and part of a significant lineage of Black music histories.

Atlantic Slavery, Family History, and the Chevalier de Saint-Georges

Julia Doe
Columbia University

Among the key sources documenting ties between prerevolutionary France and its overseas empire are the records of the Parisian and provincial admiralty courts. Colonial elites entering France with their enslaved African servants (and, on occasion, mixed-race children) were obligated to report information about these individuals’ geographic origins, their forcible passages across the Atlantic, and their potential paths for education and “employment” in the metropole. For the sheer volume of evidence they contain, however, the admiralty registers obfuscate as much as they reveal. These testimonials reflect the interests of the white planters and military officials who transmitted them—a sobering example of the ways that colonial archives reinscribe the inequitable conditions of their creation.

The best-known figure to have left traces within the admiralty collections was Joseph Bologne, Chevalier de Saint-Georges, who was registered as a child when he arrived in Paris from Guadeloupe. In his repeated encounters with the royal judiciary, few elements of Saint-Georges’s background were relayed accurately. The composer’s father, Georges de Bologne, lied to governmental authorities to conceal the sources of his plantation wealth and the nature of his relationships with Saint-Georges and his mother, Anne (Nanon) Denneuvau.

This paper draws upon extensive archival research to reconnect Saint-Georges with the networks his relatives sought to obscure. It reads the musician’s experiences in France against those of other family members who accompanied him from the Caribbean (including his parents, half-sister, and a cousin, Jean-Alexandre Cazaud). These fraught domestic dynamics reflect, in microcosm, the extent that slavery impacted the daily lives of French subjects in the metropole—resonating with recent historical scholarship that examines broad questions of race and gender in the Atlantic world through the lens of intimate, familial relationships. The paper also, critically, addresses the fates of the numerous enslaved men and women that served the Bologne household in Paris, Bordeaux, and
Angoulême. While standard biographies of Saint-Georges portray his father (oxymoronically) as an "Enlightened" planter, recently recovered lawsuits show that Georges de Bologne blatantly, and somewhat unusually, strained legal precepts to perpetuate the conditions of colonial slavery within metropolitan France.

New Analytical Perspectives on Hip-Hop, EDM, and Post-Millennial Pop

**Time:** Friday, 11/Nov/2022: 2:15pm - 5:30pm · **Location:** St. James Ballroom

**Session Chair:** Mark J. Butler, Humboldt-Universität zu Berlin

There will be a break in the session from 3:45-4:00 pm

**Inter-Rotational Form in Trap-Influenced Hip-Hop**

Stephen Gomez-Peck  
University of Alabama

Many theories of form in popular music—including hip-hop—list internal and relational characteristics of section types that listeners use to interpret the formal function or identity of a given span (Covach 2005; Temperley 2018; Duinker 2020). I call such approaches to form intra-rotational because they differentiate sections within larger formal cycles, usually the verse-chorus unit. This paper argues that form in recent trap and trap-influenced mainstream hip-hop is inter-rotational. Unlike intra-rotational form, in which section function is evinced by internal section characteristics or a single pass through a verse-hook (a.k.a. verse-chorus) unit, section segmentation and function in inter-rotational form tends to become clear only after two or more rotations of the verse-hook unit.

The rhythmic density and motivic content of flow in trap is often homogeneous across formal units. Intervocalic text repetition commonly takes place within both verses and hooks, reducing the differentiating power of this cue. Textural changes—which signal formal division in a great deal of popular music, as Adams (2019) and Bama (2020) note—are frequently out of phase with section changes. Through analyses of several songs by Migos, Jack Harlow, and Monaleo, I contend that repetition of the hook lyrics across multiple rotations is the most common way formal segmentation and function is established in trap. An inter-rotational approach to form is a step toward better understanding the organization of songs from a style that has as of yet received little attention in the music theory community and captures part of what distinguishes trap generically and stylistically from both pop-rock music and earlier hip-hop.

"After ‘After-the-end’": Poetics of Evaded Closure in Post-Millennial Popular Music

Nathan Alexander Cobb  
University of California, Santa Barbara

Formal structures in popular music are often highly modular, consisting of component parts (verse, chorus, bridge, etc.) that may be arranged with a significant amount of flexibility. Thus, while scholars have suggested many criteria for closure in popular music (Spicer 2004; Everett 2009; Attas 2011), there is always the potential to evade such closure by appending additional, unexpected sections to the end of a song. In the past two decades, an increasing number of popular musicians from a wide array of genres have begun to use this formal device to elicit distinct expressive effects. In this paper, I adapt Caplin’s theory of formal functions (1998) to propose three models for evading large-scale closure: unprepared coda, extension, and interruption. These models, defined by the number of sections that they contain and their degree of independence from the preceding material, are distinct from conventional closing sections in that they involve a disruption in one or more musical domains. I provide numerous examples of each model and offer detailed case studies of songs by Billie Eilish, Fleet Foxes, Hjaltalín, and Frank Ocean.

Building on these formal observations, I show that the disruptive effect of an evasion can serve a variety of poetic ends: to provide musical contrast, to facilitate narrative reframing, or, in especially dramatic cases, to elicit a complete narrative rupture. Drawing on Schmalfeldt (2011), I show that these expressive effects emerge from the “retrospective reinterpretation” of preceding musical material that is catalyzed by an evasion. In this paper, I analyze a stylistically diverse collection of songs to demonstrate that evasions of closure are not only a common feature of recent popular music, but also a versatile means by which musicians create emergent meaning through formal structures. By considering form as a poetic device, I show that the material that follows an evasion does not constitute the “after-the-end” of a song, but rather an opening up to new structures, new materials, and new perspectives.

Enjambment and Related Phenomena in Rap Delivery

Mitchell Ohriner  
University of Denver

This paper presents a model of rap listening that attends to syntactic, performative, and metric closure to resolve ambiguities arising in rap discourse surrounding enjambment. In poetic versification, enjambment refers to non-alignment between syntactic closure and typographical line ending. Rapping lacks typographical line ending, but contains performative closure (i.e., breaths) and metric closure, the patterned alignment of performative and/or syntactic closure and specific points in the metric cycle.

By attending to the (non-)alignments of these different sorts of closure, I typify bars of rapping into a number of categories. **Intact** closure obtains when performative, syntactic, and metric closure align. When the features of intact bars do not obtain, three kinds of phenomena related to enjambment arise: (1) A bar is s-enjambed, p-enjambed (or just enjambed) when syntactic or performative closure (or both) is absent at its end. Conversely, a bar is dejammed when it begins with syntactic reopening; (2) A bar with internal performative or syntactic closure is divided; and (3) a bar is delayed or prolonged if its beginning or ending is late with respect to the prevailing metric patterning. These distinctions pertain to the experience of parsing the music, revealing differences in parsing complexity between excerpts not dissimilar in terms of conventional parameters addressed in studies of flow, namely rhythm and rhyme.
What happens when a Top-40 pop song is remixed by an electronic dance music (EDM) artist, and what modifications are made to adapt to EDM’s formal construction? Formal structure in EDM is not defined by the same elements as pop-rock music. EDM’s form is created through continuous sonic processes, while pop-rock’s highly sectional form is frequently defined by melodic and harmonic material. EDM artists utilize blurry section boundaries and dynamic sonic parameters within and between sections, which results in processual form. Post-millennial pop-rock sometimes utilizes EDM’s formal techniques, such as additive layering of musical elements (Attas 2015; Spicer 2004), which leaves space to explore the similarities and differences in each respective genre’s use of textural layering. This presentation explores how form in EDM is constructed using timbral modifications, changes in dynamics, rhythmic intensity, and textural variation.

In this paper, I conduct two comparative analyses of Top-40 pop songs and their respective EDM remixes. My first case study uses Temperley’s (2018) categories of formal section types in pop-rock combined with both Attas’s (2015) and Butler’s (2006) processual form models to compare “Tennis Court” (2013) by pop artist Lorde to its 2014 remix by EDM artist Flume. This case study specifically explores the way in which a typical verse-chorus form is modified via EDM-style sonic functions to create processual form. My second case study compares “Don’t” (2014) by pop artist Ed Sheeran to its remix by EDM artist Don Diablo (2014). My analysis addresses the challenges resulting from Diablo’s minimal use of the original track’s musical material. The textural intensity of the original pop tracks can be considered static—they are highly sectional and reach their textural goal at each respective formal section. The EDM artists have made these forms much more ambiguous, where many textural elements enter and exit the remix throughout the course of each formal section. Both case studies emphasize the use of musical techniques typical of EDM and consider parameters that elicit a more processual form.

Music Analysis and the Politics of Relatability: Listening to Mitski’s Be the Cowboy

Toru Momii
Harvard University

Japanese American singer-songwriter Mitski has repeatedly expressed discomfort with the media’s persistent expectations to make her cultural, racial, and ethnic identities legible to white audiences. Drawing upon Édouard Glissant’s theory of opacity (1997) and recent work on the minoritarian politics of legibility (Huang 2018; Lee 2019; León 2017), this paper argues that an analogous expectation exists within music analysis, which similarly demands that the music of minoritized musicians be rendered legible through the dominant epistemological paradigms of white Euroamerican male theorists (Hisama 2021; Robinson 2020). In particular, I demonstrate how one of the primary goals of music analysis in U.S./Canadian music theory—to establish interpretive ownership over a work’s structure through the classifying and hierarchizing of musical features—is incompatible with Mitski’s use of unconventional formal song structures.

Through an analysis of melody, timbre, and instrumentation in “Washing Machine Heart” from Mitski’s Be the Cowboy (2018), I propose a music-analytical orientation that disengages from the taxonomic discourses that are prevalent in the analysis of popular song form. By embracing ambiguity and unknowability, my analysis mirrors Mitski’s refusal to make her identity legible according to dominant societal categorizations of race, ethnicity, gender, and nationality.

I begin by demonstrating how taxonomic methods of analysis are especially widespread in the literature on popular song form (Osborn 2013; Nobile 2020; Temperley 2018). These approaches generalize the parameters of a song (lyrics, harmony, instrumentation) to provide criteria for categorizing its formal sections (verse, chorus, bridge). Drawing upon experiential approaches to analysis (Lewin 1986; Attas 2015), I then outline an in-time account of Mitski’s songs without indulging the impulse to decipher sectional boundaries. My analyses demonstrate how Mitski’s eschewal of conventional repetition patterns induces sensations of formal disorientation and uncertainty.

By embracing ambiguous sectional identities in Mitski’s music, I offer one possible approach for resisting music theory’s desires for legibility and classification. Respecting Mitski’s right to opacity, I argue, enables a reparative approach to listening (Cheng 2016) that extends care toward the musicians under study.

Squelching, Wobbling, and Whirring: Short Continuous Processes in Electronic Dance Music

Jeremy W. Smith
The Ohio State University

Electronic dance music (EDM) features many motions that emphasize the electronic aspect of their creation through continuous changes in pitch, volume, speed, and/or timbre. For example, “Space Junk” by Wolfgang Gartner features melodies ornamented with numerous pitch scoops and falls. Despite growing scholarly interest in EDM, analytical scholarship has not described the functions of these short motions in detail. This presentation contends that such motions can be classified as short “continuous processes” (Smith 2021), and that they are an important part of how EDM creators communicate with audiences. Specifically, short continuous processes can function as 1) embellishments or “effects” that demonstrate creativity, 2) metrical cues that orient or disorient listeners.
to or from the prevailing meter, 3) signals of genre belonging such as the “squelch” effects in acid house and the “bass wobble” in dubstep, and 4) indicators of authorial voice, distinguishing different versions or performances of works.

The presentation uses various methods to visualize short continuous processes, including transcriptions, line graphs, spectrograms, and DAW representations. Transcriptions in staff notation are insufficient for representing motions created with automation curves or “continuous controllers” such as knobs and sliders (Butler 2014, 71). For example, in Dennis Ferrer’s remix of “Fly Away” by Damian Lazarus & The Ancient Moons, one sound layer begins the breakdown section by accelerating then decelerating, which will be visually represented in multiple ways. This remix, unlike the original mix, is described as an “electro house” track, and the presentation discusses some of the continuous processes and timbres that help the remix fit within that genre. Electro house is known for its intense risers and drops, as well as “grinding and whirring” bass lines (Reynolds 2013, 784).

Live video performances will also be discussed, such as one by DJ Honey Dijon that demonstrates how she uses continuous processes to generate a sense of liveness and distinguish her performance from the original tracks. This and other examples in the presentation show how short continuous processes are a significant part of how EDM creators communicate musical meaning, especially in genres that are perceived as being more overtly electronic than others.

Music Theory and Ethnomusicology: Towards Methodological Synergy

Music theory is generally concerned with studying music through close, structural analysis of a sounding object, while ethnomusicology characteristically involves ethnographic study and cultural immersion, so as to illuminate music’s entanglements with social experiences. Though the central questions of the two disciplines may differ, this session highlights the value of methodological overlap between ethnomusicology and music theory. For instance, sociocultural research may lead to novel music-analytical insights, and conversely, music-analytical work may generate significant evidence for socio-cultural phenomena. More broadly, methodological merging and expanding of research questions may allow for wider-ranging insights into musical traditions.

This session presents research that has benefited from straddling the presumed disciplinary boundary between music theory and ethnomusicology. Eight scholars and two respondents address expanding potential methodological boundaries traditionally associated with their home disciplines. To what degree has adopting other methodologies helped create new fruitful synergies and what still remains to be done? In what ways have results of past projects suggested a need to blend our methodological toolboxes? Are there any research questions which would not benefit from a cross-fertilization of methodologies, and what distinguishes them from those that do? Ultimately, this roundtable seeks to explore ways in which ethnomusicology and music theory can inform one another, offering examples of cases where the hybridization of methodologies can serve a wider research goal.

Presentations of the Symposium

Bursting the Vessel of Song: Ethnography and Analysis in the Study of Klezmer Music

Yonatan Malin
University of Colorado, Boulder

Can ethnography inform not only our structural analyses but also our interpretive approach? In this lightning talk, I present a case study on klezmer music (Jewish instrumental music from Eastern Europe, now flourishing internationally in dialogue with other traditions). A discussion with the klezmer violinist Alicia Svigals (co-founder of The Klezmatics) leads to an analysis of ascending fourths as ecstatic shouts in the track “Lightning” from Beregovski Suite (2017), recorded by Svigals with jazz pianist Uli Geissendoerfer and Moldovan accordionist Ilya Magalynk. Svigals’ comments and my analysis reference the mystical tradition of Judaism going back to Isaac Luria (1534–72). Implications for analysis include alternatives to the work concept that underlies most analyses of European art music. This talk builds on a prior article published in Analytical Approaches to World Music (Malin 2019). I suggest that ethnography can help us explore musical structure in creative, interpretive, and culturally relevant ways.

Mousike or Music? Using Analysis to Explore Shifts in Musical Attention

Francesca R. Sborgi Lawson
Brigham Young University

This paper argues that ethnomusicology has trended away from analyzing music sound and, consequently, has failed to distinguish between two distinct-yet-complementary modes of attention, namely the multimodal cognition associated with mousike and the more ‘teleomusical’ (music-directed) attention associated with music. Building on (1) research on music in ancient Greece and China, (2) studies on multimodal perception, (3) the discovery of teleamusical perception in infants, and (4) three contemporary case studies, this paper concludes that mousike and music may be best understood as endpoints on a continuum of musical engagement. Mousike requires attending to the synergistic interaction among competing modalities, such as the linguistic, musical, visual, and kinesthetic, whereas music involves a greater amount of ‘technologizing’ in ‘extending’ musical cognition (extended mind thesis), requiring an attentive shift towards music sound. Founded on stages in infant development, the adult processes of attending to mousike and music must be ascertained through analysis, which can, nonetheless, present both challenges and advantages. The challenges are the biases that can emerge from the music-directed emphasis of ethnomusicalogical training, which may impede our ability to attend to other competing modalities in performance; the advantages are the revelatory insights that can only come from attending to music sound.
It Begins with the Observation of Behaviors
Robert Gjerdingen
Northwestern University

My own work has focused on the students and masters who inhabited the music conservatories of the eighteenth and nineteenth centuries. I came to this study of music history and theory from programs in ethnomusicology at the University of Hawaii and the California Institute of the Arts. Perhaps that West Coast orientation made it seem self-evident that my task was at heart an exercise in ethnography. The old world of orphans and music masters was in many respects as foreign to me as any of the remote villages surveyed in famous early ethnographies. So I listened carefully to what the masters said and what the young students did. I tried to understand what game was being played and what it meant to win or lose. I participated in the old lessons and learned what they felt like as performative acts. Like so many ethnographers I came to identify with my ‘villagers’ and wrote more about their virtues than their faults. Yet on the whole I think this effort has been positive, especially in showing an authentic European tradition of music theory untouched by the totalizing fantasies of later generations.

Testing Music Theories with Ethnography: How Balinese and South-Indian Musicians Embody Complex Rhythms in New Music
Oscar Smith
University of British Columbia

New kinds of entrainment and rhythmic coordination are developing around the world in a “supra-cultural” movement of musicians creating new musics featuring unconventional periodicities (Tenzler 2018). The process of researching examples of these musics has necessarily required methodologies that transcend the usual bounds of music research disciplines as typically practiced in North America.

In a reflective comparison of two research projects involving such musical examples—one from Bengaluru and one from Bali—I consider how my questions required a back-and-forth style. Many of my questions began from music analysis (usually seen as the domain of music theory) but could only be answered using ethnographic methods (typically practiced by ethnomusicologists). Conversely, questions asked during ethnographic interviews with the musicians and composers spurred on different analytical approaches.

Considering the results of my work more broadly, it appears that my microscopic case-study approach cannot be generalised. Despite this, my examples expose weaknesses in overarching cognitive theories of rhythm and meter, many of which require expansive, cross-cultural, data-heavy methods to refine. Nevertheless, I argue that such fine-grained analysis that is closely informed and guided by the qualitative aspects of my ethnographic material can generate the research questions of greatest pertinence to the lofty theories of any field of music research.

Methodology and Identity: A (Black) Music Theorist’s Perspective
Clifton Boyd
New York University

Though I received my Ph.D. in music theory this past May, I have a secret to admit: my dissertation contains almost no music analysis. Indeed, instead of relying heavily upon my discipline’s trademark tool, my research questions on racial politics in the American barbershop community naturally drew me to other methodologies including archival research and, most relevant to this roundtable, ethnographic fieldwork and interviews. Six years ago I thought much differently about what career I would go on to pursue, as well as what it meant to be a music theorist. Today, this panel challenges me and other “card-carrying music theorists” to ask: as we reconsider the boundaries of our field and begin to recognize and engage with those with whom we would previously identify as an academic Other, how might we also expand our methodological and intellectual horizons?

In this paper, I reflect on this question through my experience researching the Barbershop Harmony Society (BHS), an international fraternal organization founded in 1938 to preserve the vernacular music tradition of barbershop singing. I carry out this reflection by considering three of my intersecting identities. First, I discuss how my identity as a “non-barbershopper” creates both difficulties and opportunities in engaging with the barbershop community: while I am an outsider to the community and must work continually to learn its customs, my critical distance has allowed me to understand the Society’s culture of preservation in ways often overlooked by barbershop researchers. Second, I explore how my Blackness creates yet another degree of separation from the extremely white membership of the BHS, and complicates my investigation into the Society’s legacy of racial exclusion. Third, I interrogate my identity as a music theorist, namely as it pertains to my lack of formal training in ethnographic methods, my relationship to the field of ethnomusicology, and the ethics of performing ethnography as a music theorist. I conclude by sharing how I envision my continued journey toward (or away from) a concrete disciplinary identity, and offer words of encouragement to others grappling with similar questions of identity and methodology.

Ethnomusicological Methods in Music Theory: The Russian and Bashkirian Experience
Idar Khannanov
Peabody Institute, John Hopkins University

As a music theorist with Russian training, I have discovered upon my transition to the United States in 1994 that the folk music played here a much lesser role in musical-theoretical discourse than it did in the country of my origin. Even the scholarship of Stravinsky denied its role and adhered to what Louis Andriessen labeled as an “Apollonian clockwork.” Yet it is safe to suggest that the intertextual relationships and complex morphing of a network of folk elements in Stravinsky’s music is one of the distinguishing features of his style(s). In general, it remains unclear whether a mid-20th-century modernist can offer a valid concept without the references to the collective musical experience. Of course, the fetishization of a folk paradigm is not an alternative to rigorous academic discourse either. There are at least two arguments in favor of the role of folk music in music theory and composition. The first is an important
aspect of standard forms used by composers of the common practice: they were borrowed from the forms of folk songs (hence the label *Liedformen*). The second comes in contrast with the first: unlike the rational, teleological, and segmented approaches of composers, folk melody is unpredictable, analogue and infinitely complex. For example, Bashkirian prolong song, *ozon kyi*, evades metric and pitch segmentations. My chapter “Line, Surface and Speed: Aspects of Nomadic Melody” in *Sounding the Virtual. Gilles Deleuze and the Philosophy and Theory of Music* (London: Ashgate, 2011) offers an attempt to reconcile the tenets of current music theory with a high standard of ethnomusicological research supported by the continental philosophical ideas of 1970-80s. I feel that the new ethics of our days enhances this argument.

**Paving Pathways and Respecting Ritual Practice: The Value of Multiple Methodologies in Gnawa Music Research**

*Maisie Sum*  
University of Waterloo

Research methodologies are designed to ask and answer questions intended to extend knowledge. Because they are discipline-specific, however, they may be too narrow in focus or inappropriate to serve diverse and changing circumstances and goals. In ethnomusicological research, combining methods used in music theory with observations from ethnographic fieldwork helps to illuminate implicit and emic knowledge of social practices, particularly among oral traditions that do not rely on verbalization to transfer knowledge. It also sheds light on individual creativity and musical expression in improvised genres. My fieldwork among culture bearers of Gnawa music has been invaluable. Being an oral tradition in a hierarchical, secret society (despite its popularity today) with gendered roles poses challenges, however. Transcription and structural analysis became a way to be musically involved in an appropriate and respectful way as a female and a cultural outsider, which complemented my observations of music performances. Through this intimate process I gained insight into the Gnawa music system, which then opened the door to deeper conversations and connection with practitioners and illuminated social-musical relations in improvisation. More recently, I have extended my research in Gnawa music to investigate the emotional response of listeners by combining ethnography and structural analysis with psychological experiments. I draw on these experiences and findings to elucidate the potential synergy of combining methodologies in music research.

**Collaborative Study of Malian Drumming: Lessons for Music Theory, Ethnomusicology, and Music Psychology**

*Justin London¹, Rainer Polak², Nori Jacoby³*  
¹Carleton College, ²RITMO Centre, University of Oslo, ³Max Planck Institute for Empirical Aesthetics, Frankfurt

While this panel is about synergies between music theory and ethnomusicology, this presentation will both argue and demonstrate that both cross-cultural research in music theory and analytical work in ethnomusicology open the door to much broader forms of interdisciplinarity. Drawing on our own work, which has focused on the study of Malian drumming, we show that questions of music theory, ethnography, and music analysis are also entangled in questions from psychology, cognitive science, performance studies, music informatics, and human movement science (to name but a few). We will share two examples. The first illustrates how one can operationalize a relatively agnostic (bias-free) approach to rhythmic and metrical structure in a corpus of data used to study the expressive timing and metrical structure found in Jembe trio performance. The second shows how the same data can be used to show how Malian drummers have optimized the way their attention is divided amongst the members of the ensemble. We conclude by encouraging those interested in cross-cultural and interdisciplinary research to work collaboratively in the context of research teams, rather than as single authors. Such collaboration, we argue, not only makes for better research, but also allows our research communities to grow and be more inclusive. And, as we have found out, it is also a lot more fun than working alone.

**Microtiming Analysis as a Socio-Historical Tool**

*James Morford*  
University of Washington

With my contribution to this roundtable, I will use a case study to advocate on behalf of the value of structural microtiming analysis as a socio-historical tool for tracing connections between populations and practices across geographies. Existing scholarship on musical Africanisms in the Americas has made substantial inroads through analysis of organological, religious, and linguistic data. While Africanist scholars have highlighted rhythmic connections across the Atlantic since at least the late twentieth century (e.g. Wilson 1992), these connections have largely remained restricted to macroscopic and generic features that can be found in innumerable and relatively distant musical cultures, including the existence of timeline patterns and polyrhythmic cycles. My research explores relationships between musics among Mandé peoples in West Africa and Son Jarocho performance emerging from Veracruz, Mexico. Unlike other performance genres in the Americas that are commonly associated with practices in West Africa, Son Jarocho, like Mandé performance, features a bi-modal organization of rhythmic structures correlating with particular non-isochronous metric timing patterns. The musical connections suggested by the bi-modal rhythmic organizations in these two musics stand alongside and strengthen existing anthropological, historical, and linguistic data linking Afro-descendent populations in eastern Mexico with specific Mandé populations.
Professional Development Workshop: Music Scholarship and Labor Organizing

**Time:** Friday, 11/Nov/2022: 2:15pm - 5:30pm  ·  **Location:** Grand Ballroom B

**Chair(s):** Tyler Bickford (University of Pittsburgh), Shannon Garland (University of California, Merced)

**Presenter(s):** Tyler Bickford (University of Pittsburgh), Shannon Garland (University of California, Merced), Marcelle Pierson (University of Pittsburgh), Alexander W. Cowan (Harvard University), Curtis Rumrill (University of California, Berkeley)

This professional development workshop offers information and tools for including unions in recent efforts in the music fields to grapple with ongoing legacies of structural oppression. Welcome calls to remake our disciplines have appeared amidst the ongoing casualization of teaching, as well as the rise in labor mobilization within academia and beyond. Fall 2021 saw multi-racial mobilization by workers in the US at a scale unprecedented in recent decades, and higher education workers, including music scholars, were major players in #striketober.

We will bring together music scholars from historical musicology, ethnomusicology, composition, and music theory who were involved in some of the most significant mobilizations of academic workers in 2021, including University of California lecturers’ successful contract campaign; University of Pittsburgh faculty at all ranks voting to unionize; Harvard graduate students unionizing and bargaining a first contract; and University of California student researchers forming the largest new union in the country.

Workshop leaders will reflect on our recent campaigns and connections between our organizing and our scholarship, including the complementarily of ethnographic methods and organizing techniques; similarities between the increasing economic precarity of music workers during the pandemic and those of contingent academic workers; complex relationships between economic and racial inequality in the academy; and the role of unions in fostering interdisciplinary collaboration across subfields of music studies and with colleagues in the sciences and professional fields.

We will then lead a discussion with participants about their workplace issues and present strategies for starting a union campaign. We will break into small groups to help participants think strategically about organizing on their campuses, and to practice key skills for organizing, including leader identification, network mapping, and effective outreach.

Workshop leaders include: unionized graduate student, non-tenure-track, and tenured music scholars: Shannon Garland, UC-AFT; Tyler Bickford, USW–Union of Pitt Faculty; Marcelle Pierson, USW–Union of Pitt Faculty; Alexander Cowan, HGSU-UAW; Curtis Rumrill, UAW 2865.

Sponsors: This joint workshop is co-sponsored by the AMS Committee on Career-Related Issues, the SMT Scholars for Social Responsibility Interest Group, and the SEM Economic Ethnomusicology Special Interest Group.

Facts, Fictions, and the Musicological Imaginary

**Time:** Friday, 11/Nov/2022: 2:15pm - 5:30pm  ·  **Location:** Compass

**Chair(s):** Abigail Fine (University of Oregon), Kristin Franseen (Concordia University)

**Presenter(s):** Mark Everist (University of Southampton), Hedy Law (University of British Columbia), Susan Hurley-Glowa (University of Texas Rio Grande Valley), Kristina Nielsen (Southern Methodist University), Kimberly Mack (University of Toledo), Eileen Mah (University of Indianapolis), Alexandra Monchick (California State University, Northridge), Frederick Reece (University of Washington)

As music scholarship continues to expand beyond traditional materials, scholars are confronted with nebulous sources: imagined histories, literary and visual flights of fancy, half-truths and gossip. Music experts typically feel obliged to debunk inaccurate claims; but when half-truths become cultural artifacts, the result is a provocative challenge to notions of scholarly authority. Over the last fifteen years, musicologists have increasingly turned to fiction and ephemera as key facets of reception and canon-building. Through a closer study of sources that might appear dubious, amateurish, or outright wrong, and an interdisciplinary engagement with literature, media, and cultural studies, music historians and ethnomusicologists can unearth a wider network of actors who participate in music discourse, at times in playful and liberatory ways.

This joint AMS/SEM workshop brings together musicologists and ethnomusicologists who investigate imaginative sources that lie at the margins of their disciplines. Our presenters illuminate how footnotes, satires, autobiographical (mis)representations, myths, and forgeries all demand different stances towards trust and skepticism. Whom do we unearth when we extend the limits of music studies and what can these individuals tell us about how authority is generated and what counts as knowledge? How do claims to truth or authenticity compel our treatment of music as evidence? How can we reconcile the cultural study of unreliable sources with the ethical problem of misinformation?

This 180-minute session consists of two panels of four 7-minute lightning talks, each followed by a conversation with attendees. The first panel offers a series of studies in eccentric evidence, featuring Hedy Law on a slanderous satire of Beaumarchais, Mark Everist on Parisian séances transmitting music from beyond the grave, Susan Hurley-Glowa on a shipwreck myth in Cabo Verde, and Kristina Nielsen on Aztec pseudohistories in Los Angeles Chicana/o communities. The second panel theorizes the historiography and ethics of untruths, featuring Kimberly Mack on the myth of rock as a white genre, Eileen Mah on musical topics as shifting artifacts of oral culture, Alexandra Monchick on fidelity to the score as a correlate with constitutional law, and Frederick Reece on the art of forgery.
The exponential growth of projects employing encoded music over the past two decades has facilitated new opportunities for conducting research as well as new means of sharing and disseminating musical information. These endeavors have likewise constructed spaces of collaboration between music scholars, librarians and technologists. Music encoding projects also offer novel methods for teaching and involving students in the creation of knowledge. Accordingly, it appears necessary to engage with pedagogical approaches and consider questions of discovery, access, and interpretation of these resources, as well as developing the frameworks and skills to work with encoding schemas and tools.

This panel will provide diverse perspectives on current projects, challenges and opportunities for encoded music, with particular attention given to applicable pedagogical practices. It will address obstacles to sustaining music encoding and digital scholarship through qualitative analysis and examination of current practices. It will consider pedagogical possibilities that engage students in examination of musical repertoires through interdisciplinary approaches. Using encoded extent work catalogs, it will interrogate metadata as assumed information and scrutinize the presumed democratization of information. It will examine the challenges in designing a course including the encoding of traditional Turkish music, acknowledging both technical dilemmas and continued tensions between traditional and Western canons and notation. Through experiential observations, it will present encoding methodologies and tools as means to increased access and discoverability for Bengali opera and Guatemalan choirbooks, as well as the attendant implications for constructing understanding of non-European and colonial music cultures.

The panelists’ contributions will address themes of representation and accessibility, barriers to encoding non-Western music notation, use of ontologies and analytic taxonomies to discover musical practices and patterns across time, and affordances of technological innovations including optical music recognition, automatic voice-alignment, and editorial correction software. Finally, it will offer concrete pedagogical practices and strategies for approaching music encoding as both projects and research resources that will be useful to participants who are interested in augmenting their own pedagogical approaches with digital methods or embarking on a digital musicology project.

**Presentations of the Symposium**

**Communities and Pedagogies for Sustaining Music Encoding**

Jessica Grimmer  
University of Maryland

Lacking institutional support, the vast majority of digital humanities communities and their respective projects confront the pervasive challenge of sustainability. Their sustainability tends to be undermined by shifts in technologies, resources, and communities over time. Because these projects contain irreplaceable and invaluable evidence of communities and histories that are underrepresented in cultural institutions, their fragility compromises the completeness and equity of our collective digital heritage. The Music Encoding Initiative has been included in an ongoing qualitative research project investigating the roles of research communities in the sustainability of digital collections and projects, with the purpose of identifying strategies to increase the long-term viability of their digital projects. Themes uncovered point towards the roles constituent communities play in maintaining the viability of our shared digital record.

The Music Encoding Initiative represents the longest-running and most geographically dispersed scholarly community examined in this study, composed of technologists, musicologists and ethnomusicologists, music theorists, and music librarians from around the world. This research community has engaged in the creation, maintenance, and adaptations of an open-source standard for encoding musical documents in machine-readable XML schema, interviews with community members, stakeholders, and users of the Music Encoding Initiative, alongside participant observations and monitoring of open communication channels revealed the symbiotic relationship between the maintenance of the digital object and the maintenance of the community of contributors and users. Participants likewise highlighted ongoing pedagogical efforts to increase investment in digital musicology as a key component of maintaining the standard and community. This paper presents qualitative analysis of the Music Encoding Initiative’s community understanding of sustainability in the context of their digital markup standard and how it is affected by our current notions of publication and scholarly activity. It furthermore discusses the results of the qualitative study as it pertains to the use of MEI and other digital humanities tools in the classroom, and offers pedagogical strategies necessary for sustaining these resources and scholarship.

**Decoding Renaissance Music: Classroom Collaborations**

Richard Freedman  
Haverford College

How can we bring digital tools and scholarship into the classroom? And how can it help students become makers (and not just consumers) of knowledge? In this presentation we will share some of the pedagogical lessons learned in the course of Citations: The Renaissance Imitation Mass (CRIM; crimproject.org), a digital project that focuses on borrowing, a practice that is of course almost everywhere (from Handel to Hip-hop) but that was the basis of an entire genre during the sixteenth century, when composers of so-called “Imitation” or “Parody” Masses transformed short sacred or secular pieces into long five-movement cyclic settings of the Ordinary of the Catholic Mass. The resulting works are more than collections of quotations. The sheer scope of the transformation required the composer to re-think the model—shifting, extending, or compressing ideas in new musical contexts and new expressive purposes. If counterpoint is a craft of combinations, then the Imitation Mass involves the art of recombination on a massive scale. These works offer an unparalleled way to learn how composers heard (and understood) each other’s music.

This music offers an unparalleled way for us to explore the possibilities of the digital domain, and of the frontiers of collaborative learning and research in musicology. Digital projects like CRIM invite students to reflect on the graphical notation they know and use on a daily basis—how it has changed since the sixteenth century and how new digital tools for encoding music inaugurate new ways...
of representing and investigating old works. The development of taxonomies represents another key opportunity in the digital musical classroom. Such shared vocabularies (whether for analytic concepts, genres, or practices) are the means through which data are made discoverable, and through which we can connect related practices and patterns. Finally digital projects invite students to think about disciplinary intersections and assumptions, and the kinds of questions that different specialists might ask about the same material. In this presentation, we will explore some of the ways in which CRIM techniques—from encoding scores to analytic vocabularies to machine learning systems—can serve as points of inquiry in a variety of classroom settings.

**FAIR Metadata: Democratization, Access, & Equity in Joseph Haydn’s Works Catalog Online**

**Joshua Neumann**

Akademie der Wissenschaften und der Literatur Mainz

The growing corpus of emergent musical scholarship throughout the past decade relying upon the Music Encoding Initiative evinces the efficacy of this community’s concerted efforts to define—primarily via praxis—a system for digital encodings of musical documents. Among the many resources for use in praxis and pedagogy developed by the MEI community is the Metadata Editor and Repository for MEI Data (MerMEId). While metadata receive perhaps limited attention in research methods courses, and, here often as “given” descriptive information, they abound for the many musical objects scholars engage discursively and are valuable for planning, managing, and conducting research. MerMEId’s use in constructing and making viewable works catalog for Carl Nielsen, Anton Bruckner, Frederick Delius, and others enhances the speed, scale, and scope for analysis and publication of collected works projects. A works catalog for an iconic composer of Western art music might seem an odd locus for evidence of equity, access, and democratization, even if it proffers much for pedagogy within the canon. Viewing such projects through the lens of the Findable, Accessible, Interoperable, Reusable Guiding Principles for scientific data management and stewardship (FAIR), however, affords ample space for such considerations. Furthermore, FAIR principles align with the capabilities of MerMEId, thus making the central function of attribution of numerous roles associated with the creation of a musical object easier to assign, review, analyze, and edit.

Using the Joseph Haydn Werkverzeichnis (JHWv), which both builds upon and expands the use of extent works catalogs as a case study, this paper revisits the value of metadata for teaching research management and process skills. In addition to providing an introductory overview to the JHWv, it contextualizes issues and challenges involved in the data conversion and management process, illuminating MerMEId’s ease of use and alignment to FAIR principles. Additionally, it highlights avenues for theoretical discussions of ethical considerations and practicalities of organizing sources around musical objects from any culture. Finally, this paper summarizes student experiences and perspectives for knowledge and metadata creation and dissemination, another affordance of MerMEId’s existence as a flexible tool for enhancing access to both research praxis and findings.

**Challenging challenges: Integrating music encoding into Turkish curricula**

**Nevin Sahin**

Hacettepe University Ankara State Conservatory

Developing digital editions of Non-Western music presents challenges on a variety of levels, from encoding alternating pitches to defining new rhythmic patterns. In the case of Corpus Musicae Ottomanae, the DFG-project on cataloging and editing Near Eastern music sources, the focus has so far been on Hampartsum notation and many editorial questions influenced the approach towards machine-readable and sustainable digital editions. TEI files for text editions were developed and music editions together with the source catalog were adapted into MEI framework. My work during the second phase of the CMO project (2018-2021) inspired me to design a graduate course on music encoding, and this design experience witnessed its challenges not directly related to music encoding. In the Turkish context where the tension between traditional music and Western music moved beyond musical domain into political domain, designing a course which comprises both Western and non-Western musical peculiarities brings together institutional challenges apart from the challenges of music encoding as a concept.

As digital humanities remain a rather novel field in Turkey, the idea of teaching music encoding turns out to be an unprecedented request not only for the faculty but also for the students. The non-availability of encoding software and instructive material in the language used in education, the prejudice of treating music encoding as something related merely to recording studios and recording equipment, and the novelty of digital humanities in the research context of the country led to the question: Is it reasonable to offer a course on music encoding before resolving the problems of higher priority such as integrating both Western and non-Western musics into the curriculum? The design efforts showed it is possible to move beyond and resulted in the short run in the inclusion of CMO output, with the focus on overcoming challenges of non-Western music notation in music encoding, in a course on digital applications in makam analysis. This experience offers insights on introducing music encoding to unaccustomed colleagues, students, and administration, which might in the long run support an enlarged MEI community with further pedagogical possibilities.

**Encoding a music source of colonial Bengali theatre (1876)**

**Christina Linklater¹, Emerson Morgan²**

¹Harvard University, ²Simmons University

First performed at the Grand National Theatre in Kolkata in 1874, Satî ki kalaṅkīnī ("Pure or polluted"), an opera in four acts by librettist Nāgendranath Bandyopādhīyā and composer Modan Mohan Barmana, is known to survive in just one music source, a manuscript copy (1876) held at Harvard University Loeb Music Library. This 60-folio volume is in a bilingual as well as bimusical format, with the original Bengali text and music notation facing parallel European notation and transliterated text; each musical number is designated by terms for tāla and rāga. The format and features of this manuscript reveal an effort soon after the establishment of theatres and schools of music in Kolkata to represent Bengali musical themes and styles for Indian and British consumption. After having been taken from India, the manuscript was introduced into Victorian Jewish philanthropic circles and then to its U.S. repository, where it has remained since 1986 or earlier.

In order to raise the visibility of this source, we transcribed personal names, provided genre and form terms, encoded full melodies, and offered editorial insight to a scribal idiosyncrasy of rhythmic notation. Cataloging this opera within the context of RISM, a documentary effort about early sources of European classical music, we confronted some basic limits to our capacity for providing
description and access. We reflect on Svātī kī kalāṅkinī as a test case for exploring opportunities to draw non-European music into a project such as RISM; for constructing a more robust and realistic understanding of global music cultures, including those from colonial encounters; and for providing services to the institutions, communities, and cultures from which documentary sources spring.

Guatemalan Cathedral Choirbooks: From Manuscripts to Digital Images to Symbolic Editorial Scores

Martha E. Thomae
McGill University

Guatemala City’s Cathedral choirbook collection (GuatC) consists of six manuscripts copied in Guatemala during the seventeenth and eighteenth centuries. The collection includes mostly sixteenth-century polyphonic music by Spanish composers, some of whom were active in the Viceroyalty of New Spain. There are also pieces by local composers and by other European composers such as Lassus and Palestrina. While partial inventories and a general overview of the repertoire exist, access to the contents of these sources is difficult. Poor digital images made from microfilm include only books 1–3, with some folios cropped or missing. Guatemalan musicologists Dieter Lehnhoff and Omar Morales Abril have begun to preserve and disseminate these colonial sources by transcribing them into modern notation and performing their music, but these efforts cover only a small fraction of the music in the choirbooks.

It is my goal to increase access to the music of this collection. To achieve this, I use digitization and music-encoding technologies, including a do-it-yourself book scanner, optical music recognition, automatic voice-alignment, and editorial correction software. In this presentation, I will focus on the book of masses GuatC 1, describing the step-by-step methodology and technologies used. This encoding process increases access to the sources by producing high-quality images and machine-readable files that encode the pieces of the choirbook as editorial scores in mensural values using the MEI format. These files can later be read by a machine for playback and automatic transcription into modern notation. They can also be used to automatically compare concordant sources of encoded music, providing lists of variants, enabling future scholars to evaluate the transmission of music from Europe to Latin America.

The technologies presented here can be used for the digitization of other manuscripts and the encoding of mensural music sources. It is my hope that this presentation would provide the tools for facilitating digitization and encoding of sources that are hidden in various local archives. Students can collaborate in the preparation of these symbolic editorial scores using these technologies as part of their practice in paleography and counterpoint courses.

AMS/MLA Joint Committee on RISM Business Meeting

Time: Friday, 11/Nov/2022: 3:30pm - 5:00pm  ·  Location: Executive Board Room
Session Chair: Jim Cassaro, University of Pittsburgh
Chair(s): Jim Cassaro (University of Pittsburgh)
Presenter(s): Jim Cassaro (University of Pittsburgh)

This committee oversees and facilitates the operation of RISM projects in the U.S. and acts as a liaison between and AMS and MLA and the U.S. RISM Office. The Committee has taken an active role in project planning, shares its expertise in data collection and computerization and cataloguing, and intercedes with U.S. libraries and archives to facilitate their participation in RISM projects.

Alternative Sites for Opera

Pan and Apollo in California: Spectacular Eugenics and Embodied Masculinity in the San Francisco Bohemian Club Grove Plays

Beth E. Levy
Univ of California, Davis,

In 1915, hundreds of musicians came to San Francisco for the Panama-Pacific International Exposition (PPIE); a lucky few (including Walter Damrosch and George Whitefield Chadwick) also witnessed a spectacular outdoor performance called Apollo, staged by the exclusive Bohemian Club in the redwood forest north of the city. Art historians have examined how the PPIE aligned classical sculpture, particularly representations of the nude male form, with contemporary American rhetoric about “race betterment.” I argue that a similar eugenic energy motivated Apollo and an earlier “Grove Play:” The Atonement of Pan (1912), focusing viewers’ attention on masculine bodies and attuning listeners to the “progress” of musical style from the rustic to the exotic.

All male and mostly white, the wealthy Bohemian Club has attracted attention mostly from sociologists and conspiracy theorists. Among musicologists, only Leta Miller has remarked on the Club's midsummer encampments, each of which culminated in an outdoor drama, with libretto and operatic music by local Club members, including Joseph Redding, Henry Hadley, and Edward Schneider. Casting noted opera stars (David Bispham, Clarence Whitehill, George Hamlin) in the roles of Pan and Apollo, these two Grove Plays trade in Hellenically sanctioned homoeroticism. Both Plays feature cross-dressed nymphs and both restore the misshapen satyr Pan to youthful beauty, but only the second closes with Apollo, whom the authors described as “the most perfect type of masculinity,” resurrected in mortal form to take a vestal virgin as his wife and father a new race of men. As the other Olympian gods yield to the (facily Christian) spirit of Love, Pan’s pastoral music is swept aside by strains that evoke Wagnerian rapture and Anglican oratorio. Music from these private Plays had a public afterlife. Though a proposed public performance at UC Berkeley’s Greek Theatre fell through, Hadley reused his music (as Hannah Lewis has shown) in the pioneering soundtrack for the 1927 film When a Man Loves.
This paper thus offers insight into the staying power and the sounding power of ideas about masculine physique, racial "improvement," and musical style.

**Parallel Worldbuilding in Indie Opera: The Industry’s Sweet Land (2020)**

**Jingyi Zhang**  
Harvard University

The Industry’s *Sweet Land* is a site-specific opera staged in the LA State Historic Park which re-presents the brutal history of the encounter between Indigenous peoples and European settlers through an alternate-universe storytelling approach.

My initial focus is what can be called the accusatory architecture created by the dome-like structure and zoetrope staging where “Feast” and “Train” are performed respectively. “Feast” occurs in an intimate space that seats audiences in the round; they can all see one another, but more importantly their ranks echo the circular seating of the “Arrivals” (white settlers) in the operatic fiction before them. In this mirror-house effect, the (almost exclusively) white settler audience, slotted into momentary identification with the opera’s “Arrivals,” confront their collective complicity in colonial history. The zoetrope staging in “Train” calls forth shifting modes of spectatorial engagement. Audiences are tossed into and caught up in the optical play before them, thus they are asked to contemplate the nature of seeing and the ethical responsibility of the seeing subject in colonial history. “Echoes & Expulsions,” the opera’s coda, rejects all audience positioning and viewpoint imposition. Acousmatic voices and misbehaving texts narrate personal stories of colonial violence, in a media-saturated fable that seems to make media-objects co-creators of the performance.

Employing Fred Moten’s concept of “blur,” I then raise critical questions on Indigenous representation—and representability—in this production, which contribute new understandings to Édouard Glissant’s theory of opacity. (Moten 2017) The resistance against Indigenous stereotypes paradoxically reverts to the same colonial logic that presumes knowability of the Other in its hypervisible presentation.

Drawing on media archaeology, decolonial studies, and my own experience at the performance in February 2020, I argue that The Industry’s experimentation with alternative staging, optical technologies, and hypermediality thus creates parallel built worlds, which unfold alongside the operatic narrative in the here-and-now. These built worlds encompass the polyvalent, intersectional realities of *audiences themselves*, and engender an immense, aesthetic surplus through the various media, voices, and texts at play. The end game of this plenitude, however, is bearing witness to the un-erasability of past colonial brutalities, and the marks left on us today.

**The Colored American Opera Company and St. Augustine’s Church: Black musical life in the late-nineteenth century.**

**Gillian Rodger**  
University of Wisconsin-Milwaukee,

In January 1873, an advertisement placed in the Amusements section of the Washington *Evening Star* announced the forthcoming performance of Julius Eichburg’s opera *The Doctor of Alcantara* at Lincoln Hall by the Colored American Opera Company. The advertising boasted: “[t]his company, numbering over forty voices and made up of the very best musical talent, is the only opera combination composed exclusively of colored ladies and gentlemen ever organized in this or any other country” (emphasis in original, *Evening Star*, 28 January, 1873, p. 1). Subsequent advertisements noted that the director was John Esputa and the stage director was T. Harry Donehue.

The Colored American Opera Company toured twice during the 1870s, and the core singers in the troupe were members of the choir at St. Augustine’s Roman Catholic Church, where Esputa was the musical director. Following the professional engagements of singers associated with St. Augustine’s Catholic Church and their interactions with other Black churches in Washington, D.C., reveals the rich performing lives of Black professional singers in the last third of the nineteenth century. The leading singers from St. Augustine’s performed at other Black churches in the city and the wider region, and at Music Clubs such as the Amphion Society, which fostered the performance of art music. These venues along with performances at charity events, signal a dedication to ideals of middle-class decency and parallel the kinds of performing experiences for skilled white amateurs or professional singers who did not pursue stage careers. At the same time, some of these singers sought professional stage careers despite being locked out of professional opera. Instead, they joined theatrical troupes performing operetta, troupes of jubilee singers run by managers such as Sam Lucas. Black singers used church performance as a source of steady income that tided them over between national performances in touring companies. This paper will explore the rich performing world of the singers active at St. Augustine’s Church, showing the ways that singers who were excluded from the operatic stage, and marginalized in the performing world, found ways to practice their craft.

**Art, Healing, and Voice in Sub-Saharan African Music**

*Time*: Friday, 11/Nov/2022: 4:00pm - 5:30pm  
*Location*: Magazine  
*Session Chair*: Jean Kidula, University of Georgia  
*Chair*: Jean Kidula, University of Georgia

**4:00pm - 4:30pm**

**The Musical Art of a Cinematic Griot**  
**Ryan Thomas Skinner**  
The Ohio State University,
“For us, music is alive,” Dani Kouyaté tells me. “Music speaks. It speaks without the words of speech.” Kouyaté and I are pondering the nature, meaning, and expressive qualities of sound in his work as a filmmaker and jali—a Mande (West African) bard, social mediator, and storyteller. For Kouyaté, questions of identity and musicality are as important as they are irreducible, and always intertwined. In his films, modes of identification and musical expression conspire to tell stories. Narrative emerges at the intersection of existential and aesthetic concerns, manifest in speech, song, and sound. Music, like storytelling, resonates at multiple levels, Kouyaté explains, at once “useful” (utile) and “pointless” (futile), and always feelingful. Utility lies in the “interest” (intérêt) an act of expressive culture assumes, in the meanings that interested audiences perceive. Futility affirms that moments of musicking or storytelling have no need of “meaning” (sens) to be significant. Feeling inhabits both modes, the utile and the futile, as an “affecting presence” (Armstrong 1971), investing storied sounds with what Barry Shank might call “force” (2014)—that which makes art, in Kouyaté’s terms, “vital” (vivant).

In this paper, I reflect on Dani Kouyaté’s musical worldview, as a fundamental element of his cultural heritage, an integral facet of his filmmaking, and a vital component of his humanism. This essay is part of a broader biographical study of Kouyaté’s life, work, and philosophy as a “cinematic griot” (Stoller 1992). Drawing on musical case studies selected from Kouyaté’s acclaimed filmography, spanning three decades of work, this paper dialogically reflects on the social and aesthetic vitality of sound in his filmic oeuvre, as a “living” audiovisuality that animates his storytelling. In this context, the paper asks: How and to what extent does onscreen musicality evoke Kouyaté’s status and identity as a griot in Mande society? When do cinematic soundscapes take leave of such strict modes of identification to signal what Ashon Crawley (2016) calls “otherwise possibilities” of human experience? What expressive means does the griot-filmmaker employ to sonify a scene? And what do such audiovisual productions tell us about narrative, affect, and the human condition?

4:30pm - 5:00pm

Jalikan in Transit: The Voice of the Migrant Griot

Jonathan Henderson
College of the Atlantic

Among the great powers of the jalalu (or griots) of Mande West Africa is their ability to shape the past into resonance with the present through a speech act or musical gesture, a role Thomas Hale describes as that of a “time-binder” (Hale 1998, 23). In this way, jalikan (a jali’s speech) is ripe with affective significance among people who share a common cultural and historical milieu. How then is a jali’s expressive practice transformed by his or her migration outside of that shared social setting? This paper is an ethnographic study of how one jali refashions the tools of his fasiya (cultural heritage) in the context of migrant life in rural North Carolina. Here, Diali Keba Cisoko operates outside a musical value system based on shared understandings of Mande cultural history, of West African genealogies, and of the affective power of jali speech (jalikan). Plying his trade abroad, Diali employs other resources to build a connection with his audience. In the process, he is forced to reckon at every turn with US music industry regimes of value based upon logics of racial difference. I show that the US music industry systematically encourages Diali to present his cultural patrimony in public performance, even as it conditions a decontextualized reading. His practice of jalikan is thus reshaped: stripped of its specific expressive capacities and interpreted by the music industry as a performance of essentialized “Africanness.” I argue that, in this context, Diali’s art is a surface for journalist, audience, and music industry worker projections of Africa as a source of “fantasy and imaginative play.” (Agawu 1995, 384), their interpretations of his expressive practice springing from a uniquely American investment in constructing and maintaining categories of racial difference. Despite these challenges, Cisoko nevertheless finds ways to refashion his expressive practice into one that opens avenues for livelihood, for meaningful connection, and for poignant, if sometimes unexpected, enactments of his patrimonial art.

5:00pm - 5:30pm

‘Iyi na wɔdze frɛ sunsum’: Spiritism and musical healing in the Twelve Apostles Church in Ghana

Amos Darkwa Asare
University of South Africa,

Since the 1960s and 1970s, the growth of medical anthropology has further expanded the discourse on African indigenous healing praxes. In Ghana, many of these healing practices have been witnessed in religious contexts where spirits are experienced through music. In the past, indigenous healing rituals in Ghana were mostly practiced in shrines. However, colonial influences and contact with European Christians offered the indigenous people the opportunity to combine their indigenous practices and Christian faith. This resulted in a syncretic approach to some of the healing rituals using indigenous Ghanaian healing approaches and Christian principles. The formation of the African Instituted Churches (AICs) was a direct call to religious syncretism in many parts of Africa. In Ghana, the Twelve Apostles Church (TAC) is the first of the AICs whose healing rituals and overall worship experience are saturated with musical phenomena. In the healing rituals of the Twelve Apostles Church (TAC), spirits are prime elements of musical reality. Within this framework, the church is referred to as ‘sunsum nso’ (spiritual church) in Ghana. But through which medium are spirits manifested in the healing process? In this article, I aim to carefully interrogate the role of the Mfoba (enmeshed gourd rattle) in the healing rituals of the TAC and explore the frontiers of existing discourses on worldviews as revealed through the playing of the instrument. For the healer in the church, ‘Iyi na wɔdze frɛ sunsum’ (this instrument is what is used to invoke spirits), placing the Mfoba as a medium through which both the cultural impact of music and how it is employed to understand the healing rituals of the TAC is revealed. However, such an important instrument in the healing rituals of the TAC is seldom recognized. In this ethno-cultural study, I employ participant observations and interviews to protagonist the Mfoba as an instrument that facilitates and mediates spiritual and social interaction among healers, spirits, and patients in a musical reality.

Carnival/Carnaval/Weddings
The Native North American Traveling College (NNATC) is a community-based educational institution based in the Haudenosaunee (Kanien'keh:ka / Mohawk) community of Akwesasne, which straddles the borders of the United States and Canada, and New York State, Ontario and Quebec. Its mandate is to teach about contemporary Kanien’keh:ka culture in order to bolster pride in community members while also fostering a better understanding of Kanien’keh:ka people within the local non-Native population to counteract racist stereotypes. In addition to cultural programming, the NNATC has a team of cultural educators, collectively known as the “travel troupe,” who host workshops and training sessions, using traditional teachings, social songs and dances to educate about Kanien’keh:ka culture. This collaborative presentation with a travel troupe cultural educator examines the cultural knowledge that is shared by the travel troupe and how those teachings reinforce the mandate of the College in teaching about, celebrating, revitalizing and transmitting Kanien’keh:ka traditional knowledge and culture. Drawing on archival research, the presentation also examines the changes within the activities and teachings of the travel troupe over the NNATC’s 50-year history and illustrates the role that the traditional teachings, music and dance workshops have in awareness of (for non-Indigenous audience) and pride (for community members) for the Kanien’keh:ka community.

Collectes: Programming, Pedagogy, and Tradition

Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm · Location: Canal
Session Chair: Luis Ricardo Silva Queiroz, Federal University of Paraíba

“Purposeful” Cultural Programming: The Travel Troupe of the Native North American Traveling College

Anna Hoefnagels1, Montana Adams2

1Carleton University; 2Native North American Traveling College

The Native North American Traveling College (NNATC) is a community-based educational institution based in the Haudenosaunee (Kanien’keh:ka / Mohawk) community of Akwesasne, which straddles the borders of the United States and Canada, and New York State, Ontario and Quebec. Its mandate is to teach about contemporary Kanien’keh:ka culture in order to bolster pride in community members while also fostering a better understanding of Kanien’keh:ka people within the local non-Native population to counteract racist stereotypes. In addition to cultural programming, the NNATC has a team of cultural educators, collectively known as the “travel troupe,” who host workshops and training sessions, using traditional teachings, social songs and dances to educate about Kanien’keh:ka culture. This collaborative presentation with a travel troupe cultural educator examines the cultural knowledge that is shared by the travel troupe and how those teachings reinforce the mandate of the College in teaching about, celebrating, revitalizing and transmitting Kanien’keh:ka traditional knowledge and culture. Drawing on archival research, the presentation also examines the changes within the activities and teachings of the travel troupe over the NNATC’s 50-year history and illustrates the role that the traditional teachings, music and dance workshops have in awareness of (for non-Indigenous audience) and pride (for community members) for the Kanien’keh:ka community.

Challenging Normativities through Music in Barranquilla Carnival: Vibrational Practices and the Feminist Collective Rara’s no tan Rasas

Sebastian Wanumen Jimenez
Boston University

The Colombian Caribbean city of Barranquilla has the second-largest Afro-Latin American carnival. The Barranquilla Carnival first took place in the early twentieth century. While carnivals are normally understood as a time-space in which norms are obliterated, the Barranquilla Carnival has been ruled by heteronormativity. Nonetheless, the gay community of Barranquilla founded their own troupe and created the Gay Carnival in the eighties. During the last two decades, the Gay Carnival has become an important part of the Barranquilla Carnival. The Gay Carnival has been politically productive as it has made visible the LGBTQI+ community, their contributions, and needs. However, as its name suggests, the Gay Carnival represents mostly gay cisgender men despite claiming it is an LGBTQI+ event. For this reason, many LBT women feel that they are not represented and still consider it an exclusionary event. In this sense, heteronormativity was not displaced by any sort of queerness but by homonormativity.

In this paper, I explore how the recently created feminist collective Raras no tan Rasas (weirdos not-so-weirdos) are advocating for LBT women’s equality by amplifying their voices through music. The popularity of folkloric music in Barranquilla and the recent commodification of traditional carnival expressions (due to touristicification and the 2003 UNESCO’s declaration of the Barranquilla Carnival as a Masterpiece of the Oral and Intangible Heritage of Humanity) made this music a productive vehicle for Raras no tan Rasas to resound. Therefore, I analyze some of the sonic strategies that they put in place in their performances to counteract both the Barranquilla Carnival heteronormativity and the Gay Carnival homonormativity. Because Raras no tan Rasas use several sensory means to sound and music together, I follow some of Nina Sun Eidsheim’s ideas on vibrational practice which intend to “understand more about the integral part that music plays in how we forge out relations to one another” (Eidsheim 2015, 3). Hence, I conclude that the way Raras no tan Rasas perform (their vibrational practices) are as important as their verbal statements (lyrics) to achieve their socio-political aims.

‘Umsindo’! Sound, space, and the aesthetics of rivalry at a Zulu wedding

Thomas Mathew Pooley
University of South Africa,

The Zulu word ‘umsindo’ literally means noise, din, uproar. It is also the colloquial term for weddings and other large communal celebrations featuring performances of song, dance, and ‘izibongo’ (praises). Drawing on perspectives from phenomenology and sound studies, I theorize the concept of ‘umsindo’ as an aesthetic principle of Zulu performances that embodies the ritual rivalry between clans. Spanning several days, these events gradually gain impetus and excitement building to a crescendo of competitive dancing inside and outside of the bridegroom’s homestead. Groups of varying sizes, generations, and genders sing, dance, and gesticulate simultaneously but asynchronously to create immense excitement in densely textured and clearly articulated sonic spaces. Each group performs a different ritual function, and their interactions are often competitive rather than cooperative. The resultant polyphony maps out the complex networks of relationships that exist between the families of bride and bridegroom as they process through the ceremonies and into a new world of kinship relations and obligations. The structuring of sonic space engages discourses in sound studies and the anthropology of the senses that grapple with the meanings of sound as a spatial concept. This particular reading focuses on how sonic spaces align, collapse, integrate, dis-integrate, and overwhelm one another as they unfold in time. Umsindo refers both to the totality of these sonic spaces and to the complexity of their multidimensionality. It is through sonic spatial interactions that the ritual powers of the wedding ceremony are evinced. Audio-visual material recorded at Ncunjane in the province of KwaZulu-Natal, South Africa, will be used to demonstrate the spatial parameters of sound, space, and song as the basis for theorizing Zulu performances.
members) in Kanien'kehá:ka culture. This presentation seeks to demonstrate the "purposeful action orientation of Indigenous tradition" (Diamond 2019, 240), examining the ways in which the work of the travel troupe is not only a response to settler colonialism but also serves community-focused retention and reinforcement of Kanien'kehá:ka culture and identity. Indigenous artistic practices are often intended to serve purposes beyond aesthetic pleasure and entertainment (Levine 2019, 10), and as Stó:lō scholar Dylan Robinson argues, "to study Indigenous ontologies of expressive practice is to study how those practices and their components (oration, regalia, dance, song, ceremony, storytelling) serve functional purposes other than the equivalent Western forms of artistic expression" (2019, 223). Examining the "purposefulness" of the programming of the travel troupe of the NNATC will reveal deeper intentions and self-representations of Kanien'kehá:ka musicians and cultural educators and the intergenerational transmission and valuing of culture.

"It's About Musicianship, Pedagogy, and Lineage": Reflections on a Historically Black College and University Music Department Ecosystem

Kevin P. Green
University of California at San Diego

"Musical blackness" is highly regarded in some informal or formal educational situations, and in professional settings, while undervalued in others. This blackness can be defined by choices of repertoire, particular performance practices, pedagogical methodology, or by acknowledging the various venues outside of academia where learning takes place. Presently, music as part of a compendium of cultural practices for Historically Black College and University (HBCUs) marching bands is receiving mainstream attention. However, the modes of training and playing within HBCU music departments as a whole, and the connections student musicians forge within the vicinities where these institutions reside, is being ignored.

Mirroring the style of scholars Ruth Behar, Jessica B. Harris, and William C. Banfield, I offer a series of interconnected autoethnographic vignettes in order to help listeners understand how attendees of these programs learn, what we learn, and the ways music as lived culture is a reflection of African American life in general. I contend that in a time when culturally relevant pedagogy is being investigated, versions of this have already existed for a number of musicians who chose to matriculate at an HBCU. These writings are penned from my perspective as a drummer, percussionist, and Jackson State University music education student in the early 1990s, and the musical interactions I had with this community of musical beings. My observations are mostly my reflections about others within the musical ecosystem of Jackson, Mississippi, and what I learned from them. The intersections of formal and informal study within the department, the musical pedagogy of the Black church, the on-the-job experience of playing gigs on the Chitlin’ Circuit, or through establishing ties with Malaco Records recording artists and experienced jazz musicians of the region, proved to be a fertile training ground. These spaces of music making, and the identity of being both student and working musician, did not exist in isolation of each other, but were intertwined through a series of networks and ideas that included students, working players, and faculty. These musings detail the lineage in pedagogy, practice, and musicianship that was and is shared amongst us.

Renegotiating Tradition in the College Marching Band

Katherine Sue Pittman
University of California, San Diego,

The sounds and spirit of college marching bands, which embellish the atmosphere of university rituals within and beyond the campus, are guided by and in service of mythologies of tradition. In scholarly and popular discourses, critics of marching bands point out the threat of coordinated movement’s power to stifle political diversity through processes of muscular bonding, coined by William McNeill (1995). College bands’ investments in tradition are charged with reproducing these concerns, a claim which comes into stark relief when hazing rituals and exploitative power dynamics continue to masquerade under the guise of tradition and camaraderie in college bands, fraternities, and other student organizations on university campuses. This paper diverts from these overdetermined narratives and instead argues that college bands can be a site of heterogeneity and collaborative revision despite—and because of—expectations of upholding tradition. This case study travels along networks extending from the University of California Marching Band (Cal Band), looking to formal and informal hubs of alumni where questions of memory are being asked and claims of tradition are being asserted. In my ethnographic pursuit of mapping out these negotiations, this paper asks sociological questions about the purpose of alumni band organizations and the performances of their relationships to the active band in virtual social media spaces. How do individuals resolve conflict within the group? How are individual, collective, and institutional memory—driven by the charges of tradition—mobilized and weaponized in the stirring and resolution of conflict? This paper explores negotiations of tradition among college bands and their alumni as part of a broader theorization about nostalgia’s role in framing individual, collective, and institutional memory. Drawing from theorizations of nostalgia that capture its utopian longings (Boyum 2001), its material embeddedness in the senses (Seremetakis 1994), and its metamodern project of mediating conflicting desires to reject or salvage the past (Sayers 2020), I argue for a revivification to college bands that takes seriously the political pitfalls and potentials wrapped up in the day-to-day negotiations of tradition.
girlish, and free of the strong emotions of real teenage girls—in other words, a romantic fantasy for teenage and young adult male relationships. They also construct a very particular kind of Japanese femininity for the male gaze: not overly sexualized, but innocent, coming from high school clubs, remaining in control of their narrative and able to have relatively normal teenage lives and expected to be in that “role” around the clock. Idol anime portray a heavily idealized version of this world, with these girl-groups
personal lives, such as romantic relationships, which could “detract” from their role as fantasy objects for their fans, and they are ensembles designed to appeal to parasocial fan relationships above all else. In real life, idols are often discouraged from having global popularity of similar “boy bands” and “girl bands” from the Japanese pop music (J-pop) industry, industry-constructed performing pop groups, usually (but not always) all-female as in the Love Live or idolm@ster franchises. These groups echo the global popularity of similar “boy bands” and “girl bands” from the Japanese pop music (J-pop) industry, industry-constructed ensembles designed to appeal to parasocial fan relationships above all else. In real life, idols are often discouraged from having personal lives, such as romantic relationships, which could “detract” from their role as fantasy objects for their fans, and they are expected to be in that “role” around the clock. Idol anime portray a heavily idealized version of this world, with these girl-groups coming from high school clubs, remaining in control of their narrative and able to have relatively normal teenage lives and relationships. They also construct a very particular kind of Japanese femininity for the male gaze: not overly sexualized, but innocent, girlish, and free of the strong emotions of real teenage girls—in other words, a romantic fantasy for teenage and young adult male
viewers. Like their real-life counterparts, these characters are designed for parasocial relationships with the audience, with each individual character easily typified and merchandisable, and homoerotic relationships between the girls that can allow for “shipping” (rooting for specific character romantic relationships) in the fandoms of these series. This study will examine the way that the characters’ musical performances—through the lens of film scholar Amy Herzog’s construction of “the musical moment”—construct these feminine fantasies for men. It will also examine the way that these works do and do not engage with the real-world “idol” industry, and how these idealized visions of the industry and characters with in play a similar role to the fictionalized personae of real-world idol singers. The study will draw extensively on preexisting research on the film musical and on real-world studies of J-pop and K-pop idols.

4:30pm - 5:00pm  
Entrepreneurial State: The Impact of the South Korean Government on Musical Diversity of K-pop  
Wonseok Lee  
Ohio State University

Korean popular music, and K-pop in particular, has been discussed in many disciplines as an example of cultural globalization and transnationalism. Whereas scholars focus mainly on fandom, media, idol culture, and the industry to figure out why and how K-pop has become a cultural field drawing people in from across the world, the question of how the Korean government’s cultural policies influence and shape K-pop as a musical genre has yet to be explored extensively. But in fact, the South Korean government has had a huge impact on K-pop’s global popularity as it manages globalization as a national project. The government actively utilizes K-pop as a form of soft power in its attempt to promote a favorable image of South Korea as a nation, as well as manage the field to maintain global attention toward K-pop. This paper aims to demonstrate that the government’s promotion of cultural output contributes not only to K-pop’s globalization, but also to its musical diversification. On the one hand, the government supports K-pop dance festivals, in conjunction with local governments and embassies. On the other hand, the government’s cultural organ, Korea Creative Content Agency (KOCCA), supports non-dance-oriented musicians such as a synth-pop group ADOY, gugak-oriented group Sangjari, and electronic band Idiotape to appeal to diverse musical tastes of a rapidly globalizing audience already attuned to K-pop as a musical brand of a sort. In this paper, I explore how the government accelerates K-pop’s globalization as an entrepreneurial state and how the cultural nationalism of the 21st-century affects K-pop’s musical diversity.

5:00pm - 5:30pm  
Andrew N. Weintraub  
University of Pittsburgh

In the mid-1950s, the cosmopolitan Latin music craze swept through Indonesia with major hits by Oslan Husein (“Stambul Cha-cha”), Orkes Kelana Ria (“Papaja Cha-Cha”), and Orkes Kenangan (“Dendang Mambo”), among others. However, in the anti-colonial fervor of the early 1960s, first president Sukarno banned the sounds and movements of foreign music — including cha-cha, mambo, and early rock ‘n’ roll — because they allegedly threatened to steer Indonesian youth away from their true identity as national citizens. Instead, Sukarno championed lenso, a music and social dance that originated in eastern Indonesia. In 1965, Sukarno created “The Lensoists,” a group of prominent jazz and pop musicians, to accompany an official state visit to Japan, the Middle East, and Europe. The musicians performed well-known folk songs from Sumatra, Sulawesi, Kalimantan, Papua, and Java, all accompanied by the lenso rhythm. Lenso, it turns out, was actually a cha-cha rhythm disguised as a local ethnic rhythm and dance form. In this paper, I address the following questions: How did Latin American popular music and dance articulate with the cultural politics of the Sukarno era? How did cha-cha, disguised as lenso, become part of an international musical mission that “breathed” Indonesia in its sound, style, image, and meaning? How did Latin American popular music become Indonesian? My research aims to fill out the historical record of Indonesian popular music, and contribute to a body of scholarship on the roots and routes of Latin American popular music in the global South.

Formal Ambiguities and Disruptions  
Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm  
Location: Jackson  
Session Chair: Caitlin Glen-Michael Martinkus

Closed, Closing, and Close to Closure: The 19th-Century “Closing Theme” Problem Exemplified in Mendelssohn’s Sonata Expositions  
Benedict Taylor  
University of Edinburgh

Despite the widespread use of the term, there is little theoretical consensus on what actually constitutes a closing theme in a sonata-form exposition. William Caplin’s formal-functional theory essentially rejects the notion, while it is upheld in James Hepokoski and Warren Darcy’s Sonata Theory. For them, a “C-theme” is defined contextually, as occurring after a decisive cadence. Yet there appear to be exceptions to this rule, more prevalent in the nineteenth century, which concern “apparent C-zones in the absence of an EEC,” or “S” themes,” in which rhetorical factors override the lack of preceding cadential closure. This concession opens up a theoretical minefield that has until now been barely explored; nevertheless, many scholars find this idea speaks to a genuine feature of 19th-century sonata practice.

In this paper, I examine the use of apparently rhetorical “C” themes in a precedential situation in the first half of the nineteenth century, taking the sonata expositions of Felix Mendelssohn as a case study. Mendelssohn’s music highlights this issue particularly well owing
to his customary avoidance of cadential closure and regular recourse to Primary-theme material toward the end of an exposition. Combining form-functional and sonata-theoretical perspectives, I identify in his music a characteristic structure whereby the functions formerly reserved for a single theme are expanded to encompass what would have formed multiple themes in the late-eighteenth century. Moreover, the P-based closing idea generally functions as a large-scale cadential phrase in an enormous sentence initiated by the secondary theme, thus highlighting a latent terminological ambiguity over whether the word “closing” indicates “already closed” or “in the process of closing.” To conclude, I propose refining the Sc terminology to distinguish between the two meanings.

**Performance, Analysis, and Formal Ambiguity in Beethoven**

**David Kopp**

Boston University School of Music

It has become a tenet for study of musical performance and analysis that a symbiotic relationship exists—each can and does inform the other. This talk considers this relationship in the context of formal ambiguity. How do performers respond to indefinite or conflicting formal cues? To what extent can performers’ choices impact analytic assertions? The first movement of Beethoven’s Piano Sonata op. 101, well-known for formal ambiguity, provides opportunities for investigation. In this inquiry, musical analysis identifies passages from twenty-seven recordings, analyzed for tempo and dynamics using the Sonic Visualiser application. The information obtained, in turn, illuminates the musico-analytic assumptions.

The presentation focuses on three aspects of formal ambiguity: 1) the parsing of the first three two-measure gestures; 2) and 3) the nature and location of the secondary/subordinate theme and the recapitulation. For 1), a series of tonally indefinite, harmonically open-ended, texturally consistent two-measure gestures invites performers to make sense of unusually neutral yet expressive opening material. Graphs derived from the recordings display a thought-provoking range of associative strategies, some unanticipated by analysis, defined by continuity vs. articulation between gestures, grouping choices, and uniform vs. differentiated phrase shaping. For 2), the lack of a clearly defined secondary/subordinate theme has inspired a variety of claims, all involving analytic compromise. Yet the sonata genre carries performance expectations, suggesting one of the less theoretically defended alternatives as a “proxy” defined by secondary characteristics of proportion, texture, character, and grouping boundaries. An unmarked event in the score, fully half of the performers treat it as marked and expressive, demonstrating a variety of approaches. For 3), the lack of a clearly defined moment of recapitulation has similarly inspired various claims regarding its location. These spots are also unmarked in the score and involve similar secondary characteristics. All options appear in the recordings. While in the previous examples performances were relatively equally distributed among the options, here a plurality responded strongly to surface characteristics of one most reasonable facsimile, marking it in various ways as significant. While this finding may not dictate a preferred analysis, it stimulates thought regarding relative weighting of parameters.

**Surprise Tactics: A Haydn Habit of Disruption**

**Roman Ivanovitch**

Indiana University

This presentation traces a family of cadential practices via a fingerprint of Haydn’s style: a propensity for forming a deceptive cadence using either a IV° or, more commonly, a vii°/V harmony as the tonic replacement, instead of the “textbook” submedian. (The next event is usually a V6/5 chord.) Although this habit is surely familiar to many listeners of Haydn, it has no longform exegesis in the literature. The finale of Haydn’s Symphony No. 98 in B♭ offers two prototypical examples, and shows that out in the wild this deceptive maneuver is best understood not as a lone harmonic event but as one marker of a complex set of practices: a rhetorical element involving signs for disruption (forte punctuation chords, often in a low-high registral configuration, possibly with fermatas and/or silences), a formal aspect (these moments typically occur at one of the last important cadences of a movement), and a tonal/modal one (always a major-mode context, involving global I or V). Haydn’s employment of the procedure is actually quite sensitive to genre and, moreover, shows marked chronological traits. (In the symphonies and quartets, the procedure comes into its own in the mid-1780s; it is virtually absent from the piano sonatas or trios.)

Via some short vignettes and a pair of more extended analytical examples (Symphonies Nos. 92 and 98), I show that these moments are often ingeniously adapted to their local context. Idiosyncrasy and formula thus resonate together: the larger context of the movement breathes life into the formula, while the very conventionality of the formula highlights Haydn’s own inventiveness in mining it. When constituted as an object of study, then, the implications of this apparently simple habit ripple outwards. A modest corrective concerning Haydn’s cadential practices unlocks a dazzlingly resourceful set of procedures, dialectically configures formula and creativity, and, perhaps, even implicates ourselves: if the image of “ingenious, inventive Haydn” is constructed in our own image—as inevitably it must be—then what is at stake in our investment?
Hosho Playing for Zimbabwean Mbira Music

Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm · Location: Prince of Wales
Session Chair: Jennifer W. Kyker, University of Rochester

Jennifer W. Kyker
University of Rochester

In Zimbabwe, **hosho** shakers – made of dried gourds filled with canna lily seeds, or **hota** – play a central role in many styles of musical performance. For Zezuru **mbira dzavadzimu** players and for performers of dozens of different ngoma genres featuring drumming, dance, and song, hosho are indispensible in keeping an ensemble together. In addition, the hosho’s rich spectrum of frequencies adds sonic density and thickness to mbira performance, enhancing the sound produced by **majaka** buzzers fixed to mbira soundboards and **mateze** resonators. Playing hosho is also often a first step in learning to play mbira, as it enables aspiring players to look over the shoulders of mbira masters in order to visually absorb the hand patterns of mbira songs.

Through step-by-step instruction in various aspects of hosho technique, participants in this workshop will learn to play and analyze mbira-style hosho. We will address selecting a good pair of hosho, holding the hosho properly to produce the desired sound, playing mechanics for each hand, overall coordination, and the distinctive micro-timing that lends the hosho its unique swing. We will pay special attention to how hosho playing elucidates relationships between the interlocking **kushaura** and **kutshihira** parts typical of mbira ensemble performance, a subject that has historically been a major theme of mbira scholarship. Finally, we will discuss how both the signature rhythmic pattern of mbira-style hosho and the instrument’s distinctive timbre make the instrument so indispensible to mbira ensemble performance, and a sonic icon of Zimbabwean music culture.

This workshop is open to all participants. It is geared toward scholars, teachers, and practitioners who are interested in approaching musical analysis through embodied practice, as well as those who teach about mbira music in world music classes, seminars on musical improvisation, and in university or community mbira ensembles. Please bring a pair of hosho if you can. Several pairs will be available for participants without access to their own pair. In the case of COVID-related disruption, this workshop will be offered through a combination of pre-recorded video tutorials and a live Zoom session.

Medieval Source Studies

Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm · Location: Grand Salon 7/10
Session Chair: Barbara Haggh-Huglo

Flannery Claire Cunningham
University of Pennsylvania

Unveiling the Lyric Je: Manuscript Curtains in the Adam de la Halle Manuscript

Turning the pages of the Adam de la Halle manuscript, dozens of illuminations catch the eye. Though their gold leaf and bright colors have faded, the parchment folios are filled with striking scenes: the singing, warning animals of the **Renart le nouveau** romance; the strange creatures illustrating the love treatise *Bestiaire d’amour*; and vivid moments of musical performance in the opening section devoted to the works of trouvère Adam de la Halle. A viewer who can tear their eyes from these images, however, might also notice a codicological detail omitted in most studies of the codex: the remnants of fabric curtains over nearly all the illuminations. Although no full curtains are extant, scraps of white fabric, vibrant red stitching, and patterns of stitch holes attest to the fact that the manuscript’s images were once veiled, requiring a reader to turn back each curtain to view the scene beneath.

This paper argues that the sensorial experience of these curtains played a key role in shaping medieval readers’ understanding of Adam as the lyric subject of his own author corpus and an important impetus for the entire manuscript’s compilation. While curtains are often presumed to be primarily protective, recent work by Christine Sciaccia, Henry Ravennall, and others has illuminated the many ways they profoundly shaped medieval reading. In this manuscript, curtains over the illuminations in Adam’s author corpus covered their depictions of both performances of Adam’s music and Adam himself, inviting the viewer to unveil and discover these scenes as they consumed the trouvère’s work. This repeated act of revealing the author and his music parallels the presence of refrains from Adam’s music in the interpolated **Renart le nouvel** later in the manuscript, which an observant reader would perceive as citations from Adam’s work in a similar experience of recognition. These scribal and codicological tactics work together to reinforce the collection’s textual unveiling of Adam’s subjecthood at the close of his author corpus. In this way, the collection’s curtains remind us of the pivotal role the material realities of medieval manuscripts played in viewers’ understanding and experience of their contents.

Capturing Sound in Medieval Baghdad

Marcel Camprubi
Princeton University

This paper examines the emergence of musical literacy in the Arabic context during the early Abbasid period (mid-8th to early 11th century). The earliest theoretical writings on music in Arabic appeared in the late 8th century during the so-called “Arabic book revolution,” a period that witnessed a dramatic increase in the production of books due to a diversity of factors, including the adoption of paper as a writing medium. The transition from a predominantly oral culture with listening at its center to an increasingly textual, book-based, and writerly one, broadly defines the period stretching from the late 7th to 10th century. Historians and scholars of Arabic literature have increasingly paid attention to the momentous turn to book writing in the late 8th century, studying how the forms of knowledge transmission were altered in contrasting ways across disciplinary boundaries, following multiple paths and paces in a non-linear transition to literacy (Gruendler 2020, Hirschler 2012, Schoeler 2007). While the import of this phenomenon for music is indisputable, its impact on the discipline has yet to be considered.
In this paper, I argue that the large-scale adoption of the book format and the development of new systems of knowledge transmission created the framework for a literate approach to music. By surveying the notation proposals put forth by theorists such as al-Kindī, al-Fārābī, Ibn Sīnā, and Ibn Zayla, I interrogate the possibilities afforded by the written medium and the new avenues it opened for engaging with theoretical texts. In light of a handful of passages in theoretical writings, as well as anecdotal material on performers active at the caliphal court of Baghdad, I also entertain the possibility that musical notation was employed outside theoretical sources, even if its existence was limited to occasional use within small circles. The paper offers a compelling counter-narrative for the advent of music writing in the West, which took place in Carolingian Europe roughly at the same time, and thus contributes to the global turn in the historical study of music.

Music in Medieval Crimea: A Newly Rediscovered Source
Jeremy Thomas Llewellyn
University of Vienna,

As medieval musicology under the influence of Global History shifts from a European to a Eurasian perspective and beyond, the musical environments of less examined geographical regions are being brought into sharper focus. The purpose of the proposed paper is thus twofold. First, it will seek to trace the journey of a newly-identified 13th-century Latin manuscript from the Crimean Khanate back to the western Mediterranean in the 16th century - and speculate how it came to be in the Golden Horde in the first place. This will entail detailed analysis of its contents - above all, its repertoire but also its notation and codicology - which will provide some indication of where the manuscript was copied and by whom. While this may be considered a classical study of transmission - whereby Max Haas has argued that moving from a ‘history of notation’ to a ‘history of transmission’ is a moral imperative in current musicology - the second part of the paper is not. The crucial point is that the rediscovered manuscript provides, in essence, a twin of the chant material in the famous Codex Cumanicus which has recently been studied by Jason Stoessel in connection with the Batzan Project in Global Music History led by Reinhard Strohm. A comparison of the two manuscripts sheds new light on the complexities of the latter, especially regarding the purpose of recording song in its particular manner and, by extrapolation, the relationship of these recorded songs to the surrounding materials, especially the multilingual glossaries (Italianate Latin-Persian-Cuman in one section, German-Cuman in another). The historiographical reincorporation of the new manuscript thus not only illuminates types of musical activity in medieval Crimea, but also ways of thinking about and, even, categorising music in a geographical region marked out at this time by religious tolerance.

Music, Meaning, Affect

Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm  ·  Location: Quarterdeck
Session Chair: Bernard Gordillo Brockmann, Yale University
Chair: Bernard Gordillo Brockmann (Yale University)

4:00pm - 4:30pm
“After All, Music is the Cherry on Top:” Amateur Radicalism and Affective Strategies of Son Jarocho Colectivos in Southern Veracruz
Carlos Cuestas
CUNY Graduate Center,

Son jarocho colectivos in Southern Veracruz distinguish themselves from performing ensembles in their commitment to community-oriented work. For colectivos based in the town of Acayucan (located in the Isthmus), and Otlaltilán (located in the Sotavento), the joy of fandangos results from continuous communal labor: caring for elder son jarocho practitioners, offering free or low-cost son jarocho workshops, developing town-wide recycling programs, or participating in rituals like funerals, baptisms, or chanequeadas. To support their communal work, colectivos develop nuanced affective strategies through their experiencing of the natural world while politicizing their understanding of the environment, what colectivos call territorio. Some of these strategies are located in son jarocho’s poetics of nature that interpellate jaraneros (son jarocho practitioners) to embody emic meanings of traditional poetry. In addition, the relation between experiencing nature and the politics of territorios create an intricate affective network that comprises the commitment to rescue traditional knowledges, the anxiety the Mexican government induces with aggressive extractivist projects, the hope for a better world through communal living, and the joy of son jarocho practice in their communities.

This paper explores how two colectivos create and implement diverse affective strategies to develop a politically-engaged practice of son jarocho in Southern Veracruz. I rely on affect theory and the concept of amateur radicalism to untangle how collective music-making serves as the entry point for young jaraneros to activate a political mindset that influences their experiences in nature and the territory. Finally, my work contributes to the growing son jarocho ethnohistorical literature that has focused on activism (privileging the United States), comunidad, mobility, and the fandango as ritual. However, this body of work has yet to adequately address the implications of affect in son jarocho practice in Veracruz, and how it mediates jaraneros’s embodied and political entanglements to the natural world of the Isthmus and the Sotavento.

4:30pm - 5:00pm
Vibes, Atmospheric Meaning and Musical Worldmaking in Late Phenomenology
Romulo Moraes Barbosa
The Graduate Center, CUNY
As different as their particular positions might be, radical and late phenomenologists like Merleau-Ponty, Dufrenne, Lavelle, Souriau and Bachelard all argued that aesthetic objects create and preserve a sort of virtual world. For them, each musical piece would contain a structured space, invisible and eminently non-musical, that would function as a "counter-music", a contrasting background for the explicit sonic relations. Thus, in the core of a song there would be latent schemes of colors, smells, tastes, densities, dispositions, and forms of practically infinite morphological variety ready to reappear upon a new listening, to be extracted and deformed by our affection. This virtual space would be fully subjective, of course, as it would be entangled to listeners' memories, dreams and desires, sometimes overlapping and sometimes contradicting one another. At the same time, it would be objective, in the sense that it would touch mathematical and transcendentental symbolic archetypes and be both universal and, at the same time, unique. How can we precisely identify the aperceptive topology of these worlds hidden in musical objects? If music has multiple points of access, if it is connected in autochthonous networks being constantly rearranged, what is the role of technical repetition in the fixation of such a cosmos? What kind of passages can we make between artforms during musical ekphrasis? And what does this type of worldmaking mean for the social and political power of music? Based on these questions and on the analysis of the work of late phenomenologists, I seek to map the "vibe" of music as a sort of ordered cosmos or lifeworld.

5:00pm - 5:30pm

Is transcription metaphor?: writing music, decolonization & abolition

Dani Hawkins
Cornell University

How might examining musicians' transcriptions of their own musicking help scholars write about decolonial & abolitionist movements? Generations of ethnomusicologists have explored how musical transcription never exactly reproduces performance, and it is by now a scholarly truism that academic writing about decolonization turns it into metaphor. But does transcription turn music – particularly music that might be thought of as radical – into metaphor? To argue that it need not, I bring eight summers of ethnography with a community of contradance musicians deeply engaged in the northeast American back-to-the-land movement into dialogue with my own engagement in decolonial & abolitionist movements in unceded Indigenous territory and the urban US. Despite their vast and obvious differences, each of these movements in some way challenges the universality and inevitability of colonial modernity; and, in each case, this antimonadism tends to disappear when written in musical notation or prose. The enormous chasms between their political projects – waiting out the modern social order's collapse with a "good life" of homesteading and old-time jams versus confronting its police forces in eviction barricades and resistance camps – only underscores the capacity of writing to cannibalize very different radicalisms. I outline how my study participants' transcriptions of their own playing systematically erase its most radical aspects, and compare this to parallel erasures in ethnomusicologists' and anthropologists' decolonial and abolitionist writing. My purpose is to imagine radical strategies of writing, and here I believe my study participants unexpectedly offer a compellingly concrete model. The absences and vagaries that riddle their musical transcriptions do not transmute that music's radicalism into metaphor specifically because of how they strategically appropriate writing – including, especially, its unsuitability for representing the nonmodern beyond metaphor – to create space for antimonadist performance and pedagogy. They leave their own radicalism unwritten, in other words, to make room for it in action. Might approaching writing about decolonial and abolitionist movements as a similar sort of transcription help scholars in music studies and beyond avoid metaphor's political diminishments? I conclude with suggestions drawn from my fieldwork about what such writing might look like.

Musical Narratives of Identity

Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm · Location: Grand Salon 15/18
Session Chair: Alvaro Torrente, Universidad Complutense de Madrid

Reverberations of Empire: American Militarism and Popular Music Cultures in Asia

James Gui
Independent Scholar

Contemporary accounts have demonstrated the cultural influence that U.S. military bases have exerted on Asian music. As sites of occupation, consumption, and distribution, military installments produced local music scenes in the Americans' own image, driving demand for Western genres while also importing American hits. Analyses of these phenomena have largely been limited to individual case studies—e.g. bodega in the Philippines, rock 'n' roll in Okinawa and Taiwan, jazz in South Korea—while the call for comparative research on “the influence of American military bases on urban musical culture” in Asia expressed by Shunya Yoshimi has yet to be answered.

Here, I connect scholarship on American militarism and Asian music by borrowing Edward Said’s method of reading contrapuntally; that is, as Said read European novels with an understanding of their imperial settings, I listen to Asian appropriations of Western forms with an understanding of their presence in U.S. military hegemony. Surveying the existing scholarship on military bases in the Philippines, Okinawa, Taiwan, Thailand, and South Korea, I then connect these histories to my own observations of contemporary underground music scenes in Asia. How has imperialism and militarism impacted the development of music cultures in Asia? What can Asian articulations of Western forms tell us about contemporary forms of imperialism, and vice versa? By using the military base to develop an analysis of inter-Asian cultural forms, I propose a Pacific analogue to Paul Gilroy's Black Atlantic, with the military base taking the place of Gilroy's ship as its site of violence, exchange, and identity formation.
The Sounds of Mexicanidad in the 1931 Nationalist Campaign
Ana P Sánchez-Rojo
Tulane University,

The 1920s and 1930s were crucial decades in defining the Mexican national identity. After the Mexican Revolution (1910-1920), the PNR party (later PRI) controlled the Mexican government starting in 1929 and until 2000. The early years of the PNR were marked by intense nationalist propaganda. This paper calls attention to the role that the PNR’s Nationalist Campaign (1931-1932) music and radio broadcasting had in reifying Mexicanness (mexicanidad). The Nationalist Campaign was organized by majority leader congressman and army general Rafael Melgar. The research for this project comes from Melgar’s archive, hosted at the Latin American Library at Tulane University in New Orleans.

Live music was played on street parades and on public concerts during the 1931 Nationalist Week, the featured event in Melgar’s Campaign. This week promoted the exclusive consumption of national goods across the country. Music had to be performed around the clock throughout business hours to attract customers and increase sales. While the participating private companies were responsible for most visual propaganda, live music fell on public institutions such as school choirs and police bands. During and beyond the Nationalist Week, the Campaign also requested radio stations to play specific musical genres, including vanguardist Julián Carrillo’s Sonido 13 compositions, and broadcast a series of talks aimed at privileging consumption of Mexican products.

Melgar and his team’s choices for the 1931 Nationalist Campaign privileged the traditional musics and garments of certain Mexican regions, for example, mariachi music and attire. Initially imposed by the newly-formed federal government, these choices crystallized in stereotypes of Mexicanness prevalent to this day in Mexico and abroad.

(En)Gendering Music in El Correo de las Damas (1833–1835)
Christine Elizabeth Wisch
Indiana University

On July 3, 1833, the first issue of El Correo de las Damas appeared in Madrid. Aimed at aspiring and well-to-do women, the magazine presented itself as a “newspaper for fashion, fine arts, light literature, music, theaters, etc.” Music was represented in the journal with commentaries on operas performed in Madrid, discussions of prominent composers and works abroad and at home, and the publication of selected pieces. Such inclusion reflected an ongoing societal change that saw an interest in advancing musical abilities and appreciation, including musical education among women as part of broader national discourses. The new standard of musical literacy and higher valuation of music was made clear in the publication’s prospectus in which the editor, Ángel Lavagna, addressed music as a “sister” to painting and drawing that “would consecrate the fine arts,” thus positioning music as both an equal to other arts while also sacralizing it. El Correo de las Damas ceased publication for a few months, but in its third year, it returned with a slightly modified format that demonstrated a prioritization of music over its sister arts.

Although the Correo de las Damas has been the subject of a handful of studies, most have mentioned music only in passing as part of discussions centered on the journal’s fashion contents, the contributions of Mariano José de Larra, or general trends in women’s publications of the nineteenth century. In this paper, I briefly survey the musical contents of the short-lived El Correo de las Damas and consider both how and which music was presented to female audiences. I compare the journal’s musical contents with those in contemporary publications aimed at male audiences to demonstrate how musical discussion was gendered. I contextualize the journal and its contents by drawing connections with courtesy manuals and the newly established royal conservatory, which accepted women who sought musical education for the sake of refinement (para adorno). In doing so, I demonstrate how El Correo de las Damas reflected changing societal expectations of women’s musical knowledge and abilities, which themselves illustrated developing contemporary ideas about the relationship between music and national progress.

New technologies: Analysis, Communities and Creativity in Improvised Music Practices

Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm · Location: Fulton
Sponsored by the Improvisation Section

The proposed panel presents three papers which discuss distinct uses of technologies in improvisation studies: for analysis, for tracking social processes of improvisation, and as practice based tools for group creativity. In these studies technology allows for investigation, presentation and witnessing of new aspects of improvisation across various traditions and via new techniques. Paper one analyses improvised sung Italian poetry utilizing the TIAALS (tools for interactive analysis) software, exposing elements of technique, social and historical context, and community practice as found in live recorded audio files of improvised ‘duels’. Paper two also uses the TIAALS software as a means to track the social expansion of a distinct network of players by generating an interactive visual representation of a particular community of global experimental improvised practices. Paper three explores key themes and new virtuosities discovered during the digital practice of online music making, with particular examples from the Glasgow Improvisers Orchestra, with a focus on the role Zoom has played in sustaining and enhancing community and creative practices.
Together, these papers highlight the ways in which new technologies are affording shifts in improvisation-based research, practice and community building. Ultimately this panel investigates how the tools we use to make, talk about, and document improvisation can alter our understanding of distributed creative practices, and inform us on how we can better represent diverse improvisational knowledge. By juxtaposing these three distinct approaches technology is proposed to be useful as a multi-modal agent: a tool for analysis, a resource for archiving and documenting oral and social knowledges, a medium for experiments in/post-human and hybrid practices, and a space for expanding access and player demographics.

Presentations of the Symposium

**Tracking the social process: visualising community networks of global contemporary experimental improvised practices**

*Maria Sappho Donohue*  
University of Huddersfield

The ‘Mushwork’ is a newly designed visualization of a particular network of contemporary experimental improvisers researched between 2018-2022. Utilizing the TIAALS software, the Mushwork creates an interactive presentation of the temporal connections between players, scenes, ensembles, projects and perspectives, and is a useful tool in producing multivariate understandings of how diverse practices meet and make across varying needs and aesthetics of experimental improvised work.

This study confronted existing traditional narratives of the field commonly referred to as ‘free improvisation’ in an Anglo-European context. It proposes that documenting emergent social networks can assist in reflecting novel understandings of experimental improvised practice. The findings have countered existing hegemonic issues of racial, locational, gendered and generational biases now being foregrounded by critical commentaries in improvisational study.

By following an organic expansion of players’ connections the Mushwork presents a snapshot of contemporary practice, collated via the input of a trans-linguistic study of post-genre creativity, made in part through the translation of context specific scenic terminology. This is a network which represents the ways people and scenes are connected by their social processes and does not dwell on creative categories and field definitions which might divide them. The network has been produced with insights from interviews and private communication with players from Colombia, Estonia, Hong Kong, Israel, Iran, Italy, Japan, Kenya, Lithuania, Poland, Russia, Serbia, South Africa, South Korea, Switzerland, the UK, and Zambia, and furthermore presents practice-based examples from international performing ensembles and platforms.

**On "Music Colonialism": Intersectional and Interdisciplinary Methodologies in New Critical Studies of Western Art Musics**

*Chair(s): Erin Johnson-Williams (Durham University)*  
*Presenter(s): Erin Johnson-Williams (Durham University), Philip Burnett (University of York (from November 2022)), Dylan Robinson (University of British Columbia), Julia Byl (University of Alberta)*

This joint roundtable stems from an upcoming *Oxford Handbook of Music Colonialism*. Together we explore a newly-coined term, “music colonialism,” as applied to new critical studies of western art musics. Our panel reflects a balanced representation across AMS and SEM, providing a generative interdisciplinary forum for exploring current intersectional and interdisciplinary methodologies in music studies. Featuring contributors to the *Handbook*—whose specialisms extend from Indigenous arts and trauma studies to archival, sonic, and music histories—we consider the intersectionality of overlapping forms of “music colonialism” across both local and global contexts.

Our speakers, affiliated with institutions across North America and Europe, are well placed to foster these dialogues vis-à-vis their methodological position statements. First, Dylan Robinson will assess the potential of adaptation—or “decolonial Regietheater”—as a performance practice that brings Indigenous studies into a speculative relationship with western art music performance. Adding her perspective, Julia Byl will recall the concept of the paracolonial to discuss “seriosa” music in North Sumatra, a tradition shaped by missionary music education and the circulation of opera in the mid-twentieth century. Bringing his sonic-archival work to the fore, Philip Burnett will then outline how the nineteenth-century missionary hymn exposes complex processes of analyzing unheard encounter. Finally, bridging the colonial past and postcolonial present, Erin Johnson-Williams will draw on the interdisciplinaryity of education histories, trauma studies, and decolonial theory in her work to consider how British imperial structures of music education continue to enact cultural trauma in postcolonial contexts. Session chair Roe-Min Kok will facilitate our discussion through her postcolonial and multicultural insights. By emphasizing the role of intersectional and interdisciplinary methodologies as a function of researcher agency, our session will highlight the significance of engaging across current practices of inquiry when engaging with research on music colonialism.
Performing Bodily Difference and Disability

Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm  ·  Location: Royal
Session Chair: Dana Marie Plank

Performing Disability: Stutter Songs in the Late Twentieth Century

Erin Bauer
University of Wisconsin-Whitewater

Following musical representations of stuttering in seventeenth-century opera (as analyzed by Andrew Oster) and in U.S. American popular music during the early twentieth century (as analyzed by Daniel Goldmark), a number of rock musicians from the 1960s on include vocal stutters in their recordings. Among numerous examples, these include The Who’s “My Generation” (1965), Elton John’s “Bennie and the Jets” (1973), and George Thorogood and the Destroyers’ “Bad to the Bone” (1982). Earlier such invocations perform disability through ties to a character who stutters: a comic servant in *Il Giassone* (1649) and the hapless protagonist in “K-K-K-Katy” (1918), for example. However, these rock invocations seem to harbor no such links. Instead, the rock stutter is ostensibly tied to representations of drug use, science fiction, and the exoticization of the singer’s own struggles with vocal fluency, respectively. This paper considers the performance of disability—through musical representations of stuttering—outside of specific characterizations of a person who stutters. These representations remove earlier stereotypes tied to disability but create new problems in connections between speech and cultural “abnormality.” This analysis traces the inclusion of stuttering vocalizations in U.S. American popular songs of the late twentieth century. It considers the compositional intent and audience-based reception of these songs. It positions them amidst earlier such representations and the scholarly discourse of disability studies to problematize the performance of disability in a seemingly unrelated context of non-narrative rock songs. Ultimately, this analysis links these performances of stuttering to continuing U.S. American exploitations of disability. It theorizes the separation of popular performance from people actually experiencing these bodily circumstances and thus exoticizing, exploitative, and counterproductive to any recent pursuit—or social narrative—of ability-based inclusion.

Performing with a different body: re-imagining music-making

Diane Kolin
York University, Toronto, Canada,

How does someone without arms play French Horn? How does someone with bent arms play violin? How do musicians with differently developed bodies make music? Like all musicians, they need a team of supporters. Their teams, however, also include instrument inventors and builders. In this paper, I explore the experience of three professional musicians who I have interviewed about their musical journeys, born without arms, with a different shape of body, or with a progressing disability. Following Blake Howe’s study of the one-handed pianist Paul Wittgenstein (2010), I use social and cultural models of disability and mediation theory as a framework to examine the relationship between music-making, differently shaped or functioning bodies, and disability, leading the musicians to new instruments and practices. The concept of separation between disability and impairment emerged from the social model of disability (Barnes, 2012), from which the cultural model borrows its approach of disability pride (Mitchell & Snyder, 2012). Although disability pride has been adopted by musicians who consider that disability is part of their identity and should not be seen in negative ways assumed by our current society, the three musicians are differently affected by disability pride. I discuss how their disability led them to different directions, whether they consider it as the motor of their actions or as a simple fact that has little to do with their musicianship. I use mediation theory (Prior, 2018) to discuss how new technology can reshape the conventional form of instruments. Based on the experience of these three musicians, I suggest that unconventional thinking and re-imagining of the confines of traditional music-making can open the profession of music to all, no matter what kind of bodies we are born with, and allow more inclusive musical performance practices.

Embodying Eroica: Pregnancy and Performativity on the Podium

Anna Wittstruck
University of Puget Sound

For all its physicality and gesture, the art of conducting is conceptualized as intellectual. A conductor’s will to subsume themselves into the score and to act as an interpretative conduit enacts a process of disembodiment. Stemming from nineteenth-century conceptions of *Werktreue*, this enduring paradigm pervades conducting pedagogy and praxis. It devalues the corporeality of the performer, reifies music’s autonomy, and renders the conducting body paradoxically invisible. That the role of maestro has historically been assumed by a white, able-bodied, cisgender, tuxedo-clad man is no accident: a frictionless relationship exists between the performer, reifies music’s autonomy, and renders the conducting body paradoxically invisible. That the role of maestro has historically been assumed by a white, able-bodied, cisgender, tuxedo-clad man is no accident: a frictionless relationship exists between the performer, reifies music’s autonomy, and renders the conducting body paradoxically invisible. That the role of maestro has historically been assumed by a white, able-bodied, cisgender, tuxedo-clad man is no accident: a frictionless relationship exists between the musical work concept and the transparency of naturalized masculinity.

Conducting Ludwig van Beethoven’s *Eroica Symphony* at thirty-two weeks pregnant, my body was not transparent, nor subsumable. The intersectionality of my gender and gestation challenged how I as a conductor contended with concepts of invisibility and visibility, especially as they pertained to performance of gender and sex. This paper examines how disembodement, as characterized by unmarking the body and denying performativity, requires orchestral conductors to navigate a unique positionality between the plastic and gnostic. Drawing from my pre- and postpartum experiences as a cisfemale conductor, I explore how asymmetries in the cultural inscriptions of bodies may account for the lack of gender diversity among professional conductors, and how the hegemonic and sexist underpinnings of *Werktreue* – as identified by Karen Leistra-Jones – continue to exclude nonwhite and nonmale bodies from the podium. Building on the work of Susan McClary, Joseph Straus, Nicholas Matthew, Elisabeth Le Guin, Tom Beghin, Nina Sun Eidsheim, and Emily Dolan, I also interrogate those formalist discourses which have secured Eroica’s place in the pantheon of absolute music. Re-coding the symphony through mimesis, (dis)ability, performance, vibration, and timbre, I ask: how might a differently-abled, overtly-sexed, and gendered conducting body disrupt expectations of Beethoven’s heroic style and the role of the interpreter?
The podcast Ear Hustle has been broadcasting stories of prisoners from San Quentin State Prison since 2017. The first podcast created and produced inside a prison, the hosts’ primary aim is to offer listeners a glimpse at a life that is closed to many of them and to humanize the incarcerated. One of their methods of humanization is through exploration of San Quentin’s unique sonic landscape. Many episodes feature music, from acoustic recordings “in the yard,” to music produced in San Quentin’s recording studio. The listener-mediated music such as remixes. Ear Hustle also explores the role of popular music in prison life, revealing the ways that music creates nostalgia in a place where the meaning of time is altered, the role of music in prison’s racial divides, and the identities that individuals create using musical choice in a population treated as homogenous.

Much of the literature on prison music addresses the effects of music on the prisoners themselves: music’s therapeutic effects (Tuastad and O’Grady 2013), music’s rehabilitation possibilities (Mendonça 2010), and musical aesthetics specific to prisons (Harbert 2013). But hearing prisoners’ music can affect non-incarcerated listeners as well. In this paper, I use Ear Hustle as a case study to argue that prison music has a potentially powerful role in prison reform. Ear Hustle’s music reveals that showcasing prisoners’ creativity can act as a form of advocacy, using music’s shared emotive powers to connect the incarcerated person with their nonincarcerated listener. The podcast format—an intimate one in which the listener usually consumes alone—enhances the personal connection. By exploring the humanizing effects of prison music on its listeners, I hope to illustrate that hearing the subversive act of prison music-making can advocate for prison reform, perhaps even revealing how acknowledging the creativity of prisoners potentially argues for the abolition of the prison-industrial complex.

“Ahh. It just feels good, right?”: Tonality, the Canon, and Questions of Musical Value in a Popular Hip-Hop and R&B Analysis Podcast

Bryan Terry
McGill University, Schulich School of Music

The growth of podcasting as a vehicle of cultural discussion in the 21st century has resulted in a concurrent proliferation of podcasts on a variety of musical topics. Major media companies provide institutional support to many such podcasts, which participate in a market of millions of listeners. One example of this in the sphere of popular music is Spotify’s Dissect, in which host Cole Kushna details the music, lyrics, and production of albums such as Kanye West’s My Beautiful Dark Twisted Fantasy (2010), Beyoncé’s Lemonade (2016), and Tyler the Creator’s Flower Boy (2017). In this paper, I interrogate how Dissect assigns prestige and value to its objects of analysis and show how the podcast reinforces an analytical and discursive landscape rooted in Western art music. I demonstrate how Dissect’s musical analyses contribute to a problematic notion that Western canonical aesthetics, even in the case of an African American-originated artform, are what make music “great.” Although Kushna considers the history of African American popular music, and closely examines a variety of musical and production techniques common to hip-hop and R&B, it is frequently Dissect’s lengthy analyses of tonal key areas, melodic writing, functional harmony, large-scale form, and other concepts closely associated with the Western canon that serve to place the selected artists among the “best musicians and composers.” Kushna also reinforces Western tonal systems by encouraging listeners to hear tension and resolution vis-à-vis traditional harmonic progressions, such as his declaration after a V-I cadence: “Ahh. It just feels good, right?” The cultural prestige of popular music has long been negotiated by journalists and critics, as discussed by Gendron (2002) and Lindberg (2005). Drawing on this and other scholarship examining popular music and notions of cultural value by McClary and Walser (1990), Rose (1994), Walser (1995), Schloss (2004), Brackett (2016), and Kajikawa (2019), I argue that audio-based media like the Dissect podcast serve to sonically reinforce these values in unprecedented ways. I conclude that further examination of the increasingly influential world of music analysis and discussion in podcasting is integral to a full understanding of the current landscape of popular discourse.

Tucson’s “Black Renaissance” and the Cultural Rupture It Shaped

Abigail Carissa Lindo
University of Florida

Seanloui Dumas is an eccentric, Black singer/songwriter and multi-instrumentalist who began an imaginative rebirth of African American creative thought in Tucson, and he wants the country to understand his vision. Arizona’s “Black Renaissance” began in 2019 as a series of events for Black History Month, becoming a platform for elevating marginalized voices and perspectives of Black creatives in Tucson (and surrounding areas). Dumas recognizes these events as necessary and transformative in Tucson, infused with a psychedelic sound commonplace to the city and a distinct Afrofuturistic sound that resonates in safe spaces necessary for the expression of Black realities. These events present a spectrum of intersectional diversity that informs the predominantly white population in the state and demonstrates the potential for remapping geographies of identity on the landscape. The pandemic forced Dumas and his colleagues to continue the “Renaissance” online in 2021, a decision that allowed the events to receive more patronage nationally and to be understood sonically as a compiled album on Spotify and through a series of podcasts.

How does the “Renaissance” affect the perception of Black artists, their work, and their lived experiences in Tucson? How do the sounds in these spaces reflect Black identity in Tucson outside of their performance to the white gaze and what does the “Renaissance” mean to Tucsonians if it is only online? As life returns to some semblance of normalcy and in-person events return, Dumas insists that what began in Tucson is a “force to be reckoned with.” But why Tucson and why now? Through engagement with performances from “Black Renaissance” events and interviews with Dumas, I map the trajectory and impact of these beneficial events,
exploring their connection to the landscape to demonstrate the relevance of their existence for Black well-being and community formation in Tucson. Community is presented as something shifting as lived geographies do, with both serving Black creatives in the region to develop and share collective identity and individual ownership of the land and what it is understood to represent.

**Riemannian, Neo-Riemannian, and Transformational Theory**

*Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm · Location: Ascot/Newberry*  
*Session Chair: Julian Hook, Indiana University*

**The Semantic Evolution of Chromatic Mediants: A Baroque Origin**  
Jason Yin Hei Lee  
University of British Columbia  

Nowadays, chromatic mediants (CMs) are well established as a musical signifier of the “uncanny”, the “magical”, etc. in film and popular music, as suggested by David Forrest, Erik Heine, Frank Lehman, and Scott Murphy. Such expressive and narrative usage has been traced back not only to (post-)Romantic chromaticism by Richard Cohn and Richard Taruskin, but also to Italian operas of the early nineteenth century by William Rothstein. However, little evidence has been offered as to how pre-Romantic composers established the convention of using such progression for narrative purposes. How the CM sonority gained its extra-musical connotations and became a viable signification by convention in the first place remains obscure.

This paper posits a possible lineage through which CMs—particularly the succession of major-third-related major triads—acquired their narrative meaning from Baroque music. It argues that the combination of Phrygian-inflected half cadences and bifocal tonality—both of which were highly conventional compositional practices in the Baroque—provides the musical context that bred the dramatic potential of CMs. Phrygian inflections are known to connote death, and the transition from minor to major modes implies life in comparison. The topical combination of these two devices by Baroque composers, especially in texted music, thus endowed CM transitions with a connotation of death-to-life transcendence, constituting a semantic synthesis of the two devices. Composers’ use of such expression within musical conventions of the time hence established a model upon which the semantic range of CMs may be subsequently expanded beyond its original connotation to include other relatable conceptions.

The semantic import of such progression then dissociated from the cadential function from which it first emanated, and the progression originated from Baroque music later found its semantic application in other formal contexts. This paper will also offer musical examples that connect CMs in their original Baroque form to their early-Romantic occurrences. Through its formal flexibility, the CM sonority became a musical signifier—indeed from its formal origin—that carries its various connotations in the more diverse manifestations that have been better documented in the current literature.

**Hugo Riemann’s _Funktionstheorie_: Integrating _Kadenzlehre_, _Stufentheorie_, and his _Schritt und Wechsel_ System**  
Kája Lill  
University of Michigan and Grand Valley State University  

Scholars have argued that the various theoretical concepts at play in Riemann’s theory of harmonic function—_Kadenzlehre_, _Stufentheorie_, and the _Schritt und Wechsel_ system—are distinct and separable (Dahlhaus 1975; Harrison 1994; Kopp 2004; Klumpenhouwer 2011). I argue that while Riemann treated these three topics separately early in his career, he attempted to synthesize them in the _Vereinfachte Harmonielehre_ (1893), the locus classicus of his _Funktionstheorie_. In this presentation, I show that Riemann’s _Funktionstheorie_ does in fact represent such a synthesis by showing that his _Funktionstheorie_, which is a replacement for _Stufentheorie_, is dependent on both his _Kadenzlehre_ and _Schritt und Wechsel_ (S/W) system. Closely reexamining how Riemann describes his _Funktionstheorie_ in the _Vereinfachte Harmonielehre_, as well as Riemann’s other texts concerning harmonic function, makes this dependence clear.

My argument stems from Riemann’s own description of harmonic function—he considers his _Funktionstheorie_ to be a theory of chord relationships analogous to the relationships between single tones described by Moritz Hauptmann (1853). I demonstrate that this conceptualization of chord relationships requires that Riemann have some way to measure those relationships, for which he uses his S/W system. He then defines his function symbols, and thus names triads, according to their S/W relationship to the tonic. Where his S/W system leaves room for interpretation, Riemann then uses his _Kadenzlehre_ to determine a chord’s function. In effect, Riemann’s _Funktionstheorie_ is entirely dependent on his _Kadenzlehre_ and S/W system.

By clarifying the relationship of these various concepts in Riemann’s writings on harmonic function, I demonstrate how his _Funktionstheorie_ represents a synthesis of these concepts, providing a corrective to the prevailing understanding of this foundational figure’s thought and to one of his most influential contributions to the field of music theory.

**Groundwork for a Theory of Transformational Tonal Structure, with an Application to Liszt’s Consolation No. 3 in D-flat major**  
Aleksandr Rodzianko  
Eastman School of Music, University of Rochester  

This paper argues that prolongational and transformational analytical techniques can form a useful methodological synthesis in the analysis of nineteenth-century music. The paper has three parts.

The first part develops groundwork for a model of tonal structure I call the “hyper-octatonal system.” As its name suggests, this model is a theoretical analogue to Richard Cohn’s (1996) “hyper-hexatonic system.” These two models both apply neo-Riemannian cycles;
but whereas Cohn’s uses hexatonic cycles (P and L transformations), my own applies octatonic cycles (P and R transformations).
The latter model contains properties, including 1) geometrical representations; and 2) a diverse array of key relations that occupy four
different functional spaces, i.e., Tonic, Dominant, Subdominant, and Remote.

In the second part, I construct hypothetical contrapuntal models of key relations in the hyper-octatonal system by applying
prolongational techniques. These models apply similar notational conventions of harmonic reduction to Schenker’s in Free
Composition. However, I apply the notation differently, using structural noteheads to refer to two properties flagged by Suzannah
Clark (2011) in her book, Analyzing Schubert: 1) pitch salience; 2) modulation. Using this methodological framework, I propose a
conception of fundamental structure in nineteenth-century music, which, rather than consisting of a I–V–I cadence, consists of a
piece’s principal modulatory touchstones, which occupy three of the four functional spaces outlined above: Tonic, Dominant, or
Subdominant.

The third part brings the transformational and the prolongational approaches together in a case-study analysis of Liszt’s Consolation
No. 3 in D-flat major. I argue that this piece is housed within a fundamental, transformational structure of the form: Tonic, Relative
of the Dominant, Parallel-Relative of the Subdominant, Tonic, or [\(T, D_{R}, S_{PR}, T\)], with forays into R (remote) space via A minor. This
analysis offers a fresh method for analysing transformational and prolongational relations in nineteenth-century music, and it hopes
to prompt reflection on what music theorists mean by "fundamental structure." For while both Schenker’s theory and transformational
theory have proven valuable individually, it is possible to fuse elements of these approaches together to form new, powerful analytical
tools. These tools may well find application beyond Liszt’s music alone.

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### Sound Justice

**Time**: Friday, 11/Nov/2022: 4:00pm - 5:30pm  
**Location**: Chart C

*Sound Justice*

**Chair(s):** Bonnie Gordon (University of Virginia), Nomi Dave (University of Virginia)

**Presenter(s):** Rebecca Lentjes (NA), Mark Katz (University of North Carolina), Corey Miles (Tulane University)

Our panel uses the concept of “Sound Justice” to explore limits, erasures, and gaps of formal legal systems and the popular and
creative ways in which citizens respond to judicial and political failures. We attend to the dissonance between the failed narratives
promulgated by legal texts, on the one hand, and the transformative social movements demanding justice, on the other. Justice is a
sensory experience and legal practices are steeped in sound and storytelling, from oral advocacy and the very notion of a “hearing”
itself, to the violent sound-scaping of the carceral system.

“Sound Justice” foregrounds the arts as central to sustaining local and global citizenship as spacez of possibility, action, and
performance. It insists that art and creative practice matter not because they model harmony, but because they dig into the dissonance
and creative frictions that sustain democracy. The two most transformative, global social movements of the 21st century—
#BlackLivesMatter and #MeToo—emerged as citizen responses to the failures of formal justice systems. Millions of people around
the world have protested, campaigned, and developed creative, noisy means of airing their grievances and asserting their claims as
they determine that courts and legal systems cannot or will not protect their rights.

Co-chairs Bonnie Gordon and Nomi Dave are joined by Mark Katz, Corey Miles, and Rebecca Lentjes. Gordon will introduce the
concept of Sound Justice. Dave will consider the use of audio livestreaming in legal cases through Sines v. Kessler, a 2021 civil case
on behalf of nine Charlottesville plaintiffs against multiple white supremacists. Katz will discuss his collaboration with Alim Braxton, a
rapper on Death Row, whose voice will be represented by a recorded statement. Lentjes will explore the weaponized sound of anti-
choice protestors as a case study in sound as intimidation. Miles will consider the affective sensibilities of trap music as a refusal to
appropriate contemporary discourses on legality that overdetermine the imagination of freedom. Collectively panelists ask how music
scholars can ethically work with advocates, artists, and activists to create new frameworks for hearing, seeing, articulating, and
promoting justice.
The clamor of pots and pans has been a feature of protests throughout the Americas and Europe, where it has been theorized as a participatory form of social critique (Sterne and Davis 2012). However, the same action is used and understood differently within a Burmese “sonic vernacular,” (Tausig 2018). After the February 2021 military coup in Myanmar, footage of people banging pots, pans, trays, and tins circulated through international news broadcasts and on social media, where commentators explained it as a ritual practice performed to drive evil spirits away. However, this coverage neglected to include that as a plea for intervention, this protest risks being heard by those who would do harm. Accordingly, this paper seeks to clarify how such forms of sonic dissent operate in Myanmar, despite the risks, by attending to the ways that these protests operate within a local politics of reproduction. First, I draw on digital ethnographic analysis to compare how the embodied experience of sound-making and the visual representations of the protests used by mutual aid groups appeal to different audiences. In doing so, I consider how acts of protest are reproduced online. Next, I move to contextualize this form of protest, known as “pots and pans protest” (စောင်သံပံုးတီး), in relation to a corpus of Burmese protest songs. While “pots and pans protests” are connected to gender and reproduction through their proximity to domestic space, the use of household objects, and gendered conventions, I suggest that protest songs employ metaphors in a way that highlights the same topics while gesturing towards forms of kinship. Accordingly, I differentiate between the ways protest songs use references to blood to create forms of kinship and the sense of solidarity that arises through direct action. Finally, I contextualize the potential consequences of “pots and pans protests” amidst a larger field of protective action, including chanting and the use of gendered objects—disposable menstrual products, condoms, and women’s clothing—in other demonstrations. Together, these examples underscore the centrality of reproductive metaphors in forming and maintaining social bonds through sound in this setting.

**4:30pm - 5:00pm**

**Anti-coup Music From Myanmar**

Heather MacLachlan

University of Dayton

Since the February 1, 2021 military coup in Myanmar, Burmese musicians have been creating and circulating anti-coup songs. Anti-coup recordings span a variety of musical genres, but all of them proclaim the same message. This message – rejecting an illegitimate authority and valorizing the wishes of the common people of Myanmar – marks anti-coup music as belonging to the long tradition of protest music. In this presentation I argue that the question that scholars often pose of protest music - does it successfully persuade listeners to join a social movement? - is not the best question to ask of Burmese anti-coup music. Myanmar’s anti-coup songs seek not so much to persuade as to empower. As the songs’ creators and disseminators explained to me, they created anti-coup recordings and posted them on social media as a way of fighting back against a lethal regime. These songs are intended to be a form of motivation and support for those who are already engaged in the struggle against Myanmar’s military dictatorship. As a focus group of Myanmar young people revealed, however, the audience for anti-coup songs does not always embrace the songs in the spirit which their creators’ intended. Ultimately, this presentation argues that scholars must be cautious about making liberatory claims for protest music.

**5:00pm - 5:30pm**

**Conformity and Protest in Iranian Shi’ite Sineh-zani Mourning Rituals**

Payam Yousefi

Harvard University

In Iran’s recent history politicians have established authority through successfully co-opting narratives of oppression. During the 1979 Iranian revolution, clerics gained populist legitimacy by mobilizing narratives of oppression, that drew on both anti-imperialist rhetoric and the sentiments of victimhood within Shi’ite collective identity. The annual mourning ritual *sineh-zani*—commemorating the martyrdom of Imam Hussein ibn Ali in the battle of Karbala (680 CE)—was an effective political technology in rallying revolutionary fervor, contributing to the establishment of the new theocratic government. Expanding on the notion of Shi’ism as a religion of protest, I examine the paradox of conformity and dissent inherent in *sineh-zani* performance within the Islamic Republic of Iran today (Dabashi 2016). This paper presents recent performances of *sineh-zani* (2017-2021) that accommodate state television while simultaneously critiquing the political establishment through poetic manipulations. Drawing on ethnographic and virtual fieldwork, my analysis of *sineh-zani*, first, establishes this ritual’s role in fostering a collective Shi’ite identity based on concepts of victimhood and selfless opposition to tyranny. Secondly, through the poetic analysis of viral performances, I show how each ritual’s enactment both accommodates and subverts authority in its opposition to historic accounts of oppression. Lastly, I locate *sineh-zani* as a performative space that generates historical objects of injustice while simultaneously voicing indiscriminate objections to contemporary tyranny. In this transformative poetic space, orators skillfully manipulate conventions of ritual to rhetorically critique abuses of power in domestic current affairs. The above issues are examined in the context of their intersections with the continued economic and environmental protests in rural and peripheral Iran since 2018. This inquiry looks to probe the strengths and limits of ritual sound in not only harboring powerful collective sentiments, but also safely articulating them subversively within authoritarian contexts.
“Hood, but I’m classy, rich, but I’m ratchet” — Megan Thee Stallion’s “Savage Remix” featuring Beyoncé (2020) speaks to complex intersections of identity and its vocal articulation, a familiar topic in hip-hop studies (Collins 2006; Herb 2015; Rose 1994 and 2012). However, existing studies typically emphasise lyrical content and rarely acknowledge how production, namely the audio treatment and spatialization of voices, informs the sonic construction of such identities. Using “Savage Remix” as a case study, this paper offers a methodology for analyzing audio spatialization in popular music and considers its expressive potential, building upon Michèle Duguay’s work in the analysis of vocal spatialization and gender identity (2021), the analysis of recorded sound (Cook 2009; Duguay 2021; Moore and Dockwray 2009; Schmidt Horning 2012; Zagorski-Thomas 2014), the perception of sound events (Mershon and King 1975; Plack 2005; Smalley 2007; Lennox 2009) and investigations of the studio as an expressive instrument in the creation of this sound (Bell 2018; Brevig-Hanssen and Danielsen 2016; D’Errico 2016; Schmidt Horning 2012). I employ python-based music information retrieval methods and commercial Virtual Studio Technology plug-ins alongside close-listening diagrams to build a holistic view of audio spatialization in “Savage” and suggest that its lyrical themes are articulated through spatial effects.

I argue the application of this audio spatialization analysis methodology to “Savage Remix” can offer interpretive insights about sonic constructions of identity, namely an exploration of what George Lewis (2007) calls a “heterophony of perspectives.” In his work on Pamela Z’s myriad applications of her voice and vocal processing techniques, Lewis—drawing upon W. E. B. DuBois (1903), Paul Gilroy (1993), Alondra Nelson (2002), and Kobena Mercer (1994)—notes that “identity, including black identity, is plural, polyphonic, and heterogeneous.” Analyzing the spatialization of voice in “Savage Remix” demonstrates that this heterophony can also be made audible in popular genres. In creating space for each voice, “Savage Remix” constructs a multi-layered sonic identity for both Megan Thee Stallion and Beyoncé, reflecting the heterogeneity explored in its lyrics.

The Crooked Timbre of Phenomenology: Examining Lewin’s Controversial P-model within a Timbral Context

Avinoam Foonberg
University of Cincinnati College-Conservatory of Music

David Lewin’s perceptual model, henceforward P-model, is a pioneering approach to phenomenological methodologies of musical analysis. This method analyzes how different musical perceptions can be denoted within their own contexts and how they relate to one another to form a variety of musical experiences and interpretations. However, despite the P-model’s contribution to a phenomenological method of musical analysis, it has been widely criticized for its problematic interpretation of Husserl, failure to meet Husserl’s criteria of a phenomenology of time, and failing to present an adequate description of phenomenology. Further, the P-model’s applications to music have so far not inquired into its potential for analyzing timbre. My paper argues that despite many of the criticisms surrounding the P-model, it nonetheless yields a significant methodological and heuristic resource for representing musical timbral entities. In particular, this methodology reveals how timbral perceptions play a salient role in musical texture and how they can combine and interact with one another to form notable analytical judgments and observations. Additionally, by considering some advances in cognitive science, this paper attempts to recontextualize timbre as an emergent property of perception that comes about through our adaptation to our musical and auditory environment.

This paper’s methodology builds upon David Lewin’s P-model. Yet, it replaces its emphasis on pitch with an emphasis on timbral perceptions. This paper uses the P-model to explore various case studies that exemplify what this paper calls timbral transformations. One such transformation includes spatial transformations of timbral perceptions that are heard as timbral entities occurring in a physical locus within one’s auditory landscape. Additionally, textural-spatio transformations of timbre present a type of timbral polyphony, which brings specific timbres in and out of the musical surface. Spectrum transformations consist of shifts of timbral color akin to vowel changes or shifts in the frequency spectrum that corresponds to some timbral dimension. By exploring these timbral perceptions, this paper demonstrates that timbral analysis contributes analytical, aesthetic and structural significance to our musical understanding.

Timbre, Acoustics and the “Materialization” of Space in Post-Spectral Music

Amy Bauer
University of California, Irvine

As Isabella Van Elferen notes, “It is impossible to overstate the interrelatedness of acoustics and timbre.” As the aspect of sound that carries the most information about a source, location, and environment, timbre is inextricably bound to our sense of space. The physical articulation and mapping of space in turn marks a defining feature of the post-spectral: music that places sound, timbre, and the liminal at the center of its aesthetic. In this paper I draw on new materialist approaches to artistic practice in order to sketch the expression of space in instrumental works by Marc-André Dalbavie, Fabien Lévy and Anthony Cheung. Dalbavie’s Color (2001) employs “perspectival orchestration” to create the impression of space through written-in resonance and reverberation. Cheung’s Fog Mobiles (2010) creates a fiercely dramatic scene from the play of spectral harmonics which create sensations of moving around, above, and within a virtual simulacrum of San Francisco Bay. Fabien Lévy’s À tue-tête (2014) places each of nine spatialized instruments at a non-contiguous location in a 9x9 grid, but confuses the listener’s perception of space, timbre and instrumental identity through “transparametric inflection.” I argue that the multi-sensorial sense of space articulated by these works results from a
productive, dialectical tension between timbre as objective quality and phenomenal presence, with a particular historical relevance in the twenty-first century. As such, I answer Samuel Wilson’s call to understand new music as a ‘material(ist) practice’ that transcends the static aesthetics of early modernism to offer an active engagement with sound.

Technology, Escape, and the Possibility of an Afrofuture

Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm · Location: Steering

Session Chair: Gayle Murchison

Music Technologies and the Sounds of the Afrofuture

Matthew Bryan Valnes
University of Maryland, College Park,

This paper explores the ways funk musicians in the 1970s and 1980s incorporated the sounds of real-time music technologies to complicate and transgress racialized assumptions of Black musical practices. In particular, this paper examines how funk musicians use synthesizers and the talk box to achieve three goals: (1) to critique the association of Black music practices with ideas of “naturalness” and “authenticity”; (2) to complicate reified genre categories by questioning what Black popular music could and should sound like; and (3) to demonstrate the intimate relationship between technology and Black culture.

Scholars have productively explored the use of technology in Black culture through the framework of Afrofuturism, an idea that connects the combination of technologies in Black popular culture and their subsequent association with extraterrestrial themes to forms of resistance and identity formation. Yet less attention has been paid to the sounds of music technologies and how musicians incorporate them into their compositions and improvisations. In his work, Alexander Weiheiliy argues that musicians of Black popular music frequently incorporate music technologies to highlight the historicity and mutability of the concept of the “human.” Combining Weiheiliy’s ideas with George E. Lewis’s call to conceptualize Black music’s engagement with technology as a critical tool for analyzing contemporary critical, cultural, historical, and social issues, this paper sets out to situate funk music’s use of real-time music technologies within a framework that I call a “post-civil rights era Black popular music aesthetic.” Specifically, by examining two performances – Stevie Wonder’s “Black Man” from the 1976 album Songs in the Key of Life and Roger Troutman’s version of “I Heard It Through the Grapevine” from the 1981 album The Many Facets of Roger – I argue that Wonder’s and Troutman’s use of music technologies highlights the impact that funk music has had on the development and incorporation of real-time music technologies into Black popular music. Moreover, their work expanded conceptions of what Black music could and should sound like, providing a framework for later developments in Black music of the post-civil rights era.

Sun Ra and the Moog: Freedom, Discipline, and Sound

Theodore Gordon
Baruch College, City University of New York

Nearly three decades after his passing, the composer, philosopher, and technologist Sun Ra has emerged as a mythological founding figure of Afrofuturism. Many have located Ra’s Afrofuturism materialistically in the musical instruments he used: not only the novel electric keyboards of the 1940s and 50s such as the Solovox, Clavoline, and the Wurlitzer, but also a new kind of instrument that promised an emancipated, liberatory new world of sound in the 1960s: the Moog synthesizer.

Indeed, for many scholars, critics, and fans, the Moog synthesizer’s promise of sonic freedom resonated with what has often been heard as an implicit cry for political freedom in Ra’s music. However, Ra’s sustained and emphatic critique of the very concept of “freedom” itself complicates this retrospective echo. For Ra, “freedom” was an illusion that diverted aesthetic and political attention from the disciplined study of the natural world, understood through a “MythScience” that incorporated information theory, cybernetics, and Neoplatonist thought. And as I will argue, the Moog synthesizer, rather than an instrument of freedom, was an instrument of information-theoretical and cybernetic discipline: it produced a new dynamic of control between performer and instrument, allowing for an exchange of signal understood by Ra to be electronic, sonic, and cosmic.

In this presentation, I explore Ra’s early use of synthesizers by listening to his 1969 and 1970 Moog and Minimoog performances through his own MythScientific concept of discipline. Complicating contemporary celebrations of the “liberating” sounds of Ra and Moog instruments, I also show how Ra’s encounters with Moog instruments were marked by implicit and explicit anti-Blackness. Rather than hearing Ra’s early performances as optimistic projections of Black technoscientific futures, I hear them—and the “discipline” they invoked—as shaped by more-(and less)-than-human conceptualizations of the Black performing body, reverberating with contemporary articulations of Afrofuturist philosophy. By closely studying the social, political, and scientific implications of Ra’s use of synthesizers, I hope to temper a techno-optimistic reading of Ra that has emerged in contemporary Afrofuturist discourse, while still celebrating his social and technological imaginaries as critical, scientific, and world-heralding.

Critical Space Theory: Black Nationalism, Afrofuturism, and Psychedelia in Kid Cudi’s Man on the Moon

Alexander Joshua Moore
University of California, Los Angeles

Afrofuturism responded immediately to the inherent racism of the space race in the 1960s. The image of the moon landing, with the American flag on the moon’s surface, became a symbol for national superiority. The exclusionary feat implied that the White male astronauts and scientists were responsible for the nation’s technological success. Afrofuturist musicians used music to establish a Black identity as active participants in space travel, even if the songs depicted extremely exaggerated science fiction.

Arguably beginning with Gil Scott-Heron’s spoken word recording, “Whitey on the Moon,” Afrofuturist musicians like Sun Ra and Parliament-Funkadelic composed songs that imagined space travel as an escape from systemic racism in the United States. These
Afrofuturist songs metaphorically reflected ideologies of Black nationalism, namely Pan-Africanism, which proposed that, for Blacks to survive, they had to literally escape by migrating out of the United States.

In 2009, rapper Kid Cudi (real name Scott Mescudi) released Man on the Moon: The End of the Day, an autobiographical concept album that narratively navigates Cudi’s depression, anxiety, and isolation. The album combines Afrofuturism with psychedelia, including lyrics that allude to intergalactic space travel and cannabis use. Within the autobiographical narrative, Cudi uses recreational drugs to temporarily “escape” from his depression; the transcendental drug trip as a mental stimulation simulating space travel. By doing so, Cudi’s Afrofuturist concept album works directly in conversation with Black national identity and the war on drugs.

According to a 2020 report from the ACLU, Black folks are currently disproportionately incarcerated for possession of marijuana, even as many states have legalized the recreational drug. For Kid Cudi, his drug use is an attempt to emblazonically escape a harsh personal reality, achieving an escapist experience of space travel—Pan-Afrofuturism. He adopts Afrofuturism’s escapist imagery and reimagines it as a psychedelic drug trip. By integrating Afrofuturist rhetoric with Black nationalist ideologies, with Kid Cudi’s Man on the Moon album as a musical case study, this paper examines contemporary practices of escapism through music that critiques and satirizes the racism inherent to nationalism, the space race, and the war on drugs.

**Re-Imaginings: Music, Representation, and Engaging in the Black Femme Archive**

*Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm*  
*Location: Marlborough A/B*

*Chair(s):* Naomi Andre (University of Michigan)  
*Discussant(s):* Lydia Bangura (University of Michigan), TJ Laws-Nicola (University of Kansas), Allison Lewis (University of Kansas)

Black feminist scholars in the last several decades have understood music as a space where value and humanity is constructed and debated. Jazz studies and hip-hop have been key locations of this inquiry but in this panel we explore the unexpected spaces where Black women utilize music and feminist frameworks in the fight for liberation. We examine written, audiovisual, and corporate texts to challenge musical archives with Black feminist frameworks. In particular, the papers are rooted in the womanist approaches of Alice Walker, diversity in praxis as discussed by Herman Gray, and historical transitive power by Saidiya Hartman. We choose three different sonic layers to better understand the ramifications of a reimagined archive: the interpersonal bond between two composers; the negotiation of power dynamics between an organization and diaspora; and representative echoes sent en masse.

Florence Price’s (1887–1953) Fantasie Negre no. 1 in E minor (1929) presents an excellent opportunity to examine the interpersonal negotiation of space within a burgeoning archive. “The Sound of Black Sisterhood: A Womanist Analysis of Florence Price’s Fantasie Negre,” uses Alice Walker’s (b. 1944) womanist framework in conjunction with music theory. “Animated Archives: A Case Study of Black Femme Representation as Cultural Mirror,” continues to ask this question of spatiality and representation through popular culture. This presentation discusses our intrapersonal relationship with the archive as consumers—constantly negotiating Self while creating new contexts and connotations. Finally, “Metropolitan Narratives: Black Opera Archives as Sites of Restorative Justice,” challenges the creation of the Black femme sonic archive as reflective of capitalist power dynamics. The Metropolitan Opera is used as an example of both failure and potential within restorative justice praxis.

Each layer—intrapersonal, interpersonal, and public—interacts with the archive in differing ways. As women of color, each of us seeks a form of negotiated truth, modifying the archive to accept us. In this way, this panel is also a challenge to the musical archive, pushing and pulling the accepted center until it is out of tune. We accept our out-of-tune-ness to reveal different possibilities, both communal and far-reaching.

**Presentations of the Symposium**

*The Sound of Black Sisterhood: A Womanist Analysis of Florence Price’s Fantasie Negre*  
*Lydia Bangura  
University of Michigan*

The field of music scholarship has finally begun to address the erasure of Black women’s music from the American classical canon. However, while there is feminist music theory currently being published and discussed, there is a gap in regards to music both racialized and gendered. In the field of women’s and gender studies, Black women have also been pushed to the margins by white feminism. American writer Alice Walker (b. 1944) combats this oppression through her definition of womanism, centered around the experiences of Black womanhood. The theory of womanism seeks to create spaces of survival and sisterhood for Black women; these objectives are inherently reflected in their music and art. My work seeks to explore how music can function as a womanist space. In this paper, I will be examining Fantasie Negre no. 1 in E minor (1929) by Florence Price (1887–1953) through a womanist lens as defined by Walker.

Walker’s book In Search of Our Mothers’ Gardens (1983) provides a complicated definition of womanism. I have identified three main pillars in her oeuvre: a “grown” black feminist or a feminist of color, a woman who loves and is committed to the wholeness of other women, and a woman who seeks wholeness through her own unique means. Not only does Price’s personal narrative exemplify these characteristics, but embedded in her piano work is the maturity and wholeness Walker speaks of, through her distinct use of harmony, texture, and virtuosic movement.

Fantasie Negre was dedicated to another Black female composer, Margaret Bonds (1913–1972). I will explore Price’s use of harmony to discover how she constructs her own womanist space, how her pairing of folk tunes and classical influence create her unique womanist style, and demonstrate how her music invites both Bonds and other Black women to fabricate their own womanist spaces. My goal is to reveal insights about the function of the music of Black women, especially in relation to each other.
A rich bully, a military commander, and an urban superhero seem to have little in common. While this could make an amusing joke setup, they share a commonality as representations of animated Black femme antagonists in three television shows: As Told By Ginger (2000–06), Star Wars: Resistance (2018–20), and Vixen (2015–16). I posit that these characters act as a cultural mirror. Consequently, I do not stop at their narrative roles, but also examine their visual and sonic treatments as negotiations of this mirror.

Animation is an often-overlooked site of cultural practice, but it can act as a tool of oppression or resistance (Sammond, 2015); and it links the experiences of the animator(s) to the product, affecting the audience as both representative actions and marketable goods. The engagement with this creative product, both behind and in front of the screen, is the act of imagination becoming. In this messy market space, we absorb and normalize stereotypes, actively creating aspects of our Selves.

Looking beyond the screen, I discuss the representation of Black femme characters as sites of engaged reflection both sonically and visually focusing particularly on the antagonists in these three shows. Since, animation has a history of interacting with cultural and political issues, including in the soundtracks (Coyle 2010, 14), I examine the scores, narratives, and cultural implications of these three depictions of Black femme characters, I reveal that the visual and sonic marriage of representative intertextuality allows them to both confirm and defy the stereotypes that “position Black women as so strong they don’t need help, protection, care, or concern” (Kendall 2020, xvi).

However, I do not make these characters into victims. Just as no person is wholly good or evil, so too do we deserve characters that reflect our complicated lives. This case study examines the liminal space of morally gray characters, their visual treatment as animated cultural negotiations, and their aural treatment as sonic commentary. These intersecting epistemologies serve an important purpose for television, music, and feminism—and also for us as we navigate the cultural screens we consume and create.

Metropolitan Narratives: Black Opera Archives as Sites of Restorative Justice

Allison Lewis
University of Kansas

In 2020, the Metropolitan Opera was among the predominantly white institutions to respond to the Black Lives Matter (BLM) movement by releasing diversity statements. Their statement read: “As the world reacts to the senseless killings of George Floyd, Breonna Taylor, and others, the Met is taking a long, hard look at how our organization functions and what we can do to combat racism.” The statement then outlined several positive steps toward a diversity, equity, and inclusion initiative—thus falling short of adopting a restorative justice and abolitionist framework as promoted by the BLM movement that compelled the Met to take a “long, hard look” and to “combat racism” in the first place. Since the Fall of 2020, I have collaborated with Nicholas Newton to create The Black Opera Database (BOD), a public database of operas written by Black composers. This expansive archive of Black intellectual, cultural, political, and musical production leaves no doubt the Met’s canon constructs, through erasure, a false understanding of the American Opera Theater as exclusively white and primarily male. A diversity, equity, and inclusion approach may well celebrate that in 2021, the Met staged Fire Shut Up In My Bones as the first opera written by a Black composer to be added to this canon and simply acknowledge the existence of Black people in opera. In this paper, I argue the Met’s (perhaps temporary) cessation of its 138-year-old segregationist policy be viewed through a restorative justice framework. The BOD provides a lens to understand the narrative the Met aims to construct about itself, those who have now been “included”, and its intention to maintain the racial, economic, and gender-normative hierarchy that its foundations are built upon.

The Met’s canon is not a stagnant historical property but a shifting process in which canon-formation is a tool where power is negotiated to form a hierarchy. The Met has created a canon but also is creating race, gender, and class. The BOD provides more than counter-narratives but allows us, through a Black feminist lens, to see the transitive power of genre and to potentially create new understandings of self.

SEM-8J: The Pirkei Avot of Istanbul: A Lecture-Demonstration on a Para-Liturgical Synagogue Repertoire

Time: Friday, 11/Nov/2022: 4:00pm - 5:30pm · Location: Grand Salon 24

The Pirkei Avot of Istanbul: A Lecture-Demonstration on a Para-Liturgical Synagogue Repertoire

Joseph Alpar
Bennington College

Since nearly the 10th century, on six Saturdays between the Jewish holidays of Passover and Shavuot, it has been customary for Jewish communities to study Pirkei Avot, a Talmudic compilation of ethical teachings and sayings attributed to the Tannaim, teachers and Rabbis who lived during the Mishnaic period, roughly the 2nd century B.C.E. to the 2nd century C.E. Its six chapters form a compendium of aphorisms and rabbinic wisdom on how to live a principled life. In Istanbul’s Jewish community, hazzanim (cantors) and congregants of the Şişli Synagogue combine studying Pirkei Avot with performing an adaptation of the entire Talmudic text in Hebrew and Ladino (Judeo-Spanish) set to makam-based Turkish melodies from the Ottoman era. The Turkish Pirkei Avot is an elaborate and eclectic song collection designed with musical accessibility for congregational participants and vocal virtuosity for hazzanim in mind. In this lecture-demonstration, I will combine performance with commentary and interactive music-learning to introduce this unique tradition as people practice it on Shabbat (the Jewish Sabbath) in Istanbul today, highlighting its significance in the canon of Turkish Jewish sacred music. I will sing several examples in Hebrew, Ladino, and Turkish and provide context about the musical material and various texts. I will argue that Pirkei Avot’s distinctiveness as a work of art comes from its dual role as both a
musical teaching tool that fulfills the responsibility of educating congregants on the lessons contained within the text and as an activation of a communally oriented musical pleasure for listeners and singers alike. Pleasure can be a transgressive experience, and, within the realm of the sacred, seen as a dangerous distraction from the responsibilities of religious practice. In the case of Pirkei Avot, there is a provocative contrast between the sensual poetry of the original Turkish melodies utilized in these musical settings and the Talmudic texts that have replaced those poems. Throughout this session, I will invite participants to the proverbial Shabbat table of the Şişli Synagogue to learn how to sing some of these melodies through call and response and printed notated transcriptions.

Accessibility Task Force - Community Comment Session

Time: Friday, 11/Nov/2022: 5:00pm - 6:00pm · Location: Trafalgar

Chair(s): Laurie Stras (University of Southampton)

Presenter(s): Danielle Fosler-Lussier (The Ohio State University), Erika Honisch (Stony Brook University), Georgia Cowart (Case Western Reserve University), Siovahn Walker (American Musicological Society)

The AMS Accessibility Task Force invites members to an informal session with the task force in listening mode. We welcome members’ observations, experiences, and expertise about what makes a conference accessible and how other conferences they have attended have achieved this in the past.

Mozart Society of America Business Meeting and Study Session

Time: Friday, 11/Nov/2022: 7:00pm - 9:00pm · Location: Grand Ballroom B

The Mozart Society of America invites its members and interested AMS/SEM/SMT attendees to its annual Study Session -- presentations and discussion on Mozart and Bologne in Paris – 1763-66, 1778, with a short Business Meeting beforehand.

Mozart and Bologne in Paris – 1763-66, 1778

Bruce Alan Brown¹, Julia Doe², Julian Ledford³, Caryl Clark⁴

¹University of Southern California; ²Columbia University; ³Sewanee: The University of the South; ⁴University of Toronto

Mozart and Bologne in Paris – 1763-66, 1778

Bruce Alan Brown (University of Southern California), “The ‘alten Miserablen französischen arien’ in Mozart’s Ballet Les Petits Riens”

Julia Doe (Columbia University), “Mozart and Bologne in Paris, 1763-66”

Julian Ledford (Sewanee: The University of the South), “Problematising Mozart noir”

Caryl Clark (University of Toronto), “Did Bologne and Mozart Ever Meet?”

Listening to US-Hawai’i Relations in Midcentury Pop Music

Time: Friday, 11/Nov/2022: 7:30pm - 9:00pm · Location: Grand Salon 19/22

Listening to US-Hawai’i Relations in Midcentury Pop Music

Chair(s): Michael Veal (Yale University)

Discussant(s): Amy Ku’uleialoha Stillman (University of Michigan)

The colonial relationship between Hawai’i and the continental US has prompted complex negotiations of home, race, borders, and belonging, both for Hawaiians and continental Americans. In addition to being shaped by annexation, economic exploitation, and military occupation, America’s relationship with Hawai’i has been constructed through cultural labor. Hula circuits in the early 1900s paved the way for a robust tourist infrastructure and associated cultural imaginary to develop in the postwar years (Skwiot 2010; Imada 2012; Gonzalez 2013), and Hawaiian music acquired a particular appeal for continental audiences in the years leading up to Hawaiian statehood in 1959.

This panel listens into a rich archive of midcentury mainstream and easy listening music involved in the production of the Hawaiian tourist imaginary. What can we learn today from the racial ideologies and identity formations made audible by the “charming Hawaiian beach boy” Don Ho, or the musical “exotica” of Martin Denny and Arthur Lyman? Exotica reflected an aspirational self-image of a more racially inclusive America, but it also harbored the seeds of a neoliberal, “militouristic” reformulation of race defined by leisure and global mobility (Teaiwa 2001). Meanwhile, Hawaiian musicians such as Don Ho complicate stereotypical portrayals of the tourist imaginary, disputing the terms of Hawai’i’s inclusion in the American mainstream.

A parallel aim of this panel is to explore the methodological affordances of the music subdisciplines when directed toward negotiations of race, nation, gender, and identity. In a moment when the white, imperialistic origins of the disciplines are being reexamined, how can we redirect our methodologies towards antiracist, decolonial ends? The first paper, by a musicologist, draws on archival research and primary sources to reconstruct the political stakes of 1950s Waikiki nightlife. A second paper, by a music theorist, engages close listening to uncover the racial politics of musical texture, arrangement, and stereo recording. The final paper, by an ethnomusicologist, examines the situational politics of music performance to query the affective dynamics of empire. We have invited an
ethnomusicologist and leading hula scholar to deliver a response, bringing the perspective of critical Indigenous studies to our panel’s historical and disciplinary concerns.

Presentations of the Symposium

A Potpourri of Sound: Gendered and Multiracial Staging of Exotica (1954-1959)
Jennifer Messelink
McGill University

In the lead-up to Hawaiian statehood in 1959, political, economic, and cultural leaders combined forces to promote the mixed-race woman as modern symbol of both Hawaiian tourism and statehood by drawing on melting-pot narratives to write its mixed-race bodies into national belonging (Skwiot 2010). A broad postwar consensus emerged depicting Hawai‘i as a racially harmonious blending of “East and West,” a message promoted through tourist entertainments in which the labor of multiracial female entertainers—Hawaiian/Tahitian dancers, singers, and exotic dancers—was central. Beginning around 1955, Waikiki hotels also featured “progressively leaning” jazz groups led by Martin Denny, Arthur Lyman, and Gene Rains, performing what came to be known as the genre of exotica: small jazz combos mixed with Latin percussion, Asian instruments, gongs, bells, chimes, bamboo, and bird calls. Denny’s group was hailed as a racially mixed “model U.N.,” a musical “East meets West,” and the “modern sound” of Hawai‘i. Denny’s LP album covers showcased an implied ethnically ambiguous model (“Sandy Wamer, later known as “the exotica girl”) amongst tropical settings of bamboo, water, and palm trees.

In this presentation I adopt the concept of “genre worlds” to analyze how exotica reflected, and contributed to, the gendered tourist soundscape of Waikiki and was related to the boosterism of Hawaiian statehood. I draw from recent scholarship in music and literature that theorizes how genre is defined not as a fixed category with specific musical attributes but by its worldmaking capacity that shapes its users meanings and expectations while at the same time being shaped by them (Frow 2006; Brackett 2016; Jerng 2019). I examine how a new musical genre emerges into an already structured space and reproduces ideas and values of its historical moment while highlighting the overlooked role of women in the formation of exotica. I do this by exploring primary sources including local newspaper columns dedicated to Honolulu culture and Waikiki nightlife during the years 1954-59.

Empire of Leisure: Race and Mobility in Martin Denny’s Musical Textures
Jade Conlee
Yale University

Pioneering exotica musician Martin Denny openly admitted, “My music is fictional, but it’s based on different ethnic sounds and instruments...It’s what people think the islands might be like, in your own mind.” Denny’s music features fantastical timbral collages of guiros, castanets, seashell chimes, tablas, rainsticks, gongs, and kotos, while the track titles on a single album might reference geographies as disparate as Hawai‘i, East Asia, the Caribbean, and Latin America. Denny’s imaginative aesthetic was widespread among 1950s touristic spaces—the gift shops and restaurants in the resort where Denny performed on the Waikiki beachfront evince a similar geographic spread. I read this aesthetic as more than simple orientalism—rather, it fetishizes the touristic mobility of the global “leisure class” vis-à-vis local residents whose relationships to land and movement are policed and constrained by the tourism industry (Gonzalez 2013).

This paper argues that representations of touristic mobility reproduce racial relations, both in the touristic spaces and commodities of Denny’s era, and in the sonorous textures of his music. Midcentury innovations in stereo recording made new ways of listening possible and opened up new dimensions of recorded sonic space. Mood music LPs that commodified and mediated tropical entertainment invited listeners to imagine touristic mobility by cultivating exotic leisure atmospheres in the home. Drawing on interviews and liner notes, I contend that Denny sonically represents settler-touristic mobility by dramatizing familiar pop songs “traveling” through exotic background textures. Denny, who once characterized his music as “window dressing, a background,” thematized distinct foreground and background textures in his music with spatial recording techniques and “ethnic” auxiliary percussion instruments. Denny’s arrangements engage in “racial worldmaking” (Jerng 2017), treating melodies as thematic content capable of endless reorchestration, and using “ethnic” percussive textures to atmospherically place melodies in specific geographies. Such juxtapositions between melody and timbre, Western and non-Western instruments, reflect a white, imperial mode of experiencing mood and place rooted in a racialized equation of leisure and mobility. Ultimately, my paper contributes to recent affective and aesthetic analyses of American empire and works to understand how we inhabit imperial relations in our everyday musical enjoyment.

Tiny Bubbles: Don Ho, the Last of the Hawaiian Beach Boys
KevinFelletez
Columbia University

The title of my talk is inspired by Don Ho’s 1967 mainstream pop hit single, “Tiny Bubbles.” Until Iz’s hit, “Somewhere Over the Rainbow/Wonderful World,” a half-century later, Ho was the most commercially successful and widely visible Hawaiian musician of the post-WWII era. Part of his success rested on his performance of the charming Hawaiian beach boy, winking and mocking the stereotype at times, offering alternative representations of Hawaiian masculinity at others. But is that the whole Ho story?

A 1988 performance dubbed “A Night in Hawai‘i with Don Ho” reveals a somewhat laconic Ho yet managing to rouse women in the front rows, who sing enthusiastically along, “dancing” in their tightly-spaced seats, smiling brightly, their joy infectious across the decades. Rather than the nonchalant yet aroused beach boy, however, Ho seems reluctant to fully engage these ardant fans, sheepishly looking to his band even during “Suck ‘Em Up,” his paean to overpowering appetites. Pretending to perform behind a spinet piano, the instrument functions less as a musical element and more as a means of keeping Ho at arm’s length from his ardant female fans—particularly since Ho’s attention to the instrument is noticeably perfunctory (another pianist/keyboards takes up most of the keyboard duties). He may simply have been tired or bored of his act. What is Ho performing here and for whom? How does a history of feminizing Hawaiian culture play into his persona and performances, both live and recorded? How might the interwoven
agendas of the tourism and music industries as adjuncts to U.S. imperialism affect Ho’s musicking? In my talk, I invite us to re-listen to Don Ho to consider the complications and contradictions he brought to bear on the idea of the “happy go lucky Hawaiian native boy,” often disputing the touristic imaginary of his audience even while shoring up their fantasies of tropical pleasures with his offhand, relaxed sensuality.

Naming, Understanding, and Playing with Metaphors in Music

**Time:** Friday, 11/Nov/2022: 7:30pm - 10:30pm  ·  **Location:** Grand Salon 3/6

**Chair(s):** Diana Olvia (U of Michigan)

**Discussant(s):** Nina N/A (N/A), Nina N/A (N/A)

What are the consequences—musicological, social, political—when we reach for metaphor in order to decipher music? When musicologists speak of “the grain of the voice” they conjure a particular relationship between body and vocalist. When activists and politicians raise attention to the “suppression of voices” they affect laws around free speech and voting rights. But metaphors do not always need to be conspicuous in order to shape how we talk about, organize, and sense music. Some metaphors operate under cover, in what linguists call cryptotypical fashion, such that we experience them not as metaphors but as truths. This panel aims to refresh our understanding of metaphor as a powerful discursive tool, which shapes how we perceive and understand not only music, but also one another and the world.

Engaging musicologists, ethnomusicologists, and theorists in conversation, this panel will map the metaphor networks that have structured musical discourse in a wide variety of settings while tracing their sociopolitical repercussions. The first three speakers discuss the worlds metaphors create in religious, ecological, and Indigenous contexts, focusing specifically on how they affect Pentecostal disseminations of the gospel; how humans relate to animals, industry, and the environment; and how by shifting our understanding from European metaphors to the materialities of Indigenous languages, we might better support the refusal of heteropatriarchal structures in music studies. The following pair of presentations examines how metaphors have restricted music-theoretical attention to the Western canon while perpetuating a white racial frame, and have shaped how American settlers listened to Indigenous voices and politicized Indigenous lands. The final speaker reflects on the relationship between music, metaphor, and philosophy, examining how “museic” models of philosophical inquiry connect to the cycles of ‘turn and return’ by which literary and cognitive metaphors shape how we perceive and embody music.

Together these presentations demonstrate how by naming, understanding, and playing with metaphors, we might shift the power balance in terms of whose experiences and practices are recognized, which relationships we have the capacity to perceive, and what kinds of worlds we can create.

**Presentations of the Symposium**

**Music, Media, Metaphor, and Bishop G. E. Patterson’s Broadcast Religion**

**Braxton D. Shelley**  
Yale University

This paper attends to the antiphonal life of the late Bishop Gilbert Earl Patterson, a Pentecostal minister and pioneering religious broadcaster who, at the time of his death, served as presiding bishop of the largest African American Pentecostal denomination, the Church of God in Christ (COGIC). More than extending the reach of his message, broadcasting defines Patterson’s religious practice, organizing the aesthetic, theological, and technological dimensions of his ministry—on both sides of the grave. The musical structure of Patterson’s sermons, the images that materialize his theology, and the parachurch media infrastructure he indefatigably constructed all reveal his preoccupation with the methods and materials of mass communication. I contend that the conceptual and material force of metaphor incarnates Patterson’s Broadcast Religion, the nexus of faith, media, and sound that lifted him to the heights of ecclesial power during his lifetime, while laying the groundwork for a pervasive posthumous presence. Placing Patterson’s life-long preoccupation with various modes of technical mediation in conversation with his unusually systematic approach to musical preaching, I will show that Bishop Patterson’s technophilic Pentecostalism, a version of what Anthony Reed calls a “black media concept,” is fed by an enchanted view of instruments including microphones, radios, televisions, cameras, and the human voice, an understanding that each is a channel through which spiritual power can flow. As Patterson’s Pentecostalism takes material form, his voice and broadcasting infrastructure produce intimacy with countless scriptural scenes, an enduring immediacy that I refer to as afterliveness. Transcending any single homiletic event, afterliveness depends on embodied sound reproduction, effected by Patterson through the practices of recording, broadcasting, and through ecstatic acts of musical repetition, a set of recurring musical procedures that endow the bishop’s ministry with an eternal pitch.

**Airing Out the Vocal Metaphor**

**J. Martin Daughtry**  
New York University

From the standpoint of music studies, the relationship between the singing voice and the atmosphere is one of figure to ground or event to medium. When compared to the meaning-saturated sounds of human vocality, in other words, the air around us appears transparent, uniform, and theoretically inert: air is the medium through which voices travel, nothing more. However, outside of music studies—as humans and other creatures struggle with global warming, air pollution, toxic wardust, smoke from runaway forest fires, and a deadly coronavirus that is transmitted from breath to breath—air is front-page news. What might music scholars learn if we too decided to take air seriously? I propose that it’s high time we “aired out” (i.e., refreshed, re-oxygenated, reconsidered) the vocal metaphor by considering the atmospheric turbulence and microscopic particles that are its silent materials. Drawing upon recent
writing on the Anthropocene and the "nonhuman turn" in the Humanities, this paper treats voice less as a human-centered sound and more as an atmospheric vector connecting humans with nonhuman creatures, industrial processes, and environmental temporalities. Reframed as a mode of consequential gaseous exchange, the vocal metaphor can draw attention to the expressive capacities of car exhaust, landfill methane leaks, El Niño, microbial respiration, bovine flatulence, and global warming, while also highlighting the respiratory fragility of singers and other (human and nonhuman) vocalists. After laying out the conceptual groundwork for an atmospheric understanding of vocality, the paper attempts to evoke a few of the precarious songs these disparate voices sing.

More-Than-Metaphors: Toward the Generative Possibilities of Indigenous Languages
Jessica Bissett Perea
University of California, Davis

To densify music studies in ways that are more equitable for all involved, this paper argues that we consider shifting our attention away from the limiting representational politics of European language metaphors in music and instead toward the generative possibilities offered by Indigenous language materialities. Focusing on North American contexts generally, and the United States more specifically, I draw from emerging work at the intersections of Music & Sound Studies and Native American & Indigenous Studies to detail the significance of what it could mean to drastically expand available or existing epistemologies, analytics, and methods in music studies in ways that more fully accounts for dense constellations of Peoples (naming and ways of being), places/spaces (understanding and ways of knowing), and projects (playing and ways of doing). Such reorientations refuse the heteropatriarchal structures of colonialism in music and sound studies and instead embrace radical and relational Indigenous-led structures for advancing resurgence to equity.

Musical Metaphor as a Racialized Structure
Philip Ewell
Hunter College

Much like the country in which it was conceived, the American academic study of music is highly racialized and deeply rooted in white supremacy, whose seeds were planted in Europe largely in the 18th and 19th centuries. Indeed, the notorious French pseudo-scientist Arthur de Gobineau greatly influenced three significant musicians: Richard Wagner, François-Joseph Fétis, and Heinrich Schenker. They spoke openly of the superiority of the "races blanches," and endeavored to prove their beliefs about racial superiority and inferiority.

Similarly, early American musicians—including John Powell, Carl Seashore, or the Australian transplant Percy Grainger—did not hide explicit racist views. However, by mid-20th century, as Jim Crow racism collapsed, explicitly discussing racial hierarchies went out of fashion, and music studies, especially music theory, provided the perfect medium through which to hide racist beliefs: musical metaphor. Thus "white" was replaced with all manner of metaphors, like “great masters,” “western art music,” or Germanism and pianism generally, while music composition and theory became defined by white techniques: harmony, counterpoint, pitch organization, and form. Conversely, nonwhite musics were segregated into different genres/styles, such as Ragtime or jazz, so as to not “pollute” white music, metaphorically now called “the western canon.” The extent to which such musical metaphors relate to race is an open question, but the relation has always been there, notwithstanding those who would have us believe that music, in its purest and “best” form, “has nothing to do with race.”

My paper, which draws on historians like Martin Bernal and Kwame Anthony Appiah and classicists like Rebecca Futo Kennedy and Denise Eileen McCoskey, unpacks musical metaphor from a racialized perspective. I examine the west as something of an uber-metaphor through which music studies have historically been understood in the U.S. I show how the west, as originally conceived, was explicitly white supremacist and a key driver of our western canon, itself a metaphor for a hegemonic force in academic music that is, at once, white, male, and Eurocentric. Finally, I outline some steps we might take to undo white hegemony in American music studies through a clearer understanding of musical metaphor.

Seeds, Husks, or Dried Flowers: Shaping Attentive Practices and Settler Colonial Land Ethics Through the Use of Botanical Metaphors in Ethnographies of Native American Song
Nina Sun Eidsheim¹, Daniel Walden²
¹University of California, Los Angeles, ²Durham University

Botanical metaphors play a prominent role in Western musical discourse. Metaphors of fertilization, growth, and cultivation have been used to illustrate formal and thematic processes in European common-practice repertoire (e.g., tracing the “seed” or “germ” of an idea and its “flowering”), to justify compositional processes as “natural” vs “artificial,” and so forth. Their repercussions are already documented (see Solie 1980, Spitzer 2004, Watkins 2018). But what are the ramifications of Western botanical metaphors beyond European contexts—and how have they shaped environmental ethics beyond musical studies?

This paper examines the consequences of American settler composers’, theorists’, and ethnologists’ adjustment of these botanical metaphors in order to apply them to Indigenous song. Focusing on the literature of the era between 1880-1910—when Manifest Destiny sealed the United States’ coast-to-coast expansion and Native American reservations were increasingly partitioned into properties available for sale—we show how, in this context, botanical metaphors were focused instead on thanatological models of plant death (decay and extinction), as well as capitalistic models of plant commodification (extraction/deracination and winnowing). In likening Indigenous song to the seeds from which a national American music might blossom (Dvorak 1885), delicate specimens doomed to be supplanted by hardier species (Baker 1882), desiccated flowers awaiting taxonomification (Gilman 1908), or grains with digestible kernels waiting to be separated from husks (Fillmore 1893), these writers assisted the appropriation of Indigenous songs, voices, and lands as resources for settler development by directing attention to the acoustical features of Indigenous vocal utterances that would facilitate their assimilation into settler culture (i.e., pitch over timbre), and strengthening the settler notion that Indigenous lands were “barren” or “untended.”
By way of conclusion, we connect these findings to our broader projects examining the use of metaphors in musical discourse and the value systems they mask. We show that while some critics have pinpointed the perils of metaphor (Tuck and Wayne 2020), others have reclaimed botanical metaphors in particular in order to subvert settler forms of cognizing and attention (e.g. Robinson 2020), suggesting that metaphor can play an important role in reorienting musical discourse towards decolonization.

**Turn and Return: The Music of Metaphor**
Holly Watkins
University of Rochester

Wasteful ornament or foundation of abstract thought? Vehicle of timeless insight or implacable enemy of truth? As these extremes indicate, attitudes toward metaphor have varied widely over the course of Western philosophical history. In previous monographs (2011, 2018), I have explored the impact of this history on music criticism and advocated for creative engagement with metaphors (namely, those clustered around notions of depth and organism) often thought to be exhausted of contemporary significance. In this paper, I return to the question of truth-value at the heart of debates over metaphor (Lakoff and Johnson 1980, 1999; Lakoff and Nuñez 2000) by way of Giorgio Agamben’s *What is Philosophy?* (2016) and Robin Wall Kimmerer’s *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (2013).

Departing from Romantic thinkers (such as Herder and Jean Paul) who found in metaphor traces of primordial human attunement to the nonhuman world, Agamben seeks to resurrect the worldliness of language in a manner fundamentally inspired by music. For Agamben, philosophy and science alike have become estranged from truth due to their failure to comprehend language’s relationship to the world. Science’s reliance on mathematics obscures the status of its concepts, while philosophy has forgotten how to think about the acts of naming that precede any statement of what is known. In the face of this impasse, Agamben makes the striking claim that philosophy is “today possible only as a reformation of music,” meaning that philosophy must return to the desire to speak itself, of which singing, for Agamben, represents the closest analogue. Kimmerer takes a more practical approach to the problem of truth through attentive excursions into the natural world followed by attempts to name the beings and forces she encounters. Inspired by both accounts, my paper argues that embodied immersion in music (mediated by cognitive metaphor) and subsequent attempts to describe it (enabled by literary metaphor) comprise a cycle of turn and return analogous to Agamben’s “museic” philosophy and Kimmerer’s practice of “foray and metaphoray,” which, as amalgams of desire and signification, perpetually draw near to and retreat from the nonhuman world.

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**AMS Skills and Resources for Early Musics Study Group Business Meeting**

*Time:* Friday, 11/Nov/2022: 8:00pm - 9:30pm  
*Location:* Steering Session Chair: Luisa Nardini

Session Chair: Catherine Saucier, Arizona State University

Business Meeting of the AMS Skills and Resources for Early Musics Study Group.

**AMS Skills and Resources for Early Musics Study Group Business Meeting**

*Chair(s):* Luisa Nardini (University of Texas at Austin)  
*Presenter(s):* Luisa Nardini (University of Texas at Austin)

At the business meeting we will discuss results and activities for 2021/22 and proposals for the next few years, including the AMS 2023 study session. We will provide updates about the EMPF grant and will discuss future years officers’ positions.

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**Malfunctions and Mistakes**

*Time:* Friday, 11/Nov/2022: 8:00pm - 10:00pm  
*Location:* Grand Salon 7/10

Chair(s): Amy Coddington (Amherst College), Matthew Carter (City College of New York)

Organized by the AMS Popular Music Study Group

Whether the ubiquitous behind-the-beat tug of J Dilla’s digital drum samples, the legend of Louis Armstrong developing scat singing after dropping the lyrics to “Heebie Jeebies” on the floor during a recording session, or The Shaggs’s mistake-fueled cult classic *Philosophy of the World*, musical malfunctions and mistakes often capture our attention in ways that polished performances cannot. What is so alluring about these beautiful disasters? What aesthetic, analytical, and cultural inferences can we draw from answers to that and similar questions?

Inspired by scholars across disciplines—including Anne Danielsen, Charles Keil, and Adam Krims—who have insisted on the centrality of instances of malfunction and mistakes to understanding the meaning of popular music, papers in this session explore how musical mistakes contribute to the production of archives, genres, nostalgia, and artistic expression.

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**Presentations of the Symposium**

**Keynote: What’s Missing in New Orleans Music Archives**

Melissa A. Weber  
Tulane University
The music of New Orleans is not only celebrated worldwide, but provides the basis for contemporary American popular music. Yet the story, research, and documentation of New Orleans music contains misconceptions and holes, especially when it comes to hip hop culture. In this keynote, Weber will discuss one area of what she calls the “Black hole” of New Orleans music scholarship, while acknowledging the power of archives to correct mistakes in music history and the power of musicological work to address malfunctions in the retelling of these stories.

Tom Waits for No One: Timing and harmonic misfires as hermeneutic windows into interpreting Waits’ music

Josh Albrecht
Kent State University

Waits’ music is immediately recognizable for his distorted vocal timbres (Montandon, 2005), but is saturated with off-kilter choices that on first listening seem like mistakes: irregular hypermeter (Thomas, 2016), noise sounds, blurred form (Jones, 2007), and unreliable narration (Hoskyns, 2009). Rather than being mistakes, I argue in this paper that these “misfires” offer interpretive insights that can cut through otherwise opaque lyrics.

For example, in “The Piano Has Been Drinking,” Waits make the titular claim at the end of each verse, hanging on an HC, only adding “not me” at the end, with slurred speech, unmusical rubato, and piano fills of ‘wrong note’ clusters throughout. These musical “mistakes” undermine the singer’s self-denial that the piano is at fault, not him. Drunken (and untrustworthy) narrators riddled with timing misfires is used again in “Innocent When You Dream,” in which a detuned honky-tonk piano accompanies multitracked backup vocals entering on the chorus all at different times, suggesting the sloppy sentimentalizing of a drunken bar, not to be taken too seriously.

Another favorite device involves misfiring accompaniment harmonies. “Johnsburg, IL” is a sweet love song from a deployed soldier. The song is beautiful until the end, with the final cadence landing on a chord with chromatic ‘wrong notes’ in it, which then chromatically and unmetrically ‘melts down’ to suggest that the war has tainted and complicated his love. In another love song, “Flower’s Grave,” the backing clarinet starts out faithfully accompanying the singer, but throughout the song begins to change chord tones too slowly, blurring the chords together and creating a dream-like feeling, suggesting that the romance may be less real than the singer suggests.

This paper will highlight these and several other examples of these kinds of ‘misfires’ leading to hermeneutic insights into songs’ meanings beyond the texts.

Mistakes, Genres, and the Production of Doubt

Charles Kronengold
Stanford University

Theorizing musical mistakes means acknowledging that they’re incredibly various. In the discourse around recorded popular music, “mistakes” can include simple errors, misuses of technology, poor handlings of conventions, misinterpretations of the past, displays of questionable taste, failures of imagination, and sometimes just an underdefined problem diffused over an impossibly long span. So where does this range of mistakes fit, in our complicated forms of musical life? What sorts of social practice does a mistake require? What does it reveal about a particular genre that some feature counts as a mistake in that genre? And what can mistakes teach us about “getting it right” in a given genre?

By considering cases whose status as mistakes is uncertain, this paper demonstrates how genres are invoked when we call something a mistake. It draws on a corpus of 950 Italo disco records from 1977–1983, hearing these songs as “music from the wrong place” (Straw: 2008) and from a time when dance-music genres were especially unstable. It pursues what J.L. Austin called “the long-term project of classifying and clarifying all possible ways and varieties of not exactly doing things” as a means for learning “what doing things is.” Its examples show how mistakes break the surfaces of genres, gentling their claims to authority and drawing out their internal tensions.

Italo disco songs present borderline cases in which the mistake-candidates concern the physicalities of performance and the elusive matter of “feel,” as when a keyboard’s action forces a player to lift his fingers in unaccustomed ways. When these Italian appropriations of soulful New York disco gained success on American dancefloors, they did so despite or because of little hitches one doesn’t hear in the songs they borrowed from. These just-slightly-weird features bring us up to the paper’s central point, that genres benefit from their creation of endless doubt.


Dance and the Evolution of Jazz Music in New Orleans

Time: Friday, 11/Nov/2022: 8:00pm - 10:00pm · Location: Grand Ballroom C

Chair(s): Stephen Hudson (University of Richmond), Rebecca Schwartz-Bishir (University of Michigan)

Presenter(s): Christi Jay Wells (Arizona State University), Darold Alexander (New Orleans, Louisiana), Brian Harker (Brigham Young University)

Organized by the AMS Music and Dance Study Group

“A great drummer dances sitting down. A great tap-dancer drums standing up” (Malone 1996, 95). The jazz critic Whitney Balliett wrote this chicken-and-egg adage in a 1975 obituary for Baby Laurence, a tap-dancer who collaborated with some of jazz music’s greatest pioneers. When jazz emerged in New Orleans, dance surrounded it on all sides. Early jazz drew on previous dance music including brass-band marches from Mardi Gras parades, African rhythms from Congo Square, French Quadrilles, and Afro-Cuban habanera or contradanza. Significantly, early jazz was played for dancing at dance halls, and the embodiment inherent in it ignited
creativity in both dancers and musicians. Last, but certainly not least, often the best jazz musicians were also dancers, and they described the rhythms and attitudes of dance as central to their conception of the music.

Several scholars have brought attention to the symbiotic relationship between jazz and dance from its roots through the bebop era (Hazzard-Gordon 1990, Malone 1996, Harker 2008, Guarino and Oliver 2014, Cockrell 2019, Wells 2021), but for many readers without dance experience, the connections between music and dance that provide the foundations of jazz remain abstract. Today, jazz is often heard by seated audiences at concerts, or it is disembodied entirely, heard on the radio or piped into cafes, bookstores, and wine bars.

This special session, sponsored by the Music and Dance Study Group (MDSG), will combine a scholarly presentation on the intertwined history of dance and jazz music with a dance workshop that will help attendees understand through their bodies the impact of dance on jazz music. The keynote address (Brian Harker, Brigham Young University) will be 45 minutes long with 15 minutes for questions, and the workshop (led by Darold Alexander, New Orleans, with introductory remarks by Christi Jay Wells, Arizona State University) will take 50 minutes. The location of the American Musicological Society’s 2022 meeting in New Orleans, the birthplace of jazz and an epicenter of American dance culture over the last two centuries, provides a unique opportunity to revitalize our understanding of the connection between music and dance in the history of jazz.

LGBTQ Study Group Party
Time: Friday, 11/Nov/2022: 10:00pm - 11:59pm · Location: Commerce
Chair(s): Tiffany Naiman (Stanford University)
Presenter(s): Tiffany Naiman (Stanford University)

AMS Committee on Cultural Diversity Business Meeting
Time: Saturday, 12/Nov/2022: 7:30am - 9:00am · Location: Chequers
Session Chair: Andrea Moore
Session Chair: Stephan Hammel
Chair(s): Andrea Moore (Smith College)
Presenter(s): Andrea Moore (Smith College)

Afrobeats in Transnational Spaces and Postcolonial Discourse
Time: Saturday, 12/Nov/2022: 8:30am - 10:30am · Location: Canal
Sponsored by the SEM African and African Diasporic Music Section

Afrobeats in Transnational Spaces and Postcolonial Discourse
Organizer(s): Kwasi Ampene (Tufts University)
Chair(s): Kwasi Ampene (Tufts University)

In her Grammy acceptance speech in 2016, Angelique Kidjo placed the world on notice as she celebrated the new generation of artists from Africa who, according to her, were going to take the world by storm. However Afrobeats was already underway and making incursions into unusual spaces previously considered out of reach to any genre of African pop. Indeed, African artists were rapidly reshaping the sound and texture of pop music in transnational spaces. The panelists in this session examine some of the contested issues that the global acceptance of Afrobeats engenders. The first paper argues for a critical assessment that links the sonic parameters of Afrobeats to the ecosystem of African musical Transnationalism from Africa to the African Diaspora and vice versa. Recent collaborations between Beyoncé Knowles and several African artists are examined using the sonic, visual, and performative elements as intersections between Africa and the African Diaspora. The second paper focuses on Kofi Kinaata’s music video, Things Fall Apart, as an example of Afrobeats’ critique of postcolonial reality in Africa. While referencing the title of Chinua Achebe’s classic novel and the degeneration of cultural values in the face of colonial violence in eastern Nigeria, Kinaata demonstrates that euphoria among church worshippers is a sign of failure and malaise due to political and economic mismanagement, and spiritual degeneration in postcolonial Ghana. The third paper offers another take on musical Transnationalism within Africa and Black Atlantic communities. The rationale for this approach is the mixing of the sonic pallet of afrobeats with that of South Africa’s amapiano and thus resulting in genre ambiguities. We are encouraged to perceive afrobeats as a social movement rather than confining it to a specific musical resource. Continuing with the theme of African musical Transnationalism, the fourth paper points to afrobeats’ macro-musical identity that conceals its stylistic configuration and cultural heterogeneity. The paper points to the jocular and lighthearted performance styles in Yoruba efe as artistic models for Davido and Wizkid. This approach, according to the paper, leads to layered and multifaceted musical conversations in afrobeats.

Presentations of the Symposium

“Find Your Way Back”: How Afrobeats Led Beyoncé Home
In the wake of the unfulfilled potential of oil as a wealth maker for Nigeria, afrobeats has become Nigeria’s most important cultural export. While the influence of afrobeats has been spreading across the globe, African American music—rooted in African music—has continued to evolve, reaching for new ways of capturing the varied layers and complexities of Black identity in the twenty-first century. Beyoncé Knowles’ soundtrack for the 2019 remake of The Lion King and her accompanying 2020 Black is King visual album showcases the confluence of these two currents of musical energy—from the motherland to the New World, and vice versa. These two productions, the sonic and the visual, offer a view of the critical position that afrobeats has taken in the global black music scene. This presentation examines the impact of The Gift and Black is King, by focusing on its grounding in afrobeats, with contributions from heavy hitters Burna Boy, Wizkid, Tiwa Savage, Tekno, Yemi Alade, and Mr. Eazi. Ultimately, this paper seeks to examine how the sonic, visual, and performative elements of Beyoncé’s albums address the historical and cultural gap between Africa and its Diaspora.

Sounding Chinua Achebe: Kofi Kinaata’s Music Video and His Postcolonial Critique of Foreign Religions in Ghana

Kwasi Ampene
Tufts University

As in several nations in Africa, the postcolonial nation of Ghana inherited foreign structures of governance, a system of formal education, socio-economic apparatus, and foreign religions with no bearing on Ghanaian social values and spirituality. After nine presidents, two Prime Ministers, five military dictators, four republics, and unsuccessful policies, the excitement and optimism that ushered in independence in 1957 has now been replaced by deferred dreams and hope. In search for answers to mitigate economic deprivation, the overwhelming majority of Ghanaians have turned to Pentecostal and Charismatic Churches with flashy pastors who preach prosperity Gospel. Church services are filled with euphoria and intense rapture as members of congregations combine singing, holy ghost dancing, and hours of incessant prayers with joy and enthusiasm for the prosperity that continue to elude citizens. The situation leads to several questions. For instance, does the outward expression of happiness and joyful excitement indicate real euphoria and total rapture? Framed around Ato Quayson’s (2020) analysis of the spatial arrangements within Chinua Achebe’s Things Fall Apart, I argue that Achebe and Kofi Kinaata used different artistic media to describe two sides of the same coin. Cast within the novel, Achebe drew on his oral storytelling skills to forecast the imminent disintegration of the protagonist, Okonkwo and the value system in his fictional village, Umuofia, in the face of colonial violence in eastern Nigeria. Adopting the title of Achebe’s classic novel, Kinaata, combines the sonic, visual, and performative elements in his music video, to paint a picture of total fracture of postcolonial life in Ghana. Against this backdrop, I advance the argument that religious ecstasy is the outward manifestation of the disintegration of Ghanaian values and spirituality in the postcolony.

Afrobeats Meets Amapiano: Exploring Afrobeats Sonic and Global Expansion

Alaba Ilesanmi
Florida State University

The afrobeats phenomenon is known for challenging the normative and inherent concepts of musical genre due to its rapidly evolving sonic aesthetics and parameters. In recent years, it has become increasingly tricky to categorically group afrobeats on the grounds of shared sonic aesthetics. Among fans and adherents, however, afrobeats is perceived as a social movement, one that is fluid and not confined to any specific musical resource; thus, facilitating increased sonic explorations and collaborations. Since 2019, several afrobeats artists have collaborated with amapiano artists. Amapiano (Zulu for “the pianos”) is a newly created and booming South African popular music genre. For example, the South African amapiano DJ and producer, Kansa De Small, featured afrobeats artists Burna Boy and Wizkid on the track “Sponono” on the album I am The King of Amapiano. This led to other major collaborations between afrobeats and amapiano artists. As a result, several afrobeats producers and artists overtly borrow from amapiano, and, in some cases, produce amapiano and label it afrobeats. These overt explorations of amapiano’s sonic aesthetics by afrobeats artists have led to afrobeats sonic expansion, further complicating its existing musical and sonic ambiguities. This paper explores afrobeats fluid musical and sonic aesthetics and ambiguities and situates them within the broader sustenance of the movement’s global expansion, revitalization, and continued success. Further, this paper builds on the idea of afrobeats as a social movement to explore its role and impacts within Black Atlantic communities.

Remodeling tradition, producing culture: pleasure, performance and social engagement in Nigerian Afrobeats

Bode Omojola
Five Colleges Mount Holyoke College

Nigerian afrobeats has emerged as an important global musical language, crisscrossing African national boundaries, capturing large audiences among African diaspora populations, and attracting collaborations with megastars icons of global popular music, including Beyoncé Knowles. Emerging from Afrobeats’ global status is a macro-musical identity that tends to disguise its stylistic and cultural heterogeneity. Against this background, this paper focuses on one of the distinct musical idiocents within the afrobeats phenomenon as exemplified in the works of selected artists. The paper combines analytical and ethnographic methods in examining how Davido and Wizkid draw on the Yoruba efe (jocular, lighthearted) performance mode to create sonic and visual narratives that interweave pleasure with social engagement. The paper draws on Paul Ugor’s (2021) discussion about the social and political dynamics of musical pleasure in examining how these musicians remodel indigenous forms in ways that resonate with the social and musical expectations of their diverse fans. My ultimate goal is to draw attention to the layered and multifaceted musical conversations that inform the production of transnational forms and provide a model for studying and understanding the multiple cultural and identity resonances of the afrobeats phenomenon.
It is perhaps unsurprising that the edited collection Queering the Field (2020) ends, like so many pre-COVID nights, at the bar. Where do we go from there, however, in this familiar and shifting terrain of biomedical, racial, and ecological precarities that characterize the wake of the COVID-19 pandemic? This panel offers some current possibilities for trans, queer, and feminist criticism in music, sound, and performance studies. The presenters take diverse, heterogeneous approaches to interlocking themes that include: ethnographic approaches to trans/queer nightlife; the intersections between race, sex, and sound; the boundaries between gender, sexuality, and feminist praxis; and the politics of trans/queer vitality in a time of pandemic.

The subjectivities of trans and gender nonconforming people form a connective line between the papers of this panel. Recent scholarship in trans studies has challenged queer and feminist theory’s reliance on the figure of the transsexual (Heaney 2017; Gill-Peterson 2021). The scene is eerily similar in music studies: transgender as a category is at once present and absent in Queering the Field. Trans subjects and stories certainly people the book, pushing forward discussions of what it might mean to queer the field. And yet the relationship between transness and queerness as experience remains underexplored in the collection.

This panel, then, pivots away from a demand for theoretical coherence in order to offer interconnected modes of engagement with trans and queer life, relationality, collectivity, and diaspora. If queer and feminist studies have turned trans and gender variant people into a cipher—an object that, in life and in death, serves to generate meaning beyond herself—what might be made possible as we center our own subjectivities and desires for the future? What kinds of trans, queer, and feminist criticisms might come out of a more honest engagement with the figures that gave form to these trenchant intellectual genealogies?

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**Spectacular Forms**

J.M. Nimocks

Northwestern University

In Phonographies (2005), Weheliye points to the possibility of the sonic to provide refuge where corporeality does not succeed. He offers us an entryway to understanding how, in thinking through blackness, sound is used as a vehicle to “perform and construct its corporeality.” How might the immaterial or the affective productions of the sonic collaborate with material forms to move through the infinite wondrousness of blackness which is already always bound up in the logics of gender? And how is sexuality dislocated from western epistemologies through the erotic and ecological explorations of black feminist cultural producers?

“SPECTACULAR FORMS” is a project that explores black trans* feminist affective productions to consider how intimacies and sexuality are spectacularly formed through the sonic ecologies of black (queer) pleasure, marine ecologies and their relationality. This work argues that sonic materialities and formations of black diasporic cultural productions and non-human centered ecological networks offer a space for subjugated positionalities to become disentangled from colonial, binaristic frameworks, and to be articulated on terms that evade the rootedness of this coloniality.

A critical, collaborating text of this essay will consider Alexis Pauline Gumbs’ Undrowned (2020) where she asks the question: “How does echolocation, the practice many marine mammals use to navigate the world through bouncing sounds, change our understanding of “vision” and visionary action?” Gumbs’ call for the possibility of the sonic and the visual to traverse affective modes and forage black feminist possibilities is how sonic materials will be considered throughout the essay. More, Lorraine O’Grady’s ‘both/and’ conceptual framework (2019) is engaged to call forth a necessary intellectual and artistic undertaking and muddying of dichotomies especially related to blackness: abjection & subjection; racialized logics & fugitivity; the corporeal & the phantom. Where blackness necessarily complicates these dichotomies is where the sonic also provides an intervening technology to engage in this messiness.

**Trans/Queer Diasporic Ethnography and Music Studies**

M. Leslie Santana

University of California San Diego

For the past decade, trans/queer performance has been a generative space from which ethnographers have been able to reflect on complex transnational entanglements of race, sex, and migration (e.g., Bailey 2013; Ochoa 2014; Khubchandani 2020). Taken together, this body of work offers trans/queer diasporic ethnography as a methodology in which the trans/queer ethnographer centers their own family histories of movement in their research while bringing those geopolitical crossings to bear on their interactions with the trans/queer people alongside whom they seek to work. In this presentation, I draw from my own trans/queer diasporic ethnographic research on trans and drag performers in Cuba and Miami to consider the place of trans/queer diasporic ethnography in music studies.

I elaborate a diffuse web of interactions that relies on and produces shifting racial, sexual, and geopolitical power dynamics. First, I describe some of the various traversals that my research has demanded of me as a trans/queer diasporic Cuban from Miami myself and the work they have done in the context of my own subjectivity and family history. I then reflect on the related transnational moves of my interlocutors on both sides of the Florida straits: In Miami, many nightclubs feature performances by drag queens who started their careers in Cuba, while younger Cuban-American performers are establishing new connections between Florida and the island...
in search of their own roots. Meanwhile, in Cuba, drag shows are fueled by music from the Cuban diaspora, and performers who have left serve as a much-needed bridge to material resources hard to access on the island.

Overall, I suggest that trans/queer diasporic ethnography might generate novel engagements with reflexivity, racial formations, and sexual subjectivity in ethnomusicological research. In music studies, Yun Emily Wang has already discussed some of the ways that queer people trouble normative renderings of diaspora as a process (2018). Trans/queer diasporic ethnography is a methodology where these ruptures form the basis of a researcher’s engagement with themselves and their objects of study, and its presence in feminist, trans, and queer music studies draws attention to the transnational performances that make possible trans/queer survival and pleasure.

**Lovin’ is Really My Game: “Gay Sound” and the Speculative Histories of Trans Femme Noise**

Eva Pensis  
University of Chicago

This paper seeks to address a current problem within broader cultural historiography by converting it into a series of ethno/musicological questions. Through archival and auto-ethnographic accounts, I explore the problem that trans femme noise poses to gay and lesbian historiography, music, dance and sound studies, as well as queer, feminist, and queer of color critique. In this paper, I index contradictions of “gay life” across the 20th and early 21st centuries, honing in on the vexed relationship between an often-racialized trans femininity and the consolidation of same-sex affinity into a whitewashed, homosexual identity. Drawing on Saidiya Hartman’s usage of speculative history (Hartman 2018), I foreground recent studies on “gay sound” (Niebur 2022) and “gay liberation” to ask how trans femme noise disrupts political and narrative compartmentalization in order to offer more imaginative renderings of “gay life,” in all its potentiality.

What does it mean, for example, that at the heart of HI-NRG (post-)disco’s “gay sound,” the sonic blueprint epitomized in Patrick Cowley’s track “Menergy,” was the unforgettable gospel-inflected falsetto of the “realest” Black trans femme diva, Sylvester (Gamson 2005)? How might we attend to the multiple resonances enclosed in Sylvester’s 1984 cover of Betty Wright’s 1977 hit, “Lovin’ is Really My Game,” that sings, “I believe in the boogie, but the boogie don’t believe in me”? Writing about Sylvester’s discography has noted the power of reinterpretation through Sylvester’s artful renderings of cover songs (Chrissy 2018). This paper builds on these insights to chart a poetics of love across Sylvester’s oeuvre. Weaving together speculative questions of music and dance history alongside academic accounts of gay history and queer theory that have appropriated trans femininity at the expense of trans feminine people (Heaney 2017; Gleeson and O’Rourke 2020), this paper deploys trans femmenoise as both an archive and practice for disrupting normative writings of “gay sound” history and for reconfiguring trans femmen artists and cultural practices within queer life, reimagined.

**From the Bottoms Up: Grassroots Organizing Among Berlin’s Activist Rave Collectives**

Luis-Manuel Garcia  
University of Birmingham

Within weeks of Berlin’s first COVID-19 lockdown in 2020, the Emergency Nightlife Fund had been founded, funded, and was already distributing funds directly into the hands of the city’s most vulnerable nightlife workers. This fund was the work of Berlin Collective Action, a newly-formed consortium of 40+ local activist organizations, of which the majority were collectives of queers, trans/gender variant folks, sex workers, racialized groups, refugees and migrants—and nearly all of them directly involved in Berlin’s rave and club scenes. Why were these particular musical communities leading this community care campaign for an entire economic sector, and how did they do it so quickly?

Seemingly in response to the rapid mainstreaming and concomitant white-/cis-hetero-washing of popular electronic music during the “EDM boom,” the 2010s saw the emergence of numerous rave collectives seeking to “reclaim dance music” and to re-center their local electronic music scenes around Black and Brown, queer and trans communities. Explicitly political in stance while also committed to local community-building, these collectives are notable for their adoption of principles, practices, and discourses from “grassroots” organizing and activism.

This paper will provide a survey of these collectives, focusing on Berlin as an international hub for EDM as well as queer nightlife, while also situating this city’s activist rave collectives within emergent translocal networks of like-minded collectives. Although music scholars have studied the role of music in for protest, grassroots organizing, and activism (e.g., Redmond 2013; Kutschke & Norton 2013; Manabe 2015; Peddie 2017; Orejuela & Shonekan 2018), few have studied the role of grassroots organizing in for music collectives, scenes, and communities. This talk will consider the impact of broader political shifts in the last decade, such as the intensification of right-wing violence, the vernacularization of activist discourses and practices, and hashtag-focused movements such as #BlackLivesMatter, #MeToo, and #DJsForPalestine—as well as the devastating impact of COVID-19 and the efforts of these collectives to care for the communities they serve.
The theme Black Ethnomusicology emerged at the IX National Meeting of the Brazilian Association of Ethnomusicology (IX ENABET - in May 2019) and in the (X ENABET - in November 2021) with the working group called GT-10 Black Ethnomusicology: paths, contributions, thought and legacy. The proposal emerged from a panel organized by three black students of Ethnomusicology/Musicology from Porto Alegre (RS) linked to the time, to PPGMUS/IA/UFRGS. Since then, the Black Ethnomusicology Collective has been playing an important role in Brazil by valuing, highlighting and affirming the production of knowledge of black people from different fields of study in Ethnomusicology. As a result of this work, the current management of ABET (Associação Brasileira de Etnomusicologia) elected for the first time in its history a board made up of these people from this collective, and among non-black Brazilian academic institutions, ABET is one of the few in that its board is made up of people of black African descent in the majority. For this reason, the present panel aims to show the master's work developed by these people from the ABET board, as well as their paths and struggles in assuming the institutional management of this entity that has been playing an important role in the fight against racism, in the valorization of musical, social experiences and cultural policies related to black, indigenous, rural and urban communities in Brazil. In addition to valuing the production of black knowledge in Africa and the Black Diaspora, as well as the legacy of Black Studies, African Studies and African American Studies for Ethnomusicology.

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Black Ethnomusicology: A feminine look at the production of knowledge by Black Women

Gabriela Rodrigues do Nascimento
ABET- Associação Brasileira de Etnomusicologia

The present communication aims to present Black Ethnomusicology through a female lens on the music making of black women (mostly peripheral) inside and outside our country. Through the national and international black female literature of ethnomusicologists (o) and professionals from different areas, I will try to highlight what has been developed by professional musicians or not, who perceive this female musical universe as another universe of expression and exclusion, limitation and oppression of black female bodies in the execution of their musical skills.

Black Music Performance and Christian Worldview

Miriam de Oliveira
ABET- Associação Brasileira de Etnomusicologia

The present work presents a reflective proposal on the productions of black scholars, weaving considerations from my research experience with the musical group Family Soul in the city of Porto Alegre, RS between 2016-2018, intertwined with the important contributions of ethnomusicologists Jean N. Kidula, Mellonee V. Burmim and historian Jerma A. Jackson. The chosen theme brings together understandings, experiences, encounters and (mis)encounters that involve black musical performance and the Christian cosmovision in different spaces of the diaspora.

Peripheral Black Women and the Legacy of Carolina Maria de Jesus: Between Songs, Sambas, Dances and Conversation Circles in Campo da Tuca/RS

Tainara Machado
ABET- Associação Brasileira de Etnomusicologia

This article is the result of a project developed in a peripheral community of Porto Alegre, in the period between 2018 and 2020, which had one of its objectives the implementation of Law 10.639 of 2003. Carolina Maria de Jesus, Lélia Gonzalez, Conceição Evaristo, bell hooks and Elza Soares. Women of their times, who broke with the imposed dynamics, inspiring us to transgress.

Black Ethnomusicology: approaches to music, education and ethnic-racial issues

Antoniel Martins Lopes
ABET- Associação Brasileira de Etnomusicologia

This work is guided by highlighting some dialogical paths that enhance the presence of black voices and their knowledge, highlighting the work of black intellectuals in the musical context in education. The aforementioned agenda is of extreme urgency for the study and teaching of ethnic-racial issues in the training of students at all levels of education in basic education, by highlighting the need for continuous work of music degrees in the training of new teachers within different public contexts. The discussion of ethnic-racial issues, starting from a reflective reading and mediated by the proposal of a Black Ethnomusicology, offers a way to communicate the thinking of black intellectuals, through different knowledge, as is the example between art and education. In order to do so, some references will be presented to support, encourage and expand discussions on the anti-racist struggle and against the dismantling of emancipatory proposals in the school context. With these arguments exposed, it is expected to highlight the different lines of thought and their convergences to work the challenging continuities in the production of actions in defense of ethnic-racial issues.
Examining Aural Collectivity in Contemporary Uganda

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Singing the Reign: Recollecting the Past, Negotiating an Audible Buganda

Charles Lwanga
University of Michigan

In 1993, Ronald Muwenda Mutebi II was installed as the 36th kabaka (king) of the Buganda kingdom in Uganda. This was after twenty-seven years following Milton Obote’s bombing of Buganda’s main palace in 1966 and the consequential dismantling of traditional kingship in the country. To revitalize its rich history, cultural heritage, and visibility, the Buganda kingdom established its own FM radio station – Central Broadcasting Services (CBS) in 1993. In line with Buganda’s mission to render the kingdom politically audible, Uganda’s renowned song writer Paul Ssaaka composed and produced a repertoire of choral songs with several primary and secondary schools in Uganda. Over the years, Ssaaka’s repertoire of songs became central to the audibility of Buganda. Drawing on fieldwork in Kampala, Uganda’s capital, this paper examines how Ssaaka’s song, “Omulembe Omutebi” (The Reign of Mutebi II), among others, became crucial in constructing a sense of Buganda public. I provide the social/cultural background that shaped the composition and dissemination of “Omulembe Omutebi.” Secondly, I discuss how Ssaaka blends indigenous and foreign music materials to create a form of sonic antagonism that is necessary to enhance multiple aural experiences among listeners. By analyzing the formal and textual structure of Ssaaka’s song, I argue that “Omulembe Omutebi” embodies an episteme of sonic purification and transculturation that enact the past and present, and in doing so, engenders a form of sonic antagonism that is crucial to the formation of an audible Buganda public.

Music, Indigenous Tourism, and Cultural Rights in Uganda: The Case of the Batwa

Andrew Kagumba
Memorial University

In 1991, the Government of Uganda evicted the Batwa, a Ugandan hunter-gatherer community from their ancestral forestland. This move by the government was aimed at establishing Mgahinga National Park, which would become a tourist attraction, and thus, boost the country’s economy through tourist revenue. While this development was crucial to the country’s tourist economy, it left the Batwa people marginalized and landless. Since 2006, they have actively participated in the Batwa Trail, a social event during which these landless people perform their traditional songs, and dances, and showcase multiple aspects of their hunter-gatherer livelihood before tourists. Drawing on ethnographic accounts of actors who participate in the Batwa Trail, this paper examines the connection between music, indigenous tourism, and cultural rights. I explore the ways in which indigenous tourism functions as a social institution through which the Batwa negotiate individual and collective senses of identity. I examine the Batwa’s creative art as performance of indigenous articulation through traditional songs, dances, costumes, and props. I argue that musical performance functions as a form of cultural representation through which the Batwa define themselves in relation to others with competing ideological interests. By situating Batwa group and self-identification processes within the larger discourse of cultural rights in Uganda, this paper enhances dialogue between ethnomusicology and scholarship on indigenous tourism and cultural rights and highlights how tourism provides new avenues of advocacy for marginalized Batwa people of Uganda.

Musicking With COVID-19: Creativity and Career Aspirations of Emerging Popular Musicians in Uganda

Stella Wadiru
University of Pittsburgh

In 2020 the world was attacked by the COVID-19 pandemic which destabilized Uganda’s economy and brought the country’s music business to a two-year shut down. Like elsewhere, Ugandans underwent a mandatory lockdown to minimize the spread of the pandemic. Music concerts were no more. Livelihoods were under threat. However, amidst the tension, fear, and increasing hardships that characterized the political climate which led to the 2021 presidential elections in Uganda, emerging musicians who are struggling
to attain sustainable success in their music career devised new means of creating and disseminating music. This paper examines the resilient approaches of two Ugandan emerging popular musicians, Aloysius Migadde and Roy Angule, whose music-making strategies during the COVID-19 lockdown foreground the formation of new social bonds between people, music, smart phones, intellectual creativity, and social media. By drawing on ethnography in Kampala, Uganda’s capital, I examine how the challenges of the COVID-19 crisis have reshaped music creativity, and in particular, the career aspirations of Migadde and Angule. Taking inspiration from Andrea (2016), and Mackeown et al’s (2017) conceptualization of neoliberalism, entrepreneurship, and resilience beyond neoliberalism to frame the resilient practices of Uganda’s emerging popular musicians, I contend that the COVID-19 crisis has redefined new avenues of creativity and career aspirations within Uganda’s music economy.

Representing African Music...Digitally: Tough Questions for Planning a Digital Humanities Resource

Peter Hoesing  
Dakota State University

In 2003, Kofi Agawu’s questions about representation in African music recalled V.Y. Mudimbe’s likewise challenging The Invention of Africa: is it even possible for scholars of Africa to experience the continent, its sounds and traditions outside the filters writ and wrought by colonial rupture? In the interim, music analysts (e.g. Anku, Koetting, Kubik, Locke) offered tools to grapple with these questions through perspectives both emic and etic. Their work no doubt helped prepare participant observers for an era of digital signification in African music and mass mediated schizophrenia that continues to fuel discourses about appropriation. These entanglements remind us to listen for African music’s lessons about cyclicity, respect for the experience of elders, and humility. Even amid the high stakes of representation, adopting those lessons for curatorial work in digital resources holds the allure of expansive possibility for connection and mutual understanding. Using our recent discursive past in music studies, including thoughtful critiques of white privilege and white supremacy, this work involves a conscientious move away from articles and books primary media for enacting Seeger’s “linguocentric predicament.” As a testbed for this move, I use a presently diffuse digital repository of hundreds of songs associated with Ugandan spiritual healing. The overt purpose of meditating on this shift will be to garner interdisciplinary input for digital curatorial work that moves beyond the performative decoloniality toward more tactical forms of demonstrable, palpable connection.

Immigration and Activism in the Performance of Carnival Practices of the Americas in Europe

Time: Saturday, 12/Nov/2022: 8:30am - 10:30am  ·  Location: Chart C  
Sponsored by the Latin American and Caribbean Music Section

Immigration and activism in the performance of carnival practices of the Americas in Europe

Organizer(s): Andrew Snyder (Universidade Nova de Lisboa)  
Chair(s): Andrew Snyder (Universidade Nova de Lisboa)

It is well known that the pre-Lenten tradition of carnival that emerged in medieval Europe was brought to the Americas as part of the colonization process. Through colonial encounters, interactions, and struggle, wholly new forms, genres, and practices of carnival developed in the Americas that were distinct from its European counterparts. This history has become all the more complicated as a result of twentieth and twenty-first century migration patterns from the Global South to the Global North, resulting in the carnival styles, practices, and musics of the Americas being re-routed and re-transplanted to contemporary European contexts.

What does it mean to study carnival in the context of Europe today in the wake of colonialism, slavery, and empire? How have mass migrations from the Americas to Europe, in tandem with the globalization of carnival musics and practices of the Americas, changed the festival landscape of contemporary Europe?

This panel examines carnival practices and music brought by migrant communities of the Americas to Western Europe in Lisbon, Rotterdam, and London. These cases involve an insurgent staking of cultural place by groups who are often excluded in European societies post-migration. Because colonial language and cultural histories draw many migrants to the postcolonial former capitals of their countries, the new carnivals are spaces of post-colonial confrontation and can carry with them an explicitly decolonial politics. While taking place in different locales, each of these carnival expressions are often explicitly political or have political undertones, where they become fertile ground for forms of cultural activism to transpire. Each paper on this panel interrogates this phenomenon by considering the ways carnivalists of Caribbean and Brazilian heritage boldy bring the sounds and expressions of formerly colonized countries to the public spaces of postcolonial metropoles. Through case studies on London’s Notting Hill, more recent manifestations of Brazilian traditions in Lisbon, and Rotterdam’s Summer Carnival, we argue that the public nature of carnival practices in particular demand that residents of the cities in which they take place confront Europe’s colonial history and challenge them to build diverse and more equitable societies in the present.

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Rotterdam Zomercarnaval: Scenes of enjoyment and memories of subjection

Charissa Granger  
University of the West Indies, St. Augustine

The Rotterdam Summer Carnival brings together scenes of enjoyment through a collage of images and sounds of carnival as practiced on various Caribbean islands. I argue that carnival is a way of re-existing and re-membering outside the imposed scripts of
coloniality. Spread throughout the afrospora (Philip 2017), with its different performance practices, musics, languages, and dances, carnival displays creativity, imagination and beauty.

Thinking through performances of steelband and jab jab at the 2019 summer carnival, this paper attends to the uses to which carnival is put in performances of multiculturalism, exhibitions of diversity, and illustrations of inclusivity, asking what is at stake when thinking through the festival’s scenes of enjoyment? I aim to reflect on the position and art practice of the (formerly) colonized subjects in relation to a postcolonial city. What does it mean to draw a line from the usage of black enjoyment and subjectivity during the long emancipation (Walcott 2021) to the marketing of cultural practices such as steelband and the scene of enjoyment presented during the Rotterdam Summer Carnival?

Rotterdam’s carnival shows that “a city is not a place of origins. It is a place of transmigrations and transmogrifications. Cities collect people, stray and lost and deliberate arrivants. Origins are rehabilitated and rebuilt here” (Brand 2012). Thinking with Brand, and Hartman and Wilderson, my argument is informed by a questioning of the uses of gaiety, celebration, togetherness, and inclusivity that cultural practices as carnival bring, to enact a chimera of them. What might a critical approach to “the dynamics of enjoyment in terms of the material relations” (Hartman and Wilderson 2003, 188) to enslavement, colonialism, and ongoing coloniality yield in carnival studies? Questioning such performances and the uses to which ways of sounding out in Rotterdam are put must take place in attempting to understand the city’s postcolonial present and its futurities. The scenes of enjoyment cannot be taken for granted in reflecting on the postcolonial city that hosts carnival since it is in “those moments of seeming innocence where the pernicious social text is revealed” (Hartman and Wilderson 2003, 169).

Carnival Arts and Freedom Dreams: Excavating the Musical Black Radical Tradition in London’s Caribbean Carnival Scene

Deonte Harris
Duke University

Since the republishing of Cedric Robinson’s Black Marxism: The Making of the Black Radical Tradition in 2000, there has been a marked increase in the number of studies dedicated to Black radical organizing, engagement, and creativity. While many of these studies offer crucial insights into the intellectual, political, and/or literary history of Black radicalism, the work of scholars such as Anthony Bogues, Fred Moten, Shana Redmond, and La Marr Jurelle Bruce make key contributions to the literature by evidencing the existence of a musical Black radical tradition.

This paper contributes to this growing discourse on Black radical musicking through an ethnographic study of calypso and soca in London’s carnival scene. Drawing on several years of fieldwork conducted in London among Black Britons of Caribbean heritage, I argue that the production of carnival and carnival arts in London are more than celebratory displays of culture; they signify the social and political history of Caribbean/Black people in postwar UK and their continued, collective struggle against antiblack racism and marginalization in British society. From the earliest iterations of Caribbean-styled carnivals organized by activist Claudia Jones to contemporary manifestations of London’s Notting Hill Carnival, Black carnivalest in the UK have used carnival art and music as a creative means to mobilize political consciousness, create diasporic solidarity, and articulate their visions of a future world that is more free, just, and equal for marginalized and oppressed peoples. This will be illustrated through a brief overview of the political history of the Caribbean carnival movement in London, in tandem with ethnographic insights and analyses of three carnival art pieces: two political calypsos written by Alexander D Great (titled “Immigration” and “Haiti” respectively), and a carnival- and soca-inspired visual art piece designed by Stacey Leigh Ross titled “We Jammin’ Still.”

Brazilian immigration, the politics of citation, and the formation of an alternative street carnival in Lisbon, Portugal

Andrew Snyder
Universidade Nova de Lisboa

Naming a musical ensemble can be an act of citation, an homage to one’s influences. This pattern is observable in the expansion of Rio de Janeiro’s street carnival blocos, or music ensembles, to Brazil’s colonial capital of Lisbon, Portugal. In 1996, the bloco Boitatá was born from Rio’s emerging street carnival, which defined itself as distinct from the commercialized and controlled samba schools and has celebrated the insurgent reclaiming of public space with a variety of new musical traditions as a form of cultural activism in a redemocratizing country. In 2006, Boi Tolo (silly bull) was founded in Rio as a parody of Boitatá, carrying Boitatá’s activism to the extreme by refusing all regulations, parading where and when they pleased, and spontaneously playing any repertoire.

In 2018, Brazilian migrants in Lisbon formed Bué Tolo, from the Portuguese slang “bué,” which is part of a Brazilian street carnival that has emerged in the past five years in Lisbon where carnival had not otherwise been celebrated in recent decades. These migrants are primarily of the country’s urban, middle-class left and have migrated in increasing numbers as Brazil’s economic and political situation has worsened to Portugal in particular due to linguistic and cultural connections. Following the politicization of Brazil’s street carnivals as politics in Brazil has become increasingly polarized, Lisbon’s street carnival is a space of declaration of queer rights, cultural manifestation rather than assimilation in Portugal, and frequent denunciations of Brazil’s right-wing president Jair Bolsonaro.

Research on Brazilian carnival groups outside of Brazil has predominantly explored iconic representations of Brazilian carnival that perform well-known references like the samba schools. But Lisbon’s Brazilian street carnival has instead carried on Rio’s mission to militate for alternative forms of cultural manifestation rather than model themselves on hegemonic cultural images. I argue that the migration of this particular privileged and educated demographic establishes a different Brazilian carnival culture in Lisbon, one where a hipster aesthetic of citing alternative references allows different Brazilian traditions to proliferate outside the country.

Between research, action, and artistic creation: the Maracatu de baque solto group of “Leão de Ouro” from Pernambuco, Brazil in Lisbon

Filippo Bonini Baraldi
Universidade Nova de Lisboa
Maracatu rural or de baque solto (rural-style or free-beat) is a Carnival performance-ritual occurring in the Zona da Mata Norte region of Pernambuco state (Brazil), and strongly associated with an afro-indigenous worship known as Umbanda-Jurema. While the urban type of Maracatu called nação or de baque virado (nation-style or turned-around beat) has spread out internationally, Maracatu de baque solto has remained a local and understudied cultural practice.

In December 2019, my collaborative research group invited and paid the travel for twelve members of the Maracatu group “Leão de Ouro de Condado” to Lisbon within the framework of the HELP-MD project (“The Healing and Emotional Power of Music and Dance”), funded by the Portuguese Foundation for Science and Technology (FCT). In addition to laboratory recordings and experiments with Maracatu musicians and dancers, we organized various activities directed both to Lisbon’s Brazilian immigrants and the inhabitants of Mouraria, a popular neighborhood in the historical center. During a 10-days residence, we recreated the activities that take place at the time of carnival at the headquarters of Maracatu groups: manufacturing a banner, sewing costumes, rehearsing the collective choreographies, playing the percussions and the wind instruments, and learning to improvise rhymed verses. We also discussed how such "collective bodies" can creatively act, move, and survive in hostile political and social environments.

These workshops and round-tables resulted in a series of performative actions: Maracatu parades, free music and dance improvisations, parties in association club venues, and individual performances. Our objective was to draw attention to and intervene in the current problems of Lisbon’s historic center, including mass tourism, gentrification, privatization of public space, real estate speculation, and loss of associative spaces. An additional concern was to defend, as was reflected in our project’s application for funding, an equilibrium and reciprocity between the resources used for our “missions” (fieldwork in Brazil) and those used for our hosts’ “counter-missions” (traveling to Europe). In this paper, I will present some reflections on the main challenges of these experiences, situated on the border between scientific research, political action, and artistic creation.

**Interprofessional Music & Health Collaborations: Four Case Studies on Aging and Dementia**

*Time:* Saturday, 12/Nov/2022: 8:30am - 10:30am · *Location:* Fulton

**Chair(s):** Jennie Gubner (University of Arizona,), Joanna Bosse (Michigan State University)

**Presenter(s):** Jennie Gubner (University of Arizona), Theresa Allison (University of California, San Francisco), Joanna Bosse (Michigan State University), Stefan Fiol (University of Cincinatti)

With arts and health research, service-learning and funding opportunities on the rise, ethnomusicologists are well-positioned to lead interdisciplinary research projects and community engagement programs that foster collaboration between music and the health sciences. This roundtable brings together four ethnomusicologists who have developed interprofessional research and teaching projects around the themes of music, aging and dementia. Set within diverse cultural and regional contexts, their work involves collaboration with physicians, neuroscientists, social workers, music therapists, area institutes on aging, centers for digital humanities, and community stakeholders. In this roundtable, panelists will present their respective community-engaged projects, offering models for how to build productive interdisciplinary projects about music and health. Following, they will invite the audience to engage in an open dialogue about the logistics of building inter-professional music projects with health scientists and healthcare providers.

The first case study explores the role of music in daily life for people living with dementia & care partners, including the challenges and rewards of building an interprofessional team, recruiting diverse participants and conducting ethnographic research during the COVID-19 pandemic. The second case study seeks to diversify conversations about creative aging through an applied, ethnographic project working with LatinX older adults in Tucson, Arizona. Organized around the theme of serenades and Latin love songs, this public-facing digital research project involves collaborations with home-based healthcare providers, community organizations, university students, and a center for digital humanities. The third case study discusses a participatory dance program offered in a continuing care community that seeks to understand the relationship between music, movement, and memory in aging. This study presents a model for engaging undergraduate students in such research, which has benefits for the research, the student experience, and that of the study participants. The fourth case study describes a service learning course developed at the University of Cincinnati in which music and medical students collaborate with families impacted by neurodegenerative disorders. Such projects enable students, community members and healthcare providers to develop skills in resilience, improvisation, leadership, active listening, empathy and collaboration through the arts.
Music and Organizing on the Ground in New Orleans

**Time:** Saturday, 12/Nov/2022: 8:30am - 10:30am  ·  **Location:** Chart A

**Organizer(s):** Esther Kurtz (Washington University in St. Louis), Benjamin Raphael Teitelbaum (University of Colorado Boulder), Ethan Ellestad (Washington University in St. Louis), Derrick Tabb (The Roots of Music)

This roundtable brings together leading educators, advocates, and activists who are working on the ground every day to sustain and nurture the musical communities of New Orleans. One organization focuses on public policy to ensure that noise regulations, zoning ordinances, and other restrictions on live performance allow musicians to continue playing and making a living. Another has delivered groceries to local culture-bearers during the pandemic and taught them how to preserve their nutritional health. One organization has tracked which music classes are offered at every public school and has worked to place full-time music teachers in those schools that most need them. Another runs a citywide afterschool program for kids who attend middle schools with minimal offerings in arts education. And the last organization works with advanced high school students to groom them for career pathways in music business and performance.

Many of the presenters are performing musicians themselves and these descriptions fail to capture the numerous projects, collaborations, and volunteer services they've undertaken. This roundtable will provide a space for local grassroots organizers to share their stories and interact with visiting music scholars. While every organization represented draws upon academic research to ensure best practices in their work, they are themselves repositories of knowledge with firsthand experience in sustaining music and protecting the lives of musicians. They are each committed to step up where the city and state have failed, so that current generations can literally survive and future generations have better opportunities to thrive.

**Presentations of the Symposium**

Doing Without Words: Capoeira Angola of Rural Bahia as a Refusal of Speech and Intelligibility

**Esther Kurtz**
Washington University in St. Louis

Members of a capoeira Angola group in the rural interior of Bahia, Brazil claim that their Afro-Brazilian music-movement practice is a powerful form of activism that counters anti-Blackness. However, these angoleiros (practitioners of capoeira Angola) critically contrast their sounding and moving, or “doing” of capoeira, with the “speaking” of coastal activists and academic elites, whose speech is more legible and audible to the Brazilian state and society. Politically and geographically marginalized, the angoleiros argue that elites know how to “speak well” about race but fail to combat racism or better the lives of Black people in Brazil’s underserved peripheries. In contrast, the angoleiros claim that doing capoeira on the streets achieves more in the fight against racism, as their sound-movement embodies the value of Afro-Brazilian ways of knowing in defiance of white supremacist norms. Drawing on years of participatory...
ethnographic research with the group, I bring together frameworks from linguistic anthropology, postcolonial theory, and Black dance and performance studies to theorize the angoleiros’ sounding-embodied doing as a privileged alternative to speech. I argue that the angoleiros not only refuse dominant raciolinguistic ideologies, but also deprivilege the realm of speech altogether. Dominant raciolinguistic ideologies (Rosa 2019) in Brazil define “good speech” as the “standard Portuguese” spoken by educated white elites, while regional accent and slang mark Bahian speech as Black and subaltern, and hegemonic modes of listening deem Black subaltern speech unintelligible and inaudible (Spivak 1999). University-educated elites and politicians thus fail to hear and understand the group’s “[sonic-corporeal orature” (DeFrantz 2004). But the angoleiros reject pressures to “speak well” (to achieve audibility and intelligibility) and instead persist in their doing of capoeira. Insofar as their sound-movement communicates meaning, it resonates in excess of white supremacy, in frequencies not intended to be heard by elite audiences such as that attending this conference. Thus the paper gestures towards possibilities for African diasporic sound-movement practices to generate alternative modes of political action. At the same time, I engage in an act of ethnographic refusal (Simpson 2007) by declining to try to fully translate and explain the angoleiros’ doing.

The Agenda of Ambiguity in Expressive Culture

David W. Samuels
New York University

In this paper I argue for an approach to poetics that takes incoherence seriously. A classic trope of music studies explains musical coherence as participating in certain syntactic features of language, but being less dependent upon the stability of reference and denotation thought to undergird language’s distinctiveness. By this argument, musical expression is language-like in certain respects, but its coherence must derive from organizational features that cannot be calibrated with the semanticity of linguistic reference. Taking James Fernandez’s classic essay “The Mission of Metaphor in Expressive Culture” as my starting point, I argue that this imagined dichotomy between music and language at the level of coherence practices may be significantly more fraught than initially conceived. In fact, the multiplicity with which theorists often use the word “language” is itself evidence that we might be well advised to avoid the idea of semantic stability as the coin of the linguistic realm. The cases for my discussion combine my previous work on code-switching and vocabes in contexts of political upheaval with analysis of polytextual musical genres, political rhetoric, and mixed languages. The outlooks of C.S. Peirce and B.L. Whorf inform my approach. Whorf advised us that pattemment, and not reference, formed the greater part of meaning. Peirce noted the potential incoherence of all linguistic exchange, and discerned that participants often believed they had gleaned from words what had only been contained “in tones or in facial expressions.” I argue that the object of semiotic experience, be it linguistic or musical, is always a multi-valent collection of logically distinct if temporally co-occurring features; and it always asks its experiencers to balance and interpret these multiple and competing forms and levels of potential coherence, not all of which act in accord with each other, and may in fact undermine each other. Music does not, in this account, stand in any sharp distinction to language, and the default notions governing ideas of coherence and incoherence in these domains of discourse thereby open themselves to further examination.

Could Human Music Be Understood By Aliens?

Alexander Rehding
Harvard University

The Voyager Golden Record, a compilation of music of various traditions from all over the world that NASA shot into outer space in 1977, has generated some interest as an ambitious (and somewhat flawed) attempt to use music to communicate with aliens (Chua/Rehding 2021). Less well known is a similar attempt spearheaded by the Russian astrophysicist Alexandr Zaitsev. Zaitsev’s “Teenage Message for Extraterrestrial Intelligence” consisted of a concert performance of showcase pieces for theremin that was broadcast into outer space over a week in the summer of 2001. Despite the common factor of music as a medium for contact with extraterrestrial intelligence, the two projects have chosen complementary approaches to their tasks.

First off, we will not know whether these sounds from earth will ever reach extraterrestrial ears (or whatever a suitable organ might be). The Golden Record, as a material object, traveling at 35,000mph, is significantly slower than the Russian radiowave message, which moves at the speed of light. Either way, we cannot expect to receive an answer during our lifetime. Nonetheless, if extraterrestrial intelligent species received our human music, to what extent can we speculate about what might happen? Zaitsev opted to eliminate all extraneous factors to optimize reception: the theremin’s timbre—a continuous, pure sinewave—is maximally differentiated from noise. The repertoire he chose, Russian folksongs and melody-driven highlights from the western classical canon, is less diverse than NASA’s carefully curated selection. But homogeneity may be an advantage here for decoding purposes. NASA’s ambition to convey as much information about Planet Earth as possible may in fact decrease the likelihood of comprehensibility: the 115 sonified images included on the Golden Record are pixelated matrices that human ears can only perceive as a buzz (Barry 2017). But unless listeners already know the difference between music and noise, there is no guarantee that intelligent extraterrestrials will correctly decrypt the images. Even though the Russian message may appear distinctly lackluster to 21st-century, liberal-academic human ears, it has – ironically – a better chance of being successfully decoded.

Silence is Violence: Reactionary Retreat and the Politics of Voicelessness

Benjamin R. Teitelbaum
University of Colorado Boulder

This paper investigates the political status of unintelligibility in music, and argues that, amid accelerating calls to declare one’s position in debates on social justice, disavowal of voice and refusal to articulate an agenda are newly politicized acts. Its case studies come from recent music produced within the contemporary European and North American radical right. Whereas white nationalist and neofascist music-making in the post-war era centered on white power music and its blatant sloganeering, this paper highlights three recent reactionary subgenres, each manifesting a different alternative to the white power standard. Those subgenres are, first, all-instrumental rightwing vaporwave or “fashwave” music popularized by the American alt-right; second, European instrumental rightwing vaporwave or “fashwave” music popularized by the American alt-right; second, European...
neofolk songs that feature deliberately confounding lyrics and an excess of non-lexical vocables; and, third, a practice of uploading rap music online anonymously and under a fictional artist name, Moonman. The paper’s analysis reveals how, in each of these cases, music makers avoid identifying themselves, articulating political objectives, and proselytizing. Nonetheless, each dramatizes absence of authorship and message. Based on close textual readings of the music as well as insights drawn from extensive ethnographic fieldwork among scene insiders, the paper argues that music makers are rejecting transparent communication to protest and undermine a democratic political system dependent on faithful voicing of ideological positions. These musical expressions thus prompt us to reconsider our definitions of political music, the paper argues. But the paper also suggests that contemporary rightwing music reflects a new vision for activism as the radical right grapples with political defeat: this political cause is not striving, as some commentators suggest, to infiltrate a public sphere or craft a counterpublic, but rather to escape publicity and the democratic imperative to build populations of sympathizers. The paper closes contextualizing music making among other social and expressive practices among the contemporary radical right—mass departures from public-facing social media, the rise of cloistered intentional communities, ritualized rejection of dating and romance—all depicting a political cause intent on social withdrawal.

Rethinking Ethnomusicological Histories: Music and Missions in the Dutch East Indies

Missionaries and Ethnomusicologists—for all their similarities—are often viewed as strange bedfellows. Despite their shared interests in travel and “Other” peoples, the archetypal missionary is interested only in disseminating foreign religion and culture, while the ethnomusicologist works tirelessly, for better or for worse, to preserve. This exaggerated paradigm still holds much sway today, especially in commonly held conceptions/assumptions about the ethnomusicological past. The colonial-era history of the discipline in the Dutch East Indies, however, paints a very different picture. Many Euro-American missionaries worked in lockstep with ethnomusicologists to conduct research, and some even published respectable ethnomusicological work of their own.

Through a review of archival holdings in the U.S., Europe, and Indonesia, this panel seeks to better understand the role of global missionization—and individual missionaries—in the project of ethnomusicology from the late nineteenth through the mid-twentieth centuries. We examine the research of well-known scholars like Rudolph Pöch and Jaap Kunst in their interactions with various mission organizations like the Rheinische Mission in Nias and the Society of the Divine Word in Flores and Papua New Guinea. Though Kunst's impression of the Protestant mission in Nias soured following initial encounters with mission inspectors, his relatively short period of research in Flores flourished in large part because of his ecclesial contacts, relying on the linguistic and musical expertise of the missionary and ethnomusicologist Piet Heerkens, SVD. Pöch benefited similarly in his collaborations with Franz Vormann, SVD. Our work also shows that despite Kunst’s roundly negative assessment of the Rheinische missionaries, that many of them were receptive to indigenous musics, some even describing these traditions in detailed writings.

This panel does not seek to justify the colonizing efforts of Western missionaries or scholars. Instead, we ask how the legacy of such efforts—especially the resultant archival holdings, often housed in the West—might reorient our understanding of the history of ethnomusicology and in so doing better position the discipline to serve those whose histories were impacted and preserved through the shared interests of foreign missionaries and ethnomusicologists.

Presentations of the Symposium

“Divine” Ethnomusicology: Jaap Kunst in Flores

Dustin Wiebe
University of California, Davis

In 1930, ethnomusicologist Jaap Kunst traveled to the island of Flores in the Dutch East Indies to conduct seven weeks of research for a new book project, later published as Music in Flores (1942). The text remains an important historical ethnomusicological resource for performing arts on this Indonesian island, but the impact of this tome of prose, photos, diagrams, and transcriptions belies Kunst’s remarkably short stint on the island. He explains this extraordinarily productive period of research in the book’s foreword, noting that “this result could not have been achieved without the powerful aid received from the Roman Catholic Mission” (1942.ix). In particular, he mentions the assistance of the Divine Word (SVD) missionary Father Piet Heerkens who, “gave [Kunst] the benefit of his great knowledge of Flores and its music” (ix). The two remained in close professional contact until Heerkens death in the Netherlands in 1944. Kunst was instrumental in the posthumous publication of the priest's companion manuscript to Music in Flores, titled Lieder der Florenesen (1953; “Songs of the Florenese”). This paper explores the working relationship of Kunst and Heerkens and seeks to better understand their shared interest in the preservation of Florenese music, despite their seemingly very different epistemological orientations. This research contributes to broader discussions of the role of global missions—from ecclesial institutions down to individual missionaries—in the overarching project of ethnomusicological research, particularly during the first half of the twentieth century.

Missionaries as phonographic mediators

In 1944. Kunst was instrumental in the posthumous publication of the priest's companion manuscript to Music in Flores, titled Lieder der Florenesen (1953; “Songs of the Florenese”). This paper explores the working relationship of Kunst and Heerkens and seeks to better understand their shared interest in the preservation of Florenese music, despite their seemingly very different epistemological orientations. This research contributes to broader discussions of the role of global missions—from ecclesial institutions down to individual missionaries—in the overarching project of ethnomusicological research, particularly during the first half of the twentieth century.
Around 1900, Papua New Guinea was the site of intense missionary, anthropological and phonographic activities. While the contributions of missionaries to the study of local customs and languages are well-known, their role as mediators in phonographic expeditions merits closer attention.

A case in point are the recording campaigns by the Austrian physician, anthropologist and ethnologist Rudolf Pöch who relied on Fr Franz Vormann SVD as is well-documented in the CD edition of these recordings by the Austrian Academy of Sciences (Vienna, 2000). Vormann supplied transcriptions of recordings made by Pöch in Papua New Guinea in 1904, while, as remarked by the CD commentator Don Niles, Christian hymns and other performances informed by Western traditions were not recorded. Ethnologists such as Pater Wilhelm Schmidt and Royal Berlin Völkerkundemuseum encouraged missionaries to consider the phonograph as a recording tool, inspired by the research dynamics of the Berlin and Vienna phonogram archives and unfolding Kulturkreislehre.

This paper argues that missionaries hesitated to run language recording campaigns on the same scale as music recordings as the relevance and modes of analysis of language recordings were unclear. While comparative musicology developed a conceptual framework to measure, process and compare the music recordings as part of foundational research on the evolution and aesthetics of music leading to Western Tonkunst, no similar approach existed in linguistics. To complicate things further, Pöch recorded dance songs whose meaning and individual words were "incprehensible" even to the actors who performed them. Despite this uncertainty, Pater Wilhelm Schmidt and Josef Winthuis who were priests did extensive recordings with actors from Papua New Guinea (Schmidt in Vienna, with a visiting Bonifaz Tamatai from Karesau Island).

Furthermore, the role of missionaries was conceived as highly ambivalent by comparative musicologists such as Erich von Hornbostel: they supplied recordings and, through their expertise, refined transcriptions and documentation, but at the same time it was feared they would propel the Westernization and thus jeopardize genuine local cultural expressions.

The paper discusses the mediating role of missionaries, their interaction with local actors and Western researchers against the background of these conceptual tensions in the Indonesian and Oceanic realms.

**Jaap Kunst and the German Missionaries in Nias**

Anna Maria Busse Berger
University of California, Davis

Jaap Kunst's strong criticism of the behavior of the German protestant missionaries during his 1930 visit to Nias is legendary, reprinted many times, most prominently in the Garland Encyclopedia of Music. He claimed that missionaries from the Rheinische Mission had no understanding for local music and rituals and forced the local population to sing German chorales and destroy whatever artifacts they had from before their conversion. This seems in marked contrast to missionaries of other protestant German societies, who collaborated with Erich Moritz von Hornbostel and did major ethnographic, linguistic, and ethnomusicological work. So the question is, was Kunst correct and if so, why was Nias so different?

I have looked at the letters, diaries and publications of the missionaries active in Nias in the archive of the Rheinische Mission in Wuppertal and have found, perhaps not surprisingly, a much more complex picture. Many missionaries in Nias were receptive to both local music and culture and describe it in fascinating detail. Moreover, they did valuable films of the local population in the 1920s and 30s that were shown all over Germany. The impression Kunst got can be led back to two Wuppertal mission inspectors (who were never active as missionaries) and the recently converted panditas who were hostile to local music and culture and wanted everything destroyed that referred to their earlier beliefs.

**Discussant**

Henry Spiller
University of California, Davis
supremacist heteropatriarchy.” This roundtable is made of participants from different generations of teachers/scholars; all have taught courses that engage music, gender, and sexualities to different degrees and from distinct approaches. How might we describe the significant changes that have taken place in the teaching of these courses with the expansion of feminisms—including transnational and anticolonial approaches—gender studies, and queer studies. How creative are we in initiating new strategies to meet the challenges? In what way do we seek the engagement of our undergraduate and graduate students in developing class dynamics? How do we approach “disciplinary boundaries” in our selection of readings and music examples? How do we perceive the roles of technology in these courses, especially in the Zoom age? To what degree do we make our assignments a continuous learning vehicle? How do we build local institutional support? And, how do we move onto the next phase in teaching gender, sexuality, and music? Each of the four roundtable participants will have up to 10 minutes for their statement on these topics, then the attendees will be invited to join the discussion, in both small and large groups.

Singing My Own Story: Exploring Intersections of Displacement, Resistance, and Music-making in the Lives of Children and Young People

**Time:** Saturday, 12/Nov/2022: 8:30am - 10:30am  ·  **Location:** Camp

Singing my own story: Exploring intersections of displacement, resistance, and music-making in the lives of children and young people

*Chair(s):* André de Quadros (Boston University), Andrea Emberly (York University)

*Presenter(s):* Andrea Emberly (York University), André de Quadros (Boston University), Kate Reid (York University), Nadeen Abu Shaban (York University), Esmaeel AboFakher (York University)

An increase in forced migration and the displacement of children and young people has demanded urgent attention from human rights organizations, researchers, and governments. Children account for under 30% of the global population but the UN Refugee Agency currently estimates that over half of all forcibly displaced people are under 18. Through processes of displacement, forced migration, and resettlement, the voices of children and young people are often silenced, their lived experiences and stories are seldom, if ever, heard. Underscoring the need for a global focus on music-based practices that support the immediate and complex needs of displaced children and young people, the purpose of this roundtable is to provide a space where diverse and cross-generational voices can share their experiences and ideas about the value of music and music-based programs in the lives of displaced children and young people. We will foreground how music-based research creation recognizes children and young people as agentic innovators and stewards of musical cultures who locate and centre their identities through musical engagement. To do this, we will explore how musical collaboration, community music-making, songwriting, music production, and storytelling can support children and young people’s creative capacity-building, cultural and individual resiliency, and ultimately, their wellbeing. We will also highlight how children and young people use music as a site to build relationships and connections to share their stories, whilst amplifying their voices as tools of resistance that challenge the dominant deficit-model narratives on trauma, resilience, and integration. The organization of the roundtable includes international contributions from academics who will share their experiences leading music projects with displaced refugee young people; early career researchers and graduate students who are currently working on music-based projects with refugee children; and several children and young people who will share their musical practices and processes for engaging with community-based music programs through various stages of displacement, forced migration, and resettlement. After sharing our experiences, music, and ideas, we will facilitate a discussion with the audience about how ethnomusicologists, research, and applied music-based methodologies can benefit and support the needs of displaced children and young people around the world.

Analyzing Music of Africa and the African Diaspora

**Time:** Saturday, 12/Nov/2022: 9:00am - 10:30am  ·  **Location:** Parish

Analytical Approaches to African Art Music: The Case of Ephraim Amu

*Presenter(s):* Felicia Sandler (New England Conservatory of Music)

For all the scholarly attention dedicated to African musics, study of African art music is comparatively rare. Musicologists and theorists have typically devoted their care to European art music, where ethnomusicologists lean toward indigenous and popular music categories. Yet, African art music composers generate music enthusiastically performed, consumed and celebrated by musicians and listeners across the continent—repertoire rich for study.

Of particular interest to me is the art music of Ephraim Amu (1899–1995). His work is largely unexplored theoretically, despite his stature as the “Father of Ghanaian art music,” and architect of the regional choral idiom. Now that his music is available through the digital archive housed by the Ephraim Amu Foundation, it is possible for performers, scholars, and theory departments hungry to diversify their curricular offerings to access his work.

The presence of Western harmony, SATB texture, and an encoding in staff notation in his works all lead Western theorists to turn toward analytical tools for Western repertoires. Alas, these are only partially of use. Drawing on the work of Benjamin Aning and J.H. Kwabena Nketia for traditional repertoires, alongside studies by Kofi Agawu, Alexander Agordoh, Mison Amu, Timothy Andoh, George Dor and Adolphus Turkson for the music of Dr. Amu, I provide a model for an analytical approach to Amu’s music. Initial steps include identification of musical features, determination of the cultural contexts from whence they come, and consideration of how these contribute to the character of the work as a whole. By exploring points of correspondence in practice that allow for a dovetailing of systems, we can observe how Amu creates a cohesive expression. Meaning is derived from communication of values. I will explore
not only the values reflected in his musical choices, but also in his lyrics, beginning an initial foray into Amu’s import in the Ghanaian context in this regard. In so doing, I hope to show how the combination of the various musical features Amu weaves together in his particular fashion creates a music that is novel, fresh, Ghanaian and simultaneously, entirely his own.

The Nostalgic Modernists: Tradition and Pop in Por Por Music of Accra, Ghana
Bai Xue
The Graduate Center, CUNY

In the region of La, Accra in Ghana, local truck drivers have been performing ensemble music using squeeze-bulb honk horns called Por Por at drivers’ funerals since before Ghana’s independence (in 1957). This genre of music remained unknown by the world until 2005 when American ethnomusicologist Steven Feld collaborated with Ghanaian photographer Nii Yemo Nunu and recorded the world’s first Por Por music album, *Por Por: Honk Horn Music of Ghana*. This essay is an analytical study of the Por Por music genre, emphasizing analysis of tracks from the album and drawing connections between Por Por and African highlife music as well as the Kpanlogo dance. I argue that Por Por music is a hybrid of nostalgia and modernism: on one hand, it is deeply rooted in African traditional music; on the other hand, it shows strong influences from African popular music.

First, I shall provide an overview of the Por Por genre, arguing that it is a significant part of the culture and community of La, Accra, and should never be removed from this cultural context. Next, I argue that Por Por horns function as pitched instruments instead of percussion instruments, citing my transcriptions of all the tracks from the album and my interview with Steven Feld. After a digression on the tuning of the Por Por horns, I present my observations of the album, focusing on the African Standard Pattern, the Kpanlogo time line, the highlife time line, the Kpanlogo time line, and the five-stroke Clavé pattern. My aim is to argue that the Por Por music displays a kind of fundamental duality: it possesses the seriousness of African rural ritual music and the casualness of African urban recreational music.

Taxonomies of Berimbau Tuning and Song Mode in Capoeira (1940–1978)
Juan Diego Díaz, Alex Rossi
University of California, Davis

The *berimbau* musical bow is the signature instrument of Afro-Brazilian capoeira. Alone or in groups of two or three, *berimbau*s lead capoeira’s ensemble, control performance’s flow, and serve as a vehicle of knowledge transmission for practitioners. Each *berimbau* produces two pitches separated by an interval between a minor second and a major second. Practitioners tune their *berimbau*s in relative pitch levels but the intervals between those levels vary depending on the individual, group, and context. *Berimbau* tuning is further complicated when combined with song: players may sing in tonalities related to *berimbau* pitches, or not. This paper explores the understudied relationship between *berimbau* tuning and song mode in capoeira through a comprehensive analysis of seminal capoeira recordings from the 1940–1978 period (five sets of field recordings and eight commercial albums). Our method combines musical analysis with some ethnographic interviews. For the former we analyze *berimbau* pitches and song melodies with the app Singscope, which allows measurement of pitch with precision of cents, necessary because *berimbau* notes and intervals elude the 12-TET system. Melograms and transcriptions are then used to determine song mode and whether singers tonicize *berimbau* pitches.

We then propose a four-tiered taxonomy of relationships between tuning and mode: (1) players form a tonic chord with pitches from three *berimbau*s that establishes song mode; (2) singers tonicize any pitch from the *berimbau* texture as the root note; (3) singers indirectly relate mode to a *berimbau* pitch (e.g., a *berimbau* note may be the song mode’s third or fifth but not the fundamental); (4) singers disregard *berimbau* pitches.

Because this approach is foreign to practitioners, our ethnographic component engages discourse and practices about tuning and singing of one recognized contemporary capoeira *mestre*. Additionally, we designed listening sessions of the discussed recordings with this *mestre* to test whether he can hear the relationships we propose. We hypothesize that, although their knowledge about tuning is implicit, practitioners can still hear and react to subtle relationships between tuning and song. Our proposed taxonomy may thus correspond to unspoken ideal aesthetics that practitioners developed in the 1940–1978 period and persist today.

Embodying Sexual Abuse in Voice: Babbitt’s Philomel
Jessica Anne Sommer
Lawrence University

The stories of sexual abuse are frequently hidden and disbelieved. It takes a serious amount of soul-work and community to even admit to sexual abuse and face the contempt that surrounds it (Allender 2016). This issue of silence around sexual abuse is embodied and embedded in several musical works (Milius 2021; McClary 1989, 75). In the story of Philomel, she is regaining her voice, stolen from her by her rapist, only by transforming into a nightingale, losing her body in the process (Peritz 2021, 249). Her spoken voice is gone, replaced by song. Babbitt’s piece based on the story embodies Philomel’s experience of and recovery from the rape of her brother-in-law, Thereus. The piece displays in words, sounds, and music various aspects of trauma experience and recovery.

Several moments within the piece suggest psychological symptoms of past abuse. For example, the recorded and distorted voice is a distinct representation of dissociation, a traumatic response in which a victim psychologically leaves the body. This dissociation is a form of splitting, in which one “separate[s] reality into all good or all bad” (Allender 1990/2018, 65 and 256). The electronic voice, in this case, is the voice of the past, distorted beyond recognition. Her physical trauma is also encapsulated in words: “Is it Thereus I feel?” in the live voice, contrasted with “Not Thereus” in the electronic voice, denying her trauma.
Trauma recovery is also a distinct aspect of this piece and the performance thereof. Part III of the poetry begins with Philomel encapsulating the trauma she experienced in coherent words, telling a story. This teleological storytelling shows that she has recovered at least in part, as trauma renders its victims voiceless, stuck with only images and feelings, until they do the difficult work of recovery (van der Kolk 2014). The music here reflects this as well, as it is more conjunct, lower in range, and more dynamically balanced, with a declamatory setting that allows the words to be understood. Philomel has regained her voice.

**Some Embodied Poetics of EQ and Compression**

*William Mason*

Wheaton College (MA),

Audio equalization (the amplification or attenuation of specific frequency bands or ranges of frequencies in a recording) and dynamic range compression (the reduction of the difference between the highest and lowest amplitudes of a sound) are two of the most commonly used technologies in modern audio engineering. My paper considers some poetic and expressive implications of these two technologies in a way that is meant to integrate them into a qualitative and descriptive music-analytic toolkit. Specifically, I assert that both of these technologies impact listener representations of material, exertion, and space. I demonstrate this by mixing in real-time the same recording of a drum set several different ways, to give a window into the processual and reciprocal nature of working with these technologies.

From there, my talk engages with recent work on timbre and embodiment. I gently question the ontological pride of place given to the voice in recent theories of timbre in music theory. I argue that real or imagined objects, materials, and spaces are co-constitutive of heard perceptions of exertion, on level footing with vocality.

**Beyond the Audible: Embodied Choreographic Syncopations in Rhythm Tap Dance**

*Rachel Gain*

Yale University

Many rhythm tap dancers self-identify as percussionists and jazz musicians and, accordingly, prioritize the percussive elements of their performances over the visual ones. Nonetheless, analysis of tap dance considering only sounding, rhythmic factors would overlook a crucial aspect: the bodily motions that generate these elements. In a paradigmatic deployment of tap steps, choreography typically aligns with and reinforces rhythmic groupings. However, tap steps have their own independent grammar, and skilled dancers often create complexity by misaligning their rhythms and the phrasing of the choreography that produces them.

In this paper, I argue that tap dancers use choreomusical devices to create embodied syncopations. Focusing on seemingly simple motor rhythms, I use “Gainotation”—my tap notation system which highlights step groupings at various hierarchical levels—to reveal how tap dancers’ steps produce syncopations that are not necessarily audible on the music’s surface. Dancers mentally group their individual percussive attacks into discrete units through their steps. Several factors influence these groupings, namely gravity and physical stability, genre conventions, reification through nomenclature, and parallelisms. When dancers initiate these choreographic units on weak beats or misalign their musical and choreographic groupings, they experience metric dissonance in an embodied manner. Through examples from tap dancers Dianne Walker, Jason Samuels Smith, and Sarah Reich, I show how dancers’ step groupings create syncopation through grouping dissonances (Krebs 1999) or additive rhythms in motoric passages. Moreover, I posit that attentive audience members well versed in the tap tradition might consciously or unconsciously imitate dancers’ actions through mimesis and thus experience the steps and their groupings in the same syncopated manner (Cox 2017; Leaman 2021).

My research draws on my experience as a tap dancer and synthesizes scholarship on music and dance, rhythm and meter, and embodied music cognition. This work paves the way for music-theoretical research considering intersections of sounding, physical, and embodied elements of dance and provides a framework for parsing and analyzing tap dance choreography and its syntax. Moreover, this work provides strategies for understanding the exceptional musicianship and choreomusical artistry exhibited by dancer-musicians in this underexamined African-American vernacular art form.

**Film Music**

*Gaston Bachelard and the Imaginal Soundtrack in Andrei Tarkovsky’s Solaris (1972)*

*Daniel Bishop*

Jacobs School of Music at Indiana University,

The work of philosopher Gaston Bachelard (1884-1962) has, in the past decade, received renewed consideration in anglophone humanities scholarship. Bachelard’s richly poetic account of the human imagination as materially and spatially interwoven with the experience of art has found purchase in recent forays into eco-criticism, aesthetics, and phenomenology. This paper argues that, despite Bachelard’s own relative lack of interest in cinema, his work holds unique and under-developed potential for soundtrack studies, particularly regarding films whose spatialized representations are understood to be co-creatively interwoven with characters’ memories and subjective states. In Andrei Tarkovsky’s metaphysical science fiction film Solaris (1972), manifestations of the remembered dead are presented as ambiguously connected both to the environments they inhabit and to the imagination of the protagonist. This thematized dimension of the film resonates both with Bachelard’s phenomenology of the imagination as well as with Tarkovsky’s broader artistic worldview. A close reading of Eduard Artemyev’s electro-acoustic score supports an understanding of this music not only as a signifier of the unknowable strangeness of the sentient alien ocean (as it has often been read), but as a dynamic force actively deconstructing a stable distinction between subjective and objective realities. Building upon Tobias Pontera’s
recent monograph on Tarkovsky’s soundtracks and Danijela Kulezic-Wilson’s exploration of musicalized sound design, I explore how Solaris’s “Bachelardian” soundtrack opens a porous space for our imaginative integration into a hermeneutic encounter with non-human agency.

In Search of Greener Fields: Edgar G. Ulmer, Peretz Hirschbein, and Looking Forward to Look Back

Ezekiel Levine
New York University,
For Al Roberts, former nightclub pianist, the opening notes of the jazz standard “I Can’t Believe That You’re In Love With Me,” are enough to unlock the memory of a thousands-of-miles long journey of exile. This almost biblical narrative is the central plot of the 1945 film noir Detour, directed by Edgar G. Ulmer, himself no stranger to the experience of exile. Born in Moravia in 1904, Ulmer migrated first to Berlin, then to Hollywood, was exiled to New York City by Hollywood executives and finally returned to Hollywood to become a pre- eminent auteur in the film noir tradition.

While on the East Coast, Ulmer directed a series of “ethnic films” including the Yiddish pastoral Grine Felder (“Green Fields”), and the cosmopolitan Amerikaner Shadkhin (“The American Matchmaker”). This paper draws a connection between Ulmer’s Yiddish films and his later noir films, drawing particular attention to Ulmer’s use of sound and music to evoke distance, space, and the experience of exile, a crucial theme in Jewish culture during the 1930s and 1940s. Informed by Ulmer scholars Noah Isenberg and J. Hoberman, as well as literary scholars such as Svetlana Boym, I trace the relationship of sound and space in Ulmer’s work from his Yiddish films to his later Hollywood output. In doing so, I connect Ulmer with the screenwriter of Grine Felder, the similarly diasporic and complicated Yiddish writer Peretz Hirschbein. Linking Hirschbein with Ulmer, I seek to further my comparative approach, which draws out the textual and sonic details indexing memory, space, and exile.

Packing a Punch: Melodramatic Strategies in Republic’s Sound Serials

Grace Edgar
Connecticut College
During the Great Depression in the United States, going to the movies meant getting a full evening’s worth of entertainment for the price of admission. Theaters commonly showed two films and a variety of shorter features such as newsreels, cartoons, and serials. Serials were formulaic, low-budget, action-oriented entertainments that lured spectators back into theaters every week to see how their heroes would escape the inevitable concluding cliffhanger. During the sound era, studios like Republic, Universal, and Columbia produced dozens of serials in genres like the western, spy thriller, and superhero adventure, each studio adopting its own stylistic approach and musical practices. Although serials such as Universal’s Flash Gordon (1936) famously inspired some of the most impactful filmmakers of the twentieth century, including George Lucas, scholars have been slow to study the genre, partly because its poor production values make it an undesirable object of study and but also because its emphasis on spectacle and sensation, an emphasis film scholars like Ben Singer and Scott Higgins have called melodramatic, stands in contrast to Hollywood’s supposed preference for narrative and character development. And yet, as Linda Williams has argued, the melodramatic mode is not peripheral but rather central to Hollywood’s action-based aesthetic.

Using examples from Republic’s sound serials, I argue that the serial scores played an essential yet understudied role in constructing the genre’s influential melodramatic mode. Republic’s output has attracted the most attention from film scholars, but they have yet to analyze the music’s contribution to the genre. Although these scores, like many elements of the serial, often consisted of reused material from earlier projects, they nonetheless created and sustained an aura of urgency across multiple episodes. I focus on the beginning and ending sequences, which were designed to reacquaint audiences with the events of the previous chapter and to entice them back for the next. Broadly I aim to contribute to the growing literature on B-movie scoring practices by finding value in the serial’s recycled thrills.

Harmony, Key, and Supermode

Time: Saturday, 12/Nov/2022: 9:00am - 10:30am · Location: Windsor
Session Chair: Stefanie Acevedo, University of Connecticut
Reconsidering IV/Sol in Soul Music

Stephen S. Hudson
Occidental College
This paper explores a musicalological and a theoretical paradox surrounding IV/Sol (e.g., F/G in C major), which has been called “the Soul Dominant” (Spicer 2017). The musicalological paradox is that IV/Sol also appears in other popular styles including rock and Broadway, but the term “Soul Dominant” and allusions to this chord’s gospel origins often seem to essentialize blackness. The theoretical paradox: is IV/Sol a subdominant or dominant?

To address the theoretical paradox, I develop a framework for understanding the plural harmonic functions of IV/Sol based on jazz theory, a tradition whose epistemology more easily accommodates such flexibility/ambiguity. As a “hybrid chord,” IV/Sol can have multiple simultaneous chord identities, and multiple coexisting functions (in my examples: a suspension resolving to V, a stable extension of V, or a substitution for IV or ii7). Additionally, IV/Sol is no outlier, but lies along a spectrum of harmonies that contain notes from V and/or IV (including, in C major, G, G7, Gsus2, Dm7/G, Bø7, etc.). Several chords from this spectrum can have plural identities like IV/Sol, and many chords along this spectrum can be easily transformed into one another with the change or addition of a single note in one part (especially the bass line).
Augmented-Sixth Chords and the Expanded Supermode: a Neo-Dualist Perspective

Gabriel Venegas¹, Gabriel Navia²

¹Universidad de Costa Rica; ²Universidade Federal da Integração Latino-Americana

As Harrison (1995) posits, the feeling that little remains uncertain today about augmented-sixth chords (henceforth ASCs) could be taken as a sign of progress or complacency. If we consider 19th- and early 20th-century harmony treatises and manuals (e.g., Weber 1830–32; Tchaikovsky 1871; Louis and Thuille 1913) and tonal practices beyond the 18th and early-19th century, it becomes evident that the undergraduate-textbook approach to ASCs (e.g., Gauldin 2004; Laiz 2015; Kostka et al. 2017; Aldwell et al. 2018; Roig-Francolli 2019) exhibits at least two shortcomings: 1) a disproportionate emphasis on three chord types; and 2) a restricted understanding of their syntactic role, portraying them mainly as predominants and, exceptionally, as dominants (V/F4/3). Building upon Temperley’s “supermode” (2001; 2018), harmonic-dualist perspectives (Hauptmann 1853; Riemann 1893; Kistler 1898; Harrison 1994; Klumpenhouwer 2011), and syntactic models generalizable to both authentic- and plagal-oriented progressions (Smith 1981; Hyer 2011; Nobile 2016; 2020; Venegas and Navia 2021), this paper aims at providing a framework for understanding ASCs within varied tonal practices.

Using Tchaikovsky’s Op.39/II as a springboard, this paper focuses on three challenges associated with ASCs: taxonomy, analytical notation, and harmonic-syntactic functionality. It tackles these challenges following a three-stage strategy that comprises 1) positing as a tonal referential collection a 12-pitch scale that dualistically expands Temperley’s “supermode” to include #4 and b2; 2) presenting an analytical notation capable of dealing with triads and tetrads (seventh and added-sixth chords) comprising major, minor, and diminished thirds; and 3) understanding ASCs within a two-paradigm syntax.

Meter versus Harmony as Key Determinant in Popular Music: Which One Wins?

Nicholas J Shea¹, Christopher Wm White², Bryn Hughes³, Dominique Vuvan⁴

¹Arizona State University; ²University of Massachusetts Amherst; ³University of Lethbridge; ⁴Skidmore College

Analysts of popular music have argued that tonal centers in contemporary popular music are often ambiguous and multivalent, and that this ambiguity arises when the music’s melodic, harmonic, and metric domains point to conflicting modal interpretations of a diatonic collection (de Clercq 2020; Dunlop 2019; Nobile 2020; Richards 2017; Temperley 2018). Our project specifically investigates the role of meter within these ambiguous situations by using a mixture of behavioral testing and computational analysis to model how listeners weigh various modal possibilities within pop-music progressions.

For our behavioral study, we presented listeners with the chord progression vi–V–I–IV in an electric guitar timbre. In each hearing, the order of chords was held constant, but the starting chord rotated such that each of the chords potentially occurred on the downbeat. After the music ended, participants heard one of the four chords and were asked to rate the stability of that chord given the context, a prime shown to approximate judgments of “tonic” in previous behavioral work (Krumhansl 1990). Our results show that the chord on the downbeat was rated as the most stable tonic. However, our findings also show a significant effect of the chord being rated: I chords are rated higher on average than the other three chords. Using these findings, we created an algorithmic model that combines chord identity with metric emphasis to produce an expected goodness-of-fit rating—a “tonic-ness” score—for each possible modal interpretation of a given harmonic progression. In the model, the probability that a chord acts as tonic is proportional to its position in a measure and its harmonic identity. We then apply this model to examples frequently contested in music theory literature.

Our study supports intuitions that pitch and intervallic information are important indicators of key in this repertoire; however, a chord’s metric position has the strongest influence on the perceived tonal center. Such results have immediate applications on how we teach and research key centers in popular music by challenging music theory’s inherited Western-art-music bias in its approach to tonality and key.

Mappings

Time: Saturday, 12/Nov/2022: 9:00am - 10:30am · Location: Ascot/Newberry

Session Chair: Stephen C. Brown, Northern Arizona University

Ascot/Newberry

Associative Set Classes in Leonard Bernstein’s Compositions

Benjamin K. Wadsworth, James M. Poteat

Kennesaw State University

Leonard Bernstein’s compositions are characterized by an eclectic mix of harmonic languages including common-practice tonality, modality, polytonality, serialism, free atonality, and jazz. In this stylistic amalgam, set-class motives with extramusical associations (e.g., (013), the “Holy Spirit Motive,” as named by Bernstein according to Gottlieb 2010) acquire unifying and narrative-building functions. As seen in Gottlieb’s (2010) study of Bernstein’s music, however, such motives are described informally, thereby missing subsurface occurrences and narrative meanings. In response, we propose the concept of “associative set class” (following Britzitzer-Stull 2001 and 2015), a set class with predictable semantic associations. Associative set classes underlie Bernstein’s individual style,
with repertoires of set classes with shared semantic meanings between multiple works composed at similar times. We trace Bernstein’s awareness of set classes to his study in 1937 at Harvard of Copland’s Piano Variations, in which he found the same set of notes used in other works (Bernstein 1973). We then trace associative set classes and musical narratives in Bernstein’s works from different time periods. In West Side Story (1957), sc (012) is used as a taunt; (016) or “Maria” embodies ideas of love and gang conflict. We similarly trace in the religious works from the 1960s and MASS (1971) two prominent sets, (013) or the Holy Spirit Motive (HSM) and (016) or “Maria.” In this time period, the HSM refers to God from multiple perspectives while “Maria” (associated with the Virgin Mary) represents narrower meanings of purity and peace. In all, we suggest that Bernstein’s compositions divide into three large style periods, with each period maintaining a common repertoire of associative set classes. The associative set-class perspective enables the first in-depth, narrative interpretation of Bernstein’s works. In Bernstein’s MASS, it complements the prevalent view of the work as an exploration of faith and doubt by showing a wider range of theological concerns including adoration, critiques of American society and politics, suffering, literal references to the divine, and singular aspects of God. And finally, it clarifies how Bernstein’s music is in dialogue with his musical and political values.

Violin Fingerboard Space
Leah Frederick
University of Michigan

Within the growing literature on instrumental spaces, several scholars have proposed models of string instrument fretboards (e.g., Rockwell 2009; Koozin 2011). Of these, De Souza’s (2018) generalized fretboard space—conceived of as an infinite two-dimensional array of strings and frets—is the most formally developed, as its construction satisfies Lewin’s (1987) requirements for a Generalized Interval System (GIS). Despite brief mentions of ways to map fretboard locations to pitches, most analyses involving instrumental spaces capture patterns on instruments without any reference to their corresponding pitch relationships. Outside of the area of instrumental spaces, scholars have developed a variety of mathematical approaches to describe the properties of abstract pitch spaces (e.g., Hook 2022). The aim of this paper is to draw a connection between these instrumental and mathematical approaches by studying the relationships between intervals in violin fingerboard space and intervals in pitch space.

The mappings from fingerboard space to pitch space explored in this paper capture intervallic relationships that are salient to a performer based on the physical layout of pitches on the instrument. For instance, playing a half step on a single string on the violin requires a 1-semitone shape in the left hand. When this same left-hand shape is played with string crossings, it can sound as a minor sixth or tritone—that is, there’s a sense in which these intervals are “equivalent” to a performer. This notion of equivalence can be captured by defining “fretboard-class intervals.” The relationship between the underlying algebraic structures of violin fingerboard space and other pitch spaces can be further formalized by defining structure-preserving mappings (GIS homomorphisms) between the spaces.

Multidimensional, Non-Coinciding Mappings in the First Movement of Ruth Crawford’s String Quartet (1931)
Tobias Tschiedl
McGill University, CIRMMT

While movements iii and iv of Ruth Crawford’s String Quartet (1931) have received adequate amounts of analytical attention, the same cannot be said of movement i. This is partly because movement i, unlike movements iii/iv, resists discussions in terms of one single compositional technique: Despite the composer’s obvious usage of T/R/I operations, the analyst often struggles to explain small-scale pitch procedures, such that the approaches successful for the latter movements are frustrated here (Tick 1990; Hisama 2001; Straus 2007). The aural effect, on the other hand, is that of mobile, fluent interconnections in a material that seems to elude recognition in terms of stable motivic identities and clear segment boundaries.

However, the above analytical approaches rest on a segregation of musical procedures into distinct dimensions (pitch, duration, contour, …). Yet, musically meaningful relations often cut across multiple dimensions in complicated ways: Given two related segments of music S1 and S2, some element (“note”) x of S1 may map into element y of S2 in one dimension, but into element z (≠ y) in another; often, many-to-one and one-to-many mappings further complicate the picture. While the relatedness of S1 and S2 as a whole remains beyond question, this can make the specifics of that relation hard to pin down. Insofar as movement i seems particularly invested in such multidimensional, non-coinciding mappings, this explains some of its analytical challenges.

Analysis of the movement’s central part (mm.13–63) highlights vital differences of Crawford’s procedures from the Schoenbergian ones implicit in conventional post-tonal theories: Pitch relations here are not conceived in terms of characteristic, stable motivic/thematic units supported by other dimensions in the service of “comprehensibility” (Fasslichkeit), but recede into the background in favor of momentary associations equally dependent on other dimensions. Thus, pieces like the present movement anticipate procedures more commonly associated with avantgardes beyond 1960; their analysis brings to the fore implicit biases in post-tonal analysis, demonstrating once more the persistent need for a decentering of pitch in music theory.
Politics of Gender in Renaissance Music

Music Iconography, Gender, Space, and Sound: The Self-Portraits by Italian Renaissance Women Artists
Sofonisba Anguissola (ca. 1535-1625) and Lavinia Fontana (1552-1614) with Keyboard Instruments

Annett C. Richter
Concordia College, Moorhead, Minnesota

This paper focuses on the music iconography in two self-portraits by Italian women artists Sofonisba Anguissola and Lavinia Fontana. In these images—entitled Self-Portrait with Spinet and Attendant (also Woman at the Keyboard; ca. 1559/1561) and Self-Portrait at the Spinet (1577), respectively—both painters are seated at a keyboard instrument, with their hands in playing position. Art historians have pointed out the sitters’ display of their musical and painterly talents, their proper education as Renaissance noblewomen according to Castiglione’s Il Cortegiano (1528), their femininity and chastity, their female agency, their marital love (Fontana) and beauty, and their keyboard as a gendered object. In addition, both sitters make eye-contact with us, have placed themselves in the foreground of their picture frames, and are in the company of a second female figure.

Both paintings also invite considerations specific to each work. The keyboard instruments, for example, are contrasting in size, shape, and construction. The space and context in which Anguissola and Fontana show themselves differ, and it is uncertain whether either of them is “performing.” In Fontana’s image, a maid in the act of delivering music suggests a pre-performance activity while Anguissola’s companion appears to be positioned rather closely for a performance. Further, Fontana’s dress is colorful, lavish, and feminine, while her counterpart’s looks plain, modest, and masculine. Keyboard music was printed in collections and treatises; Fontana’s self-portrait reflects this. Anguissola’s, without notated music, directs our attention to her hands and the keyboard.

Having previously referred to these instruments as either “cembalo,” “clavichord,” “spinet,” “virginals,” or “keyboard,” scholars have not yet examined their technical details for a more comprehensive understanding of these paintings. Drawing on contemporary keyboard treatises, including Juan Bermudo’s Libro llamado declaración de instrumentos musicales (1555), Tomás de Santa María’s Libro llamado arte de tañer fantasía (1565), Girolamo Diruta’s Il Transilvano (book 1, 1593), and scholarship by Bernard Brauchli (1992, 1994, 1998), I cast light on Anguissola and Fontana’s playing techniques, explore what kind of repertoire we might be hearing in these images, and seek to contextualize the musical scenes these two female painter-musicians construct in their self-portraits.

The Primo libro de madrigali a cinque voci (1583) by Maddalena Casulana, lost and found

Laurie Stras
University of Southampton

For the last seventy-seven years, the Alto partbook of Maddalena Casulana’s Primo libro a cinque voci (Venice: Gardano, 1583) has been missing, presumed lost. There is at least one extant copy of each of the other four partbooks; but since no editions were prepared before the Alto went missing, the book’s contents have been subject to only passing scrutiny. Recently, however, I located the Alto partbook, so the music is now available for performance and study.

As the first woman known to have published complete collections of works under her own name, Casulana’s importance to Eurocentric music history is clear, but to date, only her second book of four-voice madrigals (1570) has been available in a complete edition. These works show her to have been a sensitive composer of song, who harnessed the contemporary chromatic language to set affective poetry and to enhance solo, duet, and four-voice textures.

The five-voice book, on the other hand, reveals Casulana to have had full mastery of polyphonic writing, confirming her as an equal to her male contemporaries, and suggesting strong stylistic ties to Cipriano de Rore and Nicola Vicentino. Some settings suggest theatrical use, others seem situated in the salon environment of the book’s dedicatee, Mario Bevilacqua. Its most imposing work is a four-part canzona that combines cadential planning with texture and tessitura to reveal a carefully arranged, substantial musical structure.

This paper will provide an introduction to Casulana’s five-voice madrigals, placing them in context with composers of her own and the previous generation. Examples will be taken from the world premiere BBC broadcast, given by Fieri Consort on International Women’s Day 2022.

Music and protocol at the funeral of Anne of Brittany

Simon Frisch
The Juilliard School

Anne of Brittany’s death and funeral procession of 1514 are known to have occasioned three pieces of music: Jean Mouton’s Quis dabit oculis, Costanzo Festa’s motet on the same text, and Pierre Moulu’s Fiere attropos/Anxiatus est. These works for the twice-crowned queen of France exhibit contrasting approaches to musical and textual choice in navigating cultural norms of the grieving process. Whereas Mouton and Festa’s works follow a normative, moderating process of transitioning from mourning to quiet prayer, Moulu’s chanson-motet challenges such expectations in striking ways. The moderation of vocal tone and emotional level plays a defining role in what Heinrich Glarean later identified as the “appropriate manner of lamentation” in such works, a notion examined in parallel as the “behavioral protocols” of grief by Cynthia J. Brown in her studies of the poetry and manuscripts that emanated from Anne’s funeral. The lensing of grief toward calm, collective prayer had moral dimensions that were variously encoded in sonic, spatial, and gendered terms. This paper discusses Moulu’s subversion of this framework, as well as the images and texts of Anne’s funeral as curated in its manuscript accounts. Of particular focus is the stylistic relationship of Fiere Attropos/Anxiatus est to its companion funeral works, its erstwhile musical model (Josquin’s Nymphes des Bois/Requiem), and the choice and setting of its unusual cantus firmus.
The professional and personal friendship between Leonard Bernstein and Marc Blitzstein is well acknowledged in scholarship that addresses their Jewish immigrant backgrounds, shared love for the musical theater, modernist approach to music, and socio-political goals. Less attention has been given, though, to how their common sexual orientation might have shaped this friendship and their work. Indeed, attempting to understand the bond between Blitzstein and Bernstein, both of whom were married yet unequivocally queer, without considering the significance of their queer identities leaves a major component out of the picture. As Nadine Hubbs argues, we gain in the understanding of queer composers’ music and legacy if we position queerness at the center and not at the periphery of their lives and work.

In this paper, I will demonstrate that, while the two composers did not leave behind any evidence of a romantic involvement, they were platonically connected by, using Bernstein’s emotional description of Blitzstein’s creativity, “a secret affair with word-notes.” The same secrecy that Blitzstein experienced with his works surfaces in their friendship and can be traced in the composer’s writings and compositions starting in 1939, when Bernstein directed at Harvard a student staging of The Cradle Will Rock, a production that signaled his life-long friendship with Blitzstein. I focus on how queerness is at the center of their relationship by taking as case studies Bernstein’s opera Trouble in Tahiti and Blitzstein’s Six Elizabethan Songs, works that the composers dedicated to each other. Bernstein wrote for Blitzstein an opera about gender alienation, the hypocrisy of the American dream, and a desperate housewife. I argue that it might not be a coincidence, as the trapped suburban woman has many parallels with the 1950s closeted gay man, both living a life of lies imposed by society. Conversely, traces of “secret word-notes” linger over lyrics and music of the Six Elizabethan Songs, and recall poetry by Elizabethan writers who often addressed homosexual relationships or expressed homoeroticism. Taking their queer friendship into account illuminates new perspectives of their compositional work.

Intimate Choreographies: Feminist Performance and Kate Soper’s Cipher

Farrah Elizabeth O’Shea
St. Lawrence University

This paper explores the potential of Kate Soper’s Cipher, for soprano and violin, from her larger work Ipsa Dixit, to engage the act of performance to deconstruct dominant pillars of Western thought and their manifestations in Western classical music. First, I offer a close reading of Cipher’s feminist musical interventions and reflect on Soper’s collaborative relationship with violinist Josh Modney—Soper and Modney crafted the piece together through a series of workshops and performances. Although Soper fails to mark her collaborator, violinist Josh Modney, as co-composer of the work, their intimate, feminist methods, built from a relationship rooted in trust and experimentation, part with pervasive notions of the solitary, genius composer and the superficial, interchangeable performer. The second half of the paper offers my view into learning and performing Cipher, and illustrates the potential that performance brings to the interpretation and deconstruction of this work, and the Western sphere of thought and music in which it seeks to intervene. Through this paper, I offer an understanding of Soper’s piece through my interactions with it, illustrating the tongue in cheek, theatrical invitations that I believe she invites performers to bring to the stage. Learning and performing this piece, my colleague and I developed feminist methods of learning and working, but found that our unconventional approach was challenged by our musical coaches, and that our insight was often at odds with Western classical performance conventions. These sticking points inspired further exploration that led us to consider Cipher as a catalyst for undoing heterosexual, masculine norms of learning that are typically associated with Western classical music, namely obedience and monitored physical and moral submission to an exterior authority represented by the score and our teachers. By highlighting musical process, I underline the potential of performance to enter larger conventional structures of meaning, specifically about race, gender, and sexuality, offering uniquely inflected meanings to musical works, rather than repeat performances of works which refuse the inflection of performer identity. A focus on bodies illustrates how their intimate connection across multiple registers has the capability to begin to reshape norms within the Western classical canon.

“The moon is simply not an accelerando kind of light”: Familiar Topics and Subverted Expectations in Clair de Lune (1984)

McKenna Tessa Milici
Florida State University

Composer Libby Larsen developed her operatic voice early in her career, writing operas as the ambitious culminating projects for both her master’s and doctoral degrees in composition. While some of her larger works, particularly Frankenstein: The Modern Prometheus, have attracted critical and scholarly consideration, the same degree of attention has not been afforded to her chamber operas. A particularly underexamined work comes from early in her operatic oeuvre; Clair de Lune (1984) features a libretto by Patricia Hampl on an original story developed in collaboration with Larson. The opera centers on Clair, a former aviatrix reflecting on the years she spent flying her plane the “Clair de Lune” in air shows during the 1930s. Pressured to sell the plane by her estranged husband, Clair wrestles with her sense of identity as she refuses to be rendered invisible by the expectations of an ordinary and domestic life.

In this paper I track how Larsen and Hampl deftly negotiate the conventions of opera as a mode of historical critique through the use of quotation and stylistic reference in order to expose the genre’s historical treatment of unruly female characters. Employing satirical allusions to works including La Traviata and Carmen, Larsen capitalizes on audience familiarity with the operatic canon, lampooning
the very genre in which she participates. I also explore how Larsen’s significant use of “Clair de lune” from Debussy’s *Suite bergamasque* in the opera’s act one finale offers a site of rich intertextual significance that further shapes audience perception of the unconventional central heroine. This relatively unknown late-twentieth-century work ultimately delivers an incisive perspective on the themes of social pressure, hysteria, and ambition, as Larsen affirms opera as a medium of American storytelling.

### Trauma

**Time:** Saturday, 12/Nov/2022: 9:00am - 10:30am  
**Location:** Grand Salon 15/18  
**Session Chair:** Michelle Meinhart

#### From Trauma to Bop: Affective Labor and the Apotheosis of Ariana Grande

**Katelyn Hearfield**  
University of Pennsylvania

On a May evening in 2017, the audience of Ariana Grande’s *Dangerous Woman Tour* concert were exiting the Manchester Arena when a suicide bomber detonated a homemade explosive device, killing twenty-two people and injuring over 800 more. Grande’s primary audience demographic—women and girls—seemed to be primary targets in the attack. In response, Grande spearheaded the *One Love Manchester* benefit concert, raising over seventeen million British pounds. After a year away from media spotlight, she triumphantly re-emerged with the albums *sweetener* and *thank, u next* in short succession. In this paper, I take these albums (along with efforts such as *One Love Manchester*) as examples of Grande’s affective labor in response to terrorism. In both albums, Grande addresses mental health concerns, the Manchester Arena bombing specifically, and other deeply personal issues, all of which contributed to a popular perception of her artistic persona as uniquely “authentic.” Amidst criticisms regarding cultural appropriation and the significant profit she has made from these albums, her response to the bombing has indelibly bound her work to a narrative of psychic trauma and has further positioned her as an icon for those who relate to her struggles with mental health.

This paper examines how Grande’s career and music have evolved following the Manchester Arena bombing and how her audience engages with her music (and Grande herself as icon) as an opportunity for catharsis, processing, and community building. I deploy the term “collective processing” to avoid normative narratives of healing or goal-oriented paths to recovery that foreground the return to a state that many trauma survivors never fully achieve. I focus, instead, on the process that is set in motion by attempts to heal and recover through building connection and community. Drawing on theories of trauma, parasociality, and social reproduction, as well as fan commentary on social media, I argue that through her willingness to perform affective labor in her music and public persona, Grande has reached an artistic apotheosis hinging on a perception of authenticity, an elusive status for the women musicians populating Top 40 radio.

### 1898 on The Musical Stage: The Spanish-American War in Transnational Perspective

**Charlotte Bentley**  
Newcastle University

The Spanish-American War of 1898 has such a reputation for being a rapid and easy victory for the United States that numerous accounts from the time and since have characterized it as a kind of “comic opera” or farce. But while the war itself lasted only ten weeks, the entwined issues at its heart—Cuban struggles for independence, Spain’s loss of its final colonies, and burgeoning United States imperialism—were far more protracted, playing out over many years either side of 1898; in geographical breadth, too, the conflict was more extensive than its name suggests, also embroiling Puerto Rico, the Philippines, and Guam.

Such was the trend toward mediatizing conflicts in the second half of the nineteenth century that these tensions found multifarious musical and dramatic outlets on both sides of the Atlantic. The small body of existing scholarship on musical responses to the war, however, has focused largely on the nationalist sheet music published by Tin Pan Alley; only the most cursory attention has been paid to works from beyond the United States. In this paper, then, I will take a multi- and transnational perspective on the larger conflict and its musico-dramatic expressions, exploring the frictions and the dialogue between works from Spain, Cuba and the United States, through a focus on works for the stage. I will draw on manuscript and printed music, libretti, and press reviews to provide a close reading of *Por España y su bandera* (a serious piece of pro-Spanish propaganda premiered in Havana), *Tolosa* (an unsuccessful operetta from the United States that satirized the nation’s imperialism in the Pacific), and *La Guerra europea* (a “comic-political allegory” from Spain, in which various European nations and Cuba are personified). While all very different in their outlook and generic contexts, I argue that taken together they reveal the subtleties of intercultural interaction that both drove and were created by the conflict, as well as contemporary understandings of the nations’ simultaneous preoccupations with aggression, diplomacy, and fantasy.

### Processing Trauma in Poulenc’s "Dialogues des Carmélites"

**Zachary Lee Nazar STEWART**  
Yale University

Francis Poulenc’s 1957 opera *Dialogues des Carmélites* famously concludes with a *Salve Regina*, sung by sixteen nuns in the final moments of their lives as they ascend, one by one, to the guillotine. This affective scene was not newly conceived by Poulenc or his librettist, the Catholic writer Georges Bernanos, but actually occurred during the French revolution, in 1794. The original revolutionary spectators found the execution moving, and refrained from their usual verbal abuse of the condemned. Similarly, the audience at the Paris premiere of the opera appears to have been momentarily stunned by its denouement. Critics reported a lengthy silence followed by rapturous applause, which, one wrote, “is how Paris consecrates a composition.”
In this paper I explore why *Dialogues des Carmélites* meant so much to its original listeners, even a century and half after the events it depicts. I examine the opera’s music and text from the perspective of trauma studies, arguing that Poulenc and Bernanos thematize trauma and explore how people make sense of apparently meaningless events. I propose that the psychological struggle of the Marquis de la Force and the eventual redemption of Blanche de la Force, two of the opera’s characters, represent processes of working through anxiety and trauma, and of escaping the past.

Such themes resonated, I argue, with French audiences as they continued to grapple with the aftereffects of the Second World War. In 1957 the French were still commemorating the victims of the Nazi occupation, including resistance fighters and deportees, and debating what meaning, if any, could be ascribed to their suffering and deaths. The opera provides a direct and quintessentially Catholic answer that "one dies not for oneself, but each for one other, or even each in place of another," the idea realized in the denouement. By depicting characters who struggle with existential questions and traumatic pasts parallel to those of its original listeners, the opera offered an opportunity for catharsis and validation. Moreover, in our own era of meaningless deaths and widespread suffering, *Dialogues des Carmélites* encourages us to reconsider how opera can help us memorialize and process trauma.

**Women as Musical Agents**

*Time:* Saturday, 12/Nov/2022: 9:00am - 10:30am  ·  *Location:* Grand Ballroom B  
*Session Chair:* Dana Gooley

**19th-Century Women Pianists: Multiplicity, Agency and Self-Fashioning**

**Natasha Loges**, Joe Davies

1Hochschule für Musik Freiburg; 2University of California, Irvine

Narratives of professional women pianists’ lives during the long nineteenth century are still often framed around such binaries as private/public and amateur/professional, or linked to their famous male associates in reductive ways (most famously, Clara Schumann, although recent scholarship has challenged this approach, e.g. Davies 2021; Stefaniak 2021). Such narratives overlook the complex realities of a performance career in a crowded market, in which women competed not only with men, but with each other, while navigating complex gendered expectations.

This joint paper aims to nuance the narratives surrounding women and the piano, exploring the vast range of meanings that they could attach to their pianistic careers, and rethinking what their public relationship with the piano could be. We aim to ask two main questions: in what ways did the piano serve as a means through which to exercise individual agency? And how was this agency reflected in the decisions women pianists made, ranging from professional choices such as repertoire selections, programming and concert tours, to personal (and the public presentation of) decisions about marriage, motherhood, divorce and widowhood?

The paper opens out from Clara Schumann – whose legacy remains bound up with the paradigmatic woman pianist – to three contrasting case-studies: Sophie Menter (1846–1918), Teresa Carreño (1853–1917) and Amy Beach (1867–1944), for all of whom the piano afforded different means of self-fashioning during their lengthy, international careers. These figures used the piano to attain mobility and visibility; to exploit public mouthpieces such as journalism; to attain (and maintain) financial independence; and to make often controversial decisions in their personal lives.

While acknowledging the ways these figures up-ended established gendered associations of the piano and proved powerful role models in one of the few fields in which women could work, the paper also explores troubling questions relating to how they themselves exploited existing hierarchical structures and stereotypes for professional gain. Overall, we hope to offer fresh ways of conceptualising ideas of multiplicity in piano culture and in gendered lives more broadly.

**The Music Salon of Karoline Pichler: Censorship and Women’s Music Culture in Biedermeier Vienna**

**Emily Eubanks**  
Florida State University

On March 5th, 1822, an Austrian military secretary by the name of Anton Prokesch briefly noted details about that day’s activities in his diary: “At the Pichlers' for lunch. [Franz] Schubert played several songs set by him with a wealth of feeling and profundity (Deutsch, *The Schubert Reader*, 1947).” Prokesch’s casual entry reveals important musical details about Karoline Pichler’s (1769–1842) music salon gatherings in early-nineteenth-century Vienna. Pichler, a respected Austrian writer and musician, hosted one of many musical salons regularly held in bürgerliche [middle class] homes from 1815 to 1830. This period in Austrian history, known as the Biedermeier era, has traditionally been characterized by intense censorship, a pervasive secret police presence, and other efforts to suppress the spread of revolutionary ideas that had recently led to revolutions in America (1775–1783), France (1789–1799), and Haiti (1791–1804). While music salon gatherings like Pichler’s fostered conversation and the formation of social networks, as well as artistic, literary, and musical culture for guests, they also embodied a reaction against the policing of public life, as individuals centered their lives around the perceived safety of the domestic sphere. Because private salons were largely sheltered from public life, Pichler and other salonnières used these spaces to discuss illicit topics and actively contribute to political discourse. Pichler herself attended the music salons of Fanny von Arnstein (1758–1818) and Cäcilie Eskeles (1760–1836), both of whom used their gatherings to distribute political pamphlets that were banned by the censor during the 1815 Congress of Vienna. Pichler also used her own music salon to defy the censor the following year. After her historical play *Ferdinand II* did not pass the censor due to its strong nationalist sentiments, she staged a reading of the drama in her salon. In this paper, I analyze the ways women such as Pichler, Arnstein, and Eskeles used music salons as spaces to subvert prevailing gender expectations and censorship through sounded protest, as well as the lasting impacts women have made on Austrian musical and political culture.
Teaching the “Theory of ‘Sweet Sounds!’”: Sarah Mary Fitton’s 1855 Conversations on Harmony as Public Music Theory

Paula Maust
Peabody Institute of the Johns Hopkins University,

In 1855, Sarah Mary Fitton published *Conversations on Harmony*, a series of thirty-six dialogues between “Mother” and “Edward” discussing music theory topics ranging from fundamentals to chromatic modulation. Aimed at explaining the rules of harmony in a manner that was “within the reach of young students” and “mere lovers of music,” Fitton’s book joined a long tradition of conversation-style pedagogical books. Although the book has heretofore been overlooked in contemporary scholarship, it is a notable example of public music theory, a topic of growing interest to both musicologists and theorists. Much of the recent research on public music theory engages primarily with twentieth and twenty-first-century phenomena, with a particular emphasis on resources utilizing multimedia technology. My work extends the historical scope of public music theory scholarship back to the mid-nineteenth century. I also draw on gender and pedagogical studies to contextualize Fitton’s contribution to educating the English public on the “theory of ‘sweet sounds.’” To do so, I compare the content and pedagogical strategies in Fitton’s book to contemporaneous harmony books intended for professional musicians, such as Alfred Day’s 1845 *A Treatise on Harmony*. A number of nineteenth-century Englishwomen wrote conversation books on scientific and philosophical topics for the general public, and these writings were historically considered to be inferior to books intended for specialists. Indeed, the structure of a dialogue between a mother and child has the potential to be construed as rudimentary. As I will demonstrate, however, a close examination of Fitton’s work reveals that the theoretical concepts in *Conversations on Harmony* stand on equal footing with those in books such as Day’s. Moreover, Fitton’s pedagogical methodology renders even the most complex harmonic concepts accessible to a broad public readership. She achieves this by beginning each carefully crafted conversation with the pupil’s question and proceeding with an answer that naturally inspires further inquiries. Ultimately, I show the ways in which Fitton’s *Conversations on Harmony* provides contemporary readers with in-depth insight into nineteenth-century English harmonic practices while simultaneously illustrating how the presentation of information can substantially impact accessibility.

New Work in LGBTQ+ Music Theory

*Time: Saturday, 12/Nov/2022: 9:00am - 10:30am  ·  Location: St. James Ballroom*

Organized by the SMT Committee on LGBTQ+ Issues.

*Organizer(s): Fred Maus (University of Virginia)*

*Chair(s): Fred Maus (University of Virginia)*

Four papers, 15 minutes each, drawing on recent and in-process projects, followed by 30 minutes for discussion.

Presentations of the Symposium

**Don’t Play Gay: Music, Language, and Desire in a Queer Adolescence**

Arved Ashby
Ohio State University

Dear Maggie Nelson,

Fan mail from a musicologist!

I teach at Ohio State, where I’ve been working to bring music undergrads a better awareness of desire, difference, and sexual expression. The kids can’t be good musicians without understanding these things, in my view, but it’s not been an easy campaign in a repertory-driven school of music in the Midwest. (I fantasize about being in some musical counterpart to a creative writing program—to your own milieu.)

Your *The Argonauts* arrived like an explosion in my brain a few years ago. I was snagged even by the title, referencing Barthes’s allusion to the perilous search for love. I felt liberated by, also heard music in, your exploration of family and gender through auto-theory: “autobiographical writing that exceeds the boundaries of the ‘personal.’” Autobiography, in other words, but with theory rather than biography as the vehicle. Your engrossing book gave me an escape from the philological thinking and echo-chamber resentments that I’d found in much queer music studies—apart, that is, from the likes of Philip Brett, Susan McClary, Suzanne Cusick, and Fred Maus. The older queer non-music scholars (Barthes, Bersani, Sedgwick) felt newly relevant for their courage and their power of ideas. And you’re too busy undergoing the pleasures and perils of everyday life to deal in cliquish social-science jargon like “heteronormativity” and “homosociality.”

*The Argonauts* gave me permission to talk about intensely personal and musical matters—pleasure and pain, shame, penetrative sex, loss of self, longing for climax, power and submission, the future of perversion. My resulting book, *Don’t Play Gay: Music, Language, and Desire in a Queer Adolescence*, chronicles a closeted, small-town upbringing in the late 1970s where musical and sexual realizations intertwined. My title references Brett (his disgust for the closet) and Ron DeSantis (his love of same). Among my subjects: Kurt Cobain’s vocal “grain” as aural fellatio; Bruckner and orchestral penetration; Prince and beauty; Chopin as fecal poet; Tom Petty and pretty-boy petulance; Brahms and anhedonia; Berlioz and infinite yearning; Schumann, sickness, and death; Ryuichi Sakamoto and homo-fascist heartbreak; Brian Eno as romantic ecoscape.

**Musical Bodies**

Vivian Luong
University of Oklahoma
This paper considers the pitfalls and potentials of the body as a site for imagining a liberatory music theory. Since the emergence of feminist and queer music scholarship in the 1990s, embodied musical experience has served as a space to acknowledge and to address difference and issues of identity in music theory (Cusick 1994 and 2006; Guck 1994; Maus 1993; McClary 1991). However, as the study of musical bodies has been subsumed into mainstream music theory (Abbate 2004; Cox 2016; Kozak 2015; Hasty 2010; Mead 1999; Zbikowski 2002), subsequent scholarship on this topic often elides the specificities in which gender, sexuality, race, and many other facets of lived experience affect our bodies. To reflect on this pattern of omission, this paper offers my experiences as a minoritized junior scholar trying to render the radical potential of musical embodiment legible through established, white discourse. In particular, I examine how following a traditional citational chain replicates the very modes of thought that limit our ability to talk about embodied experience from differently situated bodies (Tuck 2010).

Coming to terms with these consequences, this paper concludes by exploring other possibilities related to the body. Restarting my work within a different citational landscape that comprises Black and Indigenous feminisms (Hartman 2019; Todd 2016), critical university studies (Bisaillon et al. 2020; Tuck and Wang 2012 and 2016; paperson 2017), and race-based trauma theory (Menakem 2017), I suggest that talking about the body in music theory could address the following issues: how the academic labor of being a music theorist produces actual physical harm on minoritized bodies; how histories of intergenerational trauma experienced by BIPOC and queer scholars play a role in attrition and a leaky professional pipeline; and how, in order to attend to these matters, we must commit to honing our affective literacy so that we can sit with and work through the difficult feelings that arise from doing this work.

Seductive Mirrors: Dance, Music, and Queer Narcissus

Maeve Sterbenz
Smith College

In this paper, I examine two contemporary ballets that are both based on Ovid’s Echo and Narcissus myth: Yuri Possokhov’s “…two united in a single soul…” (2019) and Christopher Williams’s Narcissus (2020). Artistic interpretations of the Narcissus myth routinely take a moralizing turn, warning against the dangers of implicit or self-obsession. Steven Bruhm characterizes this move as “an easy pathologizing narrative that diagnoses and condemns the gay man (and sometimes the lesbian) for an antisocial, antisexual narcissism” (Bruhm 2000, 2). Possokhov’s and Williams’s ballets, however, dramatize and queer potential of the myth in compassionate rather than condemnation ways, and these dramas unfold significantly at the level of choreomusicality—in the relationship between dance and music. Both pieces have drawn criticism of a similar nature; the choreographers are accused of kind of gimmickry. Possokhov’s ballet seems to overdo it, combining one too many spectacles—both choreographic and musical—including an onstage counterenactor who sings Handel’s castrati arias, which are boosted with synthesized beats and electronic effects. Likewise, Williams’s ballet appears overly contrived and over the top, featuring brightly-colored, hypersexual costumes that are highly intellectualized. The way William’s choreography traces Nikolai Tcherepnin’s score is arguably too pat, “mark[ing] every celesta scale or timpani boom with a gesture;” the effect of which is “often cute but seldom more than cute” (Seibert 2021). Drawing on cultural theorist Siagne Ngal’s analysis of the gimmick and the cute in contemporary Western aesthetics, I identify these apparent gaucheries as vital sites of creativity and queer politics. These ballets embrace the flamboyance and artifice that characterize the queer specter of Narcissus, whose homoerotic vanity renders him gullible to the seductive trick of the reflective pool—“the abyss into which [he] is plummeted, yet which he uses to make trouble” (Bruhm 2000, 16). By rejecting that which is culturally privileged in favor of the abyss, the versions of Narcissus that materialize in these works—especially in their dance-music relationships—map out strategies for surviving the heteronormative world.

Queer Aesthetics

Lloyd Whitesell
McGill University

Before gay liberation, isolated devotees of queer artistic achievement pursued makeshift curatorial efforts in their search for an imagined heritage. By the 1970s, the quality and coherence of this cultural legacy had become a matter of public debate in academic, activist, and art-world settings. Most proponents of a distinct aesthetic sensibility grounded the concept in social experiences of oppression and marginalization. Hoping to characterize queer subjectivity in broad terms, scholars have worked to develop an account based on collective structures of feeling yet flexible enough to allow for individual variation. Synthesizing social constructionist, phenomenological, and performative approaches, I will conceptualize a uniquely alienated queer condition of being and some common adaptive strategies. This involves mapping out generic predicaments imposed on queer subjects and listening to firsthand accounts of people maneuvering their way through the damage. The goal is to identify expressive responses which somehow register the impact of the entire psychic structure. I am investigating five archetypal personas or poses associated with queer subjectivity: the Monster, the Victim, the Dandy, the Dreamer, and the Trickster. As an element of style, an aesthetic pose is a versatile handicraft, “mark[ing] every celesta scale or timpani boom with a gesture,” the effect of which is “often cute but seldom more than cute” (Seibert 2021). By rejecting that which is culturally privileged in favor of the abyss, the versions of Narcissus that materialize in these works—especially in their dance-music relationships—map out strategies for surviving the heteronormative world.


Time: Saturday, 12/Nov/2022: 9:00am - 10:30am · Location: Royal
Session Chair: Gwyneth Bravo, New York University Abu Dhabi

Kamilla Arku1, Jimmy Kachulis2
1New York University; 2Berklee College of Music

This panel, moderated by Gwyneth Bravo (NYU Abu Dhabi), features presentations by award-winning Liberian-Norwegian pianist and scholar Kamilla Arku (Yale University, Royal Northern College of Music; NYU) and Grammy-nominated composer and educator Jimmy Kachulis (Berklee College of Music). Engaging with the richness of African musical traditions, as well as responding to histories
of dislocation and rupture that have shaped the cultural engagement of African diasporas, these scholar-performers draw on a cross-cultural and interdisciplinary framework to address how music education, composition, and performance become sites for the transformation and transmission of cultural traditions and music in diverse past and present contexts. The panel features a 35-minute presentation and performance by each presenter, followed by a panel discussion and Q&A with the audience.

**Discourses of Race in Meyerbeer’s Stage Works**

*Time:* Saturday, 12/Nov/2022: 9:00am - 10:30am  ·  *Location:* Kabacoff  
*Chair(s):* Diana R. Hallman (University of Kentucky)

The topic of racial dynamics within nineteenth-century operas has received growing scholarly attention in recent years. Existing discussions of Meyerbeer and race, however, have tended to revolve around his Jewishness and antisemitic aspects of his reception. The sparse scholarship on racial modalities within Meyerbeer’s works focuses on exoticism (Locke 2009, 2021), archetypes in L’Africaine (Parakilas 1993) or Orientalism in Il crociato (Everist 1996).

This session offers three new interpretations of the construction of racial difference in Meyerbeer’s operas, suggesting a perspective in these works that is unusual in the larger realm of nineteenth-century opera. The first paper explores depictions of the Roma (i.e. “Gypsies”) in two of Meyerbeer’s works, the Singspiel Ein Feldlager in Schlesien and the grand opéra Les Huguenots, elucidating Meyerbeer’s “Gypsy” musical idiom and its manifold significance in the depiction of complex social situations. The second paper also examines the Act III “gypsy” ballet from Les Huguenots, as choreographed by Henri Justamant for Lyon (1850s) and Paris (1868). Justamant’s choreography for this ballet, along with his choreography of Robert le diable for Brussels (1863), reveals embodied narratives of racial exclusion and elimination. The juxtaposition of these two papers highlights the multivalence of the Huguenots scene based on performance and staging choices, with the Roma either standing outside of white European violence or the target of its redirected rage.

The final paper offers a nuanced consideration of race in L’Africaine by considering possible inspirations for the first version of the opera, partly set in inland West Africa and written before the abolition of slavery in French territories. It argues that the protagonist and her people embody an ideal of a synthetic, transatlantic Blackness within the liberal European imagination, connecting Africa to the Caribbean and to Black Europeans.

The re-examination of these operas illuminates nuances in Meyerbeer and his collaborators’ engagement with contemporary discourses on race, including their framing of the role of racial Others within European nations and externally through imperialism. These works together suggest a complex engagement with questions of race and their relation to assimilation, multiracialism, and imperialism, and the role of the state.

**Presentations of the Symposium**

**The Roma in Meyerbeer’s Operas**  
**Laura K.T. Stokes**  
Brown University

Giacomo Meyerbeer was aware that, as a Jew, he was an outsider in nineteenth-century European culture; his letters reveal a sometimes playful, sometimes painful relationship to this alterity. Meyerbeer did not deal with the subject of Judaism in any of his operas, but he nonetheless engaged deeply with ideas of racial difference. The depiction of race in L’Africaine has been explored by scholars including John H. Roberts, Gabriela Cruz, and Tommaso Sabbatini; this, however, was not the only Meyerbeer stage work in which members of an outsider group play a pivotal role.

I will discuss the depiction of Roma (i.e., “Gypsy”) characters in two of Meyerbeer’s works. The first is the 1844 Singspiel Ein Feldlager in Schlesien, in which the lead female character, Vielka, is a Romani woman and model Prussian citizen: she makes use of her ethnic characteristics, including her mastery of the “Gypsy” musical idiom, in the service of Prussia and Frederick the Great. Vielka’s Act 1 “Zigueunerlied” exemplifies Meyerbeer’s version of the “Gypsy” style, enriching our understanding of it as an operatic topos (Piatrowska 2013, Hooker 2013).

The second example is from Act 3 of Les Huguenots (1836): here, the sudden entrance of a “gypsy band” temporarily disperses violence between the two warring religious groups. Meyerbeer’s score offers two stages of staging this scene, and examination of various productions shows that the Roma have differing significance depending on those choices. In both operas, the appearance of “Gypsy” bodies and their musical idiom is pivotal to the course of action, with the effect of restoring—if only temporarily—the social order to its previous state, good or bad. This stands in contrast to the seduction and destruction that characterizes Romani characters in other nineteenth-century operas such as Carmen.

The depiction of the Roma in these operas offers an alternative view of racial Others in Europe, in which the co-existence of ethnic groups within a state-led framework is a preferred outcome. That the state in question fails in one of these works and succeeds in the other is emblematic of the uncertainty and precarity experienced by racial outsiders, including Meyerbeer, in nineteenth-century Europe.

**Sexual and Racial Violence in Henri Justamant’s Ballet Divertissements for _Les Huguenots_ and _Robert le Diable_**  
**Helena Kopchick Spencer**  
University of North Carolina Wilmington

In recent years, the representation of sexual violence in opera has become a significant topic of musicological discussion, highlighted by a 2018 JAMS Colloquy. In her contribution to the Colloquy, Micaela Baranello has insightfully critiqued the current trend among
revisionist directors to stage nineteenth-century opera ballets as displays of sexual violence against (voiceless) women, ostensibly as historicist deconstruction, though more often reproducing the hegemonic male gaze. Thus far, however, conversations about sexual violence in opera—and in particular the ballet divertissement—have not considered historical choreography and the extent to which it may have participated in the long-term normalization of what is now recognized as “rape culture.” Though the offstage sexual exploitation of female dancers in nineteenth-century Parisian ballet culture is well documented (Kahane, 1988; Robin-Challan, 1992; Smith, 2001), the primarily oral transmission of dance has made it difficult to know whether overt sexual abuse also appeared onstage. In this regard, the staging manuals of choreographer Henri Justamant (1815–90) are a particularly valuable resource: Justamant’s detailed, easily decipherable notation system gives us the clearest view of what nineteenth-century ballet choreography actually looked like; furthermore, several of his ballets include disturbing scenes of intersexual sexual violence.

Using archival manuscript staging manuals held by the Theaterwissenschaftliche Sammlung der Universität Köln, this paper examines two Meyerbeer opera divertissements in which Justamant choreographed the capture and sexual assault of racially Othered women: the Act III “Gypsy” dances in Les Huguenots, as staged at the Grand Théâtre de Lyon in the early 1850s and the Paris Opéra in 1868; and the Act III Ballet of the Nuns in Robert le diable, for an 1863 production at Brussels’s La Monnaie. (Although the ghostly nuns of Robert are not usually considered racial Others, Meyerbeer’s use of the alla turca style for the nuns’ bacchanale maps an Eastern Islamic alterity onto their orgiastic revelry and “wild” sexual deviance.) As noted by Justamant, both of these ballets depict marginalized women subjected to physical domination and forcible removal by victorious male aggressors, thus enacting narratives of intersectional subjugation and the expulsion of bodies deemed “threatening” to the dominant social order.

**Fantasizing the Black Atlantic in the Original _L’Africaine_**

Tommaso Sabbatini  
University of Bristol

The opera that we now know as L’Africaine (even though it was meant to be titled Vasco de Gama), premiered posthumously in 1865, is a thorough revision of an earlier, unperformed L’Africaine, which Eugène Scribe and Giacomo Meyerbeer wrote between 1837 and 1843. While part of Vasco de Gama is ostensibly set in India, or at least somewhere in the Indian Ocean, the original L’Africaine does unambiguously feature an African protagonist, and its geography is that of the Black Atlantic, to borrow Paul Gilroy’s term.

This paper teases out the possible sources for the July Monarchy L’Africaine and argues that Scribe and Meyerbeer must have willingly conflated representations of Africa and of the Black experience in the Caribbean and in Europe. As a result, the work conveys a composite image of the Black Atlantic as seen through the same liberal imagination that informed Scribe and Meyerbeer’s previous collaboration, Les Huguenots. Had it seen the stage, this L’Africaine would have broken new ground in opera by applying the spectacular means of grand opéra to inland West Africa; by taking a stand on abolition at a moment when slavery was still legal in the French overseas possessions; and by giving to the character of a Black woman not only agency, but also a complexity owing to the fact that she participates in two different cultures.

For the African side of their opera, Scribe and Meyerbeer could draw on the recent memory of several shipwrecks, among them that of the Méduse, and of the French- and British-led expeditions that had led to the “discovery” of Timbuktu and the Niger Delta. The Caribbean connection, manifest in the geographically inaccurate presence of the manchineel tree, has already been noticed; I add the hypothesis that the Haitian Revolution could have cast a shadow on the elaboration of the opera, and its eventual abandonment in 1843. While part of L’Africaine is ostensibly set in India, or at least somewhere in the Indian Ocean, the original L’Africaine does unambiguously feature an African protagonist, and its geography is that of the Black Atlantic, to borrow Paul Gilroy’s term.

The three papers of this panel consider sound on location and the afterlives of sonic violence in comparative perspective. Technology—including, but not limited to sound technology—plays a key role in configuring the specific territories from which the research emanates. Alejandra Bronfman follows a musical remediation of US bombing practices in Vieques, Puerto Rico, on the album Vibroacústica (2001), which attends to the eponymous illness in which noise has a toxic effect on the human heart, deploying location recordings as documentary evidence of US military overreach and threat. Musical practice invokes damaged bodies, protesting the technological violence that caused them and offering repair by registering their existence. Through the example of the Bardenas in Spain, María Edurne Zuazu shows how military designations of land as “no place” set the stage for conflicting projects of sonic excess (military firing ranges) and control (film sets), which intrude upon each other, challenging a stable knowing of “location sound.” Andrea Boholman historicizes contemporary instrumentalizations of sound recording as key tools for the study, register, and worry of climate change in the European Arctic within a previous chapter in ethnoographic recording in the region, in which an ethnomusicologist reckoned with the personal injury caused by his fieldwork under the auspices of Nazi Germany. She shows how past violations of community and trust shape ongoing projects of repair that ask humans to listen so they might slow the clock on environmental damage. In this way, the panelists conceive of field recording and its cultural power broadly, considering its slippages between sound and music—and past and present—to open a conversation about sound, technology, and the (un)knowing of place.

By insisting on historical and regional specificity, the papers highlight paradigmatic similarities and significant differences between the militarization of sound by the USA, NATO, and Nazi Germany, grounding the effects of these imperial formations in particular communities and environments that have a liminal relationship to jurisdiction—and consequently matters of justice and sovereignty.

**Field, Recording, and Territorial Violence**

*Time:* Saturday, 12/Nov/2022: 9:00am - 10:30am  ·  *Location:* Grand Ballroom D  
*Chair(s):* Rachel Mundy (Rutgers University, Newark)

The three papers of this panel consider sound on location and the afterlives of sonic violence in comparative perspective. Technology—including, but not limited to sound technology—plays a key role in configuring the specific territories from which the research emanates. Alejandra Bronfman follows a musical remediation of US bombing practices in Vieques, Puerto Rico, on the album Vibroacústica (2001), which attends to the eponymous illness in which noise has a toxic effect on the human heart, deploying location recordings as documentary evidence of US military overreach and threat. Musical practice invokes damaged bodies, protesting the technological violence that caused them and offering repair by registering their existence. Through the example of the Bardenas in Spain, María Edurne Zuazu shows how military designations of land as “no place” set the stage for conflicting projects of sonic excess (military firing ranges) and control (film sets), which intrude upon each other, challenging a stable knowing of “location sound.” Andrea Boholman historicizes contemporary instrumentalizations of sound recording as key tools for the study, register, and worry of climate change in the European Arctic within a previous chapter in ethnoographic recording in the region, in which an ethnomusicologist reckoned with the personal injury caused by his fieldwork under the auspices of Nazi Germany. She shows how past violations of community and trust shape ongoing projects of repair that ask humans to listen so they might slow the clock on environmental damage. In this way, the panelists conceive of field recording and its cultural power broadly, considering its slippages between sound and music—and past and present—to open a conversation about sound, technology, and the (un)knowing of place.

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**Vibroacústica: Music and Remediated Violence in Puerto Rico**
Military Renditions and Location Sound in Southern Navarre’s Outlandish Badlands

Maria Edurne Zuazu
Universitat Autònoma de Barcelona

The Bardenas are located in Spain’s Southern Navarre; it is a badlands area, a scenery that has been envisaged as outlandish and vacant, and has been ripe for different projections and blueprints. Bardenas served as location to Game of Thrones’ Dothraki Sea and a nuclear bunker in the James Bond film The World is Not Enough (1999). They, too, are setting for gentler projects, including a luxury hotel for tourists to enjoy the architectural vanguard and a quietude that, in novelist Hanya Yanagihara’s words, “might lead you to believe that sound is simply not meant to exist” in the Bardenas. The military was a pioneer in devising the land as a silent vacuum where to experiment and to stage scenarios. Since 1951, the Bardenas have housed a military firing range. The U.S. Air Force took control of the range in 1970, transforming Bardenas into the largest European ground for aerial combat training. NATO and the Spanish AF continue to make use of the range today. These activities have literally echoed throughout and beyond the Bardenas; the range has been primarily experienced, and suffered, as military aircraft noise and sonic booms—as an auditory phenomenon.

This paper first considers the “making-of” Terry Gilliam’s first and failed attempt at a Don Quixote film, spoiled by the acoustic excesses of NATO’s jets and Bardenas’s ability to pass as 16th-century Castille. Lost in La Mancha (2002) registers Bardenas location sound as unworkable, unwittingly attesting to the incommensurable ways in which the land is imagined, employed, and heard by military, film industry, and the local population.

Drawing on, and contributing, a sound studies perspective to feminist critiques of U.S. and NATO imperialism, this paper conceptualizes “location sound” and its impossibility in the Bardenas as central to the production, seizure, and ruination of no-places for military training. The impossibility of a Bardenas location sound stems from military sonic emissions’ boundlessness and the de-/re-territorializations these exert, and also, crucially, from the slippages between the sounds of simulated and actual warfare.

“We had fixated her sacrilege”: Military Expansion and the Unfinished Business of Field Recording in Northern Europe

Andrea Bohlman
University of North Carolina at Chapel Hill

This paper offers a discussion of the relationship between field recording, damage, and repair in the European Arctic to explore how the technological mediation of sound has kept human business in the Arctic unfinished. It unfolds along two chapters. In 1936, the research branch of Nazi Germany’s SS tasked a team of anthropologists to gather evidence that could justify future (and realized) military expansion. On this extractionist trip to Karelia, the music scholar Fritz Bose made the first field recording of music on tape, mostly of women and children, setting precedent for the military deployment of tape recording technology by the Nazis, for example to train prison guards to speak the languages of prisoners. Twenty years later, Bose decried his earlier field recording practice, framing it as injurious not because of the military violence it had justified, but because of an unrecorded conversation he had with a subject, who rejected the tape recorder as a device that had violated her.

Episodes of this ilk have frequently functioned as cornerstones for academic critiques of ethnographic methods’ colonialist underpinnings and theoretical reckonings because of their axiomatic assumptions about the relationship between music/sound and territory—indeed Bose himself reflected upon his fieldwork in this way. In this paper’s second chapter, however, I reorient the course of critique toward active practitioners, sharing and discussing its haunting and warning effects with sound artists, documentary filmmakers, and scientists at work now, as field recording retains its charge of political urgency in the region. Where terrain, water, and ice meet, they work to capture the data, sounds, and stories of life and environment as altered by ongoing climate change. The preservationist and activist project encompasses contrasting and even contradictory understandings of the practice, ethics, and political resonances of field recording. What emerges is an ambivalent conjunction of human actors and Northern climes resonated through the history of recording on location and at the base of invitations to care for the Arctic by remaining at a distance.
Architectures of Spirituality

Women in Convent Spaces and the Music Networks of Early Modern Barcelona
Ascensión Mazuela-Anguita
Universidad de Granada,

Our perception of musical life in sixteenth-century convents is largely shaped by the insightful scholarship on Italian nunneries, which demonstrates that nuns’ music was not only a means of praising God but was also involved in the musical life of the city. It has traditionally been claimed that the musical life of Italian nuns and women in general was much livelier than in the case of Spain. Nevertheless, this view might be distorted because of the scarcity of Spanish sources preserved, and this paper aims to nuance this assumption by presenting the first study of music in conventual life in a single Hispanic city, namely Barcelona. At least seventeen female convents were active in Barcelona in the sixteenth century. Some of them were very centrally located, near the main centres of musical activity in the city, and they were important settings for social networking and meetings between nuns and lay women, who were able to display social status through devotional musical celebrations. Because of the disappearance of most of these convents, the geographic dispersion or destruction of their archives, and the lack of sixteenth-century musical sources beyond chant books, traces of convent musical practices are often found in sources not usually considered by musicologists, detectable via the “oblique” methods employed by historians of popular culture.

This paper analyses, through particular case-studies, how nunneries were involved in the music networks operating in the city and how both nuns and lay women contributed to musical life using these spaces. The category of “networks” and the study of the spaces of overlap between the private and the public, as well as those between the written and the oral, not only help to make women’s musical practices more visible, but can also offer a different window onto the musical culture of the city. The reasons behind the intrinsic role played by women in the music networks of Barcelona (and in national and transnational exchanges) stem from the value attributed to music as a marker of identity and prestige and, above all, as a conduit between earth and heaven through beliefs integral to popular religiosity.

Building the Requiem: Berlioz the Aural Architect at the Church of Saint-Eustache
Jennifer Walker
West Virginia University

Hector Berlioz has never been recognized as a “religious” composer. Scholars such as Hugh Macdonald and Henry Barraud have stated as much on numerous occasions: for Macdonald, Berlioz was not an “orthodox” Christian; Barraud has simply stated that “Berlioz was not a believer.” The composer, however, was anything but indifferent toward religious music. Musicologists have long speculated about the source of a widely-perceived spirituality or otherwise Christian sincerity in his large-scale choral works, qualifying Berlioz’s sacred works under the umbrella of “artistic religiosity:” secular in overall conception, but sacred in expression and tone. Berlioz’s sacred works thus seem to continually provoke a curious historiographical divide. Yet scant attention has been paid to Berlioz’s own conception of the aesthetics of French sacred music and how it shaped the composition of these sacred works outside the frame of institutionalized religion. Here I argue that Berlioz’s understanding of sacred music was indebted to the physical space of the church of Saint-Eustache, a place at which the otherwise secular composer garnered a reputation as a composer of sacred music. Though numerous commentators have described works like the Grande Messe des morts (1837) and the Te Deum (premiered 1855) as products of Romantic grandiosity, theatricality, and monumentality, such large-scale works are better considered within a framework of sacred music, as developed by Berlioz, that posited an audible relationship between Parisian cathedrals and the musical work at hand—indeed, a key factor in the critical reception of the Saint-Eustache performances of the Grande Messe des morts was the physical space itself and its relationship to the music at hand. By tracing the development of Berlioz’s thoughts on sacred music and how they were intimately tied to the architectural attributes of sacred space, I situate Berlioz within the field of aural architecture as an artist who highlighted the specific acoustic attributes of a physical space in his musical scores—namely, the Grande Messe des morts. Theatrical as such works may have appeared, Berlioz’s innovative orchestrations and colossal choral configurations are best viewed as a turn toward aural architecture in the search for a uniquely French aesthetic of sacred sound.

Sacred Sound, Space and the Senses in the Christian Kingdom of Early Modern Ethiopia
Janie Cole
University of Cape Town, South African College of Music,

The Jesuit mission to the Christian kingdom of Ethiopia (1557-1632) was one of its earliest and most challenging projects in the early modern period. New ambitious architectural projects were undertaken as symbols of religious renewal and supremacy, and music was also central to Jesuit conversion practices as attested by recent studies. However, the role of sound and Jesuit musical practices associated with these new sacred spaces, and the wider influences of foreign designs, has received little attention. Drawing on 16th- and 17th-century travelers’ accounts, Jesuit documentation and indigenous sources, this paper examines the musical art of conversion developed by Portuguese Jesuit missionaries in relation to the sacred spaces of new Jesuit churches erected on the Ethiopian highlands. It centres on several important Jesuit sites as case studies, namely Gorgora, Dâmgâz, Qwälläla and Gännätä Iyäsus, to examine the structure and decorations of these buildings in relation to the soundscape of Jesuit Catholic service, multisensorial ceremonies with indigenous Ethiopian components at the intersections of sacred space, sound and rite. First, by considering Jesuit church acoustics and Renaissance theories on musical acoustics, it reconstructs the soundscapes of these buildings that included Jesuit services, liturgical practices, polyphony, prayers, recitations, chants, psalms and masses to consider how music interacted with the senses in a combination of both European and Ethiopian thought and practice. Second, it considers foreign influences in sound and space as architects and artists came from Mughal and Portuguese India and Catholic Europe to produce these highly original sacred spaces. These transcultural architectural choices and use of Indian masonry and building techniques in Ethiopia were...
mirrored in sound, as European music was combined with indigenous African sounds played by Indian slave musicians. Jesuit musical conversion practices were based on a Jesuit model from Portuguese Goa which employed music as evangelical and pedagogical tools, and blended indigenous and foreign elements. By combining sonic and visual practices, these contacts offer significant broader insights into the workings of an intertwined early modern Indian Ocean World and the role of embodied aurality and architecture in constructing identity and religious proselytism in North-East Africa.

Reconstructing the Intangible Cultural Heritage of Mission San Luis de Talimali
Sarah Eyerly
Florida State University

At the height of Florida’s mission period in the 1690s, Mission San Luis de Talimali was a governmental and religious center for Apalachee communities and Spanish settlements in northern Florida. After the destruction of the community during Queen Anne’s War in 1704, the history of the settlement was largely forgotten. In the early twentieth century, a general revival of interest in the history of Florida’s missions propelled a series of extensive excavations of Mission San Luis, as well as renewed investigation of Spanish colonial sources in Seville and Havana. The community was reconstructed as a living history museum managed by the Florida Department of State in the 1990s. Currently, the site draws thousands of visitors per year, including field trip visits by students in local school districts through the State of Florida’s history curriculum.

This paper discusses a collaborative public history project to reconstruct the intangible cultural heritage of this important Apalachee-Hispanic community through a series of interactive digital soundscapes that will be installed on the museum grounds and made available via mobile application. The project seeks to engage public interest in the history of the community by employing a wide variety of musical and technological approaches, including digital mapping, soundscape compositions, field recordings, and historically informed recordings of spoken texts and music, joined with analysis of archaeological data and archival research. As Cynthia Radding has argued, the Indigenous-Hispanic borderlands of places such as Florida provided opportunities for new and hybrid cultures of hearing and listening despite the pressures of colonization (Radding 2014, 2015). In response, sound installations for spaces such as the Apalachee council house, the mission church and friary, the public plaza, and Spanish and Apalachee domestic and industrial buildings, eludicate how residents may have responded to physical co-presence in Indigenous-Hispanic communities such as Mission San Luis. The sound installations are also designed to encourage public understanding and interest in Florida’s Hispanic and Indigenous history, demonstrating the broad potential impact of public-facing work in musicology.

Human and Not-quite-human Voices in Opera and Cinema

Time: Saturday, 12/Nov/2022: 9:00am - 11:00am · Location: Steering
Session Chair: Kirsten Paige

The Stone Guest: Mute Speech, Don Juan, and the Mechanical Seductions of Opera
Sarah Collins
University of Western Australia

The depiction of stones that speak has long been used as a literary and philosophical device to reflect upon the limitations of human language (i.e. language as a petrification of thought and action). Jacques Rancière has describe stone’s capacity to bear witness as a form of "mute speech", noting how "any stone can also be language", as a part of the "testimony that mute things bear to mankind’s activity". In exploring the character of this form of testimony, and asking how we hear it, this paper examines the function of the Stone Guest in the legend of Don Juan, across Molière and Pushkin’s theatrical versions, a short film version by Marina Fomenko, and Mozart and Da Ponte’s operatic version, so revered by Kierkegaard and others. The character of the Stone Guest is often seen as casting judgement against the aesthetic mode of life, yet the power of the character lies not in his ghostly humanity or sense of retribution, but in his stoniness—his capacity to bear witness, just as a stone monument bears witness or commemorates a past trauma. In a number of versions of the Don Juan story, the Stone Guest is announced by approaching footsteps or knocking. This acousmatic device mirrors the uncanny separation of sound and source in opera—the way in which music mediates between the conflicting imperatives of language and the corporeal or material aspects of the singing voice, lending opera its vaunted mechanical qualities. Using stones that speak as a heuristic, the paper draws together ideas about the limitations of language and the mechanical qualities of opera in order to excavate the auditory affordances of the stone’s form of testimony, in all its inorganic liveliness.

Anthropocentric and Posthuman Voices in Horror Cinema: Three Case Studies

Philip Bixby
Yale University

In her 2010 monograph Bodily Natures, literary scholar Stacy Alaimo critiques our cultural predisposition to see “people [as] separate from nature, the environment, and other material substances and forces” (16). According to her account, one of the symptoms of this anthropocentric culture is the horror film, a medium that attempts to shock audiences with “the prospect of monstrous human-animal hybrids” while ultimately validating the transcendent purity of humankind (ibid.). However, such a characterization pre-emptively sidesteps the posthumanist perspectives that scholars can gain from a careful consideration of the horror genre. Some films certainly fall into the stereotype that Alaimo suggests, but many others address bodily hybridity and transformation in a way that troubles the clear-cut distinction between the human and the non-human.

While most scholarship on horror privileges narrative and imagery, the diegetic, sonic voices of non-humans provide a salient entry point into the horror genre’s complexities. Weird, unsettling, and terrifying voices suffuse horror movies, often leading audiences to ascribing particular values to particular characters and entities. One need only consider the menacing howl of the werewolf or the guttural cadence of the demon-possessed child to see how voices can be used to direct our fears. But not every voice in horror...
cinema is so easily interpretable. My project here is to delineate a model of the various ways that the voices of non-humans are treated in horror, specifically horror that thematizes corporeal hybridity. These treatments range from the simple antagonistic distinction between human and non-human voices to more complex cases in which the non-human voice works to interrogate anthropocentric thinking, suggesting a more posthumanist or materialist worldview. This model will be explored through three case studies taken from horror film history: William Friedkin’s The Exorcist, Philip Kaufman’s Invasion of the Body Snatchers, and Alex Garland’s Annihilation. In an encounter between the human and the non-human in horror cinema, I argue that voices play a central role in a film’s valuation of the non-human, and that certain voices – given the proper narrative conditions – can challenge audiences to imagine posthuman subjectivities.

Playing Dead, Channeling Power: Gendering Undead Vocality in Twentieth-Century Spiritualism
Gabrielle Elaine Ferrari
Columbia University

In January 1931, Louisa Ann Meurig Morris became the first spirit medium to star in a sound film. She lapsed into a trance in front of a studio audience, her voice dropping as her body was given over to her spirit control, an entity who called himself “Power.” Meurig Morris had risen to fame in the 1920s and into the 1930s for her trance mediumship, in which she would contact the spirits of the dead, delivering messages and philosophical sermons to rapt and occasionally skeptical audiences. Spirits of dead children, priests, and Native American guides were all featured in her seances, but she was best known for channeling “Power.” When “Power” was speaking, her voice dropped to a deep baritone to deliver lengthy philosophical sermons, only returning to her typical soprano when the seance ended. Her supporters, amongst them Sir Oliver Lodge and Lady Conan Doyle, remarked that such a masculine voice and manner could not possibly emerge from Meurig Morris’s female body without intervention from the “other world.” This paper analyzes twentieth-century Spiritualist media, theorizing “undead vocality” as a way to think through the entangled issues of death, voice, embodiment, and gender that arises when a living performer is asked to “play dead” vocally. Using Meurig Morris’s career as a starting point, I argue that twentieth-century spiritualism reveals a gendered vocal logic of the supernatural, one in which gender is the means by which deadliness is made audible to the listener, and in which deadness re-articulates gender’s relationship with the voice. Trance mediums like Meurig Morris leveraged gendered understandings of the voice to summon the spirits of the dead for the audiences, relying, paradoxically, on the medium’s failure to perform their apparent gender to guarantee the success of the seance. Drawing on feminist work from Judith Butler, Carolyn Abbate, and Nina Eidsheim, I contend that reading these seances as vocal performances allows for a rethinking of death and voice that runs counter to the largely disembodied discussions of Spiritualism and recording technology, one that places the gendered body and voice at the center of discussions of death and performance.

How to Integrate Global Music History in Our Teaching

Time: Saturday, 12/Nov/2022: 9:00am - 12:15pm  · Location: Grand Ballroom C

How to Integrate Global Music History in Our Teaching

Chair(s): Gavin Lee (Soochow University)

Presenter(s): Gavin Lee (Soochow University), Andrew Dell’Antonio (University of Texas, Austin), Luisa Nardini (University of Texas, Austin), Gabriel Solis (University of Illinois, Urbana-Champaign), Amanda Hsieh (Durham University), Kunio Hara (University of South Carolina), Andres Amado (University of Texas, Rio Grande Valley), Chris Stover (Queensland Conservatorium), Jon Silpayamanant (Independent Scholar)

Organized by the AMS Pedagogy Study Group

The recent emergence of global music history has raised new challenges and opportunities for the teaching of Western music. Alongside related, counterhegemonic pedagogical methods to have arisen in recent years - including anti-racist, inclusive, and accessible pedagogies - global music history is particularly well suited for sounding out the history of Western coloniality, which then serves as the starting point of decoloniality. Placed in global context, Western music history is denuded of hoary universalist connotations. Global music history has a decentering function as it broadens the scope from European and US musics to topics as wide-ranging as Renaissance polyphony in 16C Mexico, the destruction of indigenous musics in the Americas, and transmission of the Indonesian gamelan to Africa in the 1st to 5th centuries. But given that most faculty do not conduct research in global music history, how can we begin to integrate it into our teaching?

The key recurring issues raised by faculty new to global music history are the lack of content knowledge and pedagogical know-how. Faculty members are tied down by existing work commitments and feel unable to take on the challenge of developing new materials. This workshop is designed to address this by presenting easy-to-digest, practical solutions, facilitating entry to a new subject area. Participants will emerge with the skills necessary to start integrating global music history into the undergraduate music history survey.

The two-part workshop comprises: 1) presenting sample syllabi to illustrate how a history course can be designed with the global in mind, and 2) microteaching that models how to prepare lessons on global music history (e.g. which reference works and media resources to consult, how to gain familiarity and confidence in this new area of global music history teaching). After brief presentations on the above two parts, members of the audience will break up into small discussion groups led by panelists to discuss pedagogical ideas, problems, and solutions. Slides for the two parts will be made available before the workshop, and audience members are encouraged to bring their own ideas and course materials to the workshop for discussion.
At this moment of crisis, when the rights of women and girls have been erased by the June 2022 Supreme Court decision to overturn Roe v. Wade; when in Afghanistan girls may not attend secondary school and music is banned; when ever-present racism and violence sear the lives of people of color, I return to the words of the philosopher and activist Grace Lee Boggs (1915-2015). In a 2012 conversation with Angela Y. Davis, Boggs asserted that “we have to reimagine.”

In an engaged music studies, music is a social, dynamic, and cultural force, part of a discourse that may draw upon self-identifications, or identifications constructed for us, along the axes of gender, sexuality, race, ethnicity, nationality, class, and so forth. I have found myself constantly made and remade as an Asian woman through music: in opera and musical theatre (Madama Butterfly, The Mikado, Miss Saigon), in popular music (“China Girl,” “Asian Girlz,” “Unconditionally”), and in film and music video (Full Metal Jacket, Mean Girls, “Hello Kitty”).

After a talk I gave in the 1990s on John Zorn’s repeated subjugation of Asian women in his recorded music and live performances, one audience member exasperatedly told me: “If it bothers you, just don’t listen!” But the act of turning away, of not listening, leaving structural racism, structural sexism, and colonialism unexamined and untouched, is precisely the problem. The tiny cut – of a remark, a joke, a performance – that depends on difference reinforces the dynamics of power and the hierarchical nature of otherness (Dominguez 1987); one cut is joined by another cut, then another, carving up one’s humanity, cut after cut.

What we must reimagine is who fills the spaces of speaking, listening, writing, and musical exchange. How can “an I [be] transformed into we”? (Gioni 2020). This talk explores ways in which we in music studies can remake these spaces into ones of radical inclusion.

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**Resulting Patterns and Performed Multistability in Steve Reich’s _Violin Phase_**

**Kristen Wallentinsen**

Rutgers University

Steve Reich’s _Violin Phase_ (1967) represents an important step in Reich’s compositional development. While phasing figured predominantly in this stage of Reich’s career, this manifestation of the “phase piece” takes a step further, revealing Reich’s interest in how listeners perceive and interpret phasing structure. The piece has four sections: the first and third employ strict phasing procedures, while the second and fourth invite the violinist to explore resulting patterns emerging from the phased musical fabric. Acknowledging Shem Guibbory and Paul Zukofsky for contributing some resulting patterns presented in the score, Reich states “if the violinist so desires [they] may pick out alternate resulting patterns” (Reich 1967). The differences between resulting patterns suggested in the score lead to the main question of this paper: how can multiple individuals listen to the same passage and hear so many different possibilities?

I propose that the answer lies in cognitive and phenomenological principles of multistability—a phenomenon where a stimulus appears to flip or change in apparent position without change to the stimulus itself. Schwartz et al. (2012) describe this flip occurring because of competition in the selection and “binding” of elements in the stimulus. In stimuli with very high and very low degrees of binding, multistability is unlikely to occur because elements of the stimuli are easily perceived to be grouped together or not. Rather, these flips result when values for each competing perceptual grouping lie in the “fuzzy” region between the binding thresholds of perceptual fusion and fission. Drawing upon musical applications of fuzzy set theory (Quinn 1997; Wallentinsen 2017), I examine how thresholds for binding work in Reich’s resulting patterns, and explain how divergent patterns could emerge from the fabric of the phased musical passage. I ultimately argue that these two sections of the piece “perform” the multistable flip for the audience, illustrating Reich’s interest in how the listener engages with musical structure, and suggesting new potential patterns for performance. Through this lens, I reveal multistability to be a core structural element of Reich’s phased musical fabric.

**Not Linear, but Circuitous: An Aesthetics of Melodic Motion in Two Sinitic Operas**

**Anna Yu Wang**

Harvard University

In “Sounding Lines,” Probst (2018) writes that German music theorists in the 1920s “proved particularly drawn to the line,” exhibiting a “predilection for step-wise melodic progressions.” This theoretical fascination with smooth, linear progressions filtered into prominent methods of listening such as *fernhören* (Schenker 1921) and *vor- und zurückhören* (Kurth 1925), which propose that a melody’s pathway should be mentally graspable in one panoramic snapshot. Smooth and linear melodic motion remains paramount in current American and Canadian music theoretical discourse, where such traits are associated with ease of performance and goal-directedness.
However, linear melodic motion does not aptly capture the nature of Sinitic opera arias, which tend to trace circuitous and leapy trajectories. Gao (1981) remarks that “scalar progressions are infrequently used in traditional Chinese melody,” while Thrasher (2008) puts in even more direct terms that “an essential aspect of good Chinese melody, really the ideal, is the presence of a winding melodic line.” Drawing from huangmei opera and kua-a opera repertoires, this paper examines how local and higher level melodic circuitousness obscure a sense of telos by subverting linear paths and “undermin[ing] the subdivisions suggested by the formal structure” (Rao 2017). I argue that such circuitousness is not merely a stylistic trait, but an ontologically defining quality of melody in Sinitic opera. This is supported by the verbs invoked among Sinitic opera artists to describe melodic motion (e.g., 绕转 to encircle, 转/转 to turn), extramusical nuances of various locations for “melody” (e.g., 旋律 revolving of pitches, 曲twisted, 转/转 to shift), and theories that trace melody’s origins to the winding contours of Chinese vowel intonations (Li 2020; Shen 2013). Finally, I introduce a speculative connection between the aesthetics of Sinitic opera melodies and an enculturated valuing of “roundedness”—a polysemous construct that operates equally within the realms of art, geometry, social interaction, and cosmology (Wang 2013; Zhang 2002).

Orbiting: Wayne Shorter’s Ever-Expanding Circles
Antares Boyle
Portland State University

In the 1960s, jazz musicians experimented with writing “circular compositions”—pieces that avoid closure by eliding beginning and ending upon repeat (Waters et al. 2016). Wayne Shorter, one of the most significant postbop composers, was at the forefront of this trend with compositions such as “Nefertiti” and “Vonetta,” while also experimenting with other innovative forms (Waters 2011). In this paper, I argue that the unusual compositional design of one of these pieces, “Orbits,” afforded a radical expansion of the circular principle as Shorter revisited it later in his career.

After the quasi-sequential motions at the heart of the original composition, the final section (C) presents simple call-and-response motives that repeat exactly, as if the melody has alighted on an idea requiring more extended rumination. The immediate repetition of the C2 motive at the ending, rather than providing closure, invites continuation. On the original recording by the Miles Davis Quintet, C2 connects the head smoothly to the solos and serves as a repeated motivic reference during the solos, particularly at points of transition (Waters 2011)—as if providing the ground on which the soloists play. “Orbits” is not circular in the sense of its ending feeding into its composed beginning in a cycle of fixed duration; instead, it opens up the circle to encompass improvisations.

Shorter’s more recent practice often involves radical reinterpretation of his earlier compositions (Petruscelli 2018). Three reinterpretations of “Orbits” show how the C material continues to act as a generative force. An orchestral arrangement on 2003’s Alegría picks up where the Miles Smiles version left off, treating the C material not as an ending, but as a beginning. In two later recordings by the Shorter Quartet, C2 realizes its latent potential to serve as an extended ostinato, grounding an extended improvisation (Without a Net, 2013) and marking important formal boundaries in a medley that playfully combines material from two 1960s compositions (Emanon, 2018). While the open-ended design of the original “Orbits” loosened the circular principle by enfolding improvisations, Shorter’s later retranslations of the material demonstrate his commitment to its ongoing expansion.

Crossing Borders: Mariachi Music in Mexico and the United States

Crossing Borders: Mariachi Music in Mexico and the United States
Organizer(s): Lauryn Camille Salazar (Texas Tech University,), Adolfo Estrada (Texas Tech University), Erika Soveranes (University of North Texas)
Chair(s): Lauryn Camille Salazar (Texas Tech University)

Considered the national music of Mexico, mariachi music is popular in both Mexico and the United States. Its rise in recent media like films, television, and commercial recordings has increased its popularity, evidenced by its inclusion in Grammy Awards ceremonies, the Superbowl, and films like Disney Pixar’s Coco. This panel will investigate various issues such as gender, ritual, and education within the mariachi tradition. The first paper explores gender, specifically the cross-gender performances of famed singers Juan Gabriel and Lucha Villa. Through an analysis of vocal timbre and iconic performances, notions of femininity and masculinity are challenged. The subsequent two papers focus on the mariachi tradition within Mexican-American communities of the American Southwest. Rituals in mariachi festivals organized in Arizona and New Mexico are the focus of the second paper. Primarily geared towards public education mariachi programs, these yearly week-long festivals provide the opportunity for liminality described as transformative and life-changing experiences for participants. The final paper delves into the high-stake world of mariachi competitions in Texas public high school programs. These competitions are transforming the landscape and social function of the mariachi tradition in Texas and influencing mariachi musical aesthetic and practice beyond its borders.

Presentations of the Symposium

El Divo y La Grandota: Cross Gender Performativity in the Music of Juan Gabriel and Lucha Villa
Erika Soveranes
University of North Texas

Gender performativity in mariachi music is a relatively new area of study resulting from a curiosity regarding groups and individual artists who break from traditional gender norms. My own interest developed from personal experiences in all-female mariachi groups and my work on female identity within the genre. Building on the works of Stacey Sowards, Antonia Garcia-Orozco, and Leticia Soto-
Flores, I examine femininity and masculinity within mariachi music in relation to Mexican culture to determine the cross-gendering aspects of two iconic performances. Utilizing Judith Butler’s idea of gender as a social construct, I analyze performances by Juan Gabriel and Lucha Villa to compare ideas of Mexican femininity and masculinity and how they are performed through music. Juan Gabriel’s performance of “Hasta Que Te Conoci” at the Palacio de Bellas Artes emphasizes effeminacy propelled by flamboyant costumes, dramatic stage movements, and passionate vocal timbre. Comparatively, Lucha Villa’s performance of “Te Solte La Rienda” embodies a ‘masculine’ vocal timbre through the estil bravo and her decision to don the traditional charro outfit subsequently cross-genders her performance both sonically and physically. Also, by evoking the estilo bravio and circumventing specific gender pronouns, Gabriel and Villa navigate both the musical and corporeal space between male and female. I argue that both artists cross-gender mariachi music by adopting both masculine and feminine aspects of performance which break with heteronormative structures exercised throughout Mexican culture. I contend that such fluidity and adaptability is a positive direction for the progression of mariachi as a genre but has yet to be fully accepted throughout mainstream Mexican media.

Ritual and Meaning in Mariachi Festivals in the Southwestern United States

Adolfo Estrada
Texas Tech University

First organized in the United States to promote Mexican culture, mariachi festivals in their current model have been flourishing and proliferating since 1979. The first mariachi festival took place in San Antonio, Texas, effectively launching a movement throughout the southwestern United States. City organizers, educators, and community groups collaboratively fostered cultural awareness of mariachi amongst the local community. As a result, components of various band, jazz, and ballet folklórico festivals models were implemented into the first mariachi conference. Today mariachi festivals are geared towards ensembles in K-12 public education programs and feature musical workshops, student showcases, competitions, and a concert consisting of famous headlining mariachi groups. As the shift towards servicing the public education sector attendees overwhelms the original model, the festivals’ components become more selective and increasingly ritualized. The workshops allow students to learn from leading mariachi musicians, and it is not uncommon for high school groups to fundraise all year to attend a festival. Two of the older and larger festivals are in Tucson, Arizona, and Albuquerque, New Mexico. Modeled after the festival in San Antonio, both the Tucson and Albuquerque mariachi festivals were organized in the early 1980s by organizations committed to various social services. However, the mariachi festivals have become a positive symbol of Mexican-American civic engagement providing much-needed tourist dollars to their local economies. Cultural anthropologist Victor Turner conceptualizes communitas as a liminal in-between space ebbing that between structure and anti-structure. A dialectic oppositional engagement of which structure and anti-structure are codependent defining their existence. These weeklong festivals provide liminal spaces with the potential for creating various communitas for neophyte and master mariachi practitioners, thereby enabling the continuity of traditional music. In this paper, I investigate the multifaceted meanings and functions of the Tucson and Albuquerque mariachi festivals to students, audience members, local communities, and their impact on the mariachi tradition at large.

Mariachi Competitions in Texas Public High Schools

Lauryn Salazar
Texas Tech University

Mariachi competitions have gained popularity with the proliferation of academic programs and festivals throughout the Southwestern United States. These competitions provide a space for student groups to showcase their talent and cultivate creativity in terms of presenting new and sophisticated musical arrangements. Prestige is the primary motivation for participation in these competitions. In Texas, mariachi programs continue to gain popularity in public middle and high school music education programs. The University Interscholastic League (UIL), based out of UT Austin, organizes athletic, academic, and music competitions throughout the Texas public school system. In 2016, UIL launched their first high school mariachi competition, positioning mariachi on equal footing with marching band and orchestra. Since mariachi’s inclusion as a UIL event, more high schools have initiated mariachi programs and are participating in UIL regional and state mariachi competitions. These competitions are modeled after existing UIL band and orchestra competitions. By imposing a system of standards and adjudication foreign to the mariachi tradition, educators are faced with the challenge of preparing students to perform and place well in these at the expense of the tradition itself. The issue of adjudication is also highly problematic as there is no set standard for choosing judges. To mitigate this concern, in 2021, the Texas Music Adjudicators Association (TMAA), an organization dedicated to providing judges for UIL competitions, initiated a credentialing process for mariachi judges. The guidelines concerning UIL mariachi competition participation and the selection of judges are already having an impact on the mariachi tradition in Texas. Through the careful examination of the UIL regional and state competitions from 2016-2022, I explore the intricate politics of representation in the planning and implementation of mariachi music throughout these competitions. Of particular interest will be issues of organizer qualifications, accountability, musician agency, the inclusion of other genres, and the ramifications for the mariachi tradition globally.
Declamation and Text Setting

Time: Saturday, 12/Nov/2022: 10:45am - 12:15pm · Location: Parish
Session Chair: Stephen Rodgers, University of Oregon

"With No Meaning Or Control": William Shatner, Anti-Metric Rhythm, and Camp
J. Wesley Flinn
University of Minnesota Morris

Although primarily known as Captain Kirk on Star Trek, actor William Shatner has also carved out a niche as a singer. Starting with The Transformed Man (1967), in which he provided dramatic readings of Shakespeare coupled with performances of popular songs, Shatner adapted his style of text delivery to cultivate a side career in musical performance. This project analyzes Shatner’s vocal rhythms using a multi-faceted approach that combines theories of musical rhythm and meter (drawing upon Cooper and Meyer, Krebs, Yeston, Hasty, London, and others), interpretations of Shakespeare’s meter, and Shakespearean performance practice. The project then interrogates Shatner’s performances through the lens of musical memory and camp, to generate a greater understanding of why listeners respond positively (though perhaps ironically) to Shatner’s performances.

From a rhythmic standpoint, what makes Shatner’s delivery fascinating is its utter aversion to periodicity. Shatner works in genres like rock, pop, and country where regularity of meter against syncopated rhythm is key. Shatner perverts this paradigm, creating deliveries that are best described as anti-metric, which, unlike an ametric approach, relies on depraved indifference toward an existing metrical structure rather than the eschewal of traditional meter. Shatner’s acting training likely explains his unique rhythmic approach. To demonstrate how Shatner plays with rhythm, I made transcriptions of performance pairs. Each pair shows the original artist’s rhythmic performance as well as Shatner’s take on the work. Shatner delays and anticipates rhythmic entrances compared to the original, with a preference for delay over anticipation.

The final part of the project examines Shatner’s performances through the filter of camp. Camp is the enjoyability of something despite—or because of—its perceived low quality or artistic status. As Susan Sontag says, “Camp sees everything in quotation marks.” Shatner’s utter aversion to periodicity requires an understanding of the source material; it puts the original in quotation marks. Our recognition of the connections to the source material explains our enjoyment of Shatner.

Prosodic and Declamatory Manipulation in Florence Price’s Songs
James Sullivan
Michigan State University

There is growing interest among performers and scholars in the music of Florence Price. New professional and amateur recordings, recent and forthcoming biographies, a handful of dissertations and conference papers, inclusion of her work in pedagogical resources, discussions of her significance to black American music, and her position in music scholarship’s ongoing reckoning with sexism and racism, all point to a vibrant and timely rediscovery of Price’s music. Much of the attention is given to her instrumental works, particularly her prize-winning works for orchestra, whose genre status is used to argue in favor of taking her music seriously. Yet, such arguments are problematic, since they measure Price’s compositional worth against a singular white-male construction of musical value.

I offer an alternative—that Price’s works for so-called less serious genres are also an important part of her rediscovery. This is especially true for her songs, which predominantly set work by black poets. In particular, I take Price’s rhythmic treatment (declaration) of poetic rhythms (prosody) as a lens to view and value her musical engagement with race and gender. I use Malin’s (2010) declamatory schemas to describe relationships between prosody and musical meter and to show how Price’s settings rhythmically respond to her poets’ prosodic manipulations. Often, prosodic manipulations are part of a poem’s treatment of race or gender, and Price’s corresponding declamatory manipulations dramatize that treatment (Lewin 1982).

"Bigger, Longer & Uncut": Classifying Additions of Text in Broadway Musicals
Chandler M. Blount
Florida State University

This paper considers how musical and textual structure interact at the phrase level in Broadway musicals by examining places where composers write passages of text that are too “big” to fit into an 8- or 16-bar phrase, focusing particularly on musicals by Matt Stone and Trey Parker (of South Park fame). In addition to developing a taxonomy to classify these text additions, I examine how the musical circumstances surrounding their appearances can reinforce their meaning.
Ecomusicology, Environmental Activism, and Contested Sonic Spaces

Time: Saturday, 12/Nov/2022: 10:45am - 12:15pm  ·  Location: Fulton
Session Chair: Holly Riley, University of Montana

10:45am - 11:15am

Collaborative Musicking for Audible Futures: Songs of Senegalese Rain Priestess Aline Sitoé Diatta
Scott Linford
University of Montana

Aline Sitoé Diatta (1920–1944) was a leader in the indigenous religion of the Jola, an ethnic group based in the Casamance region of Senegal. In 1941, a time of drought and intensified colonial extraction, she founded a new shrine that brought sorely needed rains and earned her a dedicated following. She also advocated religious reforms to counter the influence of Christianity, re-center human relationships with the Jola creator Emite, and promote sustenance rice-farming in rejection of French-imposed cash cropping. She was arrested by the colonial government and died at an internment camp in 1944.

Music was central to Diatta’s revivalist movement and she composed songs to perform during her shrine ritual, but these were never recorded. Inspired by Nannyonga-Tamusuza and Weintraub’s notion of sound repatriation for an “audible future”—yet vexed by the lack of an audible past for Diatta’s musical sermons—I worked with Jola musician Joël Bassene to create new translations and compositions for song lyrics attributed to Diatta that were documented in the 1970s. We recorded these songs with a community chorus in Elubalir (an island village that maintains one of Diatta’s shrines), mixed the tracks in nearby Ziguinchor, and returned to Elubalir for a playback-feedback session and celebration.

In this presentation, I will discuss collaborative musicking as an experimental methodology to explore 1) the role of music in Diatta’s religious and political work, 2) how Diatta’s memory remains vital in the Casamance today, and 3) how music-making can serve as a participatory practice of communal historical reflection while bringing forward traditional musics for a sustainable future. Drawing on participant-observation as an ekonting performer and audio engineer—as well as extensive interviews with Bassene and Elubalir participants—I will share conclusions treating Diatta’s song lyrics as a critical discourse on religion, colonialism, and the environment from a Jola perspective and treating Jola musicking as an agentive practice of enacting human, spiritual, and climatic relationships. As climate change threatens sustenance farming communities like Elubalir with ecological precarity due to drought and rising sea levels, engaging with such locally inflected understandings of environmental relationships is essential to survival.

11:15am - 11:45am

Sounding Thalassophilia: Music, Marine Affinity, and Contested Environmentalism on Nova Scotia’s Eastern Shore
Joshua Tucker
Brown University

This paper explores music’s role in mediating a sense of thalassophilia – affinity for the marine environment – via a case study linking folk music, environmental debate, and community theater on Nova Scotia’s Eastern Shore. Perennially underdeveloped, the Eastern Shore’s fishing communities entered the Canadian imaginary in the 1930s, via the song hunting of folklorist Helen Creighton. Creighton adapted Appalachian stereotypes to establish the region’s reputation: isolated, backward, populated by hardy fisherfolk whose ancient British traditions were an antidote to the vacuity of modern life. Premised on her own antimodemist biases, her essentializing portrait nevertheless survived even Ian McKay’s landmark The Quest of the Folk (1994), which connected it to the province’s humiliating tourist economy, dependent in turn on her images of rugged but noble Nova Scotian poverty.

Recently, images of cultural stasis have become harder to maintain, amid contests pitting ecological integrity against economic development. Fishing families, gold mining and fish farming consortia, wilderness tourist developers, and government agencies bent on demarcating Marine Protected Areas within lobstering grounds, have all battled to secure consent for their incommensurable priorities. By 2019 bitter factionalism led The Eastern Shore Players to create a community theater piece entitled Let’s (Not) Talk About It. It staged an effective conversation about sustainable development, working-class environmentalism, and commitments to this place – but its measured consideration of competing socioeconomic priorities achieved extraordinary emotional leverage via tunes drawn from Creighton and later folk artists.

Let’s (Not) Talk About It showed how contextual considerations can redirect the emotional resonance of tunes long dismissed as aural stereotype. It also demonstrates music’s affective role in structuring environmental debate. Such issues are well represented within ecomusicological literature, but notwithstanding interventions by scholars like Pedelty and Diettrich, ecomusicology has rarely engaged the marine environment. Here I follow the “blue humanities” turn in ecocritical scholarship, using the lens of thalassophilia – a cognate to Tuan’s influential trope of topophilia – to explore the lived experience of marine affinity that saturates a work like Let’s (Not) Talk About It, and to theorize music’s role in creating and mobilizing affective ties to this critically-threatened space.

11:45am - 12:15pm

“Like Roosters on Steroids”: The Gibbon Conservation Center Meets Sonic NIMBYism
Tyler Yamin
UCLA

In 2021, in the midst of the COVID-19 pandemic, the Gibbon Conservation Center (GCC)—a facility dedicated to preventing the extinction of the severely endangered species of apes called gibbons—was desperately fundraising to purchase a new home after losing the lease on their longtime location in Southern California. And although the GCC successfully acquired suitable property, the relocation effort ultimately failed due to the hostility of the community residing near the GCC’s new location towards precisely the property of gibbons most publicized in popular conservation discourse: the animals’ loud and intricate vocalizations. By analyzing the
public, anti-GCC newspaper editorials and internet memes circulated by members of that community, in this presentation I explore how such "sonic NIMBYism" creates problems for environmental conservation’s aesthetic and epistemological investment in the concept of the soundscape. At the same time, I show that the GCC adversaries’ response was saturated with just as much irony: their calls to protest the relocation by "making more noise" than the gibbons imply a political ideology in which power is a function of amplitude, consequently collapsing the intricate semantic, social, and ethical affordances of the acoustic into a one-dimensional competition for volume. Thus the perceived mechanics of gibbon song ironically provided at once the object of complaint and metaphor for its overcoming. By exploring these conflicting and often hypocritical values imputed to the acoustic, I show how the romanticization of nonhuman sound uncritically perpetuated in Anthropocene discourse potentially complicates the messy work of saving a species from extinction.

 Layers and Stratification

 Time: Saturday, 12/Nov/2022: 10:45am - 12:15pm  ·  Location: Ascot/Newberry
 Session Chair: John Covach, University of Rochester

 On the Chronemics of Stratification in Bruce Hornsby’s “The Blinding Light of Dreams”

 Derek J. Myler
 Eastman School of Music

 Allan Moore et al. (2009) have demonstrated the use of proxemics—interpersonal information communicated nonverbally via spatial relationships—as a hermeneutical tool in the analysis of popular song. In this paper, I use the related discipline of chronemics—information communicated via temporal relationships—to explore techniques of stratification in Bruce Hornsby’s “The Blinding Light of Dreams.” Hornsby refers to the track as a “bitonal pop song” and cites influences ranging from Earth, Wind & Fire to Elliott Carter and György Ligeti to the 60s TV spy show Mannix. Extending common ideas of polytonality, polyscalarity, etc., I argue that Hornsby’s verse and prechorus express polychronic time, which I take to be a concurrence of independent event timelines. This polychronicity arises through a juxtaposition of temporal strata, and the convergence of strata at the chorus marks a turn to the expression of monochronic time. I develop this argument through a survey of three key parameters.

 First, stratification is induced through a chronemic effect I call temporal register, a musical analogue of speech rate. I demonstrate how polychronic strata in the verse and prechorus arise through a superimposition of contrasting temporal registers. Next, I show how tonal independence emerges between strata in the verse and prechorus and contributes to a sense of polychronicity through differentiation in Bergeron-Dumaine’s (2018) pitch-organizational syntactic categories. Finally, stratification in the prechorus is further suggested through a conflict of prime-generated hypermetric cycles, which I schematize after Cohn 2016. My understanding of the song as expressing a shift from polychronic to monochronic time through a combination of the above parameters is reminiscent of Temperley’s (2007) “loose-verse/tight-chorus” model but explores a more dramatic type of stratification. Ultimately, I argue that Hornsby uses competing strata to narrative effect. I read the song as a reflection on the ongoing social impact of racism in American society—in the verses and prechoruses, a story of white complacency in the face of racial injustice is depicted with a leisurely timeline juxtaposed against an action-packed stratum; the layers then dovetail in the chorus to comment on the preceding attitudes with a singular, directly condemning voice.

 Roll Call: Investigating the Role of Drumline in Drum Corps

 Zachary Lookenbill
 Ohio State University

 This paper explores texture in drumline music and describes the various roles the drumline serves in a drum corps ensemble. My analyses illustrate how the instrumentation of the drumline can change quickly between sections of music or even within one phrase, resulting in a dynamic texture. This flexibility allows the drumline to perform multiple functions in the larger ensemble. By demonstrating the interplay of texture and function in drumline music, I posit that our perception of musical organization and tension in this style is better facilitated.

 Music in marching band, drum corps, drumline, and color guard has largely been underrepresented in music theory despite its prevalence in high school and college music education. While there has recently been an increased focus on topics related to these marching arts, theoretical analyses of the music itself have been uncommon. The analytical method used here adapts White’s (2001) functional categories of texture in concert band percussion music. I situate this taxonomy in the context of marching percussion to understand the various functions of the drumline in drum corps. While this research is novel, previous research has explored the role of percussion in other musical styles.

 For example, in rock and jazz music, the drumset is commonly understood to provide time using a backbeat, but can also mark formal boundaries, provide emphasis to certain rhythms, and converse with other musicians’ melodic lines. Because the style of drumming in drum corps is quite distinct from these genres, I argue the role of the drumline in facilitating musical texture is unique as well. My analysis of four recent drum corps productions demonstrates how the instrumentation of the drumline allows for multiple textures and functions in the full drum corps ensemble. I further illustrate the fluid nature of these textures and functions that contribute to varying levels of musical tension. This research not only communicates textual and functional interpretations of drumline music, but more importantly helps build academic discourse around this idiosyncratic and understudied musical activity.

 Toward a Multilevel Intervallic Understanding of Brightness in Post-Tonal Music

 Stephen Spencer
 Hunter College and the Graduate Center, CUNY

 Time: Saturday, 12/Nov/2022: 10:45am - 12:15pm  ·  Location: Ascot/Newberry
 Session Chair: John Covach, University of Rochester
Music and the Boundaries of Orthodox Belief in Eleventh-Century Arras

Brianne Dolce
University of Oxford

In 1025, a group of lay individuals in Arras were accused of heresy and tried before the bishop and local clergy. Throughout the trial, recorded in a single surviving text known as the *Acta synodi Atrebatensis*, the bishop defined numerous facets of orthodox faith. Convicted by his defense, the accused recanted, and the trial ended peacefully. Scholars have been most fascinated by the concluding scene, in which the accused are asked to recite the profession of the faith in Latin; noting that they cannot understand, the profession is translated into the vernacular (likely French), and the trial ends.

Whether the trial described in the *Acta* actually occurred has been a topic of some debate, particularly given certain inexplicable details—for instance, that the accused could understand the bishop’s Latin enough to recant, but not enough to recite a profession of faith. However, I argue that a close examination of chapters of the Acta that deal with music and sound—namely the use of church bells and liturgical singing—brings further layers of meaning to the fore. In its unique treatment of music, the *Acta* casts it as a powerful force that can transform heresy into orthodoxy.

In this paper, I trace how music, and sound more broadly, function throughout the Acta. Music is a core component of orthodoxy—a way of enacting correct belief, and praising God. But what is remarkable about music’s role in the Acta is its narrative function, foreshadowing the trial’s peaceful ending from the very start. Laden with scriptural passages, the *Acta* is rife with intertextual meaning, foregrounding the original contexts of quotations over their content. Specifically, the *Acta*’s chapters on musical and sonic aspects of orthodoxy highlight the context of their abundant scriptural references and intertexts in order to illuminate otherwise inexplicable issues of linguistic and religious comprehension. Music, then, functions not just as a representation of orthodoxy, but as a vehicle through which it can be realized. Whether the Acta reflects real events is thus less consequential than the discursive framework it creates through which to discuss simultaneously vernacularity, sound, and orthodox belief.
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B. Shomaili. I also draw extensively on Sara Ahmed’s work on queer space and orientation that ultimately refers back to Foucault’s
Luther, Gayatri Gopinath, Hiya Chatterjee, Dinah Holtzman, and others, as well as parallel work on Egyptian Cinema by Madjulene
project, I engage with prior research on queerness in Bollywood, including that of Shohini Ghosh, Kareem Khubchandani, J. Daniel
furthered by the fact that there is a long-standing taboo in mainstream Indian film about showing sexual activity on screen. In this
same-sex relationships have long been represented in Indian film as both powerful and fundamentally ambiguous. This ambiguity is
expressed in the primary narrative. In this paper, I argue that in “buddy films” these fantasy spaces may be understood as queer
mise en scène
music, poetry, dance, and the
Scholars of Hindi-Urdu (Bollywood) film have analyzed how embedded song sequences create meta-diegetic fantasy spaces in which
realities while also considering the limitations of accompaniment to enact social change. Exploring this framework within performance
practice. Building on this body of scholarship, this paper focuses on links between drumming and dance at the level of social
interaction, the dialectics of musical structure and playful spontaneity, and possibilities for accompaniment to facilitate social
understanding in addition to aesthetic outcomes. Engaging with recent work by Barbara Tomlinson and George Lipsitz, I situate
musical accompaniment as a resonant social act with the potential to embody more equitable relationships and envision new social
realities while also considering the limitations of accompaniment to enact social change. Exploring this framework within performance
spaces widely understood as elite and hierarchical in the South Asian context contributes to an ongoing conversation about musical
accompaniment as social practice.

Between the Bols: Structure, Spontaneity, and Sociality in Kathak Accompaniment
Samuel B. Cushman
University of California, Santa Cruz

How do rhythmic accompanists understand their musical roles with respect to the aesthetic goals of kathak dance? What do dancers
expect from accompanists in addition to the ability to learn and execute repertoire with proficiency? How can conscientious musical
accompaniment build empathy, understanding, and social solidarity? Drawing on recent ethnographic research conducted in India
and the United States, this study of rhythmic accompaniment in North Indian kathak focuses on aspects of performance practice that
move beyond the transmission of fixed repertoires. Rhythmic syllables known as bols, also used in the pedagogy of Hindustani music,
form the foundation of kathak pedagogy and facilitate communication between dancers and drummers. While not all kathak bols are
familiar in drumming contexts, the majority of those utilized in dance repertoires correspond to specific sounds of the tabla and
pakhawaj, common North Indian hand drums used to accompany kathak. Existing scholarship on North Indian drumming and dance
highlights shared histories, common repertoires, and the role of rhythmic accompaniment in dance pedagogy and performance
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Queering the Mise: space, music, and motion in Bollywood buddy songs
John S. Caldwell
University of North Carolina at Chapel Hill,

Scholars of Hindi-Urdu (Bollywood) film have analyzed how embedded song sequences create meta-diegetic fantasy spaces in which
music, poetry, dance, and the mise en scène combine to reveal characters’ internal affective states that are otherwise under-expressed in the primary narrative. In this paper, I argue that in “buddy films” these fantasy spaces may be understood as queer heterotopias in which same-sex relationships are articulated and elaborated. By “buddy films” I mean films in which the primary protagonists include a same-sex friend-dyad. Indian cinema has only recently begun to give homosexuality ontological weight, but same-sex relationships have long been represented in Indian film as both powerful and fundamentally ambiguous. This ambiguity is furthered by the fact that there is a long-standing taboo in mainstream Indian film about showing sexual activity on screen. In this project, I engage with prior research on queerness in Bollywood, including that of Shohini Ghosh, Kareem Khubchandani, J. Daniel Luther, Gayatri Gopinath, Hiya Chatterjee, Dinah Holtzman, and others, as well as parallel work on Egyptian Cinema by Madjulene B. Shomali. I also draw extensively on Sara Ahmed’s work on queer space and orientation that ultimately refers back to Foucault’s theorization of heterotopias. I begin from Ahmed’s statement that “Sexuality itself can be considered a spatial formation not only in

Movement and Sound in South Asia

Time: Saturday, 12/Nov/2022: 10:45am - 12:15pm · Location: Canal
Session Chair: Matt Rahaim, University of Minnesota
Chair: Matt Rahaim, University of Minnesota

10:45am - 11:15am

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11:15am - 11:45am

Queering the Mise: space, music, and motion in Bollywood buddy songs
John S. Caldwell
University of North Carolina at Chapel Hill,
the sense that bodies inhabit sexual spaces, but also in the sense that bodies are sexualized through how they inhabit space” (Queer Phenomenology, 2006, p.67). Rather than looking at how bodies “inhabit” space, I am concerned with how bodies in song and dance numbers move in cinematic space with respect to each other and the gazing audience, and how music reinforces and complicates the queerness of these embodied spaces. I analyze a selection of Bollywood buddy songs from the 1960s to the present in order to demonstrate how filmmakers use music and dance to create cinematic queer spaces where same-sex love is empowered and celebrated.

11:45am - 12:15pm

The Yoga of Sound: Shared Experience in Pluralistic Expression

Vivek Virani
University of North Texas

Practices of nād-yoga (“sound meditation”) are central to many South Asian spiritual traditions that differ radically in other respects. These traditions range from the esoteric disciplines of marginalized Dalit and sādhū communities, to the rigorous training of Hindustani and Carnatic musicians, to the syncretic practices of certain Sufis and Sikhs. These forms of nād-yoga cannot easily be considered together using a conventional anthropological approach, as they emerge from disparate communities and social contexts. Nor can they be compared through musical analysis; they comprise not only a variety of genres, but also fundamentally different understandings of nād (sound). For some, nād-yoga means focused practice of art music; for others, it means chanting the syllable “om,” or meditating on the sound of one’s own breath.

My experience suggests that there is much to learn by comparing pluralistic manifestations of nād-yoga. These traditions all represent what Guy Beck (1993) has termed “sonic theologies.” More importantly, they accord epistemological centrality to the inner experiences facilitated by sacred sound practices, trusting these experiences to provide insight about the self and its relation to the world. This realm of inner experience eludes scholars, as it does not present external objects for analysis. In Indian tradition, yoga practitioners such as the esoteric Nathis proudly distinguish their etymology of anubhav (experience) from scholars’ emphasis on vād (theory) (Banerjea 1999). Modern critical approaches to yoga (whether defined as a meditative discipline or exercise regimen) largely accept the neoliberal conception of yoga as a cultural commodity rather than a means of cultivating self-knowledge.

In this paper, I describe multiple forms of nād-yoga encountered through research among spiritual and musical communities in India, Pakistan, and the diaspora. Drawing from musicians’ narratives, philosophical texts (in Sanskrit and vernacular), and my own practice, I argue that nād-yoga can be understood as a framework of inner experience. Invoking the “ontology of oneness” proposed by Benjamin Koen (2009), I question how we might conceive of research approaches that reject the colonial scholarly impulse to understand society by dividing it, and seek forms of experience that are shared despite cultural difference.

Musical Communities in Conflict: Intersectional Identities, Violence, and Trauma

Time: Saturday, 12/Nov/2022: 10:45am - 12:15pm · Location: Grand Salon 3/6
Sponsored by the Section on the Status of Women

Musical Communities in Conflict: Intersectional Identities, Violence, and Trauma

Organizer(s): Jillian Rogers (Indiana University,), Liz Przybylski (University of California Riverside), Zoe Sherinian (University of Oklahoma)
Chair(s): Liz Przybylski (University of California Riverside)

This 90-minute panel, sponsored by the SEM Section on the Status of Women, addresses ways in which abuse, violence, and exclusion have been practiced, perpetuated, negotiated, and resisted in three musical communities: Dalit women parai drummers in India and the Tamil diasporas; women, trans*, and non-binary professional musicians, especially women of color; and music academia in the United States. In addition to articulating the structural and systemic nature of violence directed towards women, gender and caste minorities in these musical communities, panelists turn to Sara Ahmed’s work (2021, 2019, and 2006) on use, complaint, and orientation to identity and theorize ways that women, trans*, non-binary, and Dalit musicians embody, negotiate, resist, and at times recover from the barriers and violence they have faced. In bringing discussion of violence within these three communities into dialogue, the presenters foster a cross-cultural and cross-disciplinary conversation regarding the difficulties minority musicians often face in various arenas and institutions in the hopes of generating not only awareness of the widespread nature of caste, gendered, and racialized abuse and exclusion, but also models of and ideas for resistance and healing.

Presentations of the Symposium

Difference in Caste and Class Orientation Among Tamil Women Parai Drummers

Zoe Sherinian
University of Oklahoma

Until the early 1990s, only men from outcaste Tamil communities played the parai frame drum. They did so in village Hindu ritual contexts where it was believed they brought on deity possession and took the soul of the departed to heaven. Yet, the polluting nature of the skin instrument and funeral context reinforced their untouchability and oppression. In 1992, the Catholic nuns of the Sakthi Cultural Center began teaching female high school dropouts from outcaste communities to play the parai, using it as an empowering tool to develop female and Dalit (former outcaste) empowerment and to reclaim the parai’s worth as a folk instrument. This was followed in the last decade by middle caste/class women in urban Tamil Nadu as well as the Tamil diasporas learning parai in mixed
sex community contexts. However, through a process of privileged appropriation, this has resulted in erasing or ignoring the history of untouchability experienced by Dalit women and their male relatives, the hereditary performers of the instrument, back in India. Drawing on Ahmed’s theories of difference in “orientation” in her book Queer Phenomenology (2006:1), I consider differences in the lived experience of these two types of women through parai performance orientation: the former towards liberation from the intersectional traumas of caste, gender, and class oppression; the latter towards the experience of ethnic identity formation in the diaspora along with a general sense of female empowerment. Using film as a medium, I analyze neurological processes of entrainment when drumming and dancing to address and heal the embodied and psychic trauma of untouchability, poverty, sexism and war. I compare three case studies: the Sakthi Arts group in India; a troupe based in Toronto that includes middle class refugees of the Sri Lanka civil war; and upper middle class Tamil women working in the U.S. IT industry who experience gender and race oppression. I argue that caste and class makes a difference in how Dalit women and diasporic women inhabit the space of performance and embody empowerment from trauma. I thereby contribute to theories of caste identity politics in the process of understanding intersectional identities.

Gatekeeping Mainstream(s): Gendered Labor and the Music Industry

Liz Przybylski
University of California Riverside

As the music industry attempts to rebuild after the massive disruption of COVID, it is poised to address long-standing problems. The underrepresentation of women, trans* and non-binary musicians and professionals has been egregious. Publication of quantitative data about the lack of women across music industry professions by the Annenberg Inclusion Initiative in 2018 spurred action, right before professional music activity was curtailed, and then shifted, due to COVID-19. As music professionals work to build back, questions emerge about how, instead of rebuilding the same structures, they might work towards a more equitable industry. This talk synthesizes information about women’s participation across professional roles with particular emphasis on opportunities open—and closed—to women of color. Interviews with behind-the-scenes workers, including in artist management, production, and event organizing, help show how industry players are changing their approaches to respond to pandemic realities. Drawing on Sarah Ahmed’s theorization of use, I analyze how some creatives are purposefully misusing existing tools. While streaming audio and social media have created some opportunities for women to reach mainstream audiences, this research identifies structural limitations to the transformational potential of online music distribution. These include wage disparity, lack of access to spaces and types of training, threats to physical safety, and gendered labor expectations. In response, the presentation focuses on efforts for professionalization, mentorship, and structural change by following organizations founded to increase women’s participation at all levels of the music industry. Further, I build from interviews with artist-mentors about their experiences facing industry gatekeeping, as well as their work providing support and stage space for female-identified and gender nonconforming musicians. As efforts to create deep change continue to face barriers, it is crucial to analyze the reasons for these ongoing challenges, and to ask how it could be possible to make lasting shifts in a post-pandemic music industry.

Investigating & Addressing Gendered Abuse in 21st-Century Music-Academic Institutions

Jillian Rogers
Indiana University Bloomington

In my work as a music academic across multiple institutions in and beyond the United States, I have been screamed at, gaslit, threatened, bullied, and backed into corners (literally)—traumatic situations that have rendered my body and psyche wounded. Whenever I confess these experiences to friends and colleagues in musicology, ethnomusicology, music theory, and music education, I am met with stories of similar violence, indicating the widespread nature of abuse in music scholarship fields. Sara Ahmed has addressed harassment and complaint in academia, and ethnomusicologist Danielle Brown has discussed racist abuse in music studies, but no one (aside from the many people who swap stories in hushed voices) has explored gendered abusive practices specifically within music academia. In this paper, I analyze gendered abusive practices in music academia with an emphasis on abuse’s effects and how the institutions that support or house music academicians—from universities and research institutes to academic societies—permit abuse’s perpetuation, while also (sometimes) attempting to redress abuse. Rather than name names or institutions, this paper examines the systemic nature of gendered abuse in music scholarship fields, which exist at the intersection of the often-toxic disciplines of music performance and academe. Through the feminist trauma theory of Judith Herman, Laura Brown, and Susan Brison, as well as Ahmed’s work on complaint, I recount (anonymous) music scholars’ testimonies of abuse in order to articulate the terms and effects of violence within academia. Taking an intersectional approach to gendered abuse that considers how race, ethnicity, nationality, sexuality, (dis)ability, age, and religion affect how abuse is enacted and experienced, I assert gendered abuse in music studies as a form of sexual violence, proposing that this understanding may shape how participants in abusive systems of oppression ultimately address or resist the violence they produce, allow, or resist.
Musical Crossroads: Stories Behind the Objects of African American Music

The ways we engage with music are constantly evolving. Over the last three decades, countless number of museums, historic sites, libraries, and archives have built music collections for research, exhibitions, and programming purposes. Within this movement to document, preserve, and interpret music’s existence, is a growing interest in music’s material culture, the tangible objects that are the material evidence of its existence. This musical material culture encompassing everything from iconic musical instruments to seemingly mundane office equipment facilitates ethnographic examinations of African American music and its position as a socio-cultural force within the American soundscape.

E. McClung Fleming’s 1974 model for artifact study has been a useful framework for analyzing material culture within the National Museum of African American History and Culture’s Music and Performing Arts Collection. With five basic operations of identification, evaluation, cultural analysis, and interpretation, Fleming’s model extends basic museum identification procedures, which carefully document the appearance and historical significance, into the realm of humanistic discussion. Applying this model to musical artifacts deepens our understanding of music’s meaning in a social, historical, and cultural context. It has also opened up new and tantalizing possibilities for interpreting the meaning of music in African American life.

The forthcoming book Musical Crossroads: Stories Behind the Objects of African American Music, draws on the Fleming model to make insightful connections between objects of musical material culture and broader themes in African American history. In this roundtable, contributors to the book will walk through object analysis with audience members to demonstrate how material culture studies serve ethnomusicological discourse. Objects featured in the demonstration will be drawn from the NMAAHC’s collection of nearly 5000 music and performing arts related artifacts.

Musical Crossroads: Stories Behind the Objects of African American Music

Presenter(s): Timothy Anne Burnside (Smithsonian NMAAH), Dwandalyn R. Reece (Smithsonian NMAAH), Hannah M. Grantham (Smithsonian NMAAH), Steven W. Lewis (Smithsonian NMAAH), Douglas Remley (Smithsonian NMAAH)

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Nostalgically Sondheim

“The Music Man” Sondheim uses a barbershop quartet style for the assassins’ paean to guns, an unsettling caricature of U.S. gun culture. Bloody Bloody Andrew Jackson’s “Ten Little Indians” satirizes genocide using a children’s song with origins in Blackface minstrelsy. Hamilton uses anachronistic nostalgic styles for its antagonists King George III and Thomas Jefferson, inviting the pleasure of nostalgia while alluding (too conciliatorily) to the atrocities of colonialism and slavery. The Scottsboro Boys and 1600 Pennsylvania Avenue resort to Blackface minstrelsy as cynically nostalgic

Nostalgically Sondheim

Chair(s): Krystal Klingenber (Smithsonian NMAH)

Nostalgically Sondheim: “Sally, Be a Lamb”: History Musicals and the Play of Nostalgia and Cynicism

Elissa Harbert

DePauw University

Broadway musicals are famously nostalgic. Fictional musicals set in the past, such as The Music Man or Camelot, often encourage nostalgia for an idealized, socially simpler time. History musicals, which claim to tell true stories about real historical people and events, interact uncomfortably with this genre convention. Many history musicals play along with the expectation of nostalgia, at first implying that the past was a simpler, better time, but soon revealing that history is far more fraught than nostalgia imagines. Especially in postmodern history musicals, awakening nostalgia serves as a tool to lower the audience’s defenses before jolting them with cynicism and political critique.

History musicals’ main tools for evoking nostalgia are quotations and imitations of period music. Enjoying nostalgic music while being confronted with the harsh realities of historical injustice creates “dissonant pleasures,” to use Stacy Wolf’s term. Cognitive dissonance takes hold as nostalgic music and acerbic critique intertwine. For example, in Assassins, Sondheim uses a barbershop quartet style for the assassins’ paean to guns, an unsettling caricature of U.S. gun culture. Bloody Bloody Andrew Jackson’s “Ten Little Indians” satirizes genocide using a children’s song with origins in Blackface minstrelsy. Hamilton uses anachronistic nostalgic styles for its antagonists King George III and Thomas Jefferson, inviting the pleasure of nostalgia while alluding (too conciliatorily) to the atrocities of colonialism and slavery. The Scottsboro Boys and 1600 Pennsylvania Avenue resort to Blackface minstrelsy as cynically nostalgic
entertainment in their much-criticized attempts to condemn racism. There is a perilously fine line between satirizing serious issues versus trivializing or even perpetuating them, and some history musicals have gone aastray. Parade’s too-convincing Confederate nostalgia comes to mind.

In part because they go against the expectation that musicals should be nostalgic, such shows often struggle financially and are panned as depressing and guilt-ridden, disrupting nostalgia, which Michael Kammen defined as “history without guilt.” But by using nostalgia for anti-nostalgic purposes, if they strike the right balance, they can increase the audience’s receptivity and prompt a critical re-evaluation of history.

**Narrative Time and Musical Meaning in Stephen Sondheim’s Merrily We Roll Along**

**Benjamin Adam Safran**
Brown University

Derided as confusing and problematic in its initial run, and containing among the few songs that Stephen Sondheim admitted was semi-autobiographical, perhaps the most distinguishing feature of the musical Merrily We Roll Along (1981, rewritten 1985) is its story told in reverse, with each scene going back in time over decades of the protagonists’ lives. Sondheim suggests that the score is also in reverse, noting that “reprises” are heard before the base song; I see directions of narrative time in the musical as multifaceted. Other facets of out-of-time-ness exist in the musical: Sondheim wrote that he intended the song structures to appear anachronistic, adding “but I hoped to write the score as if I believed in [them] enthusiastically…not as I were commenting on them or satirizing them.”

Steven Cohan, Bradley Rogers, and others have observed that lack of integration between song and narrative is iconic of musical theatre and is particularly a locus of queer meaning; I argue that this is accentuated by the story in reverse and the musical’s temporality. Throughout the 20th century, queerness was situated via camp within this incongruity. Merrily We Roll Along lines up with a juncture in musical theatre history when musical theatre changed not only in form but in queer representation, with more directly queer plots in addition to camp changing the genre’s significance. I argue that particular musical structure, nostalgia, anxieties, and treatment of time musical can be particularly understood as emblematic of this historical moment of transition within the musical genre.

**Fixing Allegro: Sondheim’s "Oedipal Thrill"**

**Larry Stempel**
Fordham University

Writing in retrospect, Stephen Sondheim proposed the course of his career in musical theater might be understood as an ongoing attempt to fix Allegro—not the tempo marking, but the title of a visionary and ultimately unsuccessful Rodgers-and-Hammerstein show now often viewed as precursor to the kind of “concept musical” Sondheim would help bring to its artistic peak. In light of what is known of Sondheim’s career now that it is complete, what he proposed newly tempts us to interpret his achievement through the lens he provided. What he may have meant by fixing Allegro, however, requires unpacking.

In theater parlance, “fixing” a show basically means getting it to “work” when audience feedback suggests it doesn’t. Such fixing occurs normally during the genesis of a show as the creative team reworks its troublesome aspects in rehearsals, tryouts, and previews, all with the aim of improving its chances for success before its make-or-break Broadway opening. Fixing a show after its opening would be unnecessary if it succeeded; and pointless if it failed, its prospects having dimmed accordingly.

What was it about Allegro, then, that marked it for fixing curiously after its Broadway premiere—first, by its own creators, and decades later by the likes of Sondheim? What about the show was perceived as broken? What was proposed by way of repair? On what assumptions about musical theater were such perceptions and propositions based?

Little known archival sources—e.g., director Joshua Logan’s letters to Hammerstein during the show’s tryout, playwright Robert Anderson’s adaptation of its script for a produced radio play, Hammerstein’s own revisions for outdoor-theater revivals and, later still, an unproduced teleplay—together with accounts in scattered publications of participants in the original production may help answer these questions.

They may also shed light, by contrast, on Sondheim’s own engagement with fixing Allegro: not by getting the show itself to work, but by aligning his achievement with that show’s visionary trajectory, and in such a way as to place his body of work, by its very challenges to theatrical tradition, at the center of a reimagined history of musical theater.

**Radio Histories**

**Luis Humberto Salgado’s Eclectic Musical Style: Interconnections and Global Modernisms in Ecuador**

**Ketty Wong**
University of Kansas

This paper examines the eclectic musical style of the Ecuadorian composer Luis Humberto Salgado (1903-1977), which combines Ecuadorian folk music, the 12-tone technique, and varied compositional techniques from different historical periods which Salgado used at will to create music with nationalistic/modernist overtones. Although musical encyclopedias identify him as a nationalist composer because his early works employs Ecuadorian folk idioms, Salgado himself described his musical style as ranging “from
neo-diatonicism to post-serialism, beyond Schoenberg." This quote hints at Salgado’s fascination with Schoenberg’s twelve-tone technique, which he applied idiosyncratically in his works.

The story of a modern composer experimenting with avant-garde music and other stylistic features would not be unusual if Salgado had studied or had contacts with European/US musical centers, as many (Latin) American composers did in the 20th century. However, Salgado never left his home country and was essentially a self-taught composer in a musically conservative society that did not have the infrastructure to play his operas, and his symphonic and chamber music works. Isolated, unable to listen to his own music, and with limited access to recordings, sheet music, and books about the latest developments in Western art music, how was Salgado able to achieve such a degree of abstraction and sophistication in his music?

Based on archival research and musical analysis of selected works, this paper explores Salgado’s interconnections with the outside musical world—particularly with the Pan American Union of Composers, Nicholas Slonimsky, Francisco Curt Lange, the Spanish magazine Ritmo, and international radio stations—which arguably informed his eclectic musical style. Following a global musicology perspective (Chua 2017) and a global modernism approach (Ross and Lindgren 2015), which decenters Eurocentric views of a singular musicology and a singular modernism, I propose to examine Salgado’s eclectic style as a ‘glocal’ expression that syncretizes multiple and contradictory compositional techniques that radiates a strong sense of locality and modernity that so much appealed to Salgado.

“Aspects of Minimalism”: Revisiting the Experimental Canon Through WKCR’s 1980 Radio Festival

Kerry O’Brien¹, William Robin²

¹Cornish College of the Arts; ²University of Maryland

In 1980, the Columbia University radio station WKCR hosted a three-day festival of repetitive and drone-based music titled “Aspects of Minimalism.” While plenty of airtime was dedicated to Steve Reich, Philip Glass, and Terry Riley—composers widely associated with the nascent movement of “minimalist music”—the festival also featured many figures not typically labeled “minimalists.” Listeners tuning in that weekend heard the breathy pulses of Laurie Anderson’s O Superman, the ethereal voices of Karlheinz Stockhausen’s Stimmung, and the relentless strumming of Remko Scha’s Machine Music—not to mention an array of experimentalists that included The Velvet Underground, Don Cherry, Meredith Monk, Julius Eastman, Brian Eno, and Catherine Christer Hennix.

WKCR’s programming demonstrates how expansive “minimalist music” could be circa 1980, prior to several decades of critics, scholars, and musicians narrowing the style’s definition to center just four white male composers: Reich, Glass, Riley, and La Monte Young. “Aspects of Minimalism” not only included a plethora of other musicians, but it also extended outside of the classical tradition into jazz, ambient music, experimental pop, and punk. According to the hosts’ handwritten call log, over a hundred listeners called in, mostly expressing “love,” but some were left “puzzled.” The puzzlement might have resulted from encountering minimalism not through its typical channels at that point—concerts in San Francisco and downtown Manhattan—but instead through the mass medium of the radio broadcast, a new form of accessibility for the avant-garde style.

Drawing on interviews, reception, and archival materials, this paper revisits the 1980 WKCR festival, in order to rehabilitate its broad vision of minimalism. The background of the festival’s three organizers shaped its eclectic curation: Mark Abbott, then a member of the no-wave band Sick Dick and the Volkswagens; Tim Page, an up-and-coming classical music critic and radio host; and Louis Morra, music columnist for the avant-garde newspaper East Village Eye. In contrast to landmark works of scholarship on minimalism—whose definitions of the movement were framed by racialized and gendered genre biases—the story of WKCR’s festival offers an alternative framing of minimalist music and exposes the limitations of canonic histories.

Remembrance and Reconstruction of Jewish Musical Traditions: Old and New Methodologies and Technologies

Time: Saturday, 12/Nov/2022: 10:45am - 12:15pm  ·  Location: Chart A
Session Chair: Tamar Sella, Rice University
Chair: Tamar Sella, Rice University

10:45am - 11:15am

Singing with Yiddish voices from the past: Engaging with field recordings of Magid and Beregowski as memory work

Monika E. Schoop
Leuphana University

The ethnomusicologists Sofia Magid and Moishe Beregowski recorded Yiddish folk songs between 1928 and 1943 in Belarus and Ukraine. The field recordings fell into oblivion and were rediscovered with the end of the Soviet Union. Since 2014, the Hamburg-based ensemble WAKS has creatively engaged with these phonograph recordings, (re)arranging the often fragmented pieces and using state-of-the-art recording technology to sing with the voices from the past. In this presentation, I explore the ensemble’s engagement with the field recordings as a multilayered memory work. My inquiry draws on long-term ethnographic fieldwork, including in-depth interviews with the musicians and an analysis of their creative process. Placing my ethnomusicological approach in dialogue with cultural memory studies, I show that the cracks and gaps in the wax cylinder recordings can symbolize the violent historical ruptures caused by the suppression of Jewish culture under Stalinism and its near extermination by Nazism. I argue that by singing together in dialogue with the Yiddish voices from the past, the ensemble creates manifold connections between the past and the present. Beyond framing the ensemble’s musical practice as a revival or re-introduction of long-forgotten Eastern European Yiddish folk songs into cultural memory, my research unveils how WAKS’ musicians build affective connections to the past through their
creative engagements with the field recordings. I trace how the formation of deeply felt personal bonds with these Yiddish voices prompted the ensemble to research the biographies of the singers recorded by Magid and Beregowski, where they discovered that many had perished in the Holocaust. Finally, using the ensemble’s genealogical research and subsequent repatriation of field recordings to the singers’ descendants in Israel and Australia, I probe how WAKS contributes to filling gaps in family memory ruptured by Nazism. Reflecting on the diverse intertwined layers of WAKS’ memory work, I conclude with an outlook on the potential and challenges of a creative engagement with historical field recordings for remembering violent pasts.

“Mi Monastir”: Remembrance and Reconstruction of Monastir’s Jewish Musical Life
Tara Jordan
University of North Carolina Chapel Hill

On March 11, 1943, Monastir’s Jews were forced from their homes and deported to Treblinka, where they were all killed in the gas chambers on the morning of April 5, destroying a Jewish community that had been established nearly 500 years prior. Today, the remaining communities of Monastirli Jews live in New York City, Rochester, Indianapolis, and Jerusalem. Doubly exiled, from the Iberian peninsula and from the city of Monastir, where 300 Sephardim began to rebuild their lives following their expulsion from Spain and Portugal, today’s Monastirli are forced to contend with the legacy of the near-total destruction of their Jewish community by the mass deportations of Jews under Nazi occupation. Cut off from the nearby Sephardic centers of Sarajevo and Salonika because of the mountainous terrain and difficulty of travel, much of Monastir’s musical and linguistic life developed independently from other Jewish communities. This isolation led to idiosyncrasies in the Monastirli dialect of Judeo-Spanish, Monastirli rituals and life-cycle events, and Monastirli music.

How do historians study these destroyed societies, and how do we recover cultural artifacts, like music, that have overwhelmingly been lost to time? I grapple with these questions by studying the New-York based Sarah Aroeste’s Monastir, a recording project that serves as “a musical homage to the once thriving Sephardic community of Monastir” and features musicians from Macedonia and Israel. The songs, ranging from traditional Monastirli ballads to newly composed works memorializing the city, and alternating between Judeo-Spanish and Macedonian, provide listeners with an insight into the musical culture of Monastir and shows us how the city is sonically remembered in today’s world, when only a handful of survivors from Jewish Monastir remain. Placing Aroeste’s album in dialogue with written memoirs by authors such as Monastirli resistance fighter Zamila Kolonomos and histories of the city written by descendants of Monastirli Jews, I argue that Aroeste constructs a twenty-first century Jewish Monastir through her musical memorialization.

Sensing Difference, Resistance, and Agency in North Africa

Time: Saturday, 12/Nov/2022: 10:45am - 12:15pm · Location: Grand Salon 24
Session Chair: David McDonald, Indiana University
Chair: David McDonald, Indiana University

10:45am - 11:15am
Fingerprinting Sound in Tunisian Andalusi Music: Musical Processes of Territorializing Difference
Jared D Holton
University of Georgia

Tunisian musicians and pedagogues teach and practice two modal systems of music: the ṭubū’ and the Eastern Mediterranean maqāmāt. They acknowledge them as parallel to some extent. But the ṭubū’ elicit different values, histories, and repertoires, some of which relate to the real and virtual geographies of Muslim Spain (Ar. al-Andalus), beginning in the 9th century. My fieldwork at the Higher Institute of Music in Sfax (2018-2019) reveals that Tunisians use certain melodic-rhythmic clichés in the ṭubū’ to mark the modes with these distinctions. In other words, these musical clichés align to social and cultural differences. The reoccurrence of these clichés in performance practice, provides a media interface (pace Galloway 2012) for musicians and listeners to make specific relations to land, their own bodies, and their ecologies. Reoccurrence is of particular importance for the vitality of these musical clichés. Gilles Deleuze posits that repetition, as formulated through the senses and processes of logic, is actually composed of a “play of singularities” or, in short, difference (1968). Ethnographic events manifest this play and show how singularities bundle together to assemble social and cultural formations. Deleuzian thinking defies conventional representational logic based in claims of identity, opposition, analogy, or resemblance, by grounding knowledge in multiplicities, emergences, and intensities. Music scholars have utilized this multifarious world of Deleuze—and that with Guattari (1980)—in recent work to understand listening practices, create materialist ethnographies, and theorize social becoming (Gill 2017; Moisala et al. 2017). My paper seeks to contribute to this growing area of analysis by applying Deleuzian concepts to the performance practice of the Tunisian ṭubū’. Some Tunisian master musicians conceptualise these practices as “fingerprinting sound,” which corresponds to territorialization – a signature philosophical concept of Deleuze and Guattari (1980, 2007). I demonstrate this process in a case study from the Tunisian Testour Festival of Malōf and Traditional Arab Music in 2019, and discuss how musicians use this interface to align music to difference and curate meaning. The outcome of this analysis productively networks the structures of music theory to processes of affect and signification.

Unruly Bodies: Curative Trance Dancing and Resistance in Colonial Morocco
Samuel Llano
University of Manchester
Curative trance dancing plays a key role in community building and healing among Morocco’s Sufi brotherhoods (turuq). This type of dance has been the object of increasing scholarly attention over the last decades (Witułski, Kapchan, Becker). This ethnoarchaeology has enriched our understanding of the sessions at which these dances are performed (tallâh), and the meaning of trance in this context. It has also shed light on the path towards emancipation and international recognition that this dance has opened in front of certain minorities in Morocco, such as the Imazighen and Gnaoua. The organisation of festivals, such as the Gnaoua World Music Festival, celebrated annually at Essaouira, has aided in this process, insofar as it has provided members of this minority with a platform to construct and negotiate their own identity. In my paper, I will explore a lesser known aspect of the history of the dances performed by the Sufi turuq, namely, the ways in which they construct the body as a site of resistance. In Medicine and the Saints: Science, Islam, and the Colonial Encounter in Morocco, 1877–1956, Ellen Amster has shown that the French used colonial medicine in Morocco as a way to define objects of scientific knowledge, to naturalise racism, and to “sanitise, rationalize, and control native bodies.” Based on the study of archival records of the French and Spanish colonial administrations in Morocco, I will argue that the curative dances of the Sufi turuq created unruly bodies that eluded colonial control. The curative remedies offered through these dances questioned the supremacy of Western medicine and science. Further, the large amarat or countryside gatherings at which these dances were performed occasionally re-enacted the complex Sufi lineages from which these brotherhoods drew legitimacy and power, and challenged colonial authority in that way.

Songs of Our Atolls: Archipelagic (American) Music Studies

**Time:** Saturday, 12/Nov/2022: 10:45am - 12:15pm  
**Location:** Grand Salon 19/22

**Songs of Our Atolls: Archipelagic (American) Music Studies**

**Organizer(s):** Jessica Schwartz (UCLA), Benetick Kabua Maddison (NorthWest Arkansas Community College)

**Presenter(s):** Jessica Schwartz (UCLA), Benetick Kabua Maddison (NorthWest Arkansas Community College), April Brown (NorthWest Arkansas Community College), Marcina Langrine (Springdale, Arkansas)

“Songs of Our Atolls” (“Songs”) is a 90-minute workshop that reimagines “American music studies” through global abolitionist action, including creative performances and radical representations of carceral geographies and liberatory acoustemologies via Marshallese music in the transpacific diaspora. Drawing on Archipelagic American Studies (Roberts and Stephens 2017) and ethnomusicological conversations around the land-centric and national limits of area studies (Byl and Sykes 2020), we begin with the importance of interconnectivity and collective movement-building by treating songs as repositories of generative Indigenous literacies that resonate the Marshallese concept of “the atoll” (aelōñ) that stresses (oceanic) currents and all above. Songs that resound currents and wholistic notions of the atoll displace the U.S. American obsession with the “island” and banishment, the static, the carceral, and the individualistic isolate. Marshallese storytelling and activism form a vital part of anti-nuclear, global abolition work, and “Songs” challenges the constraints of “American music studies” to include the musics of bodies silenced by/in U.S. imperial carceral states. It asks about the ways in which intergenerational music-making, performance, and activist-scholar-community member pedagogical collaboration and outreach can stoke larger conversations concerning such policing of bodies in trans-corposerial context (e.g. environmental racism, ecocide). For example, we unpack Marshallese “radiation songs” that address the extant damages of U.S. nuclear colonization. These songs showcase the impacts of “insensible” radiation on humans and nonhumans; they resound their connections as humans have been forcibly estranged from their homelands, placed in “camps” for radiological experimentation, subject to military and medical policing (surveillance), and pushed to islands nicknamed “jail,” “the rock,” or “prison.” We share a revolutionary soundtrack to Indigenous struggles for autonomy—of Marshallese political movements replete with liberatory visions centered in musical refusals of pathologized collectivism, carceral states, fractured tongues, isolated bodies (bodyminds), and severed matrilineal relations. Poetry from the diaspora and visual artwork, including offerings by two of the “Songs” facilitators, begins our provocative reimagining of “American music studies” from these histories of harm and healing-based futures. We ask collaborators to engage in real-time surveys, listening exercises, and multimodal performance where attendees re-transcribe the spatio-temporalities of anti-colonial, abolitionist potentiality, and actualization.

The Human Stakes of Sound in Postwar Theater and Film

**Time:** Saturday, 12/Nov/2022: 10:45am - 12:15pm  
**Location:** Grand Salon 15/18

**Session Chair:** Robynn Stilwell

**From Broadway Effects to Weapons of War: The United States’ Preliminary Report on Weaponized Sonics and its Implementation in the 20th Century**

**Danielle Rae Stein**

University of California, Los Angeles

In April of 1941, Paul Robeson (multi-faceted performer, athlete, and activist) and additional Broadway artists performed a variety of musical and theater acts meant to demonstrate new acoustic developments at the Stevens Institute of Technology in New Jersey. The performances were the result of a two-year collaboration between Paul Robeson and Stevens Institute professor, Harold Burris-Meyer (Broadway and Muzak), who worked together to solve the problem of performing in acoustically challenging spaces. Robeson and Burris-Meyer developed a device that “created an acoustic envelope” which enabled performers to hear themselves clearly on stage, “as if they were singing in the shower,” in addition to the development of the Stevens Sound Control System, which could produce stereophonics, “thereby faithfully reproducing the impression of acoustic sources and playing on movement effects.” (Stevens Program, 1941)

Audience members in attendance of the Stevens performances included the Metropolitan Opera, Bell Laboratories, as well as members of the United States National Defense
Listening beyond the medicinal, provide direction in the investigation of music, sound, and health that includes research outside the confines of healing as well as collaborative research with Arctic Indigenous musicians in Greenland, Norway, Sweden, and Finland. Ultimately our roundtable will examine specific impacts of socio-cultural qualities of music on health and well-being, drawing examples from her musicking and authorship, and engaged, advocacy-directed activism can leverage equitable and inclusive neurodiversity. Presenter(s) with years of experience researching the musical lives of autistic people to explore how practices of active listening, collaborative and new directions in the ways ethnomusicologists approach health in their research. Our third participant will draw upon his twenty years of experience researching the musical lives of autistic people to explore how practices of active listening, collaborative musicking and authorship, and engaged, advocacy-directed activism can leverage equitable and inclusive neurodiversity. Presenter four will examine specific impacts of socio-cultural qualities of music on health and well-being, drawing examples from her collaborative research with Arctic Indigenous musicians in Greenland, Norway, Sweden, and Finland. Ultimately our roundtable will provide direction in the investigation of music, sound, and health that includes research outside the confines of healing as well as listening beyond the medicinal.

Words are Noises Humans Make: Sound and Abstraction in Nouvelle Vague Cinema
Mary Ann Smart
University of California, Berkeley,

About a third of the way through Jacques Paniège's 1962 documentary Octobre à Paris, the film’s neorealist aesthetic abruptly gives way to a staccato montage of disturbing stills, and the diegetic sounds of migrant shantytowns are supplanted by disjointed musique concrète. Officially censored until 2011, Octobre à Paris attests to the brutal (and long officially denied) massacre by the Paris police of more than one hundred Algerian protestors in 1961. The choice of a dissonant and abstract musical style for the film’s central segment seems at odds with its activist stance, and the absence of any mention of a composer or sound engineer in the credits makes this all the more puzzling.

This paper will demonstrate that the film’s sudden shift to musique concrète—and to a soundtrack characterized by abstraction and autonomy from image and plot—signals a new approach to sound in French film. While Jean-Luc Godard and François Truffaut continued to score their films mostly with snatches of popular and often diegetic song, filmmakers as different as ethnographer Jean Rouc and the Cahier du Cinéma insider Jacques Rivette explored the possibilities of radically disconnecting sound from diegesis. Rouc included a computer-generated waltz in his pioneering cinéma verité film Chronicle of a Summer (1961), and Rivette’s political thriller Paris Belongs to Us (1961) weaves a soundtrack from urban sound effects and a musique concrète score by Philippe Arthuys of the Groupe de Recherches Musicales. Perhaps the most adventurous practitioner of the new abstraction was Alain Resnais, whose Last Year at Marienbad (1961) hinges on a scene of listening for footsteps that become completely detached from the physical movements of the character, with fatal consequences.

Close readings of—and listening to—moments from these and other films of the period reveal that the filmmakers of the French New Wave (and some of their contemporaries working in non-fiction film) were fascinated by the precariousness of linguistic meaning and the arbitrary relation between signified and signer. Indeed, their sonic experiments anticipated—and in some cases perhaps even inspired—theories of language and communication that would not be systematically elaborated until the post-structuralist publications of the later 1960s.

Thinking Through and Beyond Medical Ethnomusicology: Foundational Concepts and Shifting Paradigms

Time: Saturday, 12/Nov/2022: 10:45am - 12:15pm · Location: Camp
Sponsored by the SIG for Medical Ethnomusicology

Thinking Through and Beyond Medical Ethnomusicology: Foundational Concepts and Shifting Paradigms
Chair(s): Bonnie McConnell (Australian National University)
Presenter(s): Ross Brillhart (Indiana University), Michael Bakan (Florida State University), Klisala Harrison (Aarhus University)

This roundtable aims to stimulate conversations and productive courses of action in ethnomusicology related to theoretical, methodological, and practice-based dimensions of our field's intersections with diverse domains of health, healing, wellness, advocacy, and medicine. Thinking through and beyond key issues and too-often taken-for-granted concepts in these areas, we will offer insights and open up novel discursive spaces regarding current trajectories and new directions in the field. Drawing on extensive research conducted since the start of the COVID-19 pandemic, our first panelist will examine various medical musical interventions in the pandemic era, considering how questions of disability, agency, and relativity can disrupt normative narratives of healing. Utilizing research from multiple projects investigating sound and health, our second presenter will offer insight into the ways they have reconstructed and redefined the concept of health based on their ethnographic encounters and argue for further contemplation on and new directions in the ways ethnomusicologists approach health in their research. Our third participant will draw upon his twenty years of experience researching the musical lives of autistic people to explore how practices of active listening, collaborative musicking and authorship, and engaged, advocacy-directed activism can leverage equitable and inclusive neurodiversity. Presenter four will examine specific impacts of socio-cultural qualities of music on health and well-being, drawing examples from her collaborative research with Arctic Indigenous musicians in Greenland, Norway, Sweden, and Finland. Ultimately our roundtable will provide direction in the investigation of music, sound, and health that includes research outside the confines of healing as well as listening beyond the medicinal.
Your Voices: Taking Stock of Music and Disability Studies

Organized by the SMT Committee on Accessibility and Disability.

Organizer(s): Anabel Maler (University of Iowa)
Chair(s): Anabel Maler (University of Iowa)
Discussant(s): Demi Nicks (CUNY Graduate Center), David Bassler (University of Iowa), Judith Ofcarcik (James Madison University)

The field of Music and Disability Studies has grown enormously since its inception, and it has continued to expand after the 2015 publication of the Oxford Handbook of Music and Disability Studies. The global COVID-19 pandemic, a mass disabling event, has made it even more pressing to center the voices of disability communities and to think broadly about what disability can offer music-theoretical scholarship. This session aims to take stock of the current state of Music and Disability Studies by highlighting the voices of our Society’s members. The session makes connections between varied experiences and intersections of disability, including hidden disabilities. The aim of the session is not only to take stock of the field, but to ask how we can enact crucial changes to our pedagogy, our research, our performance practices, our compositional processes, and even academia as a whole.

The session will feature five 10-minute lightning talks, each of which will be followed by a short question period. The session will conclude with a roundtable discussion between all participants.

Presentations of the Symposium

Neurodiversity and Music Academia: Accessibility and Acceptance

Samantha Bassler
New York University, Rutgers University at Newark

The terms “neurodiversity,” and “neurodivergent” are in widespread use across social media platforms, with users such as @neurodivergent_insights (a clinician with a doctorate in psychology who exposes common myths about mental illness, especially neurodiverse or neurodivergent mental illnesses) and @theneurodiverseacademic (a PhD student who “dreams of an accessible academia”). Moreover, helpful hashtags abound, to assist in connecting those who have the same conditions, such as #ActuallyAutistic, #BPDAwareness (for borderline personality disorder), #neurodivergent, #adhdlife, and #bipolar. Neurodiversity was coined in 1998 by sociologist Judy Singer, but the full spectrum of neurodiverse experience is not well understood, accepted, or accommodated, even in academia.

In the following paper, I share my experiences as a veteran music and disability scholar (active since 2007, when I gave my first SMT paper, which was published in 2009), including new research into acceptance and accessibility for neurodiversity. This is based on experiences developing accessible curriculum in music theory and aural skills, as well as music history, over the past 16 years, as well as a recent neurodiversity diagnosis, and how that has invigorated my teaching. I argue that doing this work will make scholarship more accessible for people from various marginalized identities, including BIPOC and indigenous folx, as well as people from various neurodiversity experience.
impoverished communities. At the root of this work is a recognition of the trauma inflicted upon neurodiverse and other marginalized folk, and a pledge to work past this trauma, for a better world.

**Toward a Universal Composition: Putting Accessibility at the Start of the Creative Process**

**Megan Steinberg**  
Royal Northern College of Music

My PhD is in association with a UK music disability charity, and my primary research goals are to:

1) Develop sustainable creative processes built on the social model of disability;
2) Create new works for accessible musical instruments; and
3) Explore the role and impact of artificial intelligence in new and accessible music.

As a composer with a hidden disability, I am using my practice to explore how we can go beyond brick and mortar adjustments for disabilities and extend the social model of disability into the creative musical process. Working with disabled performers to create new works, I have been developing new composition processes that put accessibility first. These processes are inspired by experimental music practices like graphic scores, text scores, free improvisation and Al-generation, among others. It also requires the disestablishment of the composer-performer relationship and process for rehearsing a work.

In this 10-minute talk I will outline the compositional process of a current piece I'm working on, discuss how I have approached the idea of a "universal composition," and raise issues that I’ve encountered so far in my practice-based research. As each person has a unique experience, how realistic or valuable is it to approach a Universal Composition? I’d appreciate questions and feedback from those in attendance to further these ideas.

**Whose Voices Matter? Reflections on Participatory Approaches to Music, Arts and Disability Research**

**Melissa Kirby**  
University of Leeds

Current research investigating the musical and artistic experiences of adults with learning disabilities often neglects to include the voices of disabled people (Nind 2008). The lack of representation from adults with learning disabilities in previous literature may be due to the perceived challenges of involving people with varied learning and communication needs in research (Nind 2008). Participatory approaches to research centralize the voices of disabled people through the recruitment of disabled co-researchers, who are actively involved in the design, implementation and dissemination of research (Aldridge 2016; Walsmey 2004). This paper will introduce the work of the Purple Research Group—a team of disabled and non-disabled co-researchers who, through adaptive and arts-based methods, have worked together to design and implement a project exploring their experiences of music and arts-based learning. This paper will explore the opportunities and challenges of participatory approaches in music and arts-based research, including reflections from disabled co-researchers on their experiences as a researcher. The present study advocates for the active involvement of disabled people in all aspects of the research process. While most relevant for music and disability scholars, this paper will have applications for anyone interested in inclusive approaches to research.

**Neither Difference Nor Deficit: Autism as Variation**

**Jordan Lenchitz**  
Florida State University

Neurotypical individuals often go to great lengths in their attempts to relate autism and other forms of neurodiversity to their own lived experiences. Though the disability studies community writ large is fortunate to have moved past deficit-only framings that previously dominated discourse under medical models of disability, Kapp et al. (2013) are far from alone in advancing “difference, deficit, or both?” as a guiding question for understanding autism and neurodiversity from within the frame of a social model of disability. In this lightning talk I argue that regardless of the answer given, the question “deficit, difference, or both?” is not the right question to be asking in the first place if we are to most meaningfully engage with the musical and nonmusical experiences of autistic individuals. I posit that neither deficit nor difference does autistic people justice and advocate instead for following Nick Walker (2021) and her definition of autism as “a genetically-based human neurological variant.” Indeed, as evidenced by their etymons—differō (to distract/disquiet/disturb/confound) and dēficiō (to fail/die/forsake/desert), respectively—both difference and deficit carry connotations worth considering if they are to be used to describe autistic people. Even though I as a neurodivergent human being prefer a non-anthropocentric orientation that leaves space for nonhuman experiences, the etymon of variant (variō) makes Walker’s definition appetizingly apropos: in the transitive (to change/transform/alter) as in the intransitive (to disagree/dissent), it elegantly evokes autistic ways of being in the world in and of themselves and especially in relation to music.

**Simple Solutions to Complex Problems: Hidden Disabilities in the College Music Classroom**

**Shannon McAlister**  
University of Connecticut

The word simple is defined by Merriam-Webster as “having few parts: not complex,” and the word complex is defined by Merriam-Webster as “a group of things that are connected in complicated ways.” Although there is nothing simple about hidden disabilities, there are simple solutions we as instructors can implement to make a complex classroom environment more inclusive and accessible. These solutions will aid students with documented hidden disabilities; students who have non-disclosed hidden disabilities, and, through UDL (Universal Design for Learning), will optimize growth for the entire classroom.

For someone with hidden disabilities, like anxiety and depression, the music classroom can be filled with stressful sounds, unfamiliar content, and daunting deadlines. A 2021 study of college students in the US showed that about 88% of students experienced moderate to severe stress, with 44% of students showing moderate to severe anxiety, and 36% of students having moderate to severe depression (Lee, Jeong, and Kim 2021). With statistics like these, there has to be more that we, as music educators, can do.
were previously points of contention between editors. More importantly for present purposes, though, they offer objective evidence of the authoritative readings in this new source are among its greatest contributions, offering the potential to clear up passages that erasure, over-painting, or folio losses, there is a strong case to be made that the illumination should be dated to the fifteenth century. Of the sixteenth century, certain aspects of the heraldic composition are atypical of this late date. In the absence of any signs of Although the coat of arms on the Leuven chansonnier’s front flyleaf has hitherto been thought of as a later addition from the middle of the sixteenth century, certain aspects of the heraldic composition are atypical of this late date. In the absence of any signs of erasure, over-painting, or folio losses, there is a strong case to be made that the illumination should be dated to the fifteenth century. This raises the possibility that it may refer to songbook’s original owner or immediate successor.

This raises the possibility that it may refer to songbook’s original owner or immediate successor. Since the discovery of the Leuven chansonnier in 2015, various theories have been put forward regarding its origins and early ownership. Its heraldry indicates a Savoyard connection, but the identity of its owner has not yet been conclusively established, while its repertorial concordances indicate links with the so-called Loire Valley chansonniers. The present paper will take two approaches to the problem. The first offers new evidence regarding potential attributions of ownership. The second is a critical examination of the identification of repertorial concordances, as well as the historiographical ramifications of those structures. The second paper explores new evidence regarding potential attributions of ownership and the significance of variants in determining a revised view of the relational provenance of this group of chansonniers. In light of this changing landscape, the third paper reconsideres the biography and songs of Firminus Caron, one of the best represented composers in the Leuven Chansonnier, arguing that textual and musical details of his works point to previously unrecognized connections among the major chansonniers of the period.

Presentations of the Symposium

An Expansively Networked Context for the Leuven Chansonnier

William Watson
Washington, DC

The Early Provenance of the Leuven Chansonnier

Ryan O’Sullivan
KU Leuven, Belgium

Within a few years of the 2015 discovery of a completely unknown songbook from the 1470s, the “Leuven Chansonnier” has been the subject of multiple doctoral research projects, of scholarly gatherings in New York City and in Antwerp, of radio broadcasts, and has been featured in concerts and on recordings by American and European groups. High quality digital images of the complete manuscript and editions of all of the songs are available on the Internet, as are many recorded performances. The Alamire Foundation, where the manuscript is now housed, has also published a life-size facsimile and companion study volume. After over 500 years in obscurity, this manuscript has captured the attention of musicologists in a way that was simply impossible with previous discoveries.

In terms of its repertoire, deluxe presentation, and tiny proportions, the Leuven Chansonnier closely resembles the group of manuscripts now known as the Loire Valley Chansonniers. A new arrival inevitably revises understandings of the circulation and preservation of fifteenth-century songs, and of their later readers. In the third decade of the twenty-first century, we have many more tools available to assist research on this group of manuscripts and the larger networks that facilitated their compilation and distribution.

This session brings into dialogue new research on represented composers, the likely owners of these books, and the broader systems at play in the circulation of chansons in the later fifteenth century. The first paper takes its cue from social network analysis, leveraging the author’s database to ask after the structures induced through the identification of repertorial concordances, as well as the historiographical ramifications of those structures. The second paper explores new evidence regarding potential attributions of ownership and the significance of variants in determining a revised view of the relational provenance of this group of chansonniers. In light of this changing landscape, the third paper reconsideres the biography and songs of Firminus Caron, one of the best represented composers in the Leuven Chansonnier, arguing that textual and musical details of his works point to previously unrecognized connections among the major chansonniers of the period.
of the chansonnier's relatedness to other sources. Leuven shares surprisingly few significant variants with the Nivelle chansonnier, the first layer of Laborde, and the Woffenbüttel songbook. It also stands far from the Savoyard Cordiforme chansonnier. The sources that accord most closely with the newly discovered source are in fact those copied by the Dijon Scribe: Copenhagen, the second layer of Laborde, and Dijon.

The insights gained from my heraldic and text-critical research will provide a new provenance trail for the Leuven chansonnier, enabling us to better assess the social impact that it had for its first users.

**Caron and the Leuven Chansonnier: The Texts and Contexts of Cent mil escuz**

Sean Gallagher  
New England Conservatory

The strong representation of songs by Firminus Caron in the Leuven Chansonnier offers further support for Johannes Tinctoris's assessment that Caron was among the composers “whose compositions have spread throughout the whole world” ([Complexus effectuum musices](#), chapter 19). Indeed, Caron’s more than 20 surviving songs (several with conflicting attributions) appear in sources spanning a wide geographical area, including some much later concordances. The Leuven Chansonnier adds another source for his three most widely copied songs—*Cent mil escuz*, *Helas que pourra*, and *Le despourveu*.

*Cent mil escuz* is ascribed to Caron in two later sources and has long attracted scholarly attention. Questions persist concerning its authorship (it is also ascribed to Busnoys), the transmission of its music (two distinct versions survive), and its poetic text (which with the appearance of the Leuven Chansonnier now exists with three entirely different final stanzas—a possibly unique instance among chansons of the period). This paper presents new information on all these issues, offering reasons for accepting Caron’s authorship, clarifying some longstanding ambiguities in previous scholarship on the song’s transmission, and pointing to possible musical/textual links with other chansons, including well-known works also transmitted in the Leuven Chansonnier.

**A Jam Session on the Place(s) of Jazz at AMS**

*Time*: Saturday, 12/Nov/2022: 10:45am - 12:15pm  
*Location*: Grand Ballroom D

**Chair(s):** Kimberly Hannon Teal (University of North Texas)

**Presenter(s):** Andrew Berish (University of South Florida), Sarah Suhadolnik (University of Iowa), Destiny Meadows (University of North Carolina), kentianyuan Ge (University of North Carolina), Nate Sloan (University of Southern California)

Organized by the AMS Jazz and Improvisation Study Group. Supported by the SEM Improvisation Section

This conversation will mark the conference’s presence in New Orleans, a key place for jazz, and the inaugural Jazz and Improvisation Study Group session, a new space for scholarship and community within AMS. A roundtable discussion featuring a series of short papers on jazz in relation to place will be followed by an improvised conversation between the speakers and audience. **Andrew Berish** will open the discussion with a talk addressing the intersection of jazz studies and broader humanistic scholarship on the concepts of place and space, sussing out ways jazz impacts and is impacted by interdisciplinary work engaging this nexus. **Sarah Suhadolnik** will speak on jazz in modern day New Orleans by using the intangible possibilities of placelessness as a foil for understandings of place. During the COVID-19 pandemic, the New Orleans radio station WWOZ adapted programming strategies first employed in the immediate aftermath of Hurricane Katrina, creating parallels between a “jazz city” displaced and a “jazz city” disrupted. **Destiny Meadows** will use Philadelphia’s OutBeat, an event billed as “America’s First Queer Jazz Festival,” to explore how LGBT+ jazz artists negotiate jazz spaces by effectively queering the performance arena. Her paper addresses the idea of the “festival of the marginalized” along with what it might look like to queer jazz by allowing for more diversity and difference within the genre. **kentianyuan Ge** will address notions of place through his work on jazz and/as affect. Interrogating the attachments people maintain between academic jazz programs and the global cruise industry, he disrupts the silence of jazz studies on a political economy that has implicated generations of university-trained musicians ever since the turn of the 1970s, which witnessed the coterminal rise of college jazz education in the United States and multinational, corporatized cruise tourism. **Nate Sloan** will describe various “Cotton Club copycats” bearing the name of the infamous Harlem venue that sprung up in locations around the country and the world, exploring how the afterlife of the Harlem Cotton Club and the demographics and histories of different cities interacted to shape the social terrains of jazz in a variety of urban contexts.
Labor Economies of Music in the Age of Mechanical Reproduction

**Time:** Saturday, 12/Nov/2022: 10:45am - 12:15pm  
**Location:** Commerce

**Chair(s):** David Trippett (University of Cambridge)

Sound reproduction is generally conceived as a singular concept in musicology, as the mediated repetition of musical events via mechanistic processes of recording. Historiographically speaking, it is often tied to automated playback in a teleological trajectory, beginning with the phonograph and reaching closer to a Lacanian real with each technological advancement. Within this narrative, new instruments—even those conceived primarily for active musicianship—are evaluated by their potential for shared labor, not only of facilitating effortless listening, but also of simplifying ways of writing, reading, or playing music.

Precisely this linkage between the desire of automatic reproduction and an attendant ideology of economizing labor will be at the center of critical inquiry in this panel. Close study of three select instruments that counter the above teleologies will allow us to deconstruct origin myths and question the claim of efficiency that served to market new apparatuses. Special attention will be placed on the domestic realm, which is particularly suited to rethinking the category of sound reproduction in terms of its relationship with conceptions of labor. As Marie Thompson and Eric Drott have recently pointed out, considering music’s function as a form of social reproduction means we must expand the concept of musical reproduction to include human labor.

In line with this approach, we attend to interaction and collaboration between human and technological agents in different contexts of music-making. Rather than positioning human capacities against mechanical or automated processes, we interrogate how the interaction with new media shapes not only the experience, but also theoretical conceptions of music. Our analyses examine the societal expectations and gendered roles attached to the different contributions in these encounters, as well as the aesthetic ideals of music-making that they imply. Lastly, the presented lineage of case studies—the Pianola, Theremin, and audio cables in modular hi-fi settings—aims at diversifying narratives around the phonograph as the discursive benchmark in scholarship on musical (re)production.

**Presentations of the Symposium**

**Shared Labor and Human-Machine Interactions in Pianola-Playing**

**Stephanie Probst**  
University of Music and Performing Arts Vienna

In the early 1900s, the Pianola dominated bourgeois markets of new musical instruments around the world, envisioned to replace the piano as the foremost domestic instrument. Its promise of simplified music-making relied on sharing the labor of playing between the pneumatic mechanism and human performer. While the instrument’s simplification of performance cohered with the oft-told desire of an economy of musical production, the Pianola at once vehemently countered the vision of fully automated reproduction as found in the phonograph. Unlike the later reproducing piano, it was meant to help its users create their own interpretations of the music. The Pianola’s linkage between mechanistic support and traditional performance aesthetics thus offers an idiosyncratic perspective on conventional narratives of musical reproduction in the early twentieth century.

Revisiting the logics and logistics of the instrument and its marketing, this presentation takes a closer look at the intricate constellation of shared labor in pianolic music-making. This will provide the basis not only for a nuanced account of the breadth in musical reproduction around 1910, but also for an analysis of the dynamics at play in the interaction between human and mechanism. In particular, I will focus on the notational interface of the perforated piano rolls as one of the main sites of encounter between the two performing agents—instrument and player. The proto-digital pattern of the holes ensures the readability and reproducibility of the musical parameters by the instrument’s mechanism. As a form of visual representation of the music, however, this code was soon acknowledged to transcend the purely technological realm and thereby provoked copyright concerns. Weighing the arguments of these litigations against public presentations of the instrument’s musical and socio-cultural affordances, I seek to refine previous scholarship on the question of the rolls’ readability and status as media objects (Gitelman 2004). I moreover contextualize this discussion by considering additional notational layers of the piano rolls that bypass machine readability on the one hand and the ways in which the mechanism in turn imposes certain limitations of engagement for the human players on the other.

**Instrument or Appliance? The RCA Theremin, Gender, Labor, and Domesticity**

**Clara Latham**  
The New School, Eugene Lang College

This paper explores the relationship among domestic music making, technological innovation, and labor through a case study of the marketing of the RCA Theremin in 1929. Shortly after the arrival of Russian inventor Leon Theremin in the United States in 1928, plans to develop the Theremin as a mass-produced musical instrument for the home quickly took shape, aligning it with other commercialized domestic appliances. But the nature of the labor that marketers of the Theremin promised was different from the vacuum cleaner or electric light bulb: it promised to perform musical work. Advertising materials for the RCA Theremin promoted the instrument as a labor-saving device, claiming in its brochure:

> “Without keys, or bow, or reed, or string, or wind, without material media of any kind—anyone can make exquisitely beautiful music with nothing but his own two hands!”

I argue that this promise implicitly reveals the labor of domestic music making, which, like other forms of domestic labor, has been historically rendered invisible within a capitalistic system that values productive labor over reproductive labor. I contextualize this analysis in more comprehensive changes to the domestic sphere, where new appliances promised to assist housewives in middle class American homes. This involved changes in audio culture as well. Many forms of musical listening were moving from a public to a domestic sphere via the introduction of the phonograph and radio. The phonograph afforded housewives the convenience of playing Saint-Saëns in their parlors without the labor of practicing the piano, just as the electric light saved them the effort of attending to oil lamps. Through its particular design, the case of the RCA Theremin offers yet more intricate perspectives on shared labor between
They then use this knowledge to complete an assignment on how (können (Georg Friedrich Haas, 2000) to understand the functionality of two clashing systems of microtonality used by the composer (Three pedagogical examples support the appeal of this approach: (1) Students read Robert Hasegawa’s 2015 article on that performance issues assume in theory pedagogy. The post-tonal theory classroom encourages rumination on the utility of theory/analysis for performance, and on the informative role Leong’s framework encompasses different means and ends of “knowing” a musical work. I argue that mobilizing this framework in This paper proposes an approach to post-tonal theory pedagogy that foregrounds the intersection of performance and analysis. Daphne Leong’s recent work on this intersection uses the German verbs wissen (knowing that), können (knowing how), and kennen (knowing of) to describe the “different kinds of knowledge” (2016, [17]) generated and utilized by theorists and performers. As such, Leong’s framework encompasses different means and ends of “knowing” a musical work. I argue that mobilizing this framework in the post-tonal theory classroom encourages rumination on the utility of theory/analysis for performance, and on the informative role that performance issues assume in theory pedagogy. Three pedagogical examples support the appeal of this approach: (1) Students read Robert Hasegawa’s 2015 article on Blumenstück (Georg Friedrich Haas, 2000) to understand the functionality of two clashing systems of microtonality used by the composer (wissen). They then use this knowledge to complete an assignment on how (können) they would learn to sing an excerpt of the piece where
Engaging Post-Tonal Theory
Daphne Leong
University of Colorado Boulder

In response to calls to avoid or downplay the teaching of set theory in post-tonal courses, I suggest that deeper study of this theory remains worthwhile for today’s students. I offer three generic tools—Prologues, Portfolios, and Projects—and demonstrate how they can be used in a post-tonal course to open it up to diverse repertoires and student interests, and to help students explore concepts and skills in deep and individual ways. Prologues, Portfolios, and Projects can thus counteract two significant problems when focusing on set theory and serial techniques: students’ tendencies to apply this theory in a superficial manner, and the associations of this theory with modernist repertoires to the exclusion of others.

I outline the tools; provide sample activities, assignments, and repertoire; and display several student outputs.

Systems, Methodologies, and Values: Rebranding Post-Tonal Theory for the 21st Century
John King
University of Oregon

Post-tonal theory is not an anachronistic impediment to change; rather, it’s a powerful site for it. Reframing “post-tonal studies” as “20th- and 21st-century systematic approaches to music” supercharges its adaptive capabilities and can be a vehicle to further decenter the Western perspective. Just as the post-tonal repertoire does, popular and classical genres worldwide often require specialized terminology to navigate their sophisticated musical signal systems. As such, certain post-tonal techniques may provide a good starting point for university-bound introductions to these diverse musics as well as an opportunity to assess best practices around when to adapt or bypass certain post-tonal techniques. Pc-set terminology is one such highly transferable post-tonal skill set; the same “brackets and numbers” notation can represent the shape of a melodic phrase (Morris), a rhythm (Morris), a set class (Forte), form (Reicha), syllable count, and more. Rather than as an homage to orthodoxy, one should associate post-tonal theory with an open philosophical disposition and cultivating an adventurous and reflexive scholarly attitude. One can use its classes to facilitate discussions that help us shape and re-examine our shared values. This reframing of “post-tonal studies” to “systematic approaches” does not contradict already proven successful post-tonal pedagogical strategies, it just foregrounds these assumptions: no analytical approach is neutral and, independent of genre, the more well-rounded and reflexive the theorist is, the better they are primed to apply analytical techniques judiciously. Finally, a preliminary exercise is provided that compares various framings of a melody.

A Case for Overtones
Danielle Shlomit Sofer
University of Dayton

An overtone is a metaphor. It means something additional, usually subsidiary, and in excess. This metaphorical definition also aptly characterizes the role of overtones as a physical phenomenon in our core undergraduate curriculum—i.e., the theory sequence—as well as in remedial graduate courses. This paper demonstrates the impact a focus on the harmonic overtone series could have on...
the introductory music theory curriculum. Using a combination of examples from the first course in the four-semester music theory sequence and an introductory undergraduate course in music technology, I advocate that, already from the beginning, theory instructors introduce post-tonal concepts that, in the traditional chronology, have typically been saved as a treat for later, a little something extra. There is no reason the average music student should not know how to (1) set up sound recording equipment, (2) understand the basics of the physics of sound and acoustics, and (3) possess fluency in common technical language, including techniques of additive and subtractive synthesis. Where else will students acquire these skills?

Hermeneutics from the Start: An Exercise, with Ruth Crawford’s Prelude No. 6
Sumanth Gopinath
University of Minnesota, Twin Cities

What if hermeneutics were more than an afterthought in post-tonal music theory pedagogy? Given that scholarly hermeneutics requires more, not less, knowledge of a particular composer’s creative practice, thinking, life experiences, and in-depth historical context, one solution is to radically reduce the number of composers whose music is studied in a given term, recognizing that not all techniques will be suitably represented by their music. The extended study of a single biographical individual is in some ways the ideal means of pursuing serious hermeneutic inquiry in a limited span of time, since it is analogous to solving the “problem of mediations”—the challenge of connecting the individual and social totality (Sartre 1963). A pedagogical hermeneutic laboratory is offered by the increasingly canonical modernist music of US composer Ruth Crawford (1901–1953). Given the brief span during which the bulk of Crawford’s mature compositions were written (1924–1932) and the extensive documentation of both the intellectual, spiritual, and biographical contexts of her work (Tick 1991; 1997) and her compositional techniques (Straus 1995), relatively few attempts at combining theory-based analysis with sustained hermeneutic inquiry (such as Hisama 2001) are presently available. Drawing on Tick’s (1991) lucid treatment of Crawford’s “spiritual ideal” emerging in Chicago in the mid-1920s, stemming from the influence of her theosophist piano teacher and mentor Djane Lavoie Herz (1889–1982), this talk undertakes the examination of Crawford’s Prelude No. 6 (1927–28) for solo piano, examining processes of aggregate completion (building on Straus 1995, 13–14), ostinato design, and the rotational aspects of the composition’s form (Hepokoski 1993), combining them with Tick’s mapping of the piano’s upper register onto “celestial regions” and “spirituality” (1991, 239). By shuttling back and forth between techniques and cognitive mappings, the exercise offers a pedagogically manageable illustration of the hermeneutic circle.

AMS Posters

"An American Caruso": Mario Lanza and the Birth of the Modern Crossover Tenor
Keith E Clifton
Central Michigan University,

From the sumptuous opera films of Franco Zeffirelli to operatic excerpts in Moonstruck and The Godfather Part III, opera has been employed in a variety of on-screen contexts, as scholars including Marcia Citron, Michal Grover-Friedlander, and Jeongwon Joe have shown (Citron 2014 and 2000, Grover-Friedlander 2005, Joe 2013). And yet the appearance of opera luminaries in non-operatic commercial cinema has received limited attention, even though the use of such singers originated during the silent era, including soprano Geraldine Farrar as Carmen (1915) and Enrico Caruso’s dual role in My Cousin (1918).

In the era just after World War II, the most recognizable onscreen operatic presence belonged to tenor Mario Lanza. Born Alfredo Cocozza, Lanza was the first tenor to become a bona fide movie star, appearing in six films for MGM and Warner Brothers in the decade between 1949 and 1959. Largely self-taught, he devoted his career to constructing an idealized image of a working-class everyman in possession of remarkable talent, much like Caruso, his self-proclaimed idol. The summit of Lanza’s filmography came with The Great Caruso (MGM 1951), recognized as the most popular opera-related film ever made. Rife with historical inaccuracies—especially concerning the elder tenor’s premature death—it’s release triggered a lawsuit from Caruso’s widow and palpable unease regarding opera singers on screen that persisted to this day. Operating within the liminal space between opera, biography, and camp, the film reveals Lanza as a more complex crossover artist than he may at first appear.

Drawing on interviews, first-hand accounts, and excerpts from selected films, the poster argues that Lanza’s movies and recordings provide the template for tenors in contemporary mass media, evident in Yes, Giorgio starring Luciano Pavarotti (1982) through The Three Tenors phenomenon and Andrea Bocelli’s mega concerts and occasional stage roles. The addition of QR codes will allow viewers to access relevant examples and film clips. Despite persistent criticism of Lanza’s movies as little more than “elaborate pops concerts,” I demonstrate how his meteoric rise and enduring fame reveals bonds between opera, film, and popular culture that have yet to be severed.

Intervening in Art: A Case Study in Contemporizing Consent
Rebecca Carroll
Rutgers University

Catherine Clement’s 1979 text “Opera, or, the undoing of women” catalogues the mistreatment that leads to the death of many of opera’s most beloved leading ladies. However, death is not the only way women are undone in many operatic stagings and librettis. While much of the critique surrounding the treatment of women is dismissed as a historical grievance rather than an operatic one, McClary reminds musicologists that “just as in any anthropological investigation, these cultural objects and rituals are studied not as autonomous entities in and of themselves but as constructions that reveal a great deal about the values of the people who produce, preserve and transmit them” (p.xi, Clement, 1979). In the case of opera, we—the audience member, performer, and musicologist—are not only acting as conservators of these cultural objects but assume the role of transmitters of these values as well.
Modern stagings of many operas have changed the setting, time, gender and even plot of a given performance as an act of social commentary, but perhaps broader, genre-wide changes are due. To ensure that musical performances don’t avoid social inquiry, we must consider the responsibility we have to the audience—and the content they are subjected to—perhaps more than our allegiance to a given script.

The Juilliard School’s 2019 performance of *Così fan Tutte* did exactly this when reversing the role of consent for its characters. In an opera that traditionally tolerates the abuse of consent, this modern staging granted agency to Fiordiligi and Dorabella by keeping them informed of the attempted masquerade by Guglielmo and Ferrando. This was achieved entirely through staging techniques and did not affect the libretto or score in any way. In this poster, I plan to explore this 2019 performance of *Così* as a case study in scrutinizing consent for the sake of contemporary audiences.

### AMS Cold War Music Study Group Business Meeting

**Time:** Saturday, 12/Nov/2022: 12:30pm - 2:00pm  
**Location:** Commerce

Session Chair: Gabrielle Cornish, University of Miami

Business meeting of the AMS Cold War Music Study Group.

### AMS LGBTQ Study Group Business Meeting

**Chair(s):** Gabrielle Cornish (University of Miami)  
**Presenter(s):** Gabrielle Cornish (University of Miami)

### AMS Ludomusicology Study Group Business Meeting

**Chair(s):** Brent Alan Ferguson (College of Southern Maryland)  
**Presenter(s):** Brent Alan Ferguson (College of Southern Maryland)

### AMS Music and Dance Study Group Business Meeting

**Chair(s):** Stephen Hudson (University of Richmond)  
**Presenter(s):** Stephen Hudson (University of Richmond)

### AMS Music and Philosophy Study Group Business Meeting

**Chair(s):** Patrick Nickleson, University of Alberta
Business Meeting of the AMS Music and Philosophy Study Group.

AMS Music and Philosophy Study Group Business Meeting
Chair(s): Patrick Nickleson (University College Dublin)
Presenter(s): Patrick Nickleson (University College Dublin)

AMS Organology Study Group Business Meeting
Time: Saturday, 12/Nov/2022: 12:30pm - 2:00pm  ·  Location: Marlborough A/B
Session Chair: Lidia Chang
Business Meeting of the AMS Organology Study Group.

AMS Organology Study Group Business Meeting
Chair(s): Lidia Chang (N/A)
Presenter(s): Lidia Chang (N/A)

AMS Popular Music Study Group Business Meeting
Time: Saturday, 12/Nov/2022: 12:30pm - 2:00pm  ·  Location: Grand Salon 15/18
Session Chair: Amy Coddington, Amherst College
Business Meeting of the AMS Popular Music Study Group.

AMS Popular Music Study Group Business Meeting
Chair(s): Amy Coddington (Amherst College)
Presenter(s): Amy Coddington (Amherst College)

AMS Reception for Eileen Southern Scholars
Time: Saturday, 12/Nov/2022: 12:30pm - 2:00pm  ·  Location: Chequers
Chair(s): Andrea Moore (Smith College), Stephan Hammel (University of California, Irvine)
Presenter(s): Andrea Moore (n/a), Stephan Hammel (n/a), Others TBD (n/a)
Connecting Eileen Southern Scholars to potential mentors and graduate program representatives.

Securing Your Legacy: Planned Giving and the AMS
Time: Saturday, 12/Nov/2022: 12:30pm - 2:00pm  ·  Location: Compass
Session Chair: Petra Siovahn Walker, American Musicological Society Inc.
Session Chair: J. Peter Burkholder, Indiana University
Siovahn Walker¹, J. Peter Burkholder², Jessie Ann Owens³, Pamela Starr⁴, Ellen Harris⁵, Walter Clark⁶
¹American Musicological Society; ²Indiana University; ³University of California, Davis; ⁴University of Nebraska–Lincoln; ⁵Massachusetts Institute of Technology; ⁶University of California - Riverside
This informal session will provide an introduction to the benefits of planned giving both for a non-profit organization like the AMS and for individuals. There will be ample time for questions.
Ellen Harris, Former President, AMS; member, Robert Judd Fund Committee
Welcome and Introduction
Walter Clark, University of California, Riverside
You Can't Take It With You: Making a Difference Now and in the Hereafter
Pamela Starr, University of Nebraska
Does This Sound Familiar?: Solving Problems with Estate Planning
Siovahn Walker, Robert F. Judd Executive Director of the AMS
The Nuts and Bolts of Estate Planning
Questions/Comments/Stories from the audience
Respondents: J. Peter Burkholder, AMS Development Committee, outgoing chair; Jessie Ann Owens, AMS Development Committee, incoming chair
The first sounds broadcast over public radio were operatic: the experimental transmission of a live performance of *Cavalleria Rusticana* and *Pagliacci* from the Metropolitan Opera House in 1910, nearly a decade before radios would become a household staple across the globe. Within a decade of this initial broadcast, listeners could tune into live operas transmitted from opera houses across the United States and Europe. Beyond its popularity and political value, opera on the radio offered a stage for exploring and exploiting the medium’s potential to transport and transplant the voice between bodies, both human and technological.

This essay proposes an operatic theory of radio that centers radio as a transnational medium and sound as an intermedial phenomenon. It engages with theories of the acousmêtre by Michel Chion, Mladen Dolar, and Stephen Connor, who have identified ventriloquism as the cultural antecedent to the acoustic and social changes wrought by the emergence of wireless technologies in the early twentieth century. While ventriloquism provides a potent metaphor for thinking through the disembodied radio voice, this paper argues that it was in fact the operatic voice that preoccupied producers and listeners of the new medium. It does so through the analysis of key moments in interwar broadcasting, among them the experimental transmission of *Parsifal* from the Teatro Coliseo in Buenos Aires in 1920, which marked Latin America’s first public radio broadcast; the first live broadcast from Milan’s Teatro alla Scala in 1928; and the world’s first live global transmission, a 1931 performance of *Tristan und Isolde* broadcast from the Bayreuth Festspielhaus. I show that the material constraints of opera broadcasts indelibly altered the way early producers and audiences talked about and listened to radio. Moreover, I argue that the operatic voice, when transmitted over radio, became a site for navigating tensions between the intimacy of radio listening and the medium’s global reach.

**Mozart and Metadata: Classical Music's Streaming Problem**

**Ryan Blakeley**  
Eastman School of Music

Classical music has fared poorly in the transition to a streaming-dominant music industry. Although mainstream streaming services such as Spotify give listeners cheap, on-demand access to millions of songs, these platforms are oriented towards Western popular music in ways that do not align with the listening habits of classical music consumers. For one, their search and recommendation engines do not accommodate classical music’s complex metadata requirements; isolating and then identifying the conductor, soloist, and orchestra on a specific recording of Tchaikovsky’s Piano Concerto No. 1, for instance, is nearly impossible. Additionally, classical music has high barriers to entry for newcomers, and most streaming services do not provide the guidance necessary to acquire and retain new listeners. Finally, streaming engenders modes of engagement—including passive, mood-based playlists—that are historically at odds with classical music audiences’ preferences for active listening and high-fidelity audio. Despite the music business’s enormous growth and revitalization in the last decade, classical music has been left even further behind. This has important consequences both for the genre’s cultural relevance as well as classical musicians’ income under streaming’s new royalty structures.

In this paper, I argue that the rise of streaming platforms grants tech companies unprecedented influence over classical music consumption and distribution. Classical music accounts for only a slim fraction of overall streaming consumption—and thus revenue—but the existence of niche, classical streaming services indicates demand for classical-oriented experiences. Using interviews, platform analysis, and marketing materials, I analyze the features and business practices of two classical streaming services: Idagio and Primephonic. These services cater to classical listeners through proprietary metadatabases, listening guides, lossless audio, and more. I demonstrate how these services differentiate themselves from their mainstream competitors, but also how their design and business practices are motivated by market value—as evidenced by Apple’s recent acquisition of Primephonic. Drawing upon media studies scholarship about power and platformization as well as research on the historical relationship between the classical music business and distribution technologies, this paper investigates the new ways in which tech companies are shaping the current state of classical music.

**From Grinder to Nipper: Opera, Music Technology, and Italian American Identity**

**Siel Agugliaro**  
Swarthmore College/University of Pennsylvania

Since its origins in the early seventeenth century, opera has been persistently associated with Italian culture, soon becoming the most recognizable Italian musical export. In the following centuries, generations of international visitors regularly praised Italian musical traditions, and especially opera, to the point of depicting Italy as a “country of music” in numerous diaries and writings. Similar ideas about Italy’s musical heritage would often transfer to its inhabitants. As immigration from Italy began to increase in the United States in the 1870s, newspapers occasionally commented on the positive impact that Italian newcomers would make on American culture, thanks to their supposed love of music.

In the early 1900s, dozens of opera-loving Italian street peddlers and barbers began to appear in Tin Pan Alley songs ridiculing Italian Americans (Hamberlin). The timing of this occurrence raises some questions about the history of the representation of Italian immigrants: if a long tradition of novels, travel writings, and short stories had long associated opera with Italian culture, why did Italian opera begin to be used to index actual Italians living in the country so late in time? After all, caricatures of Italian Americans as organ...
grinders and fruit peddlers had been commonplace in popular songs and vaudeville shows at least since the 1860s, but never in association with Italian opera.

In this paper, I show that the emergence of the “opera-loving Italian” stereotype was a consequence of recording entrepreneurs’ strategic use of Italian opera in the commercialization of home phonographs in the early twentieth century. I build this argument on a variety of sources including archival documents, trade journals, secondary literature (Luconi, Kenney, Preston, Suisman, and Zucchi), as well as on the analysis of several examples of popular songs about Italian Americans published between the 1880s and the 1920s. While scholars have discussed the imperialistic thought underpinning the use of recording technology in ethnographic expeditions (Brady, Hochman), my paper sheds new light on the racial implications of the commercialization of the phonograph as a form of domestic entertainment and on the shifting cultural significance of Italian opera in American society during this marketing process.

Moral Outrage

*Time: Saturday, 12/Nov/2022: 2:15pm - 3:45pm · Location: Compass*

*Session Chair: Ryan Bañagale*

**From Tragic Ground to The Tender Land: The Texts Behind Aaron Copland’s Only Full-Length Opera**

Mónica Hershberger

SUNY Geneseo

James Agee and Walker Evans’s *Let Us Now Praise Famous Men* (1941) has long been acknowledged as the primary source material for Aaron Copland’s only full-length opera, *The Tender Land* (1954). In this paper, I show how Erskine Caldwell’s 1944 novel *Tragic Ground* served as an additional, critically important piece of source material. In the 1940s, Copland began working on a musical based on *Tragic Ground,* even after he abandoned the idea, the novel-turned-musical lingered with him. Copland included some of the music he had sketched for *Tragic Ground* in *The Tender Land.* Together, Copland and his librettist Erik Johns were also swayed by *Tragic Ground*’s emphasis on the dangers of female sexuality, something that has often been obscured by scholars eager to situate *The Tender Land* in terms of Copland’s experience of McCarthyism.

*The Tender Land* is set on the eve of Laurie Moss’s high school graduation. The opera opens with Ma Moss, sitting on her front porch, contemplating her parental responsibilities. The postman arrives, bringing news of two men accused of accosting the daughter of one of Ma’s neighbors. The postman notes that he “wouldn’t be surprised if they turned out to be the one’s that set on Jessie Kane two month ago”; as it turns out, Jessie is “gonna have a young ‘un.” This admission—that at least one young woman in this quiet Kansas farming community was sexually assaulted by a dangerous outsider—fuels the rest of the story. At its core, *The Tender Land* is about a mother and grandfather who seek to protect the virtue of their eldest daughter and granddaughter by controlling her. My examination of *The Tender Land*’s heretofore unacknowledged debt to *Tragic Ground* underlines how anxieties about women’s sexual autonomy, already woven into the European opera tradition, reigned in the mid-twentieth-century United States. Interestingly, Copland and Johns molded Laurie into a character with the ability to resist her family’s attempts to control her, bringing their opera up to date with the cultural contestations that began quietly in the 1950s and emerged in full force in the 1960s.

“*And I Lisp with a Sort of a Stutter*”: Sound, Sexual Difference, and Oscar Wilde Songs in America, 1882

**James Ace**

University of California, Los Angeles

The buzz surrounding Oscar Wilde’s arrival in North America for his 1882 lecture tour entailed countless press interviews, memorabilia, and an outpouring of music: comic songs for both the middle-class parlor and working-class variety stage poking fun at Wilde (e.g. “Oscar Dear”), as well as popular dances like waltzes arranged for piano, published with Wilde’s name or image on the cover. Cultural historians have read the lyrics and cover art accompanying these songs as evidence for Wilde’s perceived sexual otherness (Shannon 2011), racial alterity (Dailey 2020), and even womanizing tendencies (Mendelssohn 2018), thus illuminating the relationship between Wilde, the Aesthetic movement, and the emergent sexual stereotype of the “invert,” or homosexual. But the ways in which these meanings are constructed through musical features has yet to be interrogated. Furthermore, these songs have not been examined within the thicker context of adjacent repertories: songs that point to the Aesthetic movement generally—and the imagined or real sexual nonconformity of its participants—and songs that evoke the emergent stereotype of the “dude,” or vapid, hipster dandy. Some “dude” songs seem to parody Wilde, but others, at least lyrically, do not (Rodger 2010).

A musical exploration of this body of songs reveals an array of sonic features—including melodies and rhythms suggesting ethnic “Irishness,” gestures that index “sighs” and “swoons,” and unwieldy vocal lines—together implying a strong link between Wilde, the Aesthetic movement, and sexual alterity in North America, years before Wilde’s career-ending 1895 trial. This paper highlights how musical attributes, especially in performance, invoke characters representing gendered or sexual others, sometimes relying on sonic cues associated with imagined race and class. Shannon (2010) argues that Wilde represented an underground subcultural phenomenon, inversion, momentarily made visible in mainstream culture. The characters depicted in this repertoire participate in this interplay, providing another window into dissident sexual subcultures of the 1880s. More broadly, I theorize sound as a method (Redmond 2013) or technique by which gendered bodies are articulated.

“The Most Gorgeous Young Pagan Turned Monk”: Mexican Tenor José Mojica in Opera and Popular Media

**John Koegel**

California State University, Fullerton

Music critic Claudia Cassidy called Mexican tenor José Mojica (1896-1974) “the most gorgeous young pagan turned monk,” a comment on his physical beauty, and perhaps codewords for his homosexual orientation. Mojica was the internationally renowned
Musical Gatekeeping

Time: Saturday, 12/Nov/2022: 2:15pm - 3:45pm · Location: Marlborough A/B

Session Chair: Lisa Barg, McGill University

Love and Patronage in Ono’s Milieux

Brigid Cohen
New York University

Between 1967 and 1968, Yoko Ono liaised between her new friends Paul McCartney and John Lennon and her old friend John Cage in order to gain permission to publish a Beatles manuscript in the anthology Notations (1969) coedited by Cage and Allison Knowles. This anthology contributed to a fundraising project: it reproduced manuscripts assembled in an archive for the benefit of the Foundation for Contemporary Performance Arts (FCPA) that Cage had cofounded in 1962. Obtaining the Beatles manuscript was a coup that would potentially improve funding for composers and performing artists. Significantly, when Ono liaised on this project, she herself was financially strapped and stranded in London after a Rockefeller grant rejection, prior to her partnership with John Lennon. In early 1968, she applied unsuccessfully for a grant from the Cage-led FCPA, whose fundraising she boosted yet which showed no track record of funding female composers. Ono’s case replicates longstanding patterns in art music institutions where “facilitating women” fundraised but were not counted as financial beneficiaries (Oja, 2014). The burgeoning world of postwar U.S. foundation patronage largely excluded women composers and people of color (Uy, 2020). Ono wrote tellingly to Cage, “As you know, I have been involved in this music for a long time with very little appreciation and help from the outside world.”

Ono has stated that her pivot toward popular music in the late 1960s responded to her desire to reach larger audiences beyond a coterie avant-garde. Yet it may also have reacted to gatekeeping within that coterie. Ono’s correspondence with Cage—the powerful dean of that scene—reveals a relationship in which mutual expressions of love and friendship flourished; but it is debatable whether Cage reciprocated Ono’s own strong reaction to the senior composer’s projects. Drawing on archival research and close readings of Ono’s words and work, I explore how codes of intimacy played out across an uneven field of power in experimental music scenes (Dohoney, 2017), masking systems of exclusion. I thereby contribute to a wider reconceptualization of women’s labor within music institutions, including in those that see themselves as communities of friends.

Musical Autonomy has a Social Justice Problem

Dylan J Principi
Princeton University

The idea that music is inherently unique or non-representational among the arts is experiencing a renaissance, instigated by the recent ontological and materialist turns. Abbate (2005, 2018) and Gallope (2017) extol music’s ineffability, while Brown (2019) praises music for creating meaning outside the framework of capitalism. These issues coagulate around the idea of music’s aesthetic autonomy, which appears to point toward a more relativist way of understanding music. As I argue, however, belief in autonomy as a special, ontological property of music conceals an interpretive politics that has withheld the status of “art” from black music.

I begin by considering Amir Baraka’s (1963) analysis of a stereotype from early jazz criticism: that “bebop led jazz into the arena of art,” because it had shed jazz’s supposedly external associations with dance and swing. Thoughts like these demonstrate how the autonomy principle simultaneously constructs an exclusive notion of “art” and installs itself as gatekeeper. Then, I cite Guy Ramsey’s (2003) response that “any argument that music from black practitioners could exist within the autonomous realm should be considered a politically charged statement,” because they imply “that America’s black citizens had culturally ‘grown up.’” What becomes clear is that autonomy cannot be allowed to define the conceptual boundary of art without conceding something to white supremacy.

Next, I attach this historical discourse to a theoretical one by tracing the influence of autonomy to the work of Theodor Adorno. While his invectives against early jazz for its affiliations with “popular culture” are well known, Adorno (1998) also drives a sharp distinction between music and language. Considering Adorno helps me show that philosophies that excise music from art, culture, or communicable concepts have historical continuity with negative valuations of black art.
Finally, I draw from Alain Badiou's (2019) reflection on the saying, "Metaphysics plugs the hole of politics," to conclude that assertions about music's autonomy, ineffability, exceptionality, or separateness from language and other forms of art are strictly metaphysical. They conflate the function of language with the ontology of music in a way that conceals a socially unjust politics of interpretation.

**Gatekeeping Musical Networks in Central Canada: A Social Network Analysis**

Carolyne Sumner  
University of Toronto

My paper applies the methods of Social Network Analysis (SNA)—the analysis of social relationships and patterns—to read the contexts of the mid-20th century art music scene in central Canada. As a form of social action, music-making involves the interaction of numerous actors—both human and corporate—who work according to a commonly shared set of aesthetic and musical conventions. Together, they form a crucial support network for producing music, from creation to broader dissemination, enacting what Howard Becker defines as an ‘art world’ (1982). While musicologists have acknowledged the importance of studying the networked dimension of music (Taruskin 2005; Smith and Taylor, 2013), few investigate the crucial role played by gatekeepers within these musical structures. As arbiters of taste and as the holders of purse strings, they are key actors within the structures of music-making, controlling access to the resources composers need to have their works disseminated.

My application of SNA to the midcentury Canadian modern art music context reveals the emergence of a network of gatekeepers who governed the cultural institutions vital for the creation and dissemination of contemporary music. I use the SNA software, Gephi, to visualize the relationships between gatekeeping individuals and institutions which formed the basis of this network. This network of individuals—largely comprised of culturally conservative English-speaking men of European descent—acted as the directors of Canada’s leading cultural and musical institutions, establishing the dominant aesthetic practices of the time and managing the flow of musical production. In itself this bias may seem unsurprising; yet SNA reveals the how of these individuals’ mutual interconnection and demonstrates their efficacy as cultural arbiters during a crucial, yet understudied, moment in Canada’s musical coming-of-age.

My paper also suggests, then, how the quantitative tools afforded by SNA facilitate new paths of musicological enquiry. Not only do such technologies enable the visualization of complex webs of collaborative musical activity, but they illuminate the power structures and social forces at the heart of all musical production, uncovering the mechanisms of inclusion and exclusion that determine the audibility and success of some composers and simultaneous marginalization of others.

**National and Transnational Chinese Cultural Politics at Midcentury**

*Time: Saturday, 12/Nov/2022: 2:15pm - 3:45pm * · *Location: Grand Salon 7/10*  

**Session Chair:** Peng Liu

**Debussy’s Music in 1960s China: How Criticism of a ‘Bourgeois’ Composer Foreshadowed the Cultural Revolution**

Yuebei Xu  
University of Cambridge

The Cultural Revolution of 1966-1976 transformed the Chinese reception of Western music. It is not just that such music was prohibited and castigated as degenerate and corrupt, but that numerous Chinese musicians, scholars and amateurs were persecuted and imprisoned for performing, studying, or listening to Western music. Much of the literature on this subject takes a journalistic attack (Yao, Wenhui Daily, November 1965) on the Peking Opera Hai Rui Dismissed from Office as the trigger for policy changes prosecuted by the Gang of Four (including Yao) from the following year. Yet there is a striking precedent from as early as May 1963, by the same author, in the same newspaper, from within the sphere of Western art music itself. Debussy’s music was vilified and defended over the next eighteen months in Shanghai and Beijing alike. In this paper, I shall argue that it was this prior event, little-studied and centred on Shanghai and its Conservatory of Music, that arguably triggered the prohibition of Western music in China and the persecutions that followed.

Current scholarship on Western music in 1960s China splits between historians (Kraus; Mittler) who mention the Debussy event but do not analyse it, and musicologists such as Sheila Melvin and Jindong Cai, who are more interested in the traditionally canonic Beethoven. What these researchers miss is the special significance of Debussy in China, where his style has long been perceived as being in harmony with Chinese aesthetics of graphic art and poetry. He was the perfect Western composer to attack since he had the farthest to fall.

Based on publications and archival documentation from the Shanghai Conservatory of Music, and on interview material from the sole survivor of this event, this paper explores the unique and hitherto under-researched role of the 1963-1964 Debussy debate from two perspectives that bring together reception history and archival research: the journalistic discussion on the surface, and the political undercurrents that functioned as a test bed for new paradigms of political manipulation, censorship and propaganda in China’s educational institutions and its wider musical life over the next decade and more.

**“Ten Years of Turbulence”: Music and Musicians during the Chinese Cultural Revolution**

Mingfei Li  
Indiana University

During the Great Cultural Revolution between 1966 and 1976, musicians and their families were criminalized and harmed because of their musicianship and intellectual identities. Among the people who were subjected to violence were pianist Fou Ts’ong and his family, violinist-composer Ma Sicong, and pianist Li Cuizhen. Both Fou and Ma faced false political accusations against them and endured exile. Musicians who eventually lived through those ten years of Cultural Revolution such as Yin Chengzong and Chu
Wanghua had devoted themselves to composing and arranging music for the revolution. Few music scholars have addressed the Chinese Cultural Revolution, and the existing studies have largely focused on the working songs and model operas composed during this period.

In this paper, I present detailed accounts of the traumatic lived experiences of musicians during the Chinese Cultural Revolution. Through attention to letters and memoirs written by a variety of Chinese musicians and intellectuals who had different relationships to the music-making and the Chinese Communist Party, I demonstrate that musicians’ musical and emotional responses to the sociopolitical events of the Chinese Cultural Revolution are crucial to the perception, interpretation, and reception of their compositions and performances. Drawing on theories of collective cultural trauma by scholars such as Jeffrey Alexander, Kai Erikson, and Elizabeth Rosner, I analyze these letters and memoirs as well as musical compositions. Building on the work of Brigid Cohen, Joshua Pilzer, and Tamara Levitz on displacement and exile, I show how music and musicians during the Chinese Cultural Revolution reveal crucial non-Eurocentric perspectives in the music-and-displacement discourse.

Archival Traces of the Chinese Cultural Revolution: Ethnography, Ethics, and the Production of History

Shelley Zhang
Rutgers University, New Brunswick

Often hailed as “the father of Western classical music” in China, Li Delun 李德伦 was a conductor, multi-instrumentalist, and advocate for the arts in the People’s Republic of China (PRC). From 1946 to 1949, Li was a Communist guerrilla musician within the Communist Party during the Chinese Civil War (1927-49). Following the establishment of the PRC, he served in various artistic leadership roles in Beijing, such as conductor of the Central Philharmonic. He worked tirelessly to promote Western art music and protect musicians during the Cultural Revolution (1966-76). In 1973, Li was essential to the success of the Philadelphia Orchestra's historic China tour. Yet he is little known in English academic and the crucial role of Chinese musicians during the diplomatic visit is often understated.

The University of Pennsylvania’s Kislak Center for Special Collections, Rare Books and Manuscripts holds a set of photographs of Li with the Philadelphia Orchestra that, until recently, were unknown to his family, rarely studied, and had misspelled his name. Since 2018, I have shared the photographs with his family, corrected the misspellings, and produced a tripartite public-facing event in collaboration with Kislak Special Collections, the Wolf Humanities Center, the Sachs Program for Arts Innovation, and the Philadelphia Orchestra. In this presentation, I draw from the archive and sustained ethnographic interviews with Li’s family from 2013 to the present. I do so to address misconceptions of Chinese artistic practice; to explore the collaborations that can occur using archival, ethnographic, and performance practices; and to grapple with ethics and power structures in the production of history. As anthropologist Michel-Rolph Trouillot notes in his study of history, archives, and the curation of knowledge, “the production of traces is always also the creation of silences” (2015: 29), as hierarchies of power and cultural biases determine what is present, omitted, ignored, or engaged with in institutional records. Together with additional studies on archival practice (Weld 2014) and the Cultural Revolution (Ouyang 2022), this paper argues for the substantive role ethnography may contribute to historical research and the ethics of archival discoveries, particularly related to traumatic events.

Noise, Women, and Popular Anti-Virtuosity

“I Can’t Turn Off What Turns Me On”: Queer Phenomenology and the St. Vincent Signature Electric Guitar

Erin A. Fitzpatrick
UCLA Musicology

In 2016, the queer art rocker St. Vincent collaborated with the Ernie Ball Music Man company to design the St. Vincent Signature electric guitar: a “gender-inclusively ergonomic” model that was the first commercially available electric guitar designed by and for women. This instrument performs remarkable interventions in an industry whose products demonstrate overwhelming investments in cisgender, able-bodied men. Dominant models favor strong hands and shoulders, long fingers and arms, and flat chests with their dense bodies, high cutouts, and thick necks—but the St. Vincent Signature is significantly lighter, offers a cutout low enough to accommodate breasts, and features a thinner neck for maximum agility from small hands. I recently switched from the Fender Telecaster, my primary instrument for years, to the St. Vincent Signature, and since, I have noticed a profound shift in my embodied musical experience. I have been grappling with what it means to be, for the first time, invited into physical intimacy with my instrument rather than an outlier to it—especially after decades cultivating a performance practice defined by the active refusal and reinvention of canonically “virtuosic” techniques that were not developed with my body in mind. Similarly, long before St. Vincent developed her Signature model, she had already become known for her own boundary-pushing, anti-virtuosic techniques. Sadie Hochman-Ruiz (2016) has used St. Vincent a microcosmic example for how queer guitarists resist hegemonic expectations and animate their queerness in performance, using Sara Ahmed's *Queer Phenomenology* (2006) and its notion of “disorientation” as theoretical backbone.

In this paper, I will pick up Hochman-Ruiz’s argument where it left off—right before the St. Vincent Signature model’s release—and sketch a queer phenomenology of the St. Vincent Signature guitar that combines questions of performance studies with critical organology and queer subjectivity, considering the historical materialist implications of this object, the affective possibilities for queer female expression using “queer objects” (Ahmed 2006, Cusick 1998, Sedgwick 2003), and how this instrument ontologically upends old narratives about the electric guitar’s “phallic-ness” and instead proposes a more fluid, cyborgic relationship between body and prosthetic instrument (Waksman 2001, Haraway 1985).

A Feature, Not a Bug: Musical Malfunction and/as Authenticity Propaganda
Matthew K Carter  
The City College of New York, CUNY

*Philosophy of the World*, a 1969 album by The Shaggs, is replete with fluctuating tempos, strident intonation, blatant technical mistakes, and ceaseless erratic playing. The Shaggs were three teenage sisters who, despite having little musical experience, were more or less forced to make the album by their father, whose mother had a premonition that the sisters would form a band. By any conventional measure of musical quality, *Philosophy of the World* is not a good album. Why, then, has it been celebrated by musical luminaries like Bonnie Raitt, Kurt Cobain, critic Lester Bang, and Frank Zappa—who memorably characterized the album as “better than The Beatles?” Simply put: because it is authentic.

At least, that is how it’s propagated. So ineluctable is the array of *musical malfunctions*—sonic glitches, mistakes, incongruities, blemishes, and breakdowns—harnessed to the album’s authenticity that one critic interpreted what he heard as “little or no relationship” among what the bandmembers play as evidence of the music’s “undressed authenticity...that some call genius.” The lens of authenticity can transmute what sounds bad, according to typical rubrics of musicality, into a piece of art admired as a beloved classic.

Authenticity was and remains a primary criterion for artistic validity, even as defining it, identifying it, and interpreting it are contested. Indeed, authenticities in music manifest for and are weighed by people in different ways; someone for whom displays of technical virtuosity furnishes authenticity above all else will likely find *Philosophy of the World* resoundingly inauthentic. In this talk, I will demonstrate how the tension between being universally *valued* and dissimilarly *evaluated* renders authenticity a potent tool for propaganda. (I use the word “propaganda” in its original neutral sense to mean the mediation, dissemination, and promotion of particular ideas and concepts.) I will draw on four cases of musical malfunction—the Shaggs, J Dilla’s production style, Ella Fitzgerald “forgetting” lyrics, and DJ Screw’s “chopped and screwed” techniques—to examine both the role and efficacy of popular music as a vehicle for what I call “authenticity propaganda.”

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**Getting Back to the Queen of Noise: Yoko Ono Revivalism from ‘90s Alternative Rock to the Millennial Mainstream**

**Shelina Louise Brown**  
University of Cincinnati - College Conservatory of Music,

Thurston Moore’s “Ono Soul” from his 1995 solo album, *Psychic Hearts*, boldly anoints Yoko Ono as “The Queen of Noise,” offering up a profound statement of devotion from a male artist to his female mentor. Intentionally subverting the androcentric trope that too often cast Ono as John Lennon’s passive muse, Moore powerfully aligns himself with the feminist project of dismantling systemic male privilege within rock music culture. “Ono Soul” and its accompanying video were representative of a key cultural shift that occurred in the 1990s, an era that ushered in Yoko Ono revivalism within alternative music cultures across the Global North and East Asia. The trend towards reassessing Yoko Ono’s contributions as a performance artist and musician continues in the present historical moment. With the release of Peter Jackson’s *Get Back* (2021), a slew of journalists have re-opened dialogue on the gendered racial implications of the enduring vilification of Ono as responsible for the demise of The Beatles, calling for a reappraisal of this harmful and inaccurate narrative that has functioned to obscure the historical significance of Ono’s cultural works.

In the wake of intensifying hate crimes and racial violence targeting AAPI and Asian peoples since the outbreak of the Covid-19 pandemic, there is an urgent need to acknowledge Yoko Ono as a pioneering Japanese artist whose resilience in the face of racist hostility opened up a space within US popular music for the expression of AAPI and Asian voices. While Ono’s extended vocal techniques contributed to the emergence of the genre of noise rock, much of her later solo repertoire featured pop songs and ballads sung in English, delivered unapologetically in a Japanese accent. Bravely foregrounding her ethnic “others-ness” within a repressive, white male dominated rock ‘n’ roll counterculture, Ono is regarded as an inspiration for numerous contemporary AAPI and Asian women indie rockers. In anticipation of a new collaborative tribute album featuring current APPI indie artists slated for release in February of 2022, this presentation will explore the cultural meanings of Yoko Ono revivalism over the past three decades.

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**Sound and Music on the European Screen**

**Time:** Saturday, 12Nov/2022: 2:15pm - 3:45pm  
**Location:** Grand Salon 15/18  
**Session Chair:** Brooke McCorkle Okazaki, Carleton College

**Multinaturalist Soundscapes in Italian Rural Film: From Vittorio De Seta to Michelangelo Frammartino**

**Giuliano Danieli**  
King’s College London, UK

A common thread runs through the films of Vittorio De Seta (1923–2011), Franco Piavoli (1933) and Michelangelo Frammartino (1968). Like several other Italian directors, they are intensely interested in Italian rural spaces, both visually and sonically. What sets them apart, however, is their attempt to look and listen to these spaces from non-anthropocentric perspectives. In their films, human beings are just one element among the many others present there, including animals, plants, rocks, and so on. Sound is crucial to their “rural operatic” realism and it is often cast in a paradoxical role: a testimony to the sheer diversity of the natural world and a manifestation of human inability to “hear” it in its unmediated state.

My paper discusses these strategies, focusing on the construction of rural soundscapes in such films as *Contadini del mare* (De Seta, 1955), *Il pianeta azzurro* (Piavoli, 1982) and *Il buco* (Frammartino, 2021). My research, which is eminently interdisciplinary in nature, combines methods and concerns drawn from Sound and Voice Studies (e.g. Chion 1994 and 1999; Feld 2017), Film Studies (Fowler and Helfield 2006), Ecologist and Post-human Theories (Wolfe 2010). Combining audiovisual analysis with insights gathered from interviews to filmmakers, I investigate the cinematic construction of non-anthropocentric points of audition, asking how it is possible...
to listen to (and look at) the rural world from the perspective of fishes, cows, trees, or rocks. In particular, I explore the ways rural cinema invites audiences to embrace 'multinaturalist' conceptions of the world (Viveiros De Castro 2014; Ochoa Gautier 2016), in which everything has its own agency, voice and ears, and the dominant hierarchies of the Anthropocene are called into question.

Music Publishers and Synchronized Scores: Mascagni, Ricordi, and Rapsodia satanica
Christy Thomas Adams
University of Alabama School of Music

Widely heralded by film scholars as a watershed moment in cinematic history, Nino Oxilia’s *Rapsodia satanica* (1915/17) famously featured a specially composed score by renowned opera composer Pietro Mascagni. The film was completed and screened for the press in 1915, but was not released until 1917, with Mascagni conducting the accompaniment for the premiere at the Teatro Augusteo in Rome on 2 July. Even as the film itself and Mascagni’s score have attracted greater musicological attention in recent years, its creation history remains murky—particularly the years between the film’s completion and its release. What is more, little attention has been paid to the fact that it represents one of the earliest collaborations between a composer, music publisher, and film company. Indeed, though Italy’s leading music publisher Casa Ricordi played a crucial role in facilitating both the publication and circulation of Mascagni’s score, the firm’s participation in the innovative project is rarely addressed.

Drawing on unpublished records from the Ricordi archives as well as materials related to the film’s initial marketing and reception, this paper excavates *Rapsodia satanica*’s production history and situates it more broadly within the early relationship between opera and cinema. Moreover, the investigation is also contextualized against a backdrop of Ricordi’s prior experiences with the film industry. Specifically, it answers questions about the synchronized score’s composition and what happened behind the scenes between 1915 and 1917. Beyond simply filling in chronological gaps, these documents reveal the complexities involved in coordinating the disparate components of a successful synchronized score—from the macro-level concerns (such as the arrival of new drafts) to the micro-level concerns (such as the incorporation of tempi and expression marks)—and consider Ricordi’s role in these negotiations. Finally, by reintroducing the music publisher into the history of Italian silent cinema, I demonstrate how the development of the cinematic medium impacted the longstanding relationship between publisher and composer.

Monsaingeon’s Mademoiselle as Ambiguous History: On the Middling Prospects for Women in Midcentury Middlebrow Music Culture
Megan Sarno
University of Texas at Arlington

Amidst changing cultural consumption habits in the mid-twentieth century, television attracted an increasing number of composers and performers eager to distribute their music to new, middlebrow, audiences. Recent musicological work on middlebrow by Kate Guthrie (2021) and Christopher Chowrimootoo (2020) has investigated the role of television in shaping a genuine middlebrow modernist style. Among the early TV programs with the middlebrow goal of shaping audience appreciation for classical music was Bruno Monsaingeon’s *Mademoiselle* (1973), a documentary about Nadia Boulanger. Although it was one of the first TV specials about a woman musician, *Mademoiselle* offers an ambiguous portrait of Boulanger by both celebrating and undermining her musicality and accomplishments. Scholarship on middlebrow culture in literature has demonstrated its ambivalence and ambiguity towards women, but musicology has yet to consider gender dynamics in middlebrow music. In this paper, I argue that *Mademoiselle* is not only the exception that proves the rule about women’s marginalization from middlebrow music culture, including television. It also in itself enacts the very problems inherent in early-stage diversity strategies that have not yet fully assimilated minority groups into the mainstream.

I offer a reading of *Mademoiselle* and its contexts in light of the manifestly ambivalent attitude that Monsaingeon in particular showed toward femininity and that middlebrow musical culture more generally showed to diversity. The film includes footage of Boulanger, yet she is shown primarily in her salon, aged, weak, and rhapsodizing about canonical works by Mozart and Schumann. This footage contrasts with interviews with the confident and gregarious Leonard Bernstein, who demonstrates elements of a modernist work he is in the process of composing. I show that not only was the attitude of the stakeholders and storytellers towards minorities ambiguous, but that the midcentury minority members themselves also faced ambiguous choices. By developing a critical approach to the problem of participation, representation, and status in middlebrow culture, I highlight a renewed relevance for questions of gender, race, and identities within art-music studies. Moreover, by engaging ambiguity, I aim to further humanize one of the heroes of music history, an important act in relational and decolonial musicology.
Building upon the success of Hamilton (2016), scholars have noted how musical theater can be a space for questioning dominant historical narratives and reclaiming lost voices (Harbert 2018; Craft 2018; Kajikawa 2018). One show questioning British history from a feminist point of view is Six: The Musical (2017). The brainchild of Cambridge undergraduates Toby Marlow and Lucy Moss, Six places Henry VIII’s wives in a singing competition to see who suffered the most in their marriage to the Tudor monarch. Feminism and gender-based justice are integral to the musical’s structure and reception, but with the creative team’s use of racialized genres (e.g., rap, hip-hop, house) and their decision to employ “race-neutral” casting, Six is also a statement on racial understanding in twenty-first century Britain.

In this paper, I examine how Marlow and Moss use sonic Whiteness and Blackness in influencing the audience’s understanding of various characters. Drawing on the scholarship of Jennifer Lynn Stoever (2016) and Nina Sun Eidsheim (2019), I perform a close reading of songs featuring Anna of Cleavess and Catherine Howard, considering what happens when race-neutral casting conflicts with attempts to ignore race in popular music styles. For the former queen, Marlow and Moss harness musical allusions to Nicki Minaj and Beyoncé to demonstrate Anna of Cleavess’s resilience, while the latter’s music references Britney Spears and Ariana Grande to highlight the villainization of young white female sexuality. Yet trying to make a historical narrative hipper and more justice-oriented is not as easy as casting BIPOC actors and using a mix of popular genres. By relying on racialized musical idioms to stand in for characterization, Marlow and Moss boost stereotypes like the White ingénue and the sassy Black woman, while simultaneously reinforcing history’s tendency to reduce women to single characteristics. Ultimately, I argue that Marlow and Moss’s use of character-specific racial soundscapes in Six undermines their progressive agenda and is symptomatic of an inconsistency toward racial justice among many in Britain. In doing so, I emphasize the importance of intersectional views in creating and evaluating justice-oriented theater, where the sonic is weighed equally alongside the visual and contextual.

“A Race of Singers” and the German Fach System; Or, More Problems with Wagner

Sean Parr
Saint Anselm College

Given that Wagner’s ideologies permeate his works, it might not be surprising that the composer’s search for singers of a specific kind led commentators to label them a new “race of singers.” For Wagner’s racialist philosophy was influenced by his friendship with Count Joseph-Arthur de Gobineau, whose white supremacist theories attempted to legitimize racism. This paper interrogates the system of voice categorization that emerged from the expectation to cast certain types of singers in Wagner’s operas. These Wagnerian singers—the only ones who are able (or allowed) to perform Wagner—now sit atop the German Fach system, a system established by the early twentieth century that prescribes which operatic roles should be sung by certain types of voices, some of which were created explicitly because of the unique difficulties and requirements of Wagner’s vocal writing. Instead of continuing the nineteenth-century tradition of casting singers because of their individuality in a variety of roles and styles, singing styles homogenized and vocal types standardized over the course of the twentieth century. Singers either fit into these molds or altered their technique in pursuit of such vocal types as the Lyrischer Koloratursopran and the Jugendlicher Heldentenor. But there is an additional layer of gatekeeping to gain entry to performing Wagner—singers have to be loud, almost excruciatingly so, and in certain roles, they have to be heroic. And in Wagner’s world—especially in Bayreuth—only white men are heroes, and thus, only white men sing Helden-roles. Taking the lead from Kira Thurman’s pioneering work (2012) on Grace Bumbry’s Bayreuth performances—the first by a black singer—and from Philip Ewell’s call (2020) to confront pervasive whiteness in music, this essay examines the “white racial frame” (Feagin, 2009) of the still-hegemonic Fach system, and makes a call of its own: that we resist the impulse to categorize voices using this racialized system. That is, rather than continuing to search for the next great Wagnerian tenor, for example, “a race that is dying out, or perhaps already extinct” (Fischer, 1992), we need to challenge this essentialist vocal hierarchy and shift the paradigm.

Camilla Williams, the "Black Butterfly": Embodying and Performing Race in Madama Butterfly

Annie Kim
Brown University

On May 15, 1946, lyric soprano Camilla Williams debuted in the New York City Opera production of Madama Butterfly, making history as the first Black singer to be regularly contracted with a major American opera company. Williams recalled of her debut: “When I walked onstage, I don’t know what happened. I just walked on and started singing and moving. All my lessons throughout my life, all my performances, even the toe-dancing I had done as a child came in to buttress my performance. All I know is that I became Butterfly.”[1] The first Black woman to perform as Butterfly, Williams eventually became most renowned for this role—a striking legacy given the prevalent typecasting and racialization of Black classical singers’ voices, which Nina Eidsheim has characterized as “sonic blackness.” Building upon Eidsheim’s work as well as scholarship within voice and performance studies, this paper explores the complexities of Williams’s cross-racial performance to contribute to scholarship on her historic yet vastly understudied career. By analyzing contemporaneous newspaper reviews and her autobiography, I argue that Williams—through her embodied performance and self-description as a “Black Butterfly”—revealed and sought to define herself against white Western imaginations of Blackness and Asieness.

Throughout her reception history, critics often conflated Williams’s Blackness with Cio-Cio-san’s scripted Asianness as an interchangeable, “exotic” Otherness. This flattening of racial difference could be seen as akin to typecasting, but I believe the reviews actually suggest that audiences were unsure of how to understand Williams’s voice and racial performance. By turning to Williams’s
At the turn of the twentieth century, as French imperialism approached a high point, colonial administrators embarked on a program that recruited French women for emigration. Their objective was to ease overpopulation and unemployment in Paris and other metropolitan centers, while fortifying familial bonds and safeguarding against métissage, or racial miscegenation, overseas. Whereas some historians have concentrated their studies of this racist agenda on the entrenchment of bourgeois notions of domesticity in French colonies, less attention has been paid to those women who forged paths as professionals, and how their paths intersected with those of anti-imperialist, socialist, and feminist movements (Siegel 2015; Vann 2010; Ha 2005, 1995). Similarly, much musicological scholarship on colonial Indochina has coalesced around specific composers—namely Saint-Saëns and Debussy—critics, and the themes of aesthetic influence and cultural appropriation (Fauser 2005; Pasler 2009, 2012).

In this presentation, using music education in French Indochina between 1900 and 1930 as an example, I propose reconsidering the false dichotomy between the tropes of faithful wife and amoral single woman that French women émigrés encountered once they departed the mère-patrie. Music-making by women amateurs carried with it longstanding ties to respectability and eligibility for marriage. As a vocation, however, music was also a path to financial, social, and intellectual independence. My talk focuses on depictions of the relationship between women and music propagated in two forums: pro-emigration non-fiction and fictional portrayals of the colonial encounter utilizing music. More specifically, I examine the discourse within these forums in light of contemporaneous efforts to establish institutions and curricula for musical training in the tradition of French conservatories in colonial Hanoi. Highlighting the ambivalent attitude to music making and teaching evinced in these forums—especially the potential appeal and accessibility of European musical education to the local population of Vietnamese women—I suggest that, for French women overseas, music could be a liberating, albeit risky means of negotiating the double-bind of “women’s work” in the colonies.

**An Unholy Masquerade: Sex Work, Mobility, and Musical Power in Helena, Montana 1883**

Siriana Lundgren

Harvard University

One day in 1883, a gaggle of nuns took their seats in the front row of Ming’s Opera House in Helena, Montana. There are two details that make this anecdote particularly unique: One: Ming’s Opera House was known to produce a variety of bawdy shows, including American burlesque and shape performance. This means that either these nuns were very forward-thinking for 1883, or, two: these nuns weren’t really nuns at all, but were, in fact, five of Helena’s most famous sex workers. Having been banned from entering Ming’s Opera House at the request of upper-class white women, this group of sex workers took measures into their own hands. Wealthy patrons reacted swiftly and decisively, and the ensuing battle resulted in a series of city ordinances that forbade sex workers from making music and moving freely about town.

Using this Helena masquerade as a case study, I interrogate how sex workers used access to music as a lever of power within urban mining communities. Historical newspapers and city records reveal that while upper-class white women withheld their patronage of musical spaces to advocate for ‘respectability’ and Victorian morality, multiracial coalitions of sex workers were fighting for access to those same musical spaces; access that could grant them increased mobility, status, and freedom. I put this archival evidence into conversation with theorists of settler-colonial racial capitalism Jodi Byrd and Iyko Day to investigate how sex work and music overlapped to socially reproduce the labor necessary for the violent, colonial processes of resource extraction occurring in local mines.

I argue that red-light district music-making was central to struggles for autonomy on the urban mining frontier. More than that, I posit that musicological investigation of red-light musical spaces is integral to understanding the musical manifestations of the broader settler-colonial project of American Empire. While not every story of music in red-light districts is as akin to a dime novel as the masquerading nuns in this case study, it’s clear that the lives and stories of sex workers in the American West demand new examination.

**La Violette and the Idea of the French Salon in Antebellum New Orleans**

Candace Bailey

NC Central University,

In 1849, Étienne Duverger published a special addition to his newspaper *(L’Abeille)* that was devoted to music and literature in New Orleans: *La Violette: Revue Musicale et Littéraire.* Strikingly, its slogan was “Dieu et les Belles,” and Duverger attributed its publication to “le patronage des Dames de Louisiane.” Although it ran for less than one year, it manifests the most concrete record of salon culture in antebellum New Orleans and is remarkable for providing insight not only into women’s music-making at the highest levels
but also into the specific role of Jeanne Boyer, an educator and salonnière whose establishment on rue Conti provided a performance space for professional and amateur alike.

*La Violette* has lain forgotten until late 2021, but its significance cannot be overstated. Southerners produced few music journals in the nineteenth century and only *La Violette* dates from the antebellum period. Moreover, its connection to women of different classes in the city and the respect accorded women performers highly contrasts the focus of northern publications. Its several issues reveal many details about the agency women held in directing the musical life of the French Quarter as well as how much men sought their influence.

In this paper I explore the rich tapestry of music in the antebellum French Quarter from the perspective of the women who made possible its existence, beginning with the evidence printed in *La Violette* and moving outward from the implications of the experiences described therein. Their social positions range from music teacher to senator's wife and possibly include mixed-race soirées (as suggested but heretofore ignored in Henri Herz’s *Mes voyages en Amérique* of 1866). These salons encouraged women to compose and include their names on publications, a practice differing from other American cities and one that reflects familiarity with the life and work of Loïsa Puget, whose music also circulated amongst this group to a degree not seen elsewhere in the United States. Not recognized today, they collectively fostered an enduring Parisian cultural milieu in Louisiana whose impact demands acknowledgment.

**Eileen Southern Scholars Mentoring Session**

**Time:** Saturday, 12/Nov/2022: 2:15pm - 3:45pm  ·  **Location:** Cambridge

**Chair(s):** Andrea Moore (Smith College), Stephan Hammel (University of California, Irvine)

**Presenter(s):** Andrea Moore (n/a), Stephan Hammel (n/a), Cesar Favila (n/a), Jacqueline Avila (n/a), Christine Gengaro (n/a), Clifton Boyd (n/a), Erika Honisch (n/a), Dan Wang (n/a)

This session will feature speed-mentoring of the past 3 years of Eileen Southern Scholars: also open to other undergraduates and graduate students in their first two years of study. Mentors will include members of the Committee on Cultural Diversity, advanced graduate students, and senior faculty; mentees will be able to have short meetings with 5-6 mentors and establish new relationships.

**Il Dit / Elle Dit: Love and Dialogue in the World of Christine de Pizan**

**Time:** Saturday, 12/Nov/2022: 2:15pm - 3:45pm  ·  **Location:** Royal

Allison Monroe¹, Elena Mullins², Karin Weston²

¹Case Western Reserve University; ²Schola Cantorum Basiliensis

Music of the courtly love tradition flourished in France in the late 14th and 15th centuries, offering bountiful material for modern musicians to explore and perform. However, as an all-female ensemble, this repertoire initially seemed problematic to us in two ways. First, as is often the case with secular love music from the Middle Ages, it is likely written entirely by men and centers the male point of view. This particular repertoire often exacerbates the issue by treating women as puppets for the author’s ventriloquizing, and even speaking of women in degrading or openly misogynistic terms. Second, the core of the repertoire suits an ensemble with a wider vocal range and more disparate voices than *Trobàr* can comfortably accommodate. And yet, even with these issues, we didn’t want to throw out the period and its music altogether. For one thing, voices of the past which we disagree with remain important to remember. Plus, in purely aesthetic terms the music itself is worth re-sounding. Our quest became how to remain true to the period, while also elevating other voices, in a manner suitable for our unique ensemble.

In grappling with and searching for answers to these problems, we took two approaches. First, we sought to bring in more female voices from the period, to balance out the disparity in perspective. The works of female author Christine de Pizan, whose poem “Deuil angoisseux” is the only known poem by a woman that was set to music in this period, became a natural choice for inclusion. Second, the core of the repertoire suits an ensemble with a wider vocal range and more disparate voices than *Trobàr* can comfortably accommodate. This discovery changed our understanding of French 15th-c. music as all fundamentally ruled by the cantus-tenor structure. Instead, the voices in these works exhibit an equality not just of tessitura but of range, trading off contrapuntal functions. Within this subset, a surprising number of pieces also feature a female speaker, and/or two dialogic texts sung simultaneously. Including equal-voice works alongside more typical chansons represents the repertoire and its variety of perspectives more truly.

Our program *Il Dit / Elle Dit* represents the synthesis of our two approaches, a happy marriage of ideas. We explore the concepts of dialogue, gender, and equality (at least of voice, if not power or position), weaving together spoken poems from Christine de Pizan’s *Cent ballades* with music of her contemporaries from both male and female perspectives (and a few simultaneously). The music includes both single and multiple texts, equal-voice and the more typical cantus-tenor-contratenor structure, and some instrumentals. Each set traces an imagined arc of story, creating a series of vignettes on medieval love and its possible progressions.
The university is under threat from two flanks. The first is the neoliberal austerity of revenue-driven management of higher education, born of steady decreases in state support over decades, and increasingly reliant on tuition and fees paid by students. In turn, those students are taught by poorly remunerated and job-insecure contingent faculty members, in contrast to a powerful and well-compensated administrative class. The second comes from various strands within the far right, chauvinistic boosters of “Western civilization,” and crusaders against (the woefully misunderstood) “Critical Race Theory.” With a growing and alarming prevalence in public discourse, this contingent claims to rescue the academy from Leftist dogmatism but in fact seeks to preserve long-entrenched white supremacy in academia by neutralizing diversification and decolonization initiatives.

As some of the most well-known and exciting recent developments across all of the music subdisciplines have shown, these crises in higher education have been robustly approached from critical race and ethnicity, gender, disability, and critical pedagogy studies perspectives. Our roundtable seeks to join this chorus by asking what a Marxist perspective can offer music studies as it navigates this dual crisis of neoliberalization and chauvinist revanchism. Contrary to the regrettable misappropriation of Marxism as yet another flavor of abstract Eurocentric theory, the participants in this roundtable use Marxist thought to help articulate our commitments to activist scholarship and what Naomi André has called “engaged musicology.”

By asking questions guided by anti-capitalist theory and practice, we explore what Marxist critique can bring to these vital discussions in music studies today, thereby drawing connections between multiple critical conversations in our various subfields. For example, what would a Marxist-informed prioritization of labor teach us both about our work as teachers and about how the university exploits that work? How could a theorization of capitalism’s constitutive reliance on racial violence and colonial extraction support anti-racist music studies? We therefore conceive of this roundtable as a starting point for broader dialogues and as-yet underexplored alliances between engaged music scholars. The roundtable proposes a reanimation of Marxist music studies towards a non-reductive solidarity for music scholars committed to a better world.

The Problem of Translation in Global Histories of Music Theory

Chair(s): Stefano Mengozzi (University of Michigan), Emily Zazulia (University of California, Berkeley), August Sheehy (Stony Brook University (SUNY)), Scott Gleason (Grove Music Online), Stephanie Probst (University of Music and Performing Arts Vienna), Abigail Schupe (Colorado State University)

Discussant(s): Anna Yu Wang (Harvard University), Liam Hynes-Tawa (Wesleyan University)

Organized by the AMS History of Music Theory Study Group and SMT History of Music Theory Interest Group

As historians of music theory grapple with the myriad challenges of producing global histories, translation looms especially large. Most obviously, this means translations of documents that conceptualize musical sounds, their production, their reception, and their significance. But there are also problems specific to the field of music theory that merit specialized discussion, e.g., vocabularies that already attempt the translation of sounds into words, the translation of these concepts across cultures, and the translation of the values these concepts (and their referents) have for enculturated listeners. In addition to posing such daunting linguistic challenges, the issue of translation opens up broad questions about the contexts of knowledge necessary to unlock the meaning of the terms and concepts encountered in the first place, but also about the very nature of a ‘global understanding of music theory, its limits, and its potential pitfalls.

The challenges go well beyond the fact that music theory has been traditionally dominated by European languages; in a globalized music theory, no individual has, or can have, sufficient knowledge to pursue a synoptic view. The impossibility of being an authority on global music theory tout court thus entails a de-hierarchized and cooperative approach. We hope to model such an approach in this session. Attendants will participate in a moderated seminar-style discussion of issues related to translation anchored by readings pre-circulated on the AMS Study Group and SMT Interest Group History of Music Theory website (https://historyofmusictheory.wordpress.com).

The session will focus on three key questions. 1) What principles should guide acts of translations that aim to contribute to a global history of music theory? 2) What are the best practices for the use of translations by scholars who are not able to independently verify the translations for themselves? 3) What are the limits of translation in music theory, and in what ways does translation in global theory challenge the discipline of music theory itself? Our aim is not to find rigidly prescriptive answers to these questions, but rather to begin developing informal, non-binding guidelines for navigating the challenges of translation in the context of a global history of theory.

Appropriation and the Designs of White Identity

Time: Saturday, 12/Nov/2022: 4:00pm - 5:30pm · Location: Magazine

Session Chair: Clifton Boyd
At the turn of the twentieth century, Tin Pan Alley composers and lyricists worked frantically to service a craze for “coon songs.” These songs are notorious for their unabashed racism, gleeful stereotyping, and for being mostly insipid variations on a handful of grotesque formulae—and perhaps for this last reason are largely forgotten. But I will argue that they were also the main conveyor of ragtime rhythms into mass consciousness, and so deserve a serious and critical reconsideration—for in this latter role, they form a crucial moment in the development of American popular music. While scholars have tended to regard these songs for what they preserved, dragging 19th-century blackface minstrelsy into the early 20th, I argue for what they ushered in—a new, equally ugly efficacity. Departing from Ammen (2017), Radano (2003), and Dormon (1988), who read “coon songs” as a technology of post-Reconstruction white supremacy, I emphasize their new utility in an emerging industrial order. They were an indispensable new means of racial ideology for a new middle class: an especially insidious new tool for teaching that class how to be(come) white.

While songs like “If Time Were Money I’d Be a Millionaire” and “It Makes No Difference What You Do, Get The Money” offered competing views on leisure and work ethic, “Just Come Up And Take Your Presents Back” weighed the imperatives of courtship against the value of consumer goods, and “The Wedding of the Chinee and the Coon” imagined the amalgamations that might come from America’s new polyglot metabolises. In hearing the travails of the “coons,” a new mass audience worked through conflicting value systems of consumerist hedonism, bourgeois propriety, racial hierarchy, and heterosexual romance. And in singing along, they invented and claimed a musical discourse with which to assert themselves, mock their social betters, and ridicule those violently kept outside the ranks of civil society. Through both close and “distant” reading of over a hundred songs, and aided by interventions from Stuart Hall and Étienne Balibar, I argue for “coon songs” as well-calibrated engines of class formation; as culturally efficacious as they were grotesque.

The Idea of “Crow Jim” and White Resentment Against Black Jazz Musicians

Mikkel Vad
Bucknell University

How did a concept describing the false idea of “reverse racial discrimination” that started in the jazz press in 1949 end up in the scholarly journal Social Work in 1963? This paper provides a genealogy of the term “Crow Jim,” a shorthand for “reverse discrimination” against white musicians. Close reading of early use of the term in the magazines Metronome and Down Beat in the years 1949–51 reveals that US critics and musicians mainly employed the label “Crow Jim” to describe how white European critics and audiences supposedly favored Black jazz authenticity over white appropriation and imitation. From the mid-1950s, however, there was a shift in the discourse of “Crow Jim” that instead framed it as a “reverse discrimination” where African American musicians supposedly denied work to their white colleagues. By the 1960s, then, one finds the concept deployed by white musicians, critics, and social scientists who asserted that a main problem in overcoming the racial segregation of the US is Black prejudice against white people. Furthermore, through the discourse of “Crow Jim,” white critics accused African American musicians of emphasizing their Blackness too much. As an example of white resentment, the paper takes on the white bandleader Stan Kenton, who in 1956 declared that “it is obvious that there is a new minority group: ‘white jazz musicians.’” Kenton’s racist remarks were met with critique but was mostly framed it as a type of prejudice that was unrelated to his music. We can, however, reverse the critique levelled against Black musicians, and suggest that Kenton performed a musical investment in whiteness through compositional techniques borrowed from Western art music, in combination with his essentializing appropriation of Black and Latin American musical tropes. Kenton's remarks were thus not merely a form of prejudice but were consistent with his musical project of whiteness. This research reveals that ideas of “reverse racism” are not merely a product of “post-racial” affirmative action debates, but that music was a key arena in which white Americans first learned to feel resentment against Black excellence.
The process, I argue that the music helps establish a nostalgic connection to certain tropes of older westerns, allowing the series to make allusions to Ennio Morricone's scores for Sergio Leone's revisionist westerns, and to Dimitri Tiomkin's title ballad for High Noon. In particular, I analyze gestural allusions to Ennio Morricone's scores for Sergio Leone's revisionist westerns, and to Dimitri Tiomkin's title ballad for High Noon. In the process, I argue that the music helps establish a nostalgic connection to certain tropes of older westerns, allowing the series to make allusions to Ennio Morricone's scores for Sergio Leone's revisionist westerns, and to Dimitri Tiomkin's title ballad for High Noon.

Memories of an Exiled Queen: Hortense de Beauharnais as Composer of Nostalgia

Tristan Paré-Morin
University of Ottawa

Until the first third of the 1800s, nostalgia was primarily known as a medical term mostly used by military doctors. Discussions of musical nostalgia were then limited to affective and physiological responses to familiar sounds heard in unfamiliar environments. If music provoked nostalgia, it is because it acted as "memorative sign," as Rousseau noted in his Dictionnaire. Composing original music to express that specific condition was neither granted nor evident. It could even be confounding: how does one create new music to express a form of geographical longing for familiar sounds?

In this presentation I examine the earliest depictions of nostalgia in music to unveil the role played by musicians in triggering a shift in its expression away from medicalized physiological reactions in favor of individual creations. My focus is on the work of Hortense de Beauharnais (1783-1837), who spent the last twenty years of her life in exile after having been an important member of France's political elite as stepdaughter of Napoléon Bonaparte and mother of Napoléon III. While her musical compositions (amounting to about 150 vocal romances) were never more than a curious footnote in the history of the Napoleonic family, Hortense deserves a place in the history of nostalgia as possibly the first composer, in 1833, to have published original music explicitly on the topic of "nostalgia." As a woman of significant social status forced into exile, Hortense's life resonates clearly with the notion of nostalgia that musical nostalgia were then limited to affective and physiological responses to familiar sounds heard in unfamiliar environments. If music provoked nostalgia, it is because it acted as "memorative sign," as Rousseau noted in his Dictionnaire. Composing original music to express that specific condition was neither granted nor evident. It could even be confounding: how does one create new music to express a form of geographical longing for familiar sounds?

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The Disney Space Western?: Nostalgia, Myth, and Music in The Mandalorian

David Clem
Greatbatch School of Music, Houghton College

From the release of the first episode in 2019, Disney's streaming Star Wars vehicle The Mandalorian has captivated fans. Whether this is due to the fascination with the character called "the child," known to fans for most of the series as "Baby Yoda," the exploration of a new facet of the existing and beloved Star Wars universe, or creator Jon Favreau's employment of new advances in animation and effects, the show has garnered a large following. Of interest, from a film-musicological perspective is that The Mandalorian establishes itself as a space western from the first notes of the opening credit sequence.

Building on the work of Kathryn Kalinak, Claudia Gorbman, and others on scoring conventions in the various Western subgenres, this paper explores influences of these conventions on Ludwig Göransson's music for The Mandalorian. In particular, I analyze gestural allusions to Ennio Morricone's scores for Sergio Leone's revisionist westerns, and to Dimitri Tiomkin's title ballad for High Noon. In the process, I argue that the music helps establish a nostalgic connection to certain tropes of older westerns, allowing the series to...
capitalize on them in a way that gives new voice certain myths of American culture, even as Westerns have turned toward a more realist, demythologized approach to storytelling in recent years with films like *There Will Be Blood* and *No Country for Old Men*. The role that music plays in this relocation of tropes of the mythic west to the hybrid mixture of sci-fi, fantasy, and western genres in *The Mandalorian*, then, becomes an interesting case-study in the migration of associative networks connecting American values to the mythic West from mainstream Westerns to the Space Western sub-genre.

**Performing Environments**

*Time:* Saturday, 12/Nov/2022: 4:00pm - 5:30pm  ·  *Location:* Grand Ballroom C  
*Session Chair:* Andrew J Chung, University of North Texas

**Jazz as Social Machine**

**Thomas Irvine**  
University of Southampton

Jazz has always been a sociotechnical activity in which "no one knows everything but everyone knows something," as Tim Berner-Lee once remarked of the World Wide Web. It shares this quality with what Berners-Lee and other Web Scientists call a "social machine." This paper takes a novel generative jazz algorithm (that is, an algorithm that generates jazz without input from human performers), the Jazz Transformer (JT), as a springboard for a critical investigation into changing relations between computer science, musicology, and the Digital Humanities by placing AI (Artificial Intelligence) jazz in the context of social machines. In the spirit of recent media archeology, it offers a "reverse engineering" of the JT and its accompanying data set, the Weimar Jazz Database, a comprehensive repository of jazz solos, treating these together as one "data assemblage" (Rob Kitchen). This data assemblage offers a lens through which to explore hidden relations—and critical friction—between Web Science, Music Information Retrieval, traditional archival practice, jazz and improvisation studies, critical computing, and critical theory (including the work of Georgina Born, George Lewis, Adrian Mackenzie, and Sylvia Wynter). I offer a new perspective on AI jazz that frames it not only as a series of technical operations but also a social process in which musicians, critical scholars, and technologists can find each other, in knowledge and action, in a new kind of social machine. Recursively the same insights can, in addition, reframe practices of "analogue" jazz. Jazz history makes a different kind of sense when viewed as a partnership between people, data, and machines, in which distributed knowledge meets distributed agency. The arrival of generative AI jazz is not a break with this history: it is a moment both of continuity and dangerous promise.

**Human Slime: The Environmental Overtones of Jaroslav Kvapil’s Libretto for Rusalka**

**Brooks Allen Toliver**  
University of Akron,

Environmental concern resonates in Jaroslav Kvapil’s libretto for *Rusalka* (1901; music by Antonín Dvořák). This argument rests on three supports: textual explication, environmental history, and a more generalized defense of reading real environments into a fairytale.

It is not difficult to imagine that the story of a water nymph’s ill-fated love for a human could harbor an environmental theme. A comparison of the libretto to Kvapil’s primary sources (by de la Motte Fouqué, Andersen, Wilde, Hauptmann, and Erben) suggests that he has worked to foreground an opposition of human to non-human worlds. By equating Rusalka with water, he contextualizes Vodník’s summary upon her downfall, "Our native water is poisoned with human slime" (Translation by Cheek 2009). Further, Rusalka’s muteness, decoupled from any clear motivation (unlike in Andersen’s *Little Mermaid* where it results from the witch’s pettiness), invokes the trope of the silencing of nature (Manes 1996). The moral, that humans exploit nature to their own detriment, is completed by the Prince’s death in Act III.

Multiple environmental problems of the day insinuate themselves in the libretto. The Prince’s repeated references to Rusalka as his “white deer” are significant in that there were declining herds of white-mutated deer in Bohemia at this time, which sparked conservation efforts by the very aristocracy that hunted them. More important was the flooding of the Vltava in 1890. As photographs make clear, and as Kvapil himself acknowledged in a poem about the flood, processed timber carried from Bohemia’s vast managed forests was responsible for the destruction of Prague’s iconic Charles Bridge. It was thus a disaster brought about by human meddling, one that additionally sent raw sewage (or “human slime”) into city streets and the river itself.

Dare one imagine real environments in a fairytale? *Rusalka* clearly houses other realities involving politics, history, and gender roles. The premise that the opera summons actual Bohemian forests is strengthened by consideration of the original sets of landscape painter Ferdinand Engelmüller, which reveal distinct—and managed—forest types: coppice, coniferous tall forest, and deciduous woodland, each having significance in Bohemian history and legend.

**Duke Ellington at the Cotton Club**

**Stephanie Doktor**  
Colorado College

As jazz increasingly dominated the airwaves and shellac discs in the late 1920s, Black musicians encountered more opportunities in the entertainment industry. Groups led by Louis Armstrong and Jelly Roll Morton, for example, garnered national attention. Nowhere was this change in access to the industry illustrated better than in the career of Duke Ellington. In 1927, he secured a residency at the Cotton Club, where its weekly radio broadcasts thrust his orchestra into the spotlight.

These opportunities were not without controversy. Langston Hughes lambasted the Cotton Club. He described the “Jim Crow club for gangsters and monied whites” as one furnished with “ringside tables to sit and stare at the Negro customers - like amusing animals...
in a zoo." Echoing Hughes decades later, scholars and biographers still grapple with the inherent racial tensions in Ellington’s music of this period, especially as it is cast against the landmark compositional achievements of his later career. In his autobiography *Music is My Mistress*, however, the composer spoke highly of the "classy spot" and heaped praise on the "wonderful and very sensitive and soulful people who were the singers, dancers, musicians, and actors in Harlem." Working for the Cotton Club was a formative experience that greatly influenced Ellington’s musicality.

Instead of interpreting the music Ellington created in the late 1920s as an "early" career phase, symptomatic of working at a whites-only nightclub, I hear it as a culmination of the Black artistic labor that radically altered the racial dynamics of the early jazz marketplace. I consider his innovative contributions to the traditions of variety entertainment by turning to the music he composed for Black women vaudeville singers Adelaide Hall, Florence Mills, and Gertrude "Baby" Cox. In these songs, he leveraged the voices of internationally renowned Black women to create a progressive vision of jazz. At a time when the question of who had the power to shape representations of Blackness was still very much relevant, Ellington staked a claim to sonic spaces for Black Americans both on the bandstand and beyond.

**Race, Slavery, and 18th-Century Britain**

*Time: Saturday, 12/Nov/2022: 4:00pm - 5:30pm · Location: Grand Ballroom D*

**Session Chair:** Maria Ryan

**Imperial Camp: British Masculinity, Colonial Melophilia, & the Castrato Voice**

*Devon J Borowski*

*University of Chicago*

In September of 1781, the writer and devotee of castrato singing William Beckford inherited a vast colonial fortune of sugar and enslaved Afro-Jamaicans. To mark the occasion, his custodians commissioned *Il tributo*, a birthday cantata sung by famed castrati Gasparo Pacchierotti and Giusto Ferdinando Tenducci. *Il tributo* was not just celebratory; it was also a didactic work meant to address the young man’s perceived effeminacy and apathy over the business of empire—especially problematic given his fraught position as racialized “white Creole” in the British metropole. But in its performance, the implications of the castrato voice (as erotic and exotic Other) produced a conflicting representation of English masculinity.

This paper unravels the threads between Beckford’s intimate auditory relationship with the castrato voice and his tenuous grasp on Englishness and empire. It takes *Il tributo* as a critical vector from which to explore voice, race, and empire in late eighteenth-century Britain by investigating processes of racial formation (especially whiteness) and musical consumption. Working from Emily Wilbourne’s (2018) elucidation of melophilia as desire for musical voice, I tease out the competing “drastic” and “gnostic” meanings of the cantata in performance and conclude that Beckford’s experience of *Il tributo* drew on a Camp aurality that signified in relation to his queerness and racial liminality. Camp here refers to the sensibility glossed by Susan Sontag (1964) as a quality of failed seriousness under extravagant circumstances. As an aesthetic of the fantastical and the exotic, eighteenth-century Camp was bound up with Britain’s global-colonial ambitions. The result, for Beckford, was a performance in which the carnal materials of song obscured linguistic meaning to destabilize an ideal of English (white) masculinity amid a foreign and eroticized soundscape.

While the performance of *Il tributo* ultimately failed to enforce imperial race/sex proscriptions within Beckford’s circle, it remains an ambivalent but telling sonic artifact of the British planter class at the summit of their power. Heard in context, the scene suggests that the sounding voice works beyond the metaphor of political representation to construct bodies and empires, but only through what a listener is able (or fails) to hear.

**Rethinking Samuel Felsted**

*Wayne Weaver*

*University of Cambridge*

Most of what we know about the Jamaica-born organist and composer Samuel Felsted comes from research carried out by Thurston Dox and others around 1990. Dox suggested that the interest generated by a performance of Felsted’s first oratorio, *Jonah*, in 1990 demonstrated the composer’s “acceptance” as “a true Jamaican”. Indeed, Felsted continues to be celebrated, particularly in Jamaica, as the island’s “first-documented” composer. Meanwhile in Britain, the location of most of his surviving musical material, Felsted’s rediscovery has gone largely unnoticed. Felsted was a white creole born to Anglo-American parents. He lived through the peak of the chattel slavery era and his music, derived from the British musical idioms of its time, was funded by profits accrued from the sale and enforced labor of enslaved Africans and their descendants. What does it mean, then, to call Felsted a “true” Jamaican? Is the fact that his music has survived alone sufficient reason for the celebration of his legacy? And for what (or for whom) does Felsted’s memorialization stand today, in 2022, the year marking the 220th anniversary of his death?

In this paper, drawing on new archival research into his life, I experiment with centering and de-centering Felsted as a figure integral to the historicization of the cultures surrounding the performance of European music in late eighteenth-century Kingston, Jamaica. Felsted lived at a time when most of Kingston’s inhabitants were (or were descended from) enslaved Africans. He both owned and lived among these people. The premises of slavery and servitude are even present in the libretto of his second, largely unknown oratorio, *The Dedication*, which is set in the period of Israel’s Babylonian exile. Situating this work in the context of its day, my paper asks how Kingstonians might have experienced or interpreted Felsted’s self-authored libretto. What might *The Dedication* have meant for the African-descended people who heard – or overheard – it? In various ways Felsted would not have identified with some of the most iconic markers of “the Jamaican” of his time. Rethinking his legacy, this paper explores how a more complex and inclusive history of Felsted’s life can be told today.
Politically Ambiguous Songs in Abolitionist Britain: The African Song in Park’s Travels in the Interior Districts of Africa (1799)

Julia Hamilton
Columbia University

During the period of heated debate over Britain’s involvement in the transatlantic slave trade (ca. 1787-1807), the British musical marketplace saw a marked uptick in songs on the themes of slavery, the slave trade, and African identity. Many such songs took a clear stance on these debates. On the antislavery side were sentimental songs that emphasized the sufferings of enslaved people; on the proslavery side, cheerful songs that cast slavery in a positive light. A third set of songs made no overt commentary on the issue of slavery. This paper explores the popularity of such politically ambiguous music in the years around 1800, using a corpus of twelve songs based on a passage in Mungo Park’s Travels in the Interior Districts of Africa (1799) as a case study.

All twelve songs were inspired by a moment in Park’s travelogue in which a free African woman took pity on the Scottish explorer and offered him shelter from an impending storm. The woman and her female family members serenaded Park as they completed their evening chores, singing an improvised song about their sympathy for him. Park’s English-language translation of this song inspired four versions and twelve separate songs composed by Britons in the years between 1799 and 1819.

Apart from G. G. Ferrari’s first musical setting of the versification by the Duchess of Devonshire, which was printed in an appendix to the Travels, the fashion for composing new music for the African song in Park’s Travels has eluded scholarly notice. Yet the songs demand notice, for they speak to the widespread appeal of politically ambiguous music during a time of heightened anti-slave-trade agitation. In this paper, I analyze the poetic and musical styles of the songs, showing that while a listener might hear an antislavery message in them, equally, she might not. This ambiguity, I argue, aligns with the complicated reception history of Park’s Travels, which was cited in arguments both for and against antislavery. More than that, the African songs’ indirect allusions to antislavery arguments shed new light on explicitly abolitionist songs, which have been gaining musicological attention in recent years.

Sino-Western Musical Encounters

Time: Saturday, 12/Nov/2022: 4:00pm - 5:30pm · Location: Compass
Session Chair: James Gabrillo

“Why aren’t you Polish?” Fou Ts’ong (1934-2020), Cosmopolitanism, and the Music Public of the 1955 Chopin Competition

Bess Xintong Liu
University of Pennsylvania,

“Why aren’t you Polish?” an audience member exclaimed at Fou Ts’ong (1934-2020) for his moving interpretation of Mazurka in the third stage of the 1955 Chopin Competition. As the very first Chinese pianist participated in the Chopin Competition, Fou won the third prize and the Polish Radio Award for the best performance of Mazurka. Achieving such honor, Fou received much attention from both Polish and international publics. Almost an anti-thesis to the stereotypes imposed on Chinese pianists of recent days as “soulless” or “emotionless automatons,” Fou’s performance was mostly described as “very emotional” and often embedded with a “poetic” tone. Certainly, his popularity was inseparable from the musical diplomacy promoted by the alliance of Communist states during the first Cold War decade. Closely tracing the entire process from Fou’s arrival in Poland and his enrollment in Prof. Zbigniew Drzewiecki’s piano course in 1954, to his award-winning moment in 1955, this paper argues for the construction of a music public—a tangible and transnational assemblage of individuals, audiences, institutions, and musical works that proactively negotiated aesthetics and power between nation states and mass. This music public redefined musicianship as a politicized capacity that dovetailed artistry with governance in the Communist regime. It was through this music public that the so-called “Western canon” gained new political significance in post-war reconstruction. While the Competition claimed to select the best interpreter of Chopin, public opinions went far beyond the inheritance of Chopin’s legacy. Juxtaposing multi-lingual archives on the 1955 Chopin Competition with historic press coverages on Fou, this paper demonstrates how Chopin’s Romanticism was transformed into new representations of decency, productivity, and hospitality. Consequently, a nuanced sense of cosmopolitanism emerged from the Competition that was greatly supported by the Communist state and yet consciously grounded itself in pre-war music circles. Such cosmopolitan spirit justified the reception of Fou in the Western world: Instead of highlighting his Chinese identity, both the Polish and Western media were more interested in his passionate style and his association with the Polish music institution. Through the micro-history of Fou, this paper highlights a socio-political dimension of twentieth-century Sino-Western musical encounter.

Rapping Chinese Nostalgia in Digital Era

Ya-Hui Cheng
University of South Florida

Since the late 1980s, Chinese songwriters Harlem Yu and Cui Jian have explored the hip-hop genre in Taiwan and China to produce various types of experimental rap sonority. However, early Chinese rap hardly resonated with Chinese audiences. This is because the music indicated a clear Western and Chinese cultural divide and neglected to present a transcultural inflection. Also, the Western rappers’ rebel images were unacceptable before the digital era. It was not until 2000, with the rise of the digital economy, Jay Chou and Wang Leehom published rap songs that fused elements from Chinese traditional music to present rap rhythm and lyrics. Their songs solidified a new type of nostalgia by instilling the Chinese scenes into the latest cross-strait soundscape. The outcome was called Chinese Wind music, which means sounds are replete with Chinese characteristics from ancient times. The popularity of this music has evoked many sociologic approaches to study hip-hop’s lyrics and cross-strait music economy (Fung 2008, Lin 2018). However, what distinguishes Chinese Wind hip-hop from previous productions or what makes its Chineseness sounds has rarely been defined in scholarship.
This paper discusses the sounds of Chinese characteristics in hip-hop. Focusing on the music itself, I scrutinize the structures and cell patterns to organize my arguments in four categories: rhyme scheme, rhythmic quotation, motivic variation, and exotic harmony. I compare these categories with music from traditional Chinese Guqin, Jinghu, and Kunqu. Doing so, I present outcomes that have potentially constructed authentic Chinese characteristics in hip-hop genres while demonstrating how hip-hop songwriters skillfully renovated the cultural traditions. Through comparing and contrasting these sonic elements, I indicate a trajectory that Chinese songwriters since the 1980s have contributed to instilling a local identity in the hip-hop genre. I argue that although early attempts failed to resonate with audiences, their presence made room for the arrival of Chinese Wind hip-hop. Consequently, the success of Chinese Wind hip-hop documents the strategies to replicate the evolving nostalgia in the digital era after songwriters comprehended that the secret for rappers to succeed in the cross-strait market is to retell old stories through a new frame.

The Making of a Transnational Shaman: Tan Dun’s Ritual Theatre for a World Village

Serena Yiai Wang
Syracuse University

The origin and development of Chinese theatre have long been linked to ancient Chinese shamanic rituals. Tan Dun, who was propelled into global consciousness with his Oscar-winning score to Crouching Tiger, Hidden Dragon (2000), often presents himself as a contemporary shaman. His oeuvre is filled with references to shamanism, and shamanic characters form the unifying theme in his operas. Since his rise to international fame, Tan has faced polarizing reception from being an innovative force in contemporary music to falling prey to commercialization and self-exoticism. While these views reflect the two popular aspects of Tan’s musical persona, I contend that the reception of Tan’s works is incomplete without considering both the history of Chinese shamanism and the persistence of shamans in contemporary China.

This paper grounds Tan’s reinvention of shamanic ritual theatre in historical Chinese shamanism, beginning with the definition and function of the Chinese wu shaman. Shamanism in China has been richly documented. Jiu ge, the collection of eleven poems by third-century BCE poet and statesman Qu Yuan, continues to be the best-known example of Chinese shamanism and ritual séance. Jiu ge provides the basis of Tan’s first opera in New York City, the eponymous Nine Songs (1989) that he labeled “ritual opera.” I demonstrate how Tan’s revival of shamanism coincides with the trajectory of shamanism in China from “independent” to “bureaucratic shamanism” (Thomas Michael 2015). To that end, I trace Tan’s reimagination of the Chinese shaman in his operas, from Nine Songs, Peony Pavilion (1998) to The First Emperor (2006). Finally, I argue that Tan’s infusion of shamanism in his experimental works constitutes his contribution to New York City’s eclectic and anti-establishment downtown aesthetics. Building upon Nancy Rao’s (2014) observation that Tan has successfully mainstreamed his downtown sound, I show that he developed his musical language by interpreting shamanic rituals through experimental vocabulary, in the process creating his own form of transnational ritualism.

Ties that Bind in 18th-Century Opera

Time: Saturday, 12/Nov/2022: 4:00pm - 5:30pm  ·  Location: Grand Salon 15/18

Session Chair: Julia Doe, Columbia University

A Tale of Two Jubas: Racialized Difference in Metastasian Opera

Jessica Gabriel Peritz
Yale University

“I am teaching you how to avoid slavery,” proclaims Roman senator Catone, dying in his daughter’s arms. Catone’s suicide in Pietro Metastasio’s Catone in Utica (1727) tragically resolves the opera’s central conflict between Roman “liberty” and so-called imperial “slavery.” In the ancient Roman colony of Utica (modern-day Tunisia), dictator Giulio Cesare and republican leader Catone have been waging war over Rome’s political future. Their battlefield, however, is both African soil and the body of Marzia, Catone’s daughter and Cesare’s beloved. In typical Metastasian fashion, then, the political dilemmas of empire play out through the emotional dilemmas of love and duty—here imbricated with not only gender, but race. Catone’s dying command is that Marzia marry Cesare’s beloved. In typical Metastasian fashion, then, the political dilemmas of empire play out through the emotional dilemmas of love and duty—here imbricated with not only gender, but race. Catone’s dying command is that Marzia marry Cesare’s beloved.

Taking Catone in Utica as a case study, this talk explores how representations of European imperialism intersected with conceptions of racialized difference in opera seria. Many of Metastasio’s librettos, from Didone abbandonata to Alessandro nell’Indie, dramatize quasi-historical encounters between Greco-Roman “Europeans” and Asian or African “others.” Yet because these early Settecento texts do not portray race in any recognizably modern sense, they are often overlooked as sites for excavating pre-Enlightenment constructions of racialized difference. This talk interprets Catone through Metastasio’s sources, especially texts by Lucan and Addison, and in its first musical setting, by Vinci for Rome, in order to propose a critical reading of how Africanness, Europeanness, and imperialist ideology were projected on the eighteenth-century Italian stage.

Taking cues from musicological studies of race in early modern opera (Bloechl 2015; Locke 2015; Wilbourne 2021), and invoking both ancient and early modern conceptions of difference (Robinson 1983; La Fleur 2018; Ndiaye 2021), this talk argues that Metastasian opera indeed portrayed racialized difference, though as neither biological nor essential. It shows how Metastasio’s poetics of race relied instead on the principles of Cartesian dualism so as to represent difference as mutable—as a mode of feeling, a state of mind—and therefore, crucially, as subject to rational control.

When the primo uomo is the seconda donna: The Constellation of Characters in Metastasio’s dramm per musica

Alvaro Torrente¹, Jose Maria Dominguez²

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Pietro Metastasio was an artist working within an industry. His dramas were constrained by the production model of public theatres. This affected the number and the typology of characters: usually two couples of young lovers plus a king and a traitor or a confidant (Rouvière, 2008). The principal action endorses the monarchic order, yet always intrigues and secondary actions momentarily challenge the characters’ moral principles and behaviour, affording emotional expression in the arias (De Van, 1998).

To create variety within this apparently routine formula, Metastasio played with social status, kinship and emotional links. These are key concepts that influenced the musical reaction of composers when setting his poetry. The constellation of characters in Artaserse has been described as a perfect balance between two patriarchal triangles at princely and heroic levels (Feldman 1995). Whereas these triangles are connected by emotional ties, each is defined by kin relations. Therefore, any disgrace affecting one character has different emotional implications for the others. However, close analysis of Metastasian plays reveals that this constellation is peculiar to Artaserse and cannot be taken as an archetype, as implied in its reiteration by Taruskin (2005) and Feldman (2007).

Thus, Metastasio’s dramas were not built on a successful template—as was the case of Giovanni Faustini (Rosand, 1991)—, but explored new imaginative combinations for each opera within the constrains of the production system. Both Didone and Alessandro feature three monarchs—including a Greek male hero presented as superior to the non-Western others (Locke, 2016)—, but differ in their emotional ties. Achille in Sciro is completely different, featuring three functional couples in a plot with no seconda donna, a role briefly attributed to Achille, who hides in female clothes as Pirra, thus rising the attraction of Teagene—the only Metastasian incursion in male cross-dressing (Mellace, 1995).

Since the configuration of roles is ‘the basis of every opera’ (Dahlhaus, 1988), this paper proposes a new model of dramaturgical analysis of a selection of Metastasio’s works, where the constellation of characters, defined by their status, kinship and emotions, is presented as the principal trigger of the favola.

Uncovering the Politics of Musical Patronage in Early Eighteenth-Century Naples: The Case of Aurora Sanseverino (1669–1726)

Zoey Mariniello Cochran
Université de Montréal

In this paper, I analyze L’Agrippina (1708), La Cianna (1711), and La Cassandra indovina (1713), three operas tied to the patronage of the Neapolitan noblewoman Aurora Sanseverino (1669–1726), situating them in the context of Sanseverino’s shifting political positions during the War of the Spanish Succession (1701–1714). I argue that this case study reveals the effect of the oscillating allegiances of the Neapolitan nobility in the transition from Spanish to Austrian rule (Spagnolletti, 2010) on the history of music in viceregal Naples. Though Sanseverino’s role as musical patroness has attracted scholarly attention (Magaudda and Costantini, 2001; Andrisani, 2004), her political positions and their possible impact on the operas created under her patronage remain unexplored.

Aurora Sanseverino and her husband Nicola Gaetani d’Aragona secretly resisted Austrian rule after the Austrian takeover of Naples in 1707 (Galasso, 2006). In 1708, Sanseverino shared a box at the San Bartolomeo theatre with the duke of Maddaloni, who was arrested that same year for plotting against Austrian rule. After Maddaloni’s arrest, Aurora Sanseverino wed her only son to the sister-in-law of the commander of the Austrian forces in Naples, seemingly aligning herself with her Austrian rulers. She then participated in the Teatro de’ Fiorentini’s exclusion of Neapolitan-language commedije at a time of widespread conspiracy against foreign rule.

I suggest that the unique characteristics of these three operas can be better understood in light of Sanseverino’s political positions. The protagonist of Agrippina, Germanico, gradually fades from the opera, presenting a veiled critique of the Austrian ruler of Naples Charles III of Habsburg. In La Cianna, performed at Sanseverino’s son’s wedding, none of the final marriages are love matches, distinguishing the opera from other commedije. La Cassandra indovina bears a unique dedication in the context of viceregal Naples, to the Austrian ruler himself rather than his viceregal representative. Each opera presents a tension between resisting Austrian rule and appearing to support it, in line with Sanseverino’s politics. This research offers new insight into the operas composed under Sanseverino’s patronage and uncovers the role of musical patronage in the explosive political context of early eighteenth-century Naples.
Women and Girls in the Popular Music Sphere

Time: Saturday, 12/Nov/2022: 4:00pm - 5:30pm · Location: Grand Ballroom B
Session Chair: Philip Gentry

“A gold mine in bobby sox:” Annette Swinson, Black Girlhood, and the Question of Musical Value

Emmalouise Hartwell St. Amand
Eastman School of Music, Rochester, NY

Annette Swinson made her professional debut at the Apollo Theater in 1953 at age ten. She spent the next decade performing and recording as a soloist and with girl groups like the Veneers and the Chantels. Consistently well-received in live performances, she enjoyed frequent praise in the Black press, leading columnist Buddy Franklin to declare her “a gold mine in bobby sox” (The New York Age Defender). Swinson owed this “gold mine” status in part to her bobby sox. Her girlhood brought with it an assumption of malleability that proved attractive to producers and songwriters seeking to craft a variety of saleable sounds. Her skill as a vocalist enabled her to capitulate to this assumption by changing her vocal sound as needed, but this strategy also complicated the written and sonic record of her career. Swinson’s age, appearance, and sound all changed over time, and exacerbated assumptions about girls’ instability of identity. The result is an archive of journalistic coverage, record sleeves, and photographs that are riddled with misprints, misreadings, and mishearings. These inconsistencies of sound and historical record facilitate Swinson’s exclusion from conventional histories of popular music today, and point toward the ways in which girls are both valued for and erased by their perceived fluidity of voice and body.

This paper examines Swinson’s career to rethink the musical work of Black girls. Reading Christina Sharpe’s work on the erasure of Black childhood under white supremacy alongside theories of girlhood writ large, I argue that assumptions about instability and availability associated with Black girls require new ways of listening to the archive. Drawing on journalistic coverage in trade magazines and the Black press, her vocal sound on record, and other visual ephemera, I trace Swinson’s professional network in relation to changes in her sound over time, and various (mis)interpretations of her work in contemporaneous press coverage. These strands of evidence reveal the sonic work of Black girls everywhere in the historical record, yet almost nowhere in scholarship. Girls like Swinson trouble scholars’ assumptions about which sounding bodies matter in contemporaneous communities and music histories alike.

Barbra Streisand, 2nd Wave Feminism, and New Hollywood Film

Julie Hubbert
University of South Carolina,

Film scholars have long acknowledged the gender disparities that surfaced in the “New Hollywood” period in the late 1960s and 70s. Filmmakers were given unprecedented freedom to explore innovative narratives strategies and visual practices, but those opportunities really extended only to men (Cook). A new crop of nerdy, ethnic actors like Dreyfus, Pacino, and Hoffman became stars, and untested young directors like Coppola, Scorsese and Bogdanovich became auteurs, but women saw little change either in front of or behind the camera. A new rating system allowed them to show more skin, but on screen women remained largely as they had been for decades—deferential, supportive, and beautiful. Behind the camera, opportunities were even more elusive. Women could be “cutters” (editors) or costumers, but the prized position of director was still completely closed to them. Even as the feminist movement gathered steam across the country in the early 1970s, New Hollywood was so closed off to women that contemporary critics like Haskell described the situation as nothing other than a backlash against the women’s movement, “a full-throated repudiation of 2nd wave feminism.”

Within this narrative, however, one woman has been particularly difficult to position—Barbra Streisand. Because she was one of the 70s most “bankable” stars, and tied to the old fashioned genre of the musical, Streisand has been routinely left out of the discussion of either New Hollywood or 2nd wave feminism. While recent scholars (Kamer) have argued for her inclusion because of her unconventional appearance and overt Jewishness, this paper grants Streisand New Hollywood status by looking at the unusual musical practices she pursued over the course of the four non-musical films she made between 1970 and 1973. In these films, Barbra exerted new, extraordinary power as a producer and an actress over her appearance, persona, and most significantly, her singing. By closely examining the musical practices in Up the Sandbox (1972) and The Way We Were (1973), especially the way these films resist and reject many aspects of the conventional theme-song formula, this paper repositions Streisand as an important feminist filmmaker in New Hollywood.

Las Vegas and the “Célinaissance”: Feminine Aging, Fandom, and Camp in Céline Dion’s Vegas Residencies

Jessica Allison Holmes
University of Copenhagen

Five-time Grammy award-winning French-Canadian singer and best-selling Canadian artist of all time Céline Dion has maintained mass appeal in the face of a perpetually youthful pop music industry and the misogynist logics of ageism. Crucially, Las Vegas, Nevada has been key to her musical longevity where she has performed two multi-year musical residencies, A New Day… (2003-07) and Celine (2011-19), the highest grossing and best-selling Vegas residencies of all time. With its roots in the mythology of the American West as a land of opportunity, Vegas long served as a nostalgic space where headliners performed their greatest hits in concert residencies for vacationers staying at luxury resorts lining the Strip. While formerly stigmatized as a place where “singers go to die,” the Vegas residency has since reemerged as a “glamorous rite of pop passage” and profitable opportunity for singers of all ages to strengthen and capitalize on their iconic status due in no small part to Dion’s pathbreaking influence (Beaumont-Thomas 2021).
This paper situates Dion’s Vegas residencies as a form of embodied musical tourism that resists cultural attitudes towards the aging female voice and body, bridging work in pop music studies, age studies, disability studies, and voice studies in the process. I analyze the on-stage strategies and off-stage conditioning Dion undertakes to protect her voice and body, mitigating the oftentimes disabling physical rigors of successive live performances coupled with the demands of pregnancy, labour, and motherhood. Whereas detractors ridicule her ostensible corniness and lack of self-awareness around her age, Dion’s “ability to exist in perpetual catharsis” and unabashed embrace of aging are central to her appeal among millennial and LGBTQ fans, a musical resurgence critics call the “Célineaissance” (Underwood 2021). Building on the work of George McKay, Laurie Stras, and Tiffany Naiman, I position Dion as a pioneer of an empowered late feminine pop style that is rooted in the creative multiplicities of feminine aging and intergenerational fandom, and inextricably tied to Vegas as the “city of second chances.”

The Politics of Popular Theater in Berlin

Time: Saturday, 12/Nov/2022: 4:00pm - 5:30pm · Location: Kabacoff
Chair(s): Micaela K. Baranello (University of Arkansas)

In histories of Berlin, and histories of European popular theater, it is typically not till the late nineteenth century that scholars attribute to the city a distinctive popular music theater. Our panel explores the specificity – institutional, legislative, political and aesthetic – of popular music theater in Berlin in the century prior to this ‘breakthrough’ moment. In so doing, we contribute not only to a new understanding of Berlin’s popular theater, and its imbrication in the broader cultural and political developments of the period, but also to a long-overdue revision of Viennese-dominated accounts of German-language popular theater in the nineteenth century.

The first paper examines early nineteenth-century attempts to create popular theater locally as an alternative to French and Viennese works dominating the city. Johann Friedrich Reichardt’s invention of the “Liederspiel”, modelled on vaudeville, and Julius von Voss’s search for Berlin’s theatrical tone reveal anxieties about the need for broader theatrical enfranchisement via a specifically national or local theatrical identity during a period of Napoleonic threat. The second paper focuses on singing in amateur theater associations in Berlin 1800-1850. Singing was central to both the stage performances and social gatherings of such groups, where Singspiel and opera interacted with popular song traditions, thus establishing song as a tool for creating both a heightened feeling of togetherness and sociability and a citizen identity in bourgeois circles. The third paper investigates legal, economic, and demographic conditions to illustrate how attempts at controlling and categorising popular theater failed to contain the economic incentives to cater to Berlin’s increasingly diverse audiences. Theater entrepreneurs found creative ways to circumvent restrictive laws, and the rigid categories of “high” and “low” of police censors and music critics had little in common with actual practice.

Bringing together scholars from history, theater studies and musicology, this panel makes the argument for what Berlin can offer us in understanding the emergence of German popular music theater; the interaction between professional and amateur traditions; and the imbrication of popular theater, song and politics.

Presentations of the Symposium

Invented Traditions: Fantasies of Popular Theater in Berlin
Katherine Hambridge
Durham University

At the start of the nineteenth century, Berlin’s theater critics displayed palpable anxiety about the influx of popular theater at the supposedly elevated, royally subsidised Nationaltheater. Following a threatening “deluge” of works from the Viennese suburban theaters and translations of French vaudevilles and melodramas, many critics attempted to delineate and condemn the category of the popular. Two figures, however, both well-travelled critics themselves, responded by seeking to create a popular tradition native to Berlin: in Johann Friedrich Reichardt’s case, one modelled on French vaudeville; in Julius von Voss’s case, one modelled on Viennese suburban theater. By exploring these two projects, I reveal the tensions within early fantasies of popular music theater, and in particular the different relationships imagined between the popular, the local and the national. Reichardt’s Liederspiele, Lieb’ und Treue, Der Jubel (both 1800) and Kunst und Liebe (1807) have come to musicological attention as precursors of the song cycle, for the way they structure songs within a narrative. Reichardt, however, positioned his Liederspiele within the popular tradition of French vaudeville, but while the vaudeville put new words to pre-existing music, Reichardt’s Liederspiel put new music to pre-existing words, including ‘Lieder’ by celebrated figures such as Goethe and Herder. Voss, meanwhile, wrote marionette plays, farces, and travesties of classic dramas, some using local dialect as well as reusing musical repertoire familiar to Berliners. In an “intermezzo” to his Der travestirte Nathan der Weise, Voss stages Emmanuel Schikaneder (Die Zauberflöte’s librettist, and director of Vienna’s Theatre auf der Wieden) interrupting a debate between Berlin critics and theater personnel in order to condemn the affectation of North German theorising, and to propose the founding of a commercial theater in Berlin’s suburbs.

Both inventions of popular music theater were motivated by an equation between theatrical and political enfranchisement, however symbolic, in the wake of the participatory cultures of the French Revolution and the French military threat. But the contrast between Reichardt’s folkish simplicity and Voss’s urban (and sometimes scurrilous) specificity reveals, I argue, the ambivalence in the role and agency assigned to the “masses” both politically and culturally in this period.

Between “Geselligkeit” and Political Community: Singing and Song in Amateur Theatricals and Popular Theater
Meike Wagner
Stockholm University

This paper investigates how performing practices of song and singing in the frame of amateur theater associations and in public theaters in Berlin contributed to the forming of an increasingly politicized community towards the mid-century. Amateur theatricals in
Berlin were a wide-spread activity in the early nineteenth century. Around 20 different amateur associations were active from 1800 to 1850 that involved in performative practices such as singing, dancing, playing. Starting out from an analysis of the theater association Urania (active in Berlin from 1792 until 1844), I will show how singing as a social practice interacted with popular opera performance, theater and concerts, contributing both to a heightened feeling of togetherness and sociability ("Geselligkeit"), and to the establishment of a bourgeois society no longer stratified by the norms and hierarchies of the absolutist estate society, and, from the 1830s on, increasingly identified with citizen rights and political agency.

In the 1830s and 1840s, singing songs in the theater (be it by joining with the singers on stage, or by the spontaneous initiative of the audience) and in other cultural contexts soon became a markedly political activity, associated strongly with the rights being debated outside the theater. Following an earlier tradition from German Singspiel and popular opera (e.g. Der Freischütz, 1821) dramatic authors, poets and musicians such as Roderich Benedix, Adolf Gläsbrunner and Albert Lortzing, all closely connected to Urania, gave song a central position in their works. Both amateur theatricals and popular theater hence established and mainstreamed a singing tradition that openly turned political in the 1848 revolution. Student songs, national songs, protest songs became the sound of the revolution giving the democratic and republican movement an opportunity to both express their political program and to create a feeling of belonging, a sense of mutual solidarity and communal political action for all people singing.

Defying Laws and Classifications: The Growth and Diversity of Musical Theater in the Nineteenth-Century Berlin
Pamela Potter
University of Wisconsin-Madison

By 1900, Berlin had become Germany’s undisputed center of theatrical activity, and popular musical theater in the form of operettas, revues, variety, and cabaret would define the city’s entertainment profile for the next 100 years. This reputation, however, arose in defiance of restrictive nineteenth-century laws that sought to protect the interest of the crown and preserve respectability: a system of theater privileges allowed only a few theaters to operate outside the court and barred them from staging operas, ballets, or dramas. This paper will examine how restrictions on theater activity in Berlin came into conflict with the diverse tastes of a growing population, prompting entrepreneurs to find creative ways to circumvent these restrictions, such as by moving their activities to working-class neighborhoods outside the city limits, where restaurants, bars, and cafes eluded the legal definitions of “theater”. It will also show how, by attempting to impose strict categories of “high” and “low,” the court, police censors, and music critics created a false distinction that had little in common with actual practice.

Witnessing the profitability of these enterprises, Friedrich Wilhelm IV sought to claim a share in the market and granted a concession to Joseph Kroll in 1844 to develop a versatile entertainment complex, offering everything from operettas and concerts to acrobatics. As music critics warned of the dangers popular entertainment posed to high culture, police censors doubled down to impose regulations on permissible genres, but the venues continued to confound these attempts by offering combinations of entertainment forms that eluded classification. With the rapid growth of industry and commerce, migrants populating Berlin’s suburbs formed a lucrative market for musical theater. The industrial code of 1869 suddenly lifted all earlier restrictions, allowing private investors to enter into the fray and establish the largest number of new theaters in the German speaking realm. In the end, resources to rein in musical theater could not stand up to the needs of a diverse and expanding urban population, and Berlin managed to develop into a vibrant center offering a wide range of musical entertainment options after decades of defying laws.

Nationhood, Identity, and Historiography: Current Perspectives in Puerto Rican Music Studies

Time: Saturday, 12/Nov/2022: 4:00pm - 5:30pm · Location: Marlborough A/B
Chair(s): Hugo Viera-Vargas (New College of Florida)

The study of music in Puerto Rico has received new attention in recent years from scholars employing cross-disciplinary approaches, which have enriched contemporary discussions on Puerto Rican music and issues of cultural identity from Puerto Rican, Latin American, and Caribbean perspectives (Manuel 2011; Bofill-Calero 2014; Rivera-Rideau 2015; Abadía-Rexach 2016; Quintero 2017; Allende-Goitía 2018; Montes-Pizarro 2019; Viera-Vargas 2020). Through various case studies whose timeframes span from the 1850s to the present, the papers in this joint-session continue this trend by revisiting discourses on localized musical genres (i.e. jazz, Puerto Rican danza, and folk song) as related to issues of historiography, transnationality, nationhood, and identity in the colonial context of Puerto Rico and the greater Caribbean. Although the three societies (SMT, AMS, and SEM) are equally represented in this session, each presentation reflects the interdisciplinarity that characterizes current trends on Puerto Rican musical studies in that region.

Presentations of the Symposium

(Re)Listening to Early Jazz from a Caribbean Perspective
Jaime Bofill-Calero
Conservatorio de Música de Puerto Rico

History and the manner in which we construct historical narratives can determine the ways we hear music. Early jazz narratives, for example, have often minimized the “Latin” in jazz to a “tinge” without fully exploring how this ingredient was essential to obtaining the jazz sound (Schuller 1968; Gioia 2011). This perspective has deprived audiences of the multicultural richness inherent in the jazz of New Orleans, one of the most cosmopolitan and diverse cities in the Americas during the late nineteenth century. In search of a more nuanced aura of jazz during this early period, various scholars have turned to the Caribbean to trace the development of this genre and reestablish its historical connections to this region (Moore and Madrid 2013; Serrano 2015; Washburne 2020). The danza, a
singing the nation: colonialism, cultural identity, and didacticism in monserrat deliz's puerto rican folk
song collection renadio

luis pabón-rico
harvard university

after thirty years of extensive ethnographic research in puerto rico, music educator and musicologist monserrat deliz (1892-1969) published in 1951 renadio del cantar folklórico de puerto rico, the most important collection of puerto rican folk songs to this day. renadio was not the first project of its kind (i.e. fernández-juncos and dueño-colón 1901; luce 1921; delz 1924). however, considering that early-twentieth-century reports and bulletins from puerto rico’s department of education showcase song as the preferred medium of musical instruction in public schools, its incorporation into the curriculum in the 1950s represented an important milestone within a broader national project. after all, the main songbook utilized in the public school system until then was the porto rican song book (1912), a us-centered song collection. therefore, deliz’s contribution was accepted by many as a bulwark of puerto rican identity, one that underlined puerto rico’s hispanic “roots” amid political tensions between assimilationists and autonomists in an openly colonial context.

in this paper i analyze renadio as a turning-point work for the study of puerto rican folklore through the consideration of early to mid-twentieth-century discourses on culture and identity politics in that context. drawing from extensive archival research, i look at the preparation, publication, and reception of renadio vis-à-vis deliz’s other research projects on puerto rican music and folklore across latin america and the ensuing publications on puerto rican folklore (muñoz 1966; lópez-cruz 1967; rosa-nieves 1967). from this, two interrelated arguments arise. first, i propose that this publication constituted an anti-colonial artistic project concerned with authenticity by pointing at a nation’s “personality” through its folklore. second, i argue that such a publication propelled an essentialist discourse full of patriotism and nostalgia that reduced local folk song traditions to a creolized spanish culture that sidelined afro-puerto rican musical traditions. this paper also features audio content of the 1950s recording of renadio’s songs done by two of puerto rico’s finest musicians: mezzo soprano olga iglesias and pianist luz hutchinson, a complementary project that contributed to a blurring of boundaries between folk songs and classical art song amid high-low art distinctions.

“on becoming a danza composer:” a consideration of the early musical education of rafael aponte-ledée (b. 1938) and his relationship to the genre

noel torres-rivera
university of missouri-kansas city conservatory

writing in 1960 about the cultural consequences of modernity, puerto rican writer josé balseiro stated: “like the mazurka, the [puerto rican] danza lives on as a concert idiom rather than the social dance it once was” (díaz-díaz and manuel 2009). certainly, by the time of his statement, the country’s elite had long established this genre as a legitimate national symbol (consumed with nostalgie) and had declared composer josé ignacio quintón (1881-1925) the last great exponent of the genre. in an attempt to extend, rather than challenge, similar historical and analytical accounts of the danza, this paper considers the role of the genre in the never-discussed early education of puerto rican avant-garde composer rafael aponte-ledée. born and raised in a working-class household in the town of guayama, aponte-ledée’s only formal musical experience before moving to madrid in 1957 was as clarinetist of a short-lived municipal band (1953-1955) led by amateur conductor and composer eulalio ramírez. through the analysis of previously unseen scores and other archival materials—and in dialog with the composer’s testimony—i argue that the danza was at the center of the aponte-ledée’s early musical experiences; not as a decidedly historized concert genre within a broader art-music tradition (as balseiro would argue) but as one he experienced as contemporary and alive. moreover, i propose that his relationship with the genre was mediated almost exclusively by the radio and clarinet playing, as well as by social conditions that prevented him from experiencing a broader, eurocentric musical culture. ultimately, this study relates to two broader inquiries within puerto rican and latin american music studies. first, the stark contrast of early musical experiences between aponte-ledée and other composers of his generation could be (re)examined when considering his later role in the country’s musical scene. second, a closer look at his early relationship with the danza vis-à-vis more predominant narratives, shed light on a minimally explored, yet significant part of the discourse of that genre: that which relates to the deliberate creation of national symbols in puerto rico during the first half of the twentieth century.
and the economic strategies of the market players to sell old instruments. Finally, the impact to the names of musical instrument makers, the various concepts of valuation of age in different periods is connected to their respective cultural significance rather to the material properties. Adrienne Honnold examines three themes in the historical representation of the saxophone in commercial contexts: the concepts of cool and kitsch; gendered identities and sexuality related to the saxophone and its performance; and considerations of race in American popular music. Sebastian Kirsch considers the roles of cultural significance and material properties on the valuation of age and brand names of musical instruments through an investigation of historical discourse on lutes. Ted Gordon follows the life and afterlife of Don Buchla’s music easel, considering how it was conceptualized as a computational interface for the psychedelic manifestation of sound. He shows that although Buchla and Moog’s instruments were different, they shared something a neoliberal ideology of the musicking human as a subject of the free market. Noah Kahrs presents a case study of Alvin Lucier’s Exploration of the House, arguing that he uses electronics to retheorize acoustic resonance and detach it from the major triad, in contrast to Rameau’s model in which resonance through a vibrating string turns any noise into a major triad. Instead of acoustics sourcing its axioms from classical music, Kahrs explores how acoustics deconstructs classical music. Shanti Nachtergaele explores developments in double bass tuning that led to the German system becoming the standard that is known today.

## Presentations of the Symposium

### Historical Representations of the Saxophone

**Adrienne Honnold**

Lewis University

What connotations are evoked when a saxophone solo or riff is heard in a mainstream hit such as Jason Derulo’s ’Talk Dirty’, Kendrick Lamar’s ’Alright’, or Katy Perry’s ’Last Friday Night (T.G.I.F.)’? This project investigates the ways in which the saxophone and saxophonists shape perceptions surrounding contemporary popular music and culture in the United States via the instrument's historical and symbolic associations by utilizing ethnographic and autoethnographic data and media discourses to explore the instrument from a socio-cultural perspective. Musical instruments act as expressive, meaningful cultural artefacts and intermediaries of socially assigned characteristics in music, and three overarching themes are examined here that the saxophone has historically represented in commercial contexts: the concepts of cool and kitsch; gendered identities and sexuality related to the saxophone and its performance; and considerations of race in American popular music. The outcome of this study is an illustration of the ways in which the saxophone operates as a consequential aural, visual, and social component of contemporary mainstream music. The analysis of my own experiences as a professional saxophonist and interviews with other players such as Lenny Pickett, Mindi Abair, and Branford Marsalis provide a deeper understanding of the community. Examining the role of the collective voice of prominent professional saxophonists in relation to the implication of the instrument in mainstream discourses serves to augment the scholarship related to both the saxophone and popular music by presenting data collected in interviews of musicians that have previously been under-represented in scholarly studies.

### The Significance of Age and Brand Names in the Historic Discourse on Stringed Musical Instruments

**Sebastian Kirsch**

Philharmonie de Paris, Musée de la Musique

"How to know and choose a good lute: First know that an Old lute is better than a New One"

This advice on the acquisition of a lute given by the musician and theorist Thomas Mace (1613-1709) in his treatise, Musick's Monument, published in 1676 expresses a view that has remained unchanged for centuries. Old stringed musical instruments such as lutes, viols, or violins were and still are valued higher than new instruments. The reasons for the extraordinary quality are given by Mace in his section about viols. "Age Adds Goodness to Instruments," all materials would be dried, and the wood would vibrate more freely. This materialistic explanation can be found already in the early 17th century and is still part of the discourse of today. In fact, the concept of physical ageing rarely comes alone. In most cases, the quality is connected to the name of certain makers and of brand names of the past. For the lute, the name Laux Maler and the lutes from Bologna were most valued for ages. Viols by Aldred, Jay, or Smith are the most esteemed according to Mace. And, of course, the Cremonese violins and especially those by Antonio Stradivari have a long career of exceptional appreciation in terms of sounding quality and price. Current studies and listening tests show that the quality of old Italian violins, and even violins by Stradivarius, are not perceived as “better” instruments.3 The apparently objective, physical explanation of the higher quality of a better sound due to old materials or the exceptional skills of certain old makers is thus proven wrong. The conclusion must be that the valuation of age and brand names of musical instruments is connected to their respective cultural significance rather to the material properties. By using the example of old lutes, this paper introduces the early discourse of age and brand names of musical instrument makers, the various concepts of valuation of age in different periods and the economic strategies of the market players to sell old instruments. Finally, the impact to the material integrity of the object and the representative function of fragmented parts are discussed.

### The Short Life and Long Afterlife of the Buchla Music Easel

**Ted Gordon**

Baruch College, CUNY

This advice on the acquisition of a lute given by the musician and theorist Thomas Mace (1613-1709) in his treatise, Musick's Monument, published in 1676 expresses a view that has remained unchanged for centuries. Old stringed musical instruments such as lutes, viols, or violins were and still are valued higher than new instruments. The reasons for the extraordinary quality are given by Mace in his section about viols. "Age Adds Goodness to Instruments," all materials would be dried, and the wood would vibrate more freely. This materialistic explanation can be found already in the early 17th century and is still part of the discourse of today. In fact, the concept of physical ageing rarely comes alone. In most cases, the quality is connected to the name of certain makers and of brand names of the past. For the lute, the name Laux Maler and the lutes from Bologna were most valued for ages. Viols by Aldred, Jay, or Smith are the most esteemed according to Mace. And, of course, the Cremonese violins and especially those by Antonio Stradivari have a long career of exceptional appreciation in terms of sounding quality and price. Current studies and listening tests show that the quality of old Italian violins, and even violins by Stradivarius, are not perceived as “better” instruments.3 The apparently objective, physical explanation of the higher quality of a better sound due to old materials or the exceptional skills of certain old makers is thus proven wrong. The conclusion must be that the valuation of age and brand names of musical instruments is connected to their respective cultural significance rather to the material properties. By using the example of old lutes, this paper introduces the early discourse of age and brand names of musical instrument makers, the various concepts of valuation of age in different periods and the economic strategies of the market players to sell old instruments. Finally, the impact to the material integrity of the object and the representative function of fragmented parts are discussed.
In the late 1960s, an early designer of modular electronic musical instruments, Don Buchla, began to think of his instruments—and also their human users—as computers. Through the parascientific theories of the dolphin and psychedelics researcher John C. Lilly, Buchla began to envision his instruments as interfaces that would allow for the “interlock” of the “human biocomputer” and the domain of sound, operationalized through electronic signal. In the process of designing a large-scale system of modular devices to realize this vision, he also designed a standalone musical instrument: the “Music Easel.” Buchla built roughly 25-30 Music Easels in the 1970s, but quickly moved on as computing technology changed; in the subsequent decades, Buchla would design several further cutting-edge iterations of his music-computational vision.

Yet even as Buchla’s Music Easel faded into obscurity, it also took on an outsized role in the retrospective historical narrativization of one of the most iconic new musical instruments of the 20th century: the synthesizer. In this narrative, Buchla and his Music Easel became “West Coast” foils to the more popular “East Coast” designs of Robert Moog, which were characterized by their consumer appeal. Contrasting, so this narrative tells us, Buchla’s synthesizers were not only less commercial, but also countercultural. And in a twist of market logic, it was precisely this mythology of Buchla and his instruments that lead to the surprising re-emergence of the Music Easel in 2012, supposedly manufactured to its original 1973 specifications, marketed by a new company of industry veterans who desired to profit from Buchla’s legacy.

In this presentation, I follow the Music Easel’s life and afterlife to make two related critiques. First, I show how Buchla’s instruments such as the Music Easel were conceptualized as computational interfaces for the psychedelic manifestation of sound, and how these instruments were different in kind, not degree, from Moog’s. Second, I show that although Buchla and Moog’s instruments were different, they also shared something important in common: a neoliberal ideology of the musicking human as a subject of the free market.

### Alvin Lucier’s Tape Delay as an Instrument of Harmonic Theory

**Noah Kahrs**  
Eastman School of Music

Musical instruments have long been retooled for investigations in both acoustics and music theory. The humble vibrating string, for example, was the quintessential Pythagorean instrument of harmonic theory (Rehding 2016) before its adoption by Rameau and his contemporaries, for whom its natural resonance yielded the harmonic series and thus naturalized the major triad (Christensen 1987). As acoustical science developed in the nineteenth century, musical sounds continued to be reference points, and musical instruments provided a “means of investigative study” for such figures as Helmholtz and Mach (Hui 2012). But in the twentieth century, advancements in electronics turned acoustics away from its traditional musical concerns (Wittke 2016). I believe that as those wartime electronic sound technologies were repurposed by experimental musicians (Iverson 2018), the same technologies could once again serve as “instruments of music and science” (Tresch and Dolan 2013).

To that end, this paper presents a case study of Alvin Lucier’s *Exploration of the House*, arguing that he uses electronics to rethink acoustic resonance and detach it from the major triad. In Rameau’s model, resonance through a vibrating string turned any noise into a major triad, but in *Exploration*, major triads are turned back into noise. The sound of an orchestra playing major chords from Beethoven’s *Consecration of the House* is recorded on tape or by computer, played back into the hall after the orchestra finishes playing, that playback is recorded, and so forth, to activate the space’s resonant frequencies (as in *I am Sitting in a Room*). That is, tape delay or a computer simulation thereof makes the entire concert hall into one large resonating body, whose eventual sound erases the triads that generated it.

Lucier’s delay is a means by which to activate the hall’s inharmonic resonance, thus separating the major triad from acoustics and intervening into harmonic theory. In doing so, Lucier revives the tradition of using musical-instrument technologies to make theoretical claims. But now, the instrument has scientific rather than musical origins: instead of acoustics sourcing its axioms from classical music, acoustics deconstructs classical music.

### The 19th-Century Double Bass: Intersections of Tuning, Timbre, and Technique

**Shanti Nachtergaele**  
McGill University/CIRMMT

The double bass remained less standardized than other Western string instruments in its construction, tuning, and performance conventions throughout the nineteenth century. Circa 1800, four primary tunings were in use across Europe—Viennese (F’-A’-D-F#-A), Italian (A’-D-G), French (G’-D-A), and German (E’-A’-D-G); a century later, German tuning had become the international standard. Existing research offers only brief explanations for the decline of the other tunings, and these explanations have not been reconsidered or expanded for at least twenty years. For example, scholars offer the explanations that Viennese tuning was abandoned in favor of German tuning to match the rest of the string section more closely (Planyavsky 1984) or to adapt to the increased use of chromaticism in nineteenth-century harmonic language (Focht 1999; Brun 2000). Drawing on approaches from material culture studies and the study of musical instrument acoustics, I explore the complex web of developments that contributed to the German system eventually supplanting the other tunings and becoming the standard that is known today.

For this purpose, I commissioned a double bass with interchangeable necks to allow me to compare timbral characteristics of the four historical tunings on the same instrument body. String gauges were calculated to produce equivalent combined string tensions for each setup, and bridge admittance measurements provide quantitative data on how the different setups affect the instrument’s sound. The acoustic data and other technical considerations (e.g., fingering technique, instrumental compass) constitute the performance characteristics analyzed in a performance matrix, a framework borrowed from behavioral archeology (Schiffer 2004). The matrix informs a discussion of the suitability of each tuning in various musical contexts and offers a more nuanced view of why German tuning eventually emerged as the favorite in the developing musical landscape of the nineteenth century. The analysis highlights several factors that likely influenced the spread of the German tuning, including the growth and standardization of the orchestra, changing performance and notational conventions, and the internationalization of both repertoire and performance careers.
After Neorealismo: The Musical Fables of Luciano Berio

Michael John Bennett
Stony Brook University

Narratives of European modernism, now pervasive in written histories of twentieth-century European-derived music, fall short regarding the music of Luciano Berio. Historical surveys typically privilege aesthetic and historical coherence at the expense of the composer’s idiosyncratic style and choice of materials, including his vast array of musical (re)orchestrations and re-imaginings. Such pieces frequently deviate or depart from the techniques of post-war musical modernism while elaborating on more conservative or popular tropes, topics, and styles. Though these works are often interpreted as harbingers of musical postmodernism, the “modernism” label obscures the specifically Italian influences on Berio’s poetics in favor of a monolithic transnational aesthetic. I argue that Berio’s music and writings respond to a more local impulse: that of the sustained debates over stylized cultural signs in Italian neorealism.
Berio’s musical thinking was directly impacted by the theoretical discourses and Fascist legacies of post-war Italy, a link that remains underdeveloped in current research. At the end of the Second World War, a style of realism based in first-hand accounts and chronicles of partisan life flourished in Italian literature and film. Despite its brief popularity, neorealismo revived old debates and engendered new ones within Italian literary circles over the verisimilitude of highly intelligible, albeit stylized, cultural signs and rhetorical strategies deployed through familiar images, gestures, and narrative structures in art. These debates, in turn, seeded experimentation in several media in the decades that followed, though the effects on musical thinking have been hitherto neglected. Through close readings of Folk Songs (1964) and La Vera Storia, (1977-80), I show how Berio’s music reflects this debate by staging antagonisms between familiar musical styles and practices from various cultural and historical milieus. Berio exaggerates and re-contextualizes styles and structures in these representative examples, evoking the semiotic and meta-textual strategies of Italian writers who participated in the neorealism debates. My discussion reveals a dimension of the composer’s musical poetics which was related directly to Italian post-war aesthetics and which is obscured by the totalizing account of European modernism.

The Hidden Poetics of Messiaen’s “Serialism”

Peter Asimov
University of Cambridge,

The interpretation of Messiaen’s Mode de valeurs et d’intensités (1949) as an exercise in the application of Viennese dodecaphonism to parameters other than pitch—notably rhythm, as well as dynamics and timbre—was propagated most loudly by Messiaen’s students, and retroactively embraced by Messiaen himself. The composition’s role as the launchpad for “total” or “integral serialism” has since enshrined it as a milestone in modernist music historiography.

Without denying the relevance of emergent serialist thought to the development of Messiaen’s rationalism in the 1940s, this paper unearths another intellectual current which played at least as significant a role in his rhythmic experimentation: that of philology and poetics. I begin by sketching how Messiaen’s concertedly “additive” rhythmic techniques built upon linguist Antoine Meillet’s defining breakthroughs in the (now obsolete) field of “comparative metrics” (1923)—specifically, his efforts to reconstruct “proto-Indo-European rhythm”. Then, I focus on the efforts of two little-known Romanian expatriate scholars—Pius Servien (1902-1959) and Matila Ghyka (1881-1965)—whose efforts to rationalize poetic lyricism via numerical (and numerological) techniques of literary analysis shaped Messiaen’s thought in the 1930s and ’40s, but whose contributions have been marginalized by serialist discourses.

Drawing together published texts, unpublished sketches, and newly accessible documents from Messiaen’s archive and library, this paper addresses both historians and analysts while also engaging the emerging literary field of “critical rhythm”, in order to expose contingent networks and practices of knowledge production later concealed beneath the universalizing and objectivizing discourses associated with postwar “high modernism”. This historical depth, in turn, helps to resolve—and perhaps even obviate—longstanding debates regarding Messiaen’s “serialist” practice in relation to those of his predecessors and students.

"Sincerity," Post-War Modernisms, and the Emergence of Henri Dutilleux’s "croissance progressive" in the First Symphony (1951)

Breanna Dawn Stewart
McGill University

When discussing Henri Dutilleux’s compositional methods, scholars have often attributed the emergence of his approach to motivic variation, croissance progressive (progressive growth), to the composer’s fondness for Proustian conceptions of time and memory. Dutilleux’s later works, such as Métaboles (1963-4) and Ainsi la nuit (1976), have been cast as the best examples of this method, owing to their connections to Proustian concepts. The earliest manifestations of this technique, however, seems to appear in the First Symphony (1951), his first major orchestral work written ten years before he started expressing Proust’s influence. The composition’s role as the launchpad for “total” or “integral serialism” has since enshrined it as a milestone in modernist music historiography.

The first part of this paper will briefly situate Dutilleux within the post-war context in France. While the period is often over-simplified into a tradition-versus-serialism duality, the heated political and social climate heavily contributed to the urgency many felt for a new, particularly French music. Using a framework suggested by Carlo Cabellero (2001), this section will show how the quality of “sincerity” was particularly relevant to Dutilleux’s navigation of the post-war conservative-versus-modern binary, his valuation of compositional plurality, and his desire to distance himself from certain emerging dogmas. The second part of this paper will connect this context to the emergence of the croissance progressive concept in the First Symphony through an analysis of its “passacaille” and “finale con variazione.” By shifting this the date that this technique emerged to this earlier work, this paper will not only reclaim the Symphony as a crucial turning point in Dutilleux’s compositional output but will also attempt to provide a more nuanced understanding of the plurality of French post-war modernism more generally.
We live on a planet facing a multitude of existential challenges: systemic racism, religious intolerance, gender- and sex-based violence, climate change, violent assaults on democratic principles, pandemics, to name just a few. What possible role might music scholarship play—including music analysis—in addressing these challenges, in changing the world?

In recent years, creators and performers have been making music that sonically thematizes some of the great existential challenges of the present. One option for scholars is to amplify these creative voices by studying and writing about the music as a sounding presence of the now, by being an advocate for and archivist of the music and musicians. Another is to excavate the sedimented practices of music study itself that sustain the underlying conditions precipitating our existential challenges. These are the imperatives and entanglements that face music scholars today, including music analysts.

Recognizing our entanglements motivates not a retreat from music analysis but rather a responsibility to practice a music analysis that can play a role in addressing the existential challenges of today. In this paper I exemplify an analytical practice focused on musical forms as dynamical relations situated by the perspectives of creators, listeners, performers, and analysts. The ethical imperative of such an analytical practice requires interrogation of methods and techniques as themselves entangled. The ethical imperative also requires analysts to consider the ramifications of their choices—what music to analyze, to teach.

I briefly address four musical works that resonate directly or indirectly with the existential challenges of the present to exemplify my analytical practice. The purpose here is not to define a new paradigm but rather to model a framework for proceeding. The works are: The Body of the State (2017) by Eliza Brown; Letters to George (2022) by George (John Hollenbeck, Anna Webber, Aurora Nealand, Chiquita Magic); Nyakinyua Rise by Jlin; and Everything Rises (2022) by Ken Ueno, Jennifer Koh, and Davóne Tines.

This panel presents contributions from the forthcoming edited volume, Key Terms in Music Theory for Anti-Racist Scholars: Epistemic Disavowals, Reimagined Formalisms. Contributors from the fields of ethnomusicology, historical musicology, and music theory present interdisciplinary perspectives on relationships between music theorizations and racialized imperialist projects, revealing how these entanglements manifest in contemporary epistemologies. Music theory often presumes a fundamental separation between sound and culture—a music-theoretical formalism inherently predicated on a racial epistemology indebted to Enlightenment humanism and empiricism. These papers interweave familiar and novel key terms, re-scripting Euro-centric formalism with contextual specificity, and opening a metaphoric chasm in music (theory) to abate oppositions between universalized and local knowledge.

“Meter” is reconceptualized within matepe music of northern Zimbabwe and amadinda in southern Uganda, illuminating an inversion of rhythmic-melodic entities and a transformation of metric schemes, which decentralize historic and colonialist links to Newtonian absolute time. The lexicon of “heterophony,” historically originating as a racist opposition to polyphony and deemed an inferior form within the imperialist projects of Adler and Stumpf, is reimagined as a Non-Western ordered system of improvised multi-voice music with a fundamental melody. The inefficacy of Euro-musical “scale” for tonal analyses of Non-Western musics is illustrated in the context of traditional Japanese koto, where the term chōshī, more appropriately translated as “tuning,” accurately locates culturally specific performance knowledge.

Euro-analysis of “syncopation,” an understood contradiction of an established meter, is critiqued, revealing racial overtones and an inadequacy for transcribing rhythmic and metric textures shaping aural experience in Afro-diasporic music. Mexico’s mariachi tradition is examined against the backdrop of “timbral habitus,” an embodied cultural semiosis of sound and listening revealing the habitus in musical performance. This approach reveals how divergent perceptions of sound (and tonal timbre) are often shaped by distinct social backgrounds, structured by learned skills, aesthetic dispositions, and value systems that extend to, and inform cultural taste. By scrutinizing the discourses of power and authority inherent in music (theory), this panel argues for an antiracist praxis scaffolded by contextual and diverse interdisciplinary perspectives.

Where is the Musical Beat?

Isaac Newton’s theory of time—grounded in force and geometry—proffered an abstract measure for locating and coordinating events. Matrices for framing musical time were theorized along similar lines; and, along with pitch spaces, instruments, electrical currents, political nation-states, devices, legal policies—instrumentality itself—were standardized and scaled. Key technological artefacts for keeping time in music emerged throughout this period—including Winkel’s musical chronometer of 1814 or Maelzel’s newly-patented
metronome of 1816. Likewise, music’s metric division in the mid-18th century—following, among others, Kirnberger’s landmark Die Kunst des reinen Satzes in der Musik (1760)—was re-theorized as a kind of undifferentiated flow of absolute time [Zeit], intercalated by an isochronous circular time that was subdivided by accentuations grouped in two, three, and four beats [Takte]. The archetypal and epistemological composition of these theories and technologies guided and augmented modes of action and thought, which today enjoy a world monopoly. This paper examines the way some types of sub-Saharan African music—ranging from pre-colonial matepe music from the Korekore region in northern Zimbabwe and amadinda music from the Kampala region in southern Uganda from the era before the destruction of the Lubiri Court—pose a challenge to, if not conceptually invert, the Newtonian-inflected relation of rhythm and meter. In contrast to the Euro-industrial conception of it, consolidated in modern Enlightenment era, rhythmic-melodic entities in matepe and amadinda music, (no less than embaire, akadinda, mbira dza vadzimu, and timbila music) often remain stable, while metric schemes are meticulously rotated. This paper describes the systems that undergird their performance practices, demonstrating, for example, how interlocking parts and inherent pattern formations elicit beat entrainment set adrift of the embodied motor patterns of performers, as well as how procedures for pitch transposition further rotate distinct metric schemes, effectively recouping a kind of rhythmic-melodic identity under transformational metric conditions. Instead of merely relativize Euro-industrial practices of meter (and its attendant rhythm-concept) the talk hopes to Africanize those metric practices that go as universal. This study imagines a musical formalism, beyond refusal or redemption, to decenter the colonial legacies of musical time.

Heterophony

Kwami Coleman

New York University

Heterophony is a term that today has more currency in ethnomusicology than musicology, but its meaning is equally as vague in either discipline. Its origins are in the Western European academy of the early twentieth century, where it meant a more primitive and chaotic multivoice texture that contrasted with polyphony’s intelligent design. Carl Stumpf (in Berlin) and Guido Adler (in Vienna), both prominent music scholars and university professors, legitimized the aesthetic superiority of Western art music against a lesser “Other”: the folk and vernacular music traditions within and beyond “civilized” Europe. For both men, polyphony stood as the culminating achievement of European musical thought—an outgrowth of Western humanism's rationality and sophistication—and the expansion of intricate polyphonic matrices, from the fifteenth century to the modern era, was proof of an autonomous and evolutionary art music tradition.

My paper outlines briefly the early-twentieth century connotations of “heterophony,” situating it as an outgrowth of the imperial logic utilized by white, elite, cosmopolitan scholars interested in distinguishing the music culture of “modern” Europe from that of Asian, African, and Indigenous American savages. More than a century later, however, and in rejection of this colonial logic, contemporary composers and scholars have taken the term to mean a multivoice texture without a central focal point or principal melody. Heterophony is best understood, I argue, as a fluid texture where sonic subjectivities are interwoven and simultaneous, and Ornette Coleman’s 1960 Free Jazz is a compelling example of exactly that kind of texture.

Scale, Chōshi, and the Tuning of the Heavens: Imagining Future Global Music Theories

Garrett Groesbeck

Wesleyan University

What insights does Japanese premodern music offer for newly imagined global music theories? In this paper, I lay the groundwork for a broader discussion of that question through a case study of the work of Estonian astronomer-composer Urmas Sisask. Sisask devised his unique Planetary Scale, seen most notably in works such as Gloria Patri (1988), through mathematical analyses of celestial movements, and Angiophone writing about his music has frequently highlighted its similarity to the purported Japanese “kumayoshi scale” (likely a misattribution of the term kumoi-jōshi or “kumoi tuning”). This gap highlights the ways in which Angiophone musical-theoretical discourse continues to orientalize Japanese music and uphold nineteenth-century European analytical priorities. Lacking an autochthonous musical-theoretical pedagogical model, music for the koto, a thirteen-string plucked Japanese instrument, has been the subject of significant debate in both English- and Japanese-language scholarship, with the search for a definitive model of “scale” remaining largely unsettled. This outsize focus on scale has precluded other explorations grounded in historical transmission methods and discursive strategies. I seek to reimagine this approach through an exploration of koto “heterophony”: though the term has widely been adopted by Japanese scholars as a descriptor of musical texture, I consider how it may operate on other levels to describe the koto canon itself. In doing so, I seek to highlight the voices of previously marginalized Japanese musicians and point toward plurivocal music theory pedagogies, ones which may clash with or deviate from conservatory-sanctioned modes of analysis.

The Sin in Syncopation and How Music Theory Could Do Better

Matt Abrosio

Lawrence University

Throughout the twentieth century, syncopation in Afro-diasporic music has been subject to racialized discourse. In 1900, The Philadelphia Inquirer concluded that “from syncopation... the most abominable of all musical monstrosities sprang, I mean ragtime.” In 1917, The Winfield Daily Courier claimed that though “the works of all the great classical masters abound in examples of syncopation,” the “exaggerated syncopation” of jazz was characteristic “of the music of barbarous and semi-civilized people.” An association between syncopation and Afro-diasporic music continues today unquestioned, yet what is implied by this association has gone largely uninvestigated. Though it varies, music theory’s definition of syncopation, grounded in the practices of the Western classical canon, generally considers it a negation: a phenomenon that “displace[s]” (Aldwell and Schacter 1978) or “conflicts with” (Grove Music Online) an established meter. However, to describe syncopation in Afro-diasporic music as “displacing” or “conflicting” is incomplete if not inappropriate, and to reduce the different facets of syncopation in Afro-diasporic music to preestablished theoretical frameworks, created at the exclusion of that very music, implicitly participates in the term’s racialized history.
This presentation suggests an alternative approach to the music-theoretical study of syncopation that foregrounds the embodied kinesthetic experience of syncopation over its notated representation. I argue that inquiry into music's performative circumstances impact how syncopation is experienced and should be considered in music-theoretical inquiry. I will share my approach to teaching syncopation in an undergraduate music theory classroom, wherein students reproduce syncopated rhythms from recordings and discuss their varying experiences with the rhythm. Students are invited to realize the diversity of insights into a single rhythm without a prescribed theoretical framework or western notation, which presents syncopated rhythms as an aberration on the page, requiring excessive ink.

Following Fred Moten, who has suggested that syncopation “delineates an ontological field wherein black radicalism is set to work” (2003), syncopation in Afro-diasporic music may be considered an aesthetic of the black radical tradition rather than simply a rhythmic phenomenon. As such, phenomenal syncopation becomes a sonic symbol for radical epistemological change, one that demands realization of the existent problems with current practice and reform.

Timbral Habitus: Sound, Listening, and Legitimacy
José R. Torres-Ramos
Hiram College

Mexico’s mariachi is one of the most globally recognized icons of national music culture, spanning throughout Latin America, including the Caribbean, North America, Europe, and Asia. In the U.S., mariachi has gained entry into public school and collegiate music programs as a form of cultural outreach and curriculum decolonialization. Yet, non-Western music traditions often undergo considerable alterations to their performance practices in order to receive institutional acceptance and legitimacy. While mariachi is celebrated as a rich national heritage icon, it is equally stereotyped as lower-class culture, linking to larger stereotypes of Mexico as illegal, dirty, uneducated, and poor. In a U.S. education system regulated by institutional whiteness and Euro-cultural aesthetics, this characterization translates mariachi as illiterate, out-of-tune musicians playing with exaggerated volumes and harsh tonalities. This misinterprets mariachi’s performative negotiation of Western European notation and harmony within a timbre-centered mode of rhythmic patterning and ear-playing, all anchored to a patriarchal music praxis.

Timbre is an important sound emblem for discriminating mariachi aesthetic taste. Yet, as is often the case, non-Western music traditions often undergo considerable alterations to their performance practices in order to receive institutional acceptance and legitimacy. The socialized practices of sound and listening informing mariachi idiomatic praxis are marginalized or ignored, reproducing a “Western musico-cultural habitus” (Cusick 1994)—an uninterrogated value system privileging mind over body, focusing on composer’s intentions and texts, diminishing music’s interactions with embodied subjectivity.

Within a Mexican milieu, mariachi’s performative musicality, including its iconic timbred sound, derives from localized knowledge. Lived experience molds a habitus of sound and listening practices, which in turn, structure how ‘authentic’ cultural expressions are aesthetically understood. Musical sound is not conceived solely through a universal sensibility, but also as a consequence of a locally situated, ‘timbral habitus’—an embodied cultural semiosis of sound and listening revealing the habitus in musical performance. In this paper, mariachi musicality is scrutinized, revealing how divergent perceptions of sound are often shaped by distinct social backgrounds, structured by learned skills, aesthetic dispositions, and value systems that extend to, and inform cultural taste. Also addressed, are critical questions of racial stereotype, artistic legitimacy, and de/colonialism.

Musical Mediations of the Global and the Planetary before 1600

Time: Saturday, 12/Nov/2022: 8:00pm - 9:30pm · Location: Grand Salon 7/10
Chair(s): Martin Daughtry (New York University)
Discussant(s): Alexander Rehding (Harvard University)

Global climate and health crises have drawn the attention of the humanities to “planetary” forces that outscale the human dimension. During the past decade, music scholars (Rehding et al. 2011; Paige et al. 2021) have also contributed to a growing discourse about the human, environmental agency, and the Anthropocene Earth, but they have mostly centered histories of industrialization in the 18th century, or alarming transgressions of climate tipping points from the 19th century to the present day as their historical vantage points. There is, however, a much longer history of musical thought and praxis as arenas that mediate planetary thinking. This panel’s three papers turn to epochs well before industrialization and consider how music(-theoretical) sources pre-1600 testify to an awareness of the Earth as a globe affected by planetary phenomena.

The first paper focuses on cosmological schemata in Islamicate music treatises from 15th-century Anatolia. Drawing on concepts from Islamic environmental studies, the paper argues that music mediates between the human and the more-than-human, including ecologies of elements and the unseen world. The continued presence of musical cosmologies in the modern period suggests ways to rethink the temporality of the Anthropocene.

The second paper challenges Dipesh Chakrabarty’s diagnosis (2021) of “planetary consciousness” as a recent phenomenon. Focusing on passages from Vitruvius (d. 20 BCE) and al-Fārābī (d. 950), it shows how music theory has provided privileged access to a planetary dimension and can reveal how the planetary has shaped the global imagination all along.

The third paper explores how early modern climatic understandings themselves acted as media in 16th-century colonial earwitness to Indigenous American musicking. Judgments of Caribbean/Central American musics were filtered through climatic determinism and preconceptions concerning cultures within tropical “torrid zones”—earthly spaces where heat supposedly made natives lazy and cheerfully docile, and thus apt for colonization.

By “rewriting” concepts of media, elementalism, and climate, the panel demonstrates not only how ecocritical perspectives can reorient global histories of music, but also how music scholarship can contribute to urgent debates about the future of the planet and its human and non-human inhabitants.

Presentations of the Symposium
Elements of Music: Cosmology, Ecology and Temporality in Islamicate Music Treatises

Jacob Oliey
Cambridge University

Across the longue durée, a variety of intellectual streams have been cultivated within Islamicate musical thought. Historians of music have placed most emphasis on the rationalistic and mathematical traditions associated with al-Fārābī (d. 950) and the Systematist school (13th – 15th centuries), or on practical texts that explain modal, rhythmic, and formal structures and procedures. Yet an equally prominent feature within the corpus is the discussion of correspondences between musical and cosmological or natural phenomena, such as heavenly bodies, seasons, substances, temperatures, and humors. These discussions have typically been dismissed as a form of esoterism, which, from a positivist perspective, offers no useful information about music theory or practice. However, Islamicate musical cosmologies can suggest ways to think about the mediating role of music and sound at the intersection of the global and the planetary. In this paper, I focus on examples from Turkish-language music treatises belonging to the Anatolian school, which flourished in West Asia during the fifteenth century. I interpret these cosmological schemata not as imaginative speculations, but as keys to the experience of music as a form of mediation between the human and the more-than-human. Drawing on recent scholarship on Islamic environmentalism (Gade 2019; Sardar 2019), I argue that music and sound mediate between human bodies, the natural environment, and the unseen world. Through a consideration of the Qur’anic concept of the “sign” (ayat), I suggest that music is not an autonomous phenomenon, but part of an integrated network of signs that reveal the order of nature through practices of conscious listening (samāʾ). The purpose of audition is explicitly to decenter the human, by returning the individuated, separate self to a state of integration with the animate cosmos. In conclusion, I reflect on the historiographical and political implications of the continued presence of cosmology in Islamicate musical thought after the onset of the Anthropocene. I suggest that this disrupts the temporal universality of global and planetary watersheds precipitated by European colonialism, while also offering pathways to engage musically with the climatic crisis of the present.

Sounding Latitudes: Vitruvius and al-Fārābī at the Cusp of the Planetary

Giulia Accornero
Harvard University

Rousseau’s reading of human differences through a musical interpretation on the North-South axis still haunts twentieth-century writings on music, most powerfully in the disciplinary divisions between historical musicology and ethnomusicology (Tomlinson 2012; Steingo & Sykes 2019). But is the use of music as a tool to think through latitudinal differences exclusively a modern phenomenon? In this paper I focus on how music-theoretical passages from Vitruvius’s De Architectura (ca. 30 BCE) and al-Fārābī’s The Great Book of Music (ca. 900) translate the abstract concept of latitudinal difference—or klimata, determined by the sun’s orbit around the globe—into sensory experience. Vitruvius, by correlating geographical, harmonic, and elemental dimensions through diagrammatic means (Krämer 2016), attempted to provide his reader with an account of a planetary harmony that could not be perceived in its entirety from any single local point, but whose individual constituent sounds were afforded by individual bodies at different latitudes. Al-Fārābī, by contrast, attempted to demonstrate how the effects of climate on individual bodies equipped those born in temperate zones with a musical ear, while rendering those from outside of those zones musically deaf. In doing so, the former thinker slides into environmental determinism, while the latter conjures a global racial framework of innately (un)musical bodies.

In these case studies, the consciousness of an earthly order that outscaled the human—emerging in relation to questions of earthly habitability, and apprehended through metaphors of “harmony”—resonates with Dipesh Chakrabarty’s diagnosis (2021) of the current “planetary consciousness.” He writes that as we slip out of the Enlightenment illusion that “the planet’s biosphere will take care of our animal life,” we must seek a new anthropological perspective that puts the “global” (defined as anthropocentric historical constructions) in relation to the “planetary” (the non-human scale of geological events). But the historical lessons of Vitruvius and al-Fārābī show how we have always been planetary, challenging Chakrabarty’s chronology. Thus, as music theory has provided a privileged access route to planetary phenomena that outscale the human, its history can help clarify how our consciousness of the planetary has shaped the global as we know it today.

The Colonial Ear in the Torrid Zone: Early Modern Elemental Musical Media

Andrew J. Chung
University of North Texas

This talk theorizes climatic, meteorological conditions (wherein listening occurs) as musical media. In The Marvelous Clouds (2015), John Durham Peters argues that understanding ‘media’ as coterminous with media technologies and mass media is a relatively recent turn in intellectual history. Much older are ideas of water, earth, fire, wind, and humidity as mediums where listening, communicating, and doing take place. The media concept—Peters argues—not only names technologies like audio playback formats, but also encompasses infrastructures for earthly being and action. Media scholars call this orientation “elemental media studies.”

My examination of elemental, climatic musical media begins with Alvar Nuñez Cabeza de Vaca’s 1555 account of journeying with conquistador Pánfilo Narváez’s 1527 Caribbean expedition. At port in Cuba during June 1527, hurricane winds and rain descended upon Cabeza de Vaca and several companions. They came in earshot of a group of Indigenous Taíno, hearing “a great uproar, the sound of many voices, and a great noise of small bells, flutes, tambourines, and other instruments. Most of this noise lasted until morning, when the storm ended. Such a terrifying thing has never been experienced in [Spain].” Here, a storm became a lens through which Indigenous musicking was transmitted. Conversely, the tempest was mediated to Cabeza de Vaca’s perception amidst what early modern Spaniards commonly regarded as demonic, “devilish” sound. Evidently, both tempest and Taíno sound amplified and mediated each other’s terror.

Many other colonizers’ narratives like José de Acosta’s History of the Indies (1590) or Jean de Léry’s History of a Voyage to the Land of Brazil (1578) documented Indigenous American music making in larger projects of surveying the Americas. These accounts, however, also arose in intellectual, climatological contexts of gathering new data about the so-called “torrid zone”—tropical terrestrial spaces where heat supposedly made native societies lazy, cheerfully docile, and thus apt for colonial invasion. I argue that
background ideologies of climate determinism and preconceptions concerning the torrid zone’s inhabitants shaped colonizers’ judgments of Indigenous American societies and their musics. These climatically mediated sonic judgments, in turn, reinforced climate determinist understandings of Indigenous societies as ripe for conquest.

Roundtable: The State of the Field of Ludomusicology

Time: Saturday, 12/Nov/2022: 8:00pm - 10:00pm · Location: Kabacoff

Chair(s): Cristian D. Martinez Vega (University of Auckland), Brent Alan Ferguson (College of Southern Maryland)

Organized by the AMS Ludomusicology Study Group

Ludomusicology studies the relationship between music and play, often by way of video game music. Our proposed roundtable will examine the “state of the field” of ludomusicology through the perspectives of a panel of scholars at varying stages in their career. Musicological interest in video games was sparked by K.C. Collins with Game Sound (2007). The term “Ludomusicology” was later coined by Roger Moseley in “Playing Games with Music (and Vice Versa): Ludomusicological Perspectives on Guitar Hero and Rock Band.” (2013). Today, the field continues to be developed through the Society for the Study of Sound and Music in Games and its publications in the Journal of Sound and Music in Games. Unfortunately, there are many issues still present within the field, some permeating throughout academia. One of these issues is the lack of diversity in a field dominated by white academics. Efforts to engage with authors from Japan and the Global South yielded limited results. Ludomusicology is still developing, and the direction of this field going forward is of immediate concern to us.

Presentations of the Symposium

Roundtable: The State of the Field of Ludomusicology

Michael L. Austin1, Elizabeth Medina-Gray2, Kate Galloway3, Julianne Grasso4, Hyeonjin Park5, Andrés Almirall Nieves6

1Louisiana Tech University, 2Ithaca College, 3Rensselaer Polytechnic Institute, 4University of Texas, 5University of California at Los Angeles, 6New England Conservatory

Our proposed panel brings together the following acclaimed scholars to provide a concise assessment of the ludomusicology field.

- **Michael L. Austin**: Founding Director of the School of Music of Louisiana Tech University. He is well-known for his edited collection Music Video Games (2016).
- **Elizabeth Medina-Gray**: Assistant Professor of music theory at Ithaca College. She is an associate editor of the Journal of Sound and Music in Games.
- **Julianne Grasso**: Assistant Professor at the Florida State University. She has a prolific ludomusicology publishing record.
- **Kate Galloway**: Lecturer in music at Rensselaer Polytechnic Institute. Her work has appeared in a variety of edited collections within the field.
- **Hyeonjin Park**: PhD Candidate in musicology at the University of California Los Angeles. Their publications include an assessment of the field in North America for the European ludomusicology blog.
- **Ravi Krishnaswami**: PhD Candidate in musicology and ethnomusicology at Brown University. His work as a practitioner can be heard in games and trailers for Bethesda.
- **Andrés Almirall Nieves**: Performance Librarian at New England Conservatory. He has written and presented in the field over the past few years.
- **Andrew S. Powell**: Instructor at Auburn University. He is currently working as a co-editor on a collection on music, film, and video games.
- **Sarah Pozderac-Chenevey**: Owner of Academic Formatting. She recently co-edited Nostalgia and Videogame Music.

(Additional panelists)

Andrew S. Powell1, Ravi Krishnaswami2, Sarah Pozderac-Chenevey2

1Auburn University, 2Brown University, 3Academic Formatting

We hope this panel will shed light on the field’s successes and challenges as well as offer methods to avoid the issues plaguing academia as a whole. This discussion will not only introduce the field to those unfamiliar with its history but will also serve as a means of setting goals and directions for North American Ludomusicology.
The Melodica Revolution: Rethinking Music Appreciation through Creative Participation

*Organized by the AMS Pedagogy Study Group*

How might a school of music make its curriculum accessible to students who have not received formal music training prior to college? What can critical and creative work look like in an introductory music class? How might a collaborative course, co-taught by a musicologist and conductor, engender more opportunities for music-making in the classroom? How many melodicas do you need for a successful flash mob?

These questions prompted us to create Music 123: Discovering Music at the University of Puget Sound. We aimed to reconfigure the paradigm of an entry-level music course by introducing students not just to musical study, but to musical participation. We conceptualized the course as an on-ramp to the first semester of music theory and aural skills and, by extension, to a music minor designed for those already proficient in reading Western art music notation.

We organized Music 123 as a series of topics, framed as questions, using transhistorical and transcultural case studies. We integrated musicianship skill-building and embodiment into every class period, requiring every student to purchase a melodica. An inexpensive wind instrument with a multi-octave chromatic keyboard, the melodica enabled students to engage kinesthetically with musical concepts and examples; rather than listen and learn passively, students could literally play along. Having students armed with instruments transformed how we approached teaching newcomers to the music classroom: not as empty vessels, but as fellow artists and creators.

In this interactive presentation, we will share our vision for Music 123, how the course has evolved over four years, and how the centrality of actively making music in classroom spaces raises broader questions for curricular design. We will also discuss how the changes we made in response to the pandemic align with anti-racist pedagogies and efforts to decenter Western art music. Among the most dramatic changes was a shift from melodicas to small electronic instruments called Orbas, with which session attendees will have the opportunity to experiment. Our presentation will outline a lively and empowering new approach to music appreciation, including pedagogical tools adaptable for undergraduates at all levels.

We’ve Always Been Here: Black Disabled Musicians and the Academy

*Organized by the AMS Music and Disability Study Group, the SMT Disability and Music Interest Group, and AMS Pedagogy Study Group*

As music theorists, musicologists, and ethnomusicologists re-examine the repertoire we study, disability has been left behind. When disability is included, we often address it as a separate category alongside race, gender, sexual orientation, and class. By treating each identity independently, we inadvertently deprive composers, performers, and audiences of the richness of their complex selves in the process of diversifying the curriculum. The definition of disability in music becomes rooted in whiteness as a result. However, generations of musicians resist these narrow conceptions of disability, demonstrating that intersectional musical brilliance has always been here.

This panel features Black disabled artist and activist Leroy F. Moore Jr. (Co-Founder of the Krip Hop Nation and Sins Invalid, a disability justice-based performance collective), who will present his intersectional pedagogy. Moore will introduce Krip-Hop politics and terminology, then discuss teaching music by Black disabled musicians—including Blind Willie Johnson, Curtis Mayfield, Rob Da Noize Temple, Keith Jones, and MF Grimm—by answering the query, “what is and will be Krip-Hop pedagogy?”

Phil Ewell (SMT), Marceline Saibou (SEM), and Elizabeth McLaren (AMS) will respond with perspectives on White agency, the African continent, and practical steps towards dismantling ableism, racism, sexism, and other systems of oppression in the music academy. We then invite an open discussion with attendees.

This session is co-sponsored by the AMS Music and Disability Study Group, the SMT Music and Disability Interest Group, and the SEM Disability and Deaf Studies Special Interest Group, with the support of the AMS Pedagogy Study Group and Project Spectrum.
Considering Trauma Across Music and Sound Disciplines

Time: Saturday, 12/Nov/2022: 8:00pm - 10:00pm · Location: Commerce

Chair(s): Jane Hatter (University of Utah)
Discussant(s): Erin Brooks (SUNY Potsdam), Michelle Meinhart (Trinity Laban Conservatoire)
Presenter(s): Zeynep Bulut (Queen's University Belfast), Alison DeSimone (University of Missouri Kansas City), Rebecca Dirksen (Indiana University Bloomington), Destiny Meadows (University of North Carolina Chapel Hill), Emily Millius (University of Oregon), Diane Oliva (University of Southern California), Abigail Shupe (Colorado State University), Deborah Wong (University of California Riverside), Shelley Zhang (Rutgers University, New Brunswick)

Organized by the AMS Music, Sound, and Trauma Study Group

This inaugural session of the AMS Music, Sound, and Trauma Study Group brings together scholars from musicology, ethnomusicology, music theory, and sound studies to discuss the application of trauma studies to music and sound. Nine scholars will participate in a roundtable featuring 5-minute position papers, followed by audience-driven discussion. These scholars span various disciplines, career stages, and areas of geographical, historical, theoretical, and socio-cultural focus.

Musicologists and sound studies scholars include Zeynep Bulut, Alison DeSimone, Destiny Meadows, and Diane Oliva. Drawing on cases of aphasia, brain plasticity, and embodied voice in experimental music, Bulut examines sustainable speech in relation to feeling empowered to speak via various modalities of expression. Exploring themes of sexual trauma in eighteenth-century popular song and opera, DeSimone analyzes period theories of processing suffering. Meadows’s research analyzes cassette tapes created by DJs during the HIV/AIDS epidemic as sites of grief and cultural memory. Oliva situates the transatlantic impact of eighteenth-century earthquakes through historical sound studies and music.

The roundtable’s ethnomusicological perspectives feature work by Rebecca Dirksen, Deborah Wong, and Shelley Zhang. Focusing on Haiti, Dirksen addresses environmental justice, sacred ecologies, human rights, and research ethics. Wong parses ethnomusicology’s role within trauma studies more broadly, principally via thinking about social justice. Zhang focuses on Chinese musicians, economic pressures from the one-child policy, and losses during the Chinese Cultural Revolution, particularly in relation to concert and conservatory life.

Music theorists Emily Millius and Abigail Shupe round out the panel. Millius analyzes songs by Lady Gaga and Tori Amos, considering voice, recovery, activism, and music’s role in documentaries about sexual assault. Shupe examines George Crumb’s music and connections to trauma from US American wars.

This two-hour roundtable will foster multi-disciplinary discussion while also assessing futures of the music, sound, and trauma subfield. By engendering dialogue between disciplines, this session hopes to invigorate networks of scholars to develop this subfield in new, exciting, and fruitful ways. In addition, this session will lay the groundwork for future meetings of this study group by articulating the concerns, desires, and needs of scholars working on music, sound, and trauma in the twenty-first century.

Archival Research in the 21st Century: Skills and Resources

Time: Saturday, 12/Nov/2022: 8:00pm - 10:00pm · Location: Compass

Chair(s): Jillian Rogers (Indiana University Bloomington)
Discussant(s): Lucia Marchi (DePaul University), Ana Beatriz Mujica Lafuente (CUNY), Bibiana Vergine (Independent Scholar)

Organized by the AMS Skills and Resources for Early Musics Study Group

In this session participants consider both public and private archives, on-site and online, including a wide global reach and address the following questions: What types of archives can scholars and students of early musics expect to frequent, especially given the ever-growing presence of digital archives and resources? What skills, methods, and tools best prepare scholars and students for fruitful archival research? What work is done at archives of interest to early music scholars and students? How do interdisciplinary skills from ethnomusicology or other fields intersect with and enhance archival research in early musics? What resources can be created and shared to help young scholars and students approach archival research?

The discussion will feature six brief co-presentations by faculty, unaffiliated scholars, and students addressing the following issues: the process of conducting archival research in a university-affiliated center and the problems that arise with navigating online and non-digitized holdings; lesser-used types of unpublished documents from northern France, the Burgundian Netherlands, and some cities in Germany for learning about early music in general and the unpublished and published records of medieval London that provide the most information about music heard by commoners; how to acquire linguistic, paleographic, and other necessary skills for working on un-notated archival materials, how to leverage digital archives for both training and research, and the importance of cross-disciplinary networks; the utility of notarial and financial records for analyzing musicians’ livelihoods outside of the “vertical” patron-client framework that has dominated musicological discourse, moving to the level of what sociologists have called “horizontal” social relations; archival resources from American tribal libraries and archives; and the 21st-century applicability of archival work through decisions that have shaped cataloguing.

By balancing faculty and student perspectives, we aim to stimulate an inclusive dialogue about a wide range of archival skills and resources as well as future initiatives for the Study Group.

Luisa Nardini, Catherine Saucier, Study Group Co-chairs

Study Group Session Committee: Felipe Ledesma-Nuñes (Harvard University), Sarah Long (Michigan State University), Andrea Klassen (The University of Texas, Austin), Lucia Marchi (DePaul University), Ana Beatriz Mujica Lafuente (CUNY), Bibiana Vergine (Independent Scholar)

Presentations of the Symposium
Conducting Chant Research at the Harry Ransom Center

Kyrie Bouressa, Andrea Klassen
The University of Texas, Austin

The Harry Ransom Center, affiliated with the University of Texas at Austin, owns a variety of medieval music manuscripts and fragments. Through the HRC Fellowship Program, we are indexing a number of these manuscripts containing chant for the Cantus Database and Medieval Music Manuscripts Online (MMMO) over the course of the Spring 2022 semester.

In this paper, we will explore the process of conducting archival research in a university-affiliated center, as well as the use and function of archival fellowship programs at the university level, and the problems that arise with navigating online and non-digitized holdings. What do such fellowship programs accomplish? How do they serve the archive's interests? Our presentation will explore these questions in the context of our fellowship, while also addressing questions of digital humanities and archival work. As well, we will examine what skills are necessary to navigate university archives, beyond just the archival research itself, and how our experience as graduate students has been shaped by such institutions, and what skills and resources are necessary to be given such an opportunity at the graduate level. Finally, we will reflect on how similar opportunities might foster research skills in graduate students on a larger scale, while simultaneously assisting the archives in ensuring their documents are studied and made available to a wider audience for research purposes.

Mining Archives for Music, 1300-1550

Barbara Haggh-Huglo¹, Simon Polson²
¹University of Maryland, ²University of Sydney

While daily church music is known through prescriptive statutes, decisions of synods or chapters, ordinals, and chant manuscripts, and from payments in account books, exceptional public or private music is attested in wills, records of foundations with prescriptions for them (charters, cartularies, aldermen’s registers, obituary), inventories listing music books, manuscripts of outdoor plays, musical notation in marginalia, flyleaves, or bindings, contracts for organs or bells (aldermen’s books or other civic registers), and in isolated entries in chapter decisions (acta capitularia). Examples of unusual but revealing archives include charters in Reims attesting to many mass foundations not limited to that associated with Machaut, eighteenth-century Austrian lists of confiscated confraternity property in Antwerp recording all of the organs owned by the confraternities at that time, foundation records in Augsburg clearly revealing the dominance of the Fugger family over Catholic worship, the virtually complete run of aldermen’s books in Ghent recording an early silver trumpet owned by Obrecht’s father, a large number of foundations for chant and some for daily polyphony, a foundation for the Mandatum that is unusual, an early contract for an organ with three different ‘sounds’ now called Werken and contracts for bells, reference to an organists’ street, and inventories of books or property listing music manuscripts, instruments, and even organs and music theory.

The music heard by commoners in London, including what was played as criminals and even women were led to the pillory, or to signal curfew, or what was sung in boats on the Thames and in the streets when the King appeared in public, is documented in records of the corporation of the City of London. The musical contributions by the city’s numerous trade guilds to civic spectacle—which at times the corporation was forced to regulate—are found throughout the account books and memoranda of those companies. These records, and those of the city’s parish churches, also reveal the identities of hundreds of amateur and professional musicians, which can sometimes be corroborated in extant wills and testaments.

The “Silent” Archive: Acquiring the Skills to Work with Un-notated Materials

Suzanna Feldkamp¹, Brianne Dolce²
¹Michigan State University, ²University of Oxford

Our contribution will focus on how un-notated archival materials—such as diplomatic sources, financial records, and obituarie, to name a few—are useful witnesses to early musical cultures. However, while work on such materials can illuminate new areas for musicological inquiry, it also requires scholars of early music to cultivate skills that take time, resources, and cross-disciplinary work. In the context of modern graduate programs, there is often little time or provision for the acquisition of such skills.

In our presentation, we’ll speak about acquiring linguistic, paleographic, and other necessary skills for working on un-notated archival materials. In addition to learning how to work with archives in situ, we’ll discuss how to leverage digital archives for both training and research. We will also consider the importance of cross-disciplinary networks, which serve to help shape archival approaches, demonstrate the utility of different methodological and disciplinary perspectives, and aid in the identification of new areas of study. Graduate departments play an important role in connecting students with other researchers—both internal and external to the field of musicology—who may serve as sources of information or mediators in accessing archival documents.

Reconstructing Early Music Networks Through Financial and Religious Archival Sources

Guido Olivieri¹, Nathan Reeves²
¹The University of Texas, Austin, ²Northwestern University

This presentation introduces two archival collections in Naples of unique significance for addressing the social, cultural, and political questions taken up by music scholars in recent years and placing early music in broader interdisciplinary contexts. Both the sheer volume of evidence and the quality of extant documents preserved in the Archivio Storico Banco di Napoli (ASBN) and the Archivio della Real Casa Santa dell’Annunziata (ASA) allow us to look at the activities of local and international music networks through unconventional lenses.

The ASBN – possibly the largest bank archive worldwide – preserves the financial transactions of the eight old Neapolitan public banks from the sixteenth to the early twentieth century. This vast collection of records allows the reconstruction of the financial, but also the cultural and artistic life of the Kingdom of Naples.
Among the charitable institutions that fostered public banks was the Real Casa Santa dell'Annunziata. From the sixteenth century onward, the Annunziata was a central node in Neapolitan social and cultural life, providing services to the lower classes through its hospital, orphanage, and bank, while also hosting one of the city's most prominent choirs at its basilica. The Annunziata’s notaries maintained meticulous registers that provide striking details about the lives of ordinary craftsmen and artisans, including a number of musicians.

This study demonstrates the utility of notarial and financial records for analyzing musicians' livelihoods outside of the "vertical" patron-client framework that has dominated musicological discourse, moving to the level of what sociologists have called “horizontal” social relations.

The two-part presentation discusses the essential research strategies and tools for approaching these two archives and explains challenges and "secrets" of the study in situ of the manuscript records. In addition, we examine the recent process of digitization of the archival funds and the advantages and issues related to their online consultation. Thus, this presentation aims at offering practical methods with which to approach unfamiliar archival collections, and advocates for the innovative perspectives that research in these archives can grant early music scholars.

Music-Related Resources from Tribal Libraries and Archives in the US

Sarah Eyerly
Florida State University

This presentation will showcase a short collaborative contribution on music-related resources from tribal libraries and archives in US to the roundtable on "archival research in the 21st century," in response to the question: "What types of archives can scholars and students of early music expect to frequent, especially given the ever-growing presence of digital archives and resources?" Potential co-presenters would be historian, Rachel Wheeler (IUPUI); a representative from the Arvid E. Miller Tribal Library and Museum (Stockbridge Community); and Rose Miron from the D'Arcy McNickle Center for American Indian and Indigenous Studies at the Newberry Library.

Genres, Multimedia, and Creative Writing in MUSICAT: Paths from the Archive to the Classroom

Lucero Enriquez Rubio1, Drew Edward Davies2, Antonio Ruiz Caballero3, Andrea López Fernández4, Isaura Luján5

1Universidad Autónoma de México, 2Northwestern University, 3Escuela Nacional de Antropología e Historia (INAH), 4independent artist, 5Facultad de Estudios Superiores Acatlán (UNAM)

Our discussion will show the 21st-century applicability of archival work through three fundamental decisions made by MUSICAT that shaped our cataloging: genre, lifespan of a work, and the concept of collections of collections. We will then discuss how the archival work of this project, which is led by an international network of scholars based in the global south, has led us to interpretive writing and multimedia to disseminate our findings to different audiences and involve successive generations of students.

Global Philosophies of Music

Time: Saturday, 12/Nov/2022: 8:00pm - 10:00pm · Location: Grand Ballroom D

Chair(s): Patrick Nickleson (University College Dublin), Gavin Lee (Soochow University)

Organized by the AMS Music and Philosophy Study Group

The Music and Philosophy Study Group has in the past engaged primarily with European and North American schools of thought. For the joint AMS/SMT/SEM conference of 2022, we would like to open up to global perspectives. We welcome broad-based approaches to philosophical traditions considered within a global context; the relationship between different schools of thought; and specific traditions such as Native American philosophy, environmental philosophy, cosmopolitanism, or theories of reparation.

Presentations of the Symposium

Ji Kang versus Hanslick: On the Politics of Pure Music

Gavin Lee
Soochow University

Neo-Taoists in 3rd century China believed that music should not be emotive, as this resulted in an imbalance that disrupted the natural human state, depleting one's vitality or qi. This perspective is congruent with the older Taoist tenet that one should relinquish socially constructed desires in order to follow the Tao or “pathway.” The epitone of Neo-Taoist music aesthetics can be found in philosopher and guqin player Ji Kang’s thesis that Music Has in It Neither Sorrow Nor Joy. According to Ji, music itself is harmonious and qi-preserving, whereas listeners’ emotions depletes one’s qi.

Many scholars have noted the similarities between Ji’s and Hanslick’s musical aesthetics. However, these similarities are superficial in nature and underlie a fundamental divergence. In this paper, I argue that whereas Hanslick’s theory reflects the clinical, “apolitical” positivism of mid-century Austria, Ji’s thesis of “pure” music is a form of agential political alienation from a corrupt court he despised.

Recent research in Wilfing 2018 shows how Austrian positivism was a clinical ideology intended to be the opposite of the fiery revolutionary ideals thought to be championed by Enlightenment philosophers. In contrast, Ji’s retreat from musical emotions is accompanied by a general departure from socially constructed desires (for wealth and fame) and social mores, particularly the violent court that sought legitimacy by attempting to recruit a venerated philosopher like Ji. Ji’s pure music resounds within the bamboo
groves he was famous for visiting, expressing his choice to alienate himself physically and aesthetically from unwanted court overtures.

**Listening for the Ethics and Aesthetics of Arctic Indigenous Musical Logics**

Jessica Bissett Perea

UC Davis

I will briefly explain 3-4 current Arctic Indigenous Peoples’s projects that demonstrate a range of how/what they/we value in music, sound, silence, and noise. I will frame this discussion via Arctic Indigenous Peoples’s logics, or ways of being (ontologies), knowing (epistemologies), valuing (axiologies), and doing (methodologies).

A metaphysics of rhythmic relationality in recent African philosophy

Chris Stover

Griffith University

Twentieth-century African philosophy is not silent on the subject of music, but musical themes often must be gleaned from the ways more focused concepts like ‘rhythm’ are deployed. One of the important early theorists of rhythm as a philosophical concept is Senegalese poet and philosopher Léopold Sédar Senghor. For Senghor, rhythm is a “sensible” rather than a “material” thing. It is a form of “respiration that rushes or slows down, becomes regular or spasmodic, depending on the being’s tension, the degree and quality of the emotion.” As such, rhythm is definitionally anexact, to borrow a term from Michel Serres. Elsewhere he suggests that rhythm is “the architecture of being, the internal dynamism that gives it form, the system of waves it gives off toward Others, the pure expression of vital force.” In this presentation I will map some of Senghor’s ideas about rhythm back onto musical contexts via three more recent African philosophers who have developed a robust Senghorian conceptual trajectory: Sylvia Washington Bâ, Olusegun Gbadegesin, and Souleymane Bachir Diagne. Rather than problematically reinscribing rhythm as the foundational African musical index (as Kofi Agawu implores us to resist), I will suggest that these thinkers develop a vitalist metaphysics of polyrhythmic relationality that takes carefully into account all manner of within-context and extra-contextual parameters as a heterogeneous ‘spirit-matter’ (Senghor) unity.

**Fela Sowande, Sound–as Sound, and Global Musical Thought**

Brian Barone

Boston University

Speaking in 1963, the Nigerian musician and scholar Fela Sowande (1905-1987) declared that “[t]oday, the West has no recognizable ‘philosophy of music’ as such.” The remark summarized a double critique: first, that Western musical thought had fragmented into a muddle of incompatible discourses, and, second, that in so doing it had shattered the unity of its object. Partly in response to this, Sowande’s own project was to advance a philosophy arising out of African and Black musics, which he heard as guarding traditional understandings of music as integrated and integrating. Unfolding alongside his participation in Nigerian nation-building and the institutionalization of Black Studies in the United States, Sowande’s musical thought came to center on the figure of “Sound–as Sound,” a simultaneously materialist and metaphysical conceptualization of the sonic in which Sound’s effectivity in shaping reality grounds music’s value. While Western imperialism had everywhere attenuated “Sound–as Sound” (particularly within the West itself), African and Black musics were poised to lead a postcolonial restoration of what, for Sowande, was a shared human inheritance.

Drawing on published and archival sources, this paper reads in Sowande’s work an anticipation of Global Northern music studies’ more recent turns toward sound, decoloniality, and (post)humanism. As Northern discourses look to these turns to secure a re-approach to music at the global scale, it is critical to take heed of Sowande’s precedence. In his negation of Western musical thought lie crucial—and challenging—resources for thinking music globally as postcolonial, (post)human, and profoundly sonorous.

**Nāgārjuna, John Cage, and the Limits of Ontology**

Jordan Lenchitz

Florida State University

Nearing the end of his life, John Cage in his “Autobiographical Statement” (1990) unabashedly remarked: “I remembered hearing of an Indian philosopher who was very uncompromising. I asked Dick Higgins, ‘Who is the Malevich of Buddhist philosophy?’ He laughed. Reading Emptiness—A Study in Religious Meaning by Frederick J. Streng, I found out. He is Nāgārjuna. But since I finished writing the lectures before I found out, I included, instead of Nāgārjuna, Ludwig Wittgenstein, the corpus, subjected to chance operations.” In this paper I present one philosophical synthesis that might result from this missed encounter between the thought of Nāgārjuna and Cage as well as the implications of such a synthesis for the consideration of music writ large. Cage’s infamous motto “No such thing as silence,” for instance, resonates strongly with Nāgārjuna’s central thesis on the emptiness of emptiness (śūnyatā) in that both address the reliance of linguistic convention of the implication of opposites (e.g. “silence” as “the absence of sound”). A Nāgārjunian approach would thus demonstrate that since “music” can only be posited in dependence on “non-music,” neither can exist inherently—namely because both are empty (śūnya) of existence from their own side (svabhāva). To understand Nāgārjuna’s analysis of reality without writing off Madhyamaka as nihilist is to recognize that its project sought to problematize ontology itself rather than posit a negative ontology. To apply a similarly non-nihilist reading to Cage, then, enables a repositioning of discourses on music and sound grounded in reflexivity instead of duality.
Don’t Put It Off!: Archiving Your Research Materials at Any Stage of Your Career

Time: Sunday, 13/Nov/2022: 8:30am - 10:30am  ·  Location: Chart A

Don’t Put It Off!: Archiving your research materials at any stage of your career

Organizer(s): Alan Ray Burdette (Indiana University Archives of Traditional Music), David R. Lewis (Bowling Green State University Libraries)

Chair(s): Alan Ray Burdette (Indiana University Archives of Traditional Music)

Presenter(s): Alan Ray Burdette (Indiana University Archives of Traditional Music), David R. Lewis (Bowling Green State University Libraries), Melissa Weber (Hogan Archive of New Orleans Music and New Orleans Jazz, Tulane University Special Collections), John Vallier (University of Washington Ethnomusicology Archives), David Day (Brigham Young University Library)

It’s never too early (or too late) to think about finding a home for your research materials, whether it consists of interviews with performers or composers, field recordings, or collections of sound recordings and research materials. This workshop will feature archival professionals from a wide range of institutions and will be divided into two parts. The first part will proceed much like a roundtable session, with each participant introducing themselves and giving an overview of their collections, including areas of specialty and a brief overview of donation procedures. Each archivist will also give a brief introduction to the area of special concern they will be addressing in breakout sessions in the second half of the workshop. These areas will be:

- Preparing for archival donations in early career (before or during fieldwork)
- Donating popular and commercial music collections
- Finding and archival repository
- Repatriation and archival donation
- Working with community archives

Ethnomusicology and Networks: Models, Methodologies, and Critical Perspectives

Time: Sunday, 13/Nov/2022: 8:30am - 10:30am  ·  Location: Camp

Ethnomusicology and Networks: Models, Methodologies, and Critical Perspectives

Chair(s): Michael Frishkopf (University of Alberta)

Presenter(s): Violet Cavicchi Muñoz (California State University, Monterey Bay), James McNally (University of Illinois at Chicago), Erin Allen (Ohio State University), Rodrigo Chocano (Pontificia Universidad Católica del Perú), Michael Frishkopf (University of Alberta)

The concept of “network,” an abstraction referencing connections among entities, has become ubiquitous as a descriptor of modern life. The concept facilitates interdisciplinary models for research, whether in the realm of network science, or metaphorically, in the realm of culture studies. Ethnomusicological uses of the network concept, whether as object or tool for investigation, however, remain at best loosely connected, despite its relevance for music research. In this panel, we propose the network as a core theoretical concept for ethnomusicology. Networks model tonality, musical structure, and musical perception. They are used in music theory, composition, and electroacoustic music (networked performance). Social networks underlie the creation and dissemination of music; conversely, music itself catalyzes social networks, through practices and taste. Empirical social network data may be compiled using both ethnography and archival research, and analyzed algorithmically. “Network” also represents a productive way of thinking about music culture: a fertile metaphor for music cultural interpretation, comparing different regions, communities, or eras. Indeed, ethnomusicology might be reformulated as “the study of music in, as, or generating networks.”

Panelists explore and critique applications of the network concept for ethnomusicology. Panelist 1 addresses the relational aspect of networks as musicians in the Peruvian Andes create and maintain social relations through musical mediations across spatial and temporal divides. Panelist 2 employs a case study from São Paulo, Brazil to examine the concept of networked creativity: the process by which creative processes function in distinct ways within complex network contexts beyond the purview of individual groups. Panelist 3 addresses how musical networks constituting the HONK! Street Band movement are shaped and sustained based on affective and sociopolitical resonances arising from practices of sounding and listening. Panelist 4 uses social network analysis to understand how race, family connections, and rural/urban migration contributed to the Afro-Peruvian music revival of the second half of the twentieth century. Panelist 5 provides an overview of network applications for ethnomusicology, including tonal networks, musical sampling networks, collaboration networks, performative feedback circuits, musical ontologies as networks, linked open data for digital music libraries, and intersubjective network representations of ethnographic fieldwork and applied ethnomusicology.
This panel explores the possibility of writing ethnomusicology in the minor mode. The minor, of course, points to the young and the junior, the ordinary and the quotidian, the minoritarian (which is not the same as the minority), the background, the bottom. Beyond the minor topics per se, the minor can also be a critical modality that shifts away from the presumed co-constitution of oppression-resistance and instead toward the quieter echoes, touches, sensations, and affects as archives of other nuanced ways of seeking the cracks in any social order. Following Hentley Yapp’s method of minor China (2021) and others, the panelists offer three minor analyses that circumvent the tendency to reinscribe “the epistemological assumptions and ontological conditions that uphold the order of things” (Yapp 2021, 5) in studies of marginalization. We write instead with ethnographic ears toward the otherwise inaudible, unseen, not-yet felt connections and intimacies between seemingly disparate minor sites. The first paper explores how female Iranian musicians in Tehran navigate ordinary sexism backstage and during rehearsal breaks by keeping quiet. Situated within the nation’s structural gender discrimination, the micropolitics in these minor spaces are crucial tactics of heterosocializing a homosocial male-dominated music scene. Theorizing from the edge of an endurance rooted in the sounds and movements of Afro-Puerto Rican bomba practitioners, the second paper further explores the strategic non-resistance charted in the first, and asks: what lies beyond the often celebrated caregiving of black feminist praxis? What is Black life beyond the capacity to endure? What can these thresholds of bomba resistancia tell us about empire’s inscription on minor lives? The third paper continues these inquiries by writing together intimate stories of sounds, hands, and histories of listening—traded between Chinese immigrant women in Toronto—into a praxis of unmaking: a necessary faltering that gestures toward ways of being other than ceaselessly building and overcoming. Concluding with a discussant’s remarks, by writing in the minor mode this panel ultimately hopes to nuances existing ethnomusicological theories about the roles of sound, music, and listening in social life.

Presentations of the Symposium

On Silence, Sound, and Strategy: Female Musician and Alliance Building in Tehran’s Music Scene

Hadi Milanloo
University of Toronto

In the growing field of literature on the social lives of Iranian women, the government’s policies to exclude women from various aspects of public life, including music-making spaces, is often accentuated as the main obstacle Iranian women face. Challenging this approach, my paper attends not to the major sociopolitical structures of sexist oppression in Iran but to the minor sites in which any female musician—the minor, the minoritarian—encounters, feels, makes sense of, and deals with those structures of inequality (Katz 2017). In so doing, this paper listens to, for instance, the conversations that happen in a break in a rehearsal, when a female musician hears a sexist comment from a colleague of many years. It attends to the backstage negotiations between members of a band when shortly before the concert state authorities threaten to cancel the show if the female musicians are not dropped from the lineup. While it is easy to interpret Iranian women’s variously voiced resentments in these occasions of facing everyday and structural misogyny as active resistance, their silence is often perceived as a docile acceptance of the oppression. Examining such moments through the lens of minor theory (Katz 1996, Yapp 2021) pushes us away from the restrictive oppression – resistance duality, as it views Iranian female musicians not in a rigid state of minority but in a fluid state of in-betweenness in which they employ a myriad of strategies to establish, develop, and sustain their musical careers in relation to other actors within and without the scene. Minor theory takes us beyond women’s sounding complaints and enables us to listen to their silences as well. Heard in this way, silence becomes an active strategy that not only offers Iranian female musicians the potential to survive and grow in a male-dominated scene but also allows them to create and nurture alliances that heterosocialize the overall make and structures of a mostly homosocial music scene. Ultimately, in one way or other, the minor “reworks the major from within” (Katz 1996: 491).

Unmade by Hand: Writing-as-Transducing Minor Lives of Sinophone Toronto

Yun Emily Wang
Duke University

In this paper I try to transduce (Wong 2015) the minor histories— palpable yet disavowed; felt but unaccounted for—that haunt the quotidian lives of Toronto’s Sinophone immigrants.

My analysis unfolds with two groups of women’s quiet conversations. The first took place in a Chinese Canadian nursing home, where three community volunteers and an ethnographer painted elderly residents’ fingernails. We studied each other’s and the residents’ hands for the etchings of labor and hardship (or lack thereof), and speculated long lives and good fortune by tracing palm lines. With touch and conversations, the volunteers’ stories unraveled along their hands: a domestic violence survivor, a beloved and “maybe queer” auntie always absenting herself from other people’s families, and a young adult of the “parachute generation” who braved immigration alone as a child. The residents hummed their presence, sometimes to the Cantopop oldies playlist looping in the background (the institution’s articulation of culture as ethnicity as identity) if they were lucid. Uttered in fragments between discussions of nail polish colors, these stories braided joy with melancholia; hope with heartbeat. The second conversation took place in a Chinese-run reflexology massage place in a predominantly white and affluent neighborhood. The staff on lunch break were tasked with picking relaxing soundtracks for the sessions, so they huddled to scroll through a streaming platform together. Gesturing rhythmic

Ethnomusicology in Minor Mode

Organizer(s): Yun Emily Wang (Duke University)
Chair(s): Marié Abe (Boston University)
massage techniques on imagined bodies, their stories of hands refracted incommensurable class and generational differences between them. Here, too, the bittersweet stories lay bare the impermanence and instability of belonging.

I demonstrate how these stories can be heard and written into a praxis of unmaking: an intersubjective unsettling that toggles the work of living and forms of social death; a way to sense the diaspora’s heterogeneity and incoherence without needing the fractures to make sense. Augmenting Lisa Lowe (1996) and Kandice Chuh (2019), I suggest these minor moments of unmaking are necessary counterpoints to the majoritarian tendencies to build and overcome—not only because they rattle dominant discourses linking expressive culture and personhood, but also because they offer a way to imagine and touch the otherwise.

Discussant
Marié Abe
Boston University

Global Platforms, Local Scenes: Music Industry in the 21st Century

Jacob Andrew Wolbert
UC Berkeley

Throughout the history of popular musics in Brazil, certain genre cultures have received specific critical, public, political, and discursive attention that has encoded them as representing the nation-state of Brazil. At the same time, other spheres of musical expression have remained tethered, socially and economically, to the regions of the country in which they emerged. While the historical motivations and practical mechanics underpinning these trajectories have varied, national and regional musical designations have often grappled with relating to some sort of inherent Brazilian musical essence: a brasilidade (Brazilian-ness in Portuguese). In 21st-Century Brazil, such trajectories are now shifting and entangling in heretofore unseen ways, ways that trouble the dichotomous market categories of regional popular musics and national popular music.

This paper examines current (2018-2022) music scenes in three regionally distinct metropolitan areas of Brazil — São Paulo, Goiânia, and Natal — in order to understand how local musicians, some tied to their region their whole lives and others with conflicting regional loyalties, relate their music to brasilidade and to the idea of sounding their nation through their music. Within the paper, I argue that brasilidade should be considered as a necessarily plural concept, utilizing the theoretical lenses of what I term “regimes of legibility” as well as “politics of location” (Guilbault, 2017). Through these two frameworks, I show how the practices and strategies of some artists from Goiânia, Natal, and São Paulo complicate the notion of what today constitutes popular music’s regimes of legibility and demonstrate how musical location can no longer be conceived simply in terms of center and periphery or national and regional in the Brazilian context. Furthermore, my ethnography-based analysis seeks to understand the many senses of Brazilian-ness that some regional popular musics generate across the country.

American Music Deserts

Andy McGraw
University of Richmond,

This presentation combines the research results of an NSF grant focused on digital music event data collection and an NEH Digital Humanities grant focused on digital music event data archiving and analysis. To establish a pre-COVID baseline, the NSF team collected nearly 300,000 distinct events in 1139 American cities for 2019. Event listings were automatically collected from a number of websites and social media platforms, including: Facebook, Songkick, Bands-in-town, Google, and Spotify. The team then used the measure of music events per capita (MEPC) as a rough indicator of the “strength” of local music scenes. MEPC was found to correlate positively with various social measures, including: availability of public transportation, population density, employment, and education rates. From this the NSF team then produced a list of top 10 American “music deserts” and top 10 “music havens.” The focus of this talk, by a member of the NEH team, is to present an ethnographic “reality check” on the NSF team’s statistical measures. In May 2022 members of the NEH team will set off on an ethnographic road trip, visiting many of these “worst” cities for music in America, to interview local musicians, venue owners, fans, and music teachers. Are these indeed music “deserts”? Is MEPC a reliable digital proxy for the actual amount of music in such locations and the quality of their music scenes? What kinds of music making does a “big data” approach inevitably miss and what biases and distortions might result? Which communities are made visible and which are erased? What aspects of local social networks and infrastructure (Putnam 2000, Klinenberg 2020, Schuipers and Grant 2016), ordinances, zoning, and policies might impact a community’s digital footprint? Through collaboration both teams aim to contextualize municipal and industry analyses and build upon canonical and contemporary work on music scenes (e.g. Finnegan 1989, Straw 1991, Swenson 2021, Wright 2021). This presentation will outline the implications and relevance of ethnographic work in a context in which both the music industry and municipal governments increasingly rely upon data-driven analyses to inform business and policy decisions.
Data colonization and its refusals in Egypt’s independent music scenes
Darci Sprengel
University of Groningen

In 2018, music streaming platforms (MSPs) Spotify and Deezer expanded to the Middle East and North Africa (MENA), attempting to compete with YouTube and the home-grown Anghami in the region. Prior to the advent of these technologies, there had been little publicly available data on the region’s listenership or music industry. In a market marked by data scarcity, MSPs specifically target those musicians marginalized by the dominant Arabic-language music industry and promote their services by offering these artists data that had not been previously accessible to them. This paper draws from 18 months of recent ethnography conducted in Egypt between 2020 and 2022 to examine how the data logics of MSPs inform social relations among musicians in ways that index longer colonial relations of power and local class politics. Focusing on the perspectives of Egyptian hip-hop musicians and mahraganat musicians (a style of urban working-class electronic music), it demonstrates how independent artists creating in disparate fields are differently positioned to incorporate data logics and comparisons into their musical practices and imaginaries. The paper suggests that data logics intensify existing competitive practices that exacerbate local class hierarchies and produce new practices in ways that recall the technopolitics of the colonial era. Most broadly, it uses ethnography to interrogate the lived experience of “data colonization,” calling for deeper attention to the ways ordinary people engage—or refuse to engage—the logics of MSPs in relation to longstanding local and global imbalances of power.

Reimagining the Chinese/East Asian Ensemble

Time: Sunday, 13/Nov/2022: 8:30am - 10:30am · Location: Canal
Reimagining the Chinese/East Asian Ensemble
Organizer(s): J. Lawrence Witzleben (University of Maryland), Mei Han (Middle Tennessee State University)

As early as the 1950s, Mantle Hood and the UCLA music department (later Institute of Ethnomusicology) began acquiring musical instruments from many parts of the world and hiring expert performers to teach from to students in "study groups." In the subsequent decades, so-called "world" ensembles proliferated, and today many ethnomusicology programs in North America, particularly those in schools of music, offer performance classes and lessons in Asian, African, Latin American, and other musical traditions from around the world.

In this panel, we focus on the practices and challenges involved in teaching East Asian ensembles—Chinese music in particular, but we also consider case studies in Japanese and Korean music. "World music" has always been a problematic term—although it has at least achieved name recognition in the world of Western classical music. But whatever name or category these ensembles fall under, they are inevitably an othered, separate domain within the ecosystem of the music department or school: students join them not to receive degrees in the Asian or other tradition being taught but to supplement the "real" music they are studying with a kind of cultural excursion.

All three presenters address issues of representation, decolonization, and the challenges of teaching, on the one hand, technique and repertoire and, on the other, the cultural and aesthetic values that have shaped these musical traditions. Panelist 1 examines the relationship between Chinese and Western music pedagogy and the "entrenchment of colonialism" within modern Chinese practice; and Panelist 2 offers a comparative look at Chinese, Japanese, and Korean ensembles; and Panelist 3 makes the case that Chinese ensembles should be framed within "the broader and critical study of Chinese music."

Presentations of the Symposium

Bridging the Field and the Stage: Teaching the Chinese Ensemble Courses and Performing Ethnomusicology
Yuxin Mei
University of North Texas

Teaching and directing a Chinese Ensemble in a U.S. educational institution presents numerous challenges. In addition to unpredictable performance competences of students or the lack of teaching resources, the most difficult problems plaguing instructors has long been how to teach it. Some of the challenges I have encountered as a conservatory-trained Chinese musician – having received both traditional Chinese and Western music training and as an ethnomusicologist working in both China and the US – have forced me to reconsider the models I learned to teach a Chinese ensemble at an American university. Such a course is an integral part of a Chinese, as well as an East Asian, music education. Nevertheless, the situation I and my Chinese colleagues find ourselves in can be awkward at times. For example, a review of Chinese Ensemble concerts performed in China and the U.S., it is apparent that the music is largely selected from the repertoire after 1950, a watershed era for the modernization of traditional Chinese music. As a result, many traditional instruments have been westernized along with teaching methods and pedagogy. The study and performance of traditional music, often referred to as "folk music" in China, however, has been significantly ignored. Ethnomusicologists recognize that Chinese music is characterized by constant changes. Unquestionably, however, many changes occurred in the early twentieth century were the result of Westernization, which is still impacting in Chinese music in numerous ways. The problem is not so much about the music itself, but the perception of the superiority of this "modernized" Chinese music which dominates both performance and the music education system. I argue that the notion of decolonizing Chinese music should not be confined to academic settings but should be taught in ensemble classes and performed on the concert stage. Traditional performance techniques, teaching methods, instrumentations, music arrangements, repertoire associated with folk traditions need to be systematically incorporated into the Chinese ensemble pedagogical framework. A critical analysis of my reflections and experiences
teaching Jiangnan Silk-Bamboo and Cantonese ensemble music inform a methodology for teaching a more culturally-grounded ensemble course.

**East Asian Ensembles in the Academy**

J. Lawrence Witzleben
University of Maryland

Although only a few of the myriad musical genres indigenous to China, Japan, and Korea are taught in music departments and schools of music in the United States, the East Asia presence in these institutions is far from monolithic. For example, Japanese *gagaku, nagauta, koto,* and *taiko* have all been taught in American ethnomusicology programs, representing a wide range of historical periods and aesthetic ideals. In this paper, I will explore some of the challenges faced by teachers of three ensemble types: Japanese *koto,* Korean *samul nori* percussion, and Chinese "silk and bamboo" music. The discussion of the first two is based on observation of performances and interviews with the Directors of these ensembles in a US school of music. For the latter, I draw on my own experience teaching and/or mentoring Chinese ensembles in the United States and Hong Kong. This paper draws on the work of Ted Solís, Liv Lande, Gage Averill, and Ricardo Trimillos, among others, and is an attempt to continue the provocative discussions they initiated.

Although non-Asian ethnomusicologists and Asian (in Ricardo Trimillos's parlance) "culture bearer" artists may have very different levels of expertise and knowledge, they all face some common challenges and choices: Is the focus on teaching technique and repertoire, or on the underlying cultural and aesthetic values? Should notation be used, and if so what kind? How receptive are students to oral/aural transmission? Can improvised "adding flowers" (ornamentation) be taught or practiced in an academic environment? How can one manage a group including both absolute beginners and advanced performers? (As the Hong Kong example reveals, teaching repertoire and style to skilled performers has its own set of challenges.) Lastly, how feasible or appropriate is public performance by these ensembles, and what is being represented on stage? Is Mantle Hood's ideal of non-performing "study groups" still practical at a time when music programs often justify the existence of "world music" ensembles by their public displays of diversity on stage?

**Reimagining the Instruction of Chinese Music Performance in the Context of Western Music Pedagogy**

Mei Han
Middle Tennessee State University

Chinese Music performance as a credit course has been established in many higher education institutions in North America for decades. Although progress has been made, we who teach Chinese music performance in universities and colleges are still facing many challenges. Pedagogically, the instruction of Chinese music, and that of the non-Western music in general, is still primarily viewed as a cultural excursion and secondary musical experience for college education. This leads to Chinese music performance courses being regarded as a separate domain, standing apart from "core" or "serious" music education.

At last year's SEM conference, a paper presentation on this subject made critical self-reflections on the instruction of Chinese music performance ensemble courses. The paper succinctly pointed out the unique problems created by the volatile political and cultural relationship between China and the US and the differences between the two countries in their ideas about teaching and learning Chinese music. The author's main argument was "we teach what we should." So, what should we (the Chinese music educators) teach? And how?

This paper aims to continue that discussion and scrutinizes several critical issues through the lens of decolonization of the educational system, while also examining the impact of the entrenchment of colonization within the contemporary Chinese music pedagogy that has been adopted globally. I argue that meeting the challenges from the western music educational system demands that we examine and replace the colonial vestiges within our own pedagogical approach. In their stead, can we seek value and inspiration from traditional Chinese music practice, with its synthesis of rich music theory, compositional frameworks, and unique aesthetics? Rather than simply teaching Chinese repertoire, through introducing students to Chinese instruments we have the opportunity to further broaden and enhance their understanding of music, while developing transferrable skills that are relevant to the students' core interests and future career plans.

Through challenging colonialism in our pedagogy we have the opportunity to take value from our past to forge new instructional models for the future.

**Discussion**

Lei X. Ouyang
Swarthmore College

Discussion
Across a wide range of religious communities, the Covid-19 pandemic has changed the soundscape of worship. As social distancing requirements necessitated changes in the ways that prayer services are conducted, religious leaders and laypeople have carefully made decisions about how to craft worship that meets their spiritual and social needs, while also protecting their physical health. In this unfamiliar context, new rituals have been created, old symbols have been cast in a new light, and continuity has been pursued through emerging technologies. In many instances, musicians have been assigned the work of providing a sense of community and spirituality amidst conditions that challenge the togetherness that is often considered essential to contemporary religious life. Focusing on Christian and Jewish worship, in this roundtable, six scholars of sacred music in North America come together to analyze how the sounds of prayer have been mediated, dispersed, and reheard in religious communities, and reflect on what these changes have meant for musicians and worshippers, as well as implications for the study of sacred music traditions. Open discussion, which will broaden the roundtable’s scope, will follow six ten-minute presentations that consider: 1) Miami’s Haitian Pentecostals’ use of online worship to “remaster” musical prayer and access techno-spiritual pathways to protection from disease and political trauma, 2) The values that come into conflict when technology is incorporated into worship – inclusion and accessibility vs. aesthetic concerns and Jewish legal constraints on the integration of technology in prayer, 3) How hybrid church reveals a new politicization of worship practices, with some arguing for the necessity of in-person embodiment, as media now endangers “real” community, 4) The role and agency of the Holy Spirit in American charismatic, liturgical churches in technologically mediated worship services, 5) How Jewish liturgical musicians embrace their status as essential workers and understand music as vital to interpersonal and spiritual connection during the pandemic, and 6) How technology has transformed musical practices of Byzantine Ukrainian cantors in North American diaspora communities, offering new ways of connecting with congregants and altering cantors’ professional trajectories.

Presentations of the Symposium

**Archer Street, W1: The Promise of Infrastructure in London’s ‘Musicians’ Street,’ 1912-1962.**

*Maria Mendonça*

Kenyon College

Located in Soho, in central London, this short and narrow street is home to the stage doors of the Lyric and Apollo theatres of Shaftesbury Avenue, bordered by Great Windmill Street at the south-western end, and Rupert Street at the other. Currently this is one of several quiet, unremarkable Soho backstreets, lined with Georgian and Victorian buildings which are now converted into pricey office space, punctuated by occasional shops and restaurants. However, from around 1912 to the middle of the 1960s, Archer Street...
was known as the ‘musicians’ street’ of London. Home to the official headquarters of the orchestral musicians’ association, it was also
the site of a vibrant, outdoor, musicians’ job exchange, which dominated the public spaces of the road and pavement, and spilled into
its cafes, pubs and shops. Excluded from the orchestral musicians’ association building, it was here that theatre, danceband, jazz
and (later) rock and pop musicians congregated to find work: making contacts, socializing with other musicians, and above all
negotiating with fixers and bandleaders for bookings in the wide range of entertainment contexts that required live musical
performance. Despite the social and economic upheavals in the mid-twentieth century, Archer Street remained a locus for gigging
musicians until the early 1960s, when local ordinances curtailed gathering in the street, thereby instigating the decline of its use as a
musicians’ space.

This paper is based on archival and ethnographic research undertaken as part of a digital humanities project on Archer Street.
Drawing on musicians’ lived experience of the street, with perspectives from anthropology and cultural geography, the focus here is
on tracing the complexity and fragility of the connections between music, labor and place. In particular, I explore what Penny Harvey
has described as the “ontologically experimental” nature of infrastructure systems (Harvey 2021): the capacity of infrastructural forms
(in this case, a road) to bring new worlds, and new infrastructures, into being.

**The Sonic Allure of Water Infrastructure**

**Gabriel Lubell**  
**Indiana University**

Water looms large in the musical imagination, but relatively few works draw attention to the technologies that maintain balance
between human needs and the natural world. The dearth of artistic focus on water infrastructure is emblematic of broader societal
trends: until they fail, most modern water systems are taken for granted. This privileged position consequently masks a number of
critical truths about water infrastructure, many of which are well-poised for musical treatment. Since around 2014, I have taken up
this task in my own work as a composer. *Nil Magis Mirandum*, a concert-length piece for nine instruments, brings together musical
interpretations of five historic water infrastructure sites: a 9th-century Indian stepwell, the recently demolished aeration fountains of
New York’s Catskill aqueduct, water harvesting towers in Ethiopia, a wastewater plant in Australia, and a steam-powered pumping
station in the Netherlands. Together, these sites create a global constellation of interactive modes between humans and water,
demonstrating the myriad technical and ecological challenges posed by post-agrarian life. Moreover, each was designed to artfully
harmonize with its surrounding environment, while both embodying and memorializing the intellectual, financial, and labor investments
required for their construction. These operational and design elements are musically compelling; I will describe how I used them to
generate and unify the materials of my work, which also includes field recordings from Australia and syncretic engagements with
Hindustani and Dorze musical styles. The resultant language is one designed to bring listeners into virtual contact with each site and
its surroundings, affording an opportunity to “visit” them, despite their geographic and temporal remove. In celebrating each site as a
monument of responsible ingenuity, however, I also provide a subtle commentary on the disparities such efforts reveal. Not every
jurisdiction has been equally able to overcome the complex political, economic, and cultural obstacles that inhibit effective water
management. I thus aim to create a vivid discursive space – one in which infrastructure is lifted from the background of urban life, and
presented as a vital (and oft-elusive) agent of survival, environmental awareness, and beauty.

**Urban Infrastructure and Concerts in the Park: A Case Study of Chicago’s Fred Anderson Park**

**Katherine Brucher**  
**DePaul University**

In this presentation, I explore the relationship between music and infrastructure through an analysis of the founding and use of Fred
Anderson Park in Chicago’s South Loop neighborhood. City parks in Chicago have hosted free outdoor music performances since
the mid nineteenth century, but the relatively recent history of Fred Anderson Park provides a window into the processes that give
rise to the infrastructure necessary to support public performances. The Chicago Park District opened this park to public in 2015. The
park was named for jazz saxophonist and club owner, Fred Anderson, and is home to a dog park and a performance space that
serves a densely populated city neighborhood. The founding of the park offers an opportunity to uncover how individuals and
institutions interact with municipal infrastructures such as the park district, alderman, and zoning in the process of creating a stage
and open space to serve various constituencies. Through its continued use as a performance space, including the Fred Anderson
Legacy Concert Series and events such as Night Out in the Parks, listeners, musicians, and programmers creatively respond to the
constraints and opportunities generated by the existing infrastructure of the park. I draw on research in municipal records,
observations of performances and ongoing park use, and interviews with a variety of constituents, such as, listeners, musicians, park
district employees, programmers, residents, and tourists, to explore how musical activity helps shape the way people interact with
this park and engage with the city through experiences of its infrastructure.

**Discussant**

**Rebecca Snedeker**  
**Tulane University**
Stamping Out Scriptural Monotheism in Alevi Communal Rituals

Alex Kreger
University of Texas at Austin

In response to the rise of Islamic populism, Turkey’s largest non-Sunni Muslim religious group the Alevis have initiated a series of reforms and pedagogical practices in the past decade aimed at purifying their rituals of elements of scriptural monotheism. Muhabbet (love/conversation), a genre of intimate sociality centered around music performed on the long-necked lute saz, is a particularly important site of such reforms. This paper examines how Alevis deal with the incursion of their muhabbet rituals of scripturalist discourses, or those discourses which either directly assert or indirectly index the distinction—drawn by biblical religions such as Islam and secular states alike—between religious truth and falsehood. I consider three cases of scriptural incursion from my fieldwork: the sonic infiltration of the Islamic call to prayer in Alevi ritual spaces, the deployment of historicist discourses around the Prophet Muhammad’s cousin and son-in-law Ali as a reference for ethical conduct in the present, and the posing of questions aimed at determining the relationship of Alevism to normative Islam. Drawing on conversation analysis and sound studies approaches, I argue that music provides Alevis with a means of stamping out scripturalist discourses as they crop up during communal rituals.
the use of stamps as a sign and enactment of sovereignty, I suggest that acts of “sonic stamping” are one tactic by which Alevis seek to embody their own notion of divinized sovereign subjecthood modeled after Ali as saintly exemplar, in opposition to the efforts of state and official religious actors in Turkey to undermine Alevi difference.

Consuming Vibes: Masculinity, Desire and Sublime in Car Audio Modification Community

Fulden Arısan
Istanbul Technical University

Drawing upon two years of fieldwork among the car audio modification community in Istanbul, this presentation investigates the entanglements between sound, body, pleasure, power and sublime. Installation of multiple high RMS mid-range speakers in cars, or tesisat as it is called, has become increasingly popular among young working-class men in peripheral Istanbul. While having a heavy-loaded tesisat is the manifestation of the invincible power of its owner, it is also a gateway to a homosocial community of listeners with a shared set of values, meanings and affective dispositions. Cars with loaded tesisat became pirate soundmarks of the urban soundscape from the onset of the pandemic as transient interrupters of the silence. Since the government prohibited live music and music broadcast after midnight, cars with tesisat have become a means for spontaneous intervention in the public sphere at the expense of traffic fines and suspension of the driver’s license. Although their practice is subverting the cultural and regulatory codes, members of the community do not necessarily identify themselves as dissidents and most of them express their devotion to their national flag, state and Islamic faith. While the widespread perception for those men are torn between provincial lumpens and traffic criminals, most of them define themselves as incurably ill and addicted to the extreme sound. In this presentation, I will look at the ways that the men in car audio communities express their sonic subjectivity and the deviant economy they have built upon excessive expenditure of money, time, energy and health in search of ‘sonic sublime’.

Psychoanalysis and the Mindbody in Turkish Classical Music Therapy

Steven Randal Moon
University of Pittsburgh

For two decades, academic and medical researchers in Turkey have examined the effects of Turkish classical music on the body in the name of the Ottomans. Engaged in a revival of what they term “Turkish classical music therapy” and spurred on by the Turkish Classical Music Research and Promotion Group [TÜMATA], these researchers’ practice in psychology and psychiatry provides an epistemological frame for understanding how music and the mind are understood in some areas of contemporary Turkish biomedicine. This paper examines the relationship between Turkish classical music, cognitive psychology, and psychoanalysis to argue that the epistemic shift from Ottoman medicine to Europeanized biomedical practice is mirrored by 20th century psychoanalytic frame of Turkish classical music therapy.

Psychiatrist Bekir Grebene is cited as being the first to bring discussion of music therapy into Turkish academic discourse, doing so through a series of articles in the Turkish periodical Musiki Mecmuası [Music Magazine] in the 1970s. Preempting TÜMATA’s founding, Grebene grounds music therapy practice writ large within the psychoanalytic tradition of the late 19th and early 20th centuries, a frame seen in contemporary psychiatric applications of music therapy. Taking psychoanalytic approaches to music therapy together with work in both cognitive and psychotherapeutic research, this presentation posits that contemporary studies on Turkish classical music therapy and the mind embody this paradigm shift in their abstraction of the body in favor of a psycho-biological determinist critique. Drawing on published case studies and ethnographic interviews, I demonstrate that the import of psychoanalysis bolsters mind-body dualisms that limit the intra-action and agency of sound and listener alike in music therapy interventions. Further, I conclude that other models of music therapy practice in Turkey might offer better examples for the reconciliation of biomedical epistemology and late 18th century Ottoman understandings of the mindbody.

Studies of Cuban Transcultural Exchange

Time: Sunday, 13/Nov/2022: 8:30am - 10:30am - Location: Fulton
Sponsored by the Latin American and Caribbean Music Section

Organizer(s): Karen Dubinsky (Queen's University)
Chair(s): Karen Dubinsky (Queen's University)

Transcultural musical circulation often leads to radical changes in the content and meaning of sound, shaped by emergent notions of genre, nation, history, and other factors. Explorations into the transnational exchanges associated with Cuban music provide notable examples of these tendencies. In African countries such as Mali, Congo and Angola, Cuban music has been absorbed as a shared soundtrack of national liberation, for instance. Within Cuba, African ancestors along with the spirits of Gypsies, Native Americans and others serve as sources of musical and religious inspiration. In this way, sacred music assumes a transtemporal and trans-spatial dimension, recognizing interconnections between various repertoires and locations. In the US, Cuban musicians have faced and challenged formidable political and racial barriers through centuries of shared musical collaboration, particularly in the jazz world. In Canada, musicians engage a population whose cultural appetite has been shaped by Cuban tourism, producing staged events that blend exoticism, affect, and consumerism. In this panel we explore the global circulation of Cuban music in various dimensions and locations, focusing on these questions: What is the impact –socially and musically– of Cuban performers abroad? Alongside musicians, what role do dancers play in moving Cuban music; literally across national boundaries, but also through temporal and sonic planes of being and knowing? What genres, sounds and movements gain popularity internationally in particular historical moments, and why? How is Cuban music at home implicated in ongoing transcultural processes? Panelists engage with existing
Discussant for Cuban music, we foreground the centrality of musical diasporas in shaping cultural diplomacies and spaces that link Cuba and Canada together as well as the role of this North American cultural metropolis as an emerging trade diplomacy, and that reputations and policy foundations are made in multiple registers. Through an exploration of musical relations consumerist display? We argue that cultural relations at the popular level constitute an integral component of foreign policy and resistance to Caribbean immigrants? How have performers and audiences contributed to representations of exoticism and restrictive immigration practices. How have dislocated communities of Cubans negotiated Canadians' particular blend of affection for Cuban diaspora but huge appetite for Cuban tourism. It is also a settler-colonial country with a multicultural population and racially transnational flows of culture. It focusses on ritual songs heard in violín espiritual performance (a musical offering to the spirit world) derived from orthodox and folk Catholicism, Kardecist Spiritism, Kongo religions, Santería, popular music, and other sources. Music serves as a mediating force in the context of the violín espiritual, bringing together diverse forms of religious belief. It links the spirit world and the physical world, the living and the dead, the past and the present. In paying homage to spirits — including family members as well as spirit protectors who lived in Africa or in Cuba of past centuries — violines assume a transtemporal and trans-spatial dimension, recognizing interconnections between various planes of existence. Individual and collective memories of spirits manifest themselves through ritual sound and are given aural/physical form. More broadly, the prominence of commercial music in violines references the soundscapes of the everyday; it mixes with devotional repertoire, presenting both as a composite whole. Violines often feature hymns fused with commercial dance music in order to create livelier performances. Since the intent of violines is not to facilitate possession, any music viewed as pleasing to the dead can be included. The presentation provides a new perspective on Afro-diasporic religion, underscoring its recent permutations and marked receptivity to a gamut of external influences.

**Music with Legs: Dance in Transnational Cuban Music**

**Melissa Noventa**  
Queen’s University

Cuban music has a long been a vehicle of transnational exchange. From rumba, mambo and cha-cha-cha to salsa, timba and reggaeton, the influence of Cuban popular music cuts across time, space and cultures, troubling boundaries and creating sites of community for Cubans and non-Cubans. However, while dance has accompanied virtually every genre of Cuban popular music, the “legs” of such repertoire in global settings frequently fall outside the purview of academic analysis. This paper re-couples music and dance. It considers the roles that formally trained and amateur Cuban dancers play in moving Cuban popular music: literally across national boundaries, but also through temporal and somatic planes of being and knowing. It explores the impact of Afrocuban aesthetics on dance (gesture, costume and cultural expressions) and the ways that multiple translations of Cubaness and Blackness mediate and expand transnational flows through popular and folkloric movement. Drawing on case studies from Canada and Cuba, I explore the ways that dance makes Cuban music visible in transnational settings. First, I consider how Cuban music and dance translate in diasporic settings by comparing 1990’s Cuban floor shows in Toronto with the recent surge in interest of Afrocuban folklore among the city’s salsa dancers. Secondly, I examine how current global trends in “Afro-beats” dancing impact Cuban musical production nationally. I discuss how African medical exchange students introduced the dance genre in Songo La Maya and how Cuban dancers and musicians throughout the country are re-asserting their own translation of Afrocuban folklore via social media platforms. These case studies underscore how the Cuba enacted on the dancefloor becomes a fundamental element in the transnational circulation of heritage. By exploring how music crosses onto the dance floor, to the audience, and back again, this study argues that combining music and dance analysis yields a deeper understanding of how race and identity are seen and heard.

**Cuba’s Canadian Musical Diaspora**

**Karen Dubinsky**  
Queen’s University

Toronto is home to one of the largest concentrations of Cuban professional musicians outside the island. In the brief span of two decades, this group of Cuban diasporic musicians — supported by a community of artists, fans, promoters, managers, producers, DJs, dancers, photographers and event organizers — have carved out a space for Cuban music and culture in Canada’s largest city. What does Toronto’s emergence as global trade route and cultural corridor for Cuban music tell us about Cuban and Canadian imaginaries and hemispheric relations? Previous studies of musical diasporas have explored how immigrant musicians contribute to cities self-promotion as culturally cosmopolitan as well as how music acts as a resource for diasporic identity and memory. Transnational musical circulation is always shaped by national circumstances. Canada and Cuba enjoy relatively cordial diplomatic relations. Canada is a country with a small Cuban diaspora but huge appetite for Cuban tourism. It is also a settler-colonial country with a multicultural population and racially restrictive immigration practices. How have dislocated communities of Cubans negotiated Canadians’ particular blend of affection for and resistance to Caribbean immigrants? How have performers and audiences contributed to representations of exoticism and consumerist display? We argue that cultural relations at the popular level constitute an integral component of foreign policy and diplomacy, and that reputations and policy foundations are made in multiple registers. Through an exploration of musical relations and spaces that link Cuba and Canada together as well as the role of this North American cultural metropolis as an emerging trade route for Cuban music, we foreground the centrality of musical diasporas in shaping cultural diplomacies.

**Presentations of the Symposium**

**Spiritism and the Music of Cuban Violines Espirituales**

**Robin Moore**  
University of Texas at Austin

This presentation provides a brief overview of Cuban Spiritism and its fusion with multiple forms of religion, reflecting ongoing transnational flows of culture. It focusses on ritual songs heard in violín espiritual performance (a musical offering to the spirit world) derived from orthodox and folk Catholicism, Kardecist Spiritism, Kongo religions, Santería, popular music, and other sources. Music serves as a mediating force in the context of the violín espiritual, bringing together diverse forms of religious belief. It links the spirit world and the physical world, the living and the dead, the past and the present. In paying homage to spirits — including family members as well as spirit protectors who lived in Africa or in Cuba of past centuries — violines assume a transtemporal and trans-spatial dimension, recognizing interconnections between various planes of existence. Individual and collective memories of spirits manifest themselves through ritual sound and are given aural/physical form. More broadly, the prominence of commercial music in violines references the soundscapes of the everyday; it mixes with devotional repertoire, presenting both as a composite whole. Violines often feature hymns fused with commercial dance music in order to create livelier performances. Since the intent of violines is not to facilitate possession, any music viewed as pleasing to the dead can be included. The presentation provides a new perspective on Afro-diasporic religion, underscoring its recent permutations and marked receptivity to a gamut of external influences.

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The Power of a Story: Negotiating Narrative in Group (Auto)Biographies with New Orleans Brass Bands

**Time:** Sunday, 13/Nov/2022: 8:30am - 10:30am  ·  **Location:** Grand Ballroom A

Presenter(s): Walter Ramsey (Stooges Brass Band), Dee Holmes (Original Pinettes Brass Band), Ellis Joseph (Free Agents Brass Band), Alfred Growe III (Stooges Brass Band)

Though they have a history in music studies, collaborative (auto)biographies and ethnographies have recently come into vogue at a moment when the positionality of ethnomusicologists has become the object of renewed decolonial critique (e.g. Allen and Veal 2013; Muller and Benjamin 2011; Guibault and Cape 2014; Myers and Pandey 2019). Collaborative writing typically aims to combat extractive models of ethnography, supplanting the dichotomy between researcher and research subject with more equitable models wherein subjects share authorial responsibility. Many of these biographies focus on individual musicians who collaborate with ethnomusicologists to tell their life stories. Projects like these give rise to questions about ethnographic refusal, knowledge validation, objectivity/subjectivity, and the intended audience for ethnomusicalogical work. What happens, however, when the focus of collaborative biography is not an individual, but rather an entire band or collective of musicians? How does one incorporate multiple voices into a coherent story while also balancing the concerns and goals of all those involved? And how do large group models of collaborative writing differ (or not) from more traditional field-based ethnographies that employ dialogic editing?

Convened of leaders in New Orleans’ brass band community from the Original Pinettes Brass Band, the Free Agents Brass Band, and the Stooges Brass Band, this roundtable applies the principles and lessons from brass band leadership to the practice of ethnomusiology, asking how we might, as ethnomusicologists, incorporate differing and at times conflicting views into productively intersubjective work. This roundtable takes three collaborative, public-facing scholarly endeavors as a starting point for this conversation: (1) a book co-authored by the Stooges Brass Band titled Can't Be Faded: Twenty Years in the New Orleans Brass Band Game (2020); (2) the writing of liner notes for the in-progress reissue of the Free Agents Brass Band’s debut album, Made It Through That Water (2008); and (3) an in-progress documentary/book project by and about the Original Pinettes Brass Band. Considering the politics and ethics of collaborative scholarship, this roundtable asks how solidarity can be intersectionally forged across differences (be they racial, gendered, sexual, or otherwise) and how ethnomusicologists can balance varied objectives and priorities in multivocal projects.

Troubling the Transpacific Waters of K-Pop: Exploring the Impacts of the Pandemic, Race, and Gender K-pop

**Time:** Sunday, 13/Nov/2022: 8:30am - 10:30am  ·  **Location:** Grand Salon 19/22

Sponsored by the Association for Korean Music Research

Organizer(s): Donna Lee Kwon (University of Kentucky), Sunhong Kim (University of Michigan)

Chair(s): Katherine In-Young Lee (University of California Los Angeles)

The global pandemic has been a challenging time for musicians, making it difficult to produce, record, and perform, especially in live settings. Even so, musicians have found ways to persevere. Because K-pop excels in cultivating a sense of “liveness” across multiple media platforms (Auslander 1999, Kim 2018), it has been in a unique position to rise to continued global heights, even during the pandemic. By way of example, in 2021, BTS won “Artist of the Year” at the American Music Awards and grossed over 33 million in a series of four concerts in LA. This increased soft power of K-pop has led to unexpected consequences and garnered a range of responses and reactions from those working both inside and outside of this realm. Although much has been written on K-pop in the new millennium, including chapters that focus on theorizing K-pop as soft power (Jin 2016, Nye and Kim 2013), this panel breaks new ethnomusicalogical ground by examining the diverse and sometimes troubling implications of K-pop’s success, with special attention to K-pop’s transpacific reception in locations with vastly different notions about genre, gender, and race.

Along these lines, the first paper explores the transfigurative power of BTS and its US fanbase to leverage increased engagement during pandemic, not only with BTS’s music but with other aspects of Korean culture and language. The second paper proceeds from the saturated K-pop soundscape of South Korea, and addresses Suga’s efforts to distance himself from his K-pop idol status as a member of BTS, by incorporating the sounds of royal Korean processional music (taech’wit’a) into his 2020 hip-hop track. The third paper delves into the challenges faced by Korean American artists like Andrew Choi, Audrey Nuna, and Eric Nam, who in comparison with K-pop super groups, are less positively received within the complex US racial terrain of Asian tokenization and foreign abjection (Shimakawa 2002). The final paper investigates female electronic music artists of Korean descent, such as Yaeji and Peggy Gou, who are successfully navigating the double marginalization of the male and white centricity of EDM culture and the looming shadow of K-pop.


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Presentations of the Symposium

The K-pop Boy Band BTS and Its Growing Transnational Fandom in a Period of World-Wide Pandemic: BTS’s Reception and Impact in the U.S.
Much has been written on the Korean Wave since its emergence in the 1990s, including special attention to the growing popularity of K-pop. However, recent developments surrounding the Covid-19 pandemic and the simultaneous unprecedented success of K-pop group BTS in the U.S. shed new light on an evolving music industry that is (arguably) making progress toward inclusivity. BTS’s increasing popularity in the U.S. provides the basis for a fascinating preliminary case study building on considerations by scholars like Hae-Joang Cho (2013) and Youna Kim (2016) who have discussed the implications of Korean Wave more broadly. BTS, which was recognized as “Artist of the Year” at the 2021 American Music Awards, is the first Asian group to achieve its level of success on U.S. music charts with hits both in English and Korean. Much of this success is credited to the band’s dedicated fan base which itself has been a recent topic of interest with its increasingly transnational population and powerful influence, especially within the network society (Ju Oak Kim 2021). Drawing on principles of fandom theory, I explore ways in which this fan power has been especially instrumental during the global pandemic where isolation and social distancing have transfigured both virtual and live performance music scenes, driving artists and fans to rely more heavily on social media for musical engagement than ever before. Through digital ethnographic and quantitative analysis of BTS's U.S. fan base and reception in recent years, I demonstrate how BTS’s pandemic activities have not only expanded their fan base, but also contributed to an increased interest in South Korean culture among BTS fans. This research considers how we understand the dynamics of globalization within ethnomusicology and may help illuminate the future of music for other non-Western musical groups. It also explores the question of whether BTS’s success in the U.S. as a primarily non-English speaking East-Asian musical group is indicative of progress toward cultural equality in an increasingly globalized society.

Imagining South Korea through Musical Borrowing: suga’s “Daechwita” in K-pop
Sunhong Kim
University of Michigan

As national constraints on lewd imagery and hypersexualization in the Korean popular music industry have lessened in the 21st century (Shin 2005), individual artists can utilize whatever eye-catching means in their music-making they deem necessary to raise their public profile and differentiate themselves from their competitors. While K-pop has grown as a solid popular music genre globally, the incorporation of Taech'wit'a (Korean royal processional marching band and music) in a hip-hop track was an opportunity for Suga, a member of BTS, to further rebrand himself as Agust-D, thereby distancing himself from his reputation as a pop idol, and demonstrate his artistry for Korean consumers who might otherwise choose to avoid K-pop. Although many successful K-pop stars have endeavored to mix the two different musical genres, it was not until his attempt that traditional Korean musical was promoted to a global audience. After the success of Suga’s song, the South Korean government and domestic audiences embraced Suga’s visual and aural projection of South Korean culture.

Drawing from Benedict Anderson’s statement that “imagined reality is visual and aural” (2006), this paper explores how sonic presentation can formulate an image of militarized modern South Korea (Moon, 2005) in the 21st century through Suga’s 2020 musical arrangement. South Korea since cultural independence has been on an anti-sinocentric trajectory, as seen by their revival of folklore in the (post-)colonial period (Maliangkay 2017). In line with this, I argue that his use of sounds from the royal class and military culture not only differentiated his music from that of his contemporaries but also won favor with Korean consumers by presenting the South Korean image to international audiences. This paper explores the result of Suga's 2020 musical arrangement, detailing the role “Daechwita” specifically played in generating a militarized image of South Korea. Suga’s sonic depiction to symbolize his Korean national identity and his reputation as a globally-adored K-pop idol enabled him to introduce traditional Korean music to wider audiences. I approach this song through musical analysis of his rap style within Taech'wit'a's sound, visual analysis of the music video, and textual analysis of the lyrics.

Exploring the Impact of K-pop's Global Success on the Racialization and Reception of Asian American Popular Musicians
Donna Kwon
University of Kentucky

In a series of four sold-out concerts in Los Angeles in December 2021, the K-Pop group BTS grossed over 33 million according to Billboard. However, the overwhelming success of BTS has not necessarily translated into better opportunities for Korean American or other Asian American popular musicians (Aran 2018). While several scholars have focused on the globalization of K-pop (Jin 2016, Kim 2013, Kim 2016), as well as its success in North America (Jung 2013, Park 2013), few have explored how the increased presence of K-pop has impacted Asian American or Korean American popular musicians. Through an examination of racial triangulation theory by Claire Jean Kim (1999) and national abjection by Karen Shimakawa (2002), critical analysis of existing media content online, and ethnographic interviews and fieldwork with Korean American artists such as Andrew Choi (otherwise known as St. Lenox) and others, I explore some of the various reasons that K-pop’s success can be detrimental to Asian Americans. For example, I argue that K-Pop can reinforce the problematic US-based notion that the only acceptable Asian is one who is perpetually “abject” or “foreign” to the nation while also introducing its own Korea-based definitions of race, ethnicity, and aesthetics of gendered beauty (including colorism). At the same time, there are also transnational Korean American K-pop artists, such as Eric Nam, who are empowered by their success in K-pop and seeking to alter these racial dynamics in the US market. With the goal of implementing a critical but much-needed transnational theoretical lens (Duong 2015) in ethnomusicology, I will study Nam’s production and reception through online ethnography and live performance observation. In sum, the proposed paper will explore how diverse Korean American artists, such as Andrew Choi, Audrey Nuna, and Eric Nam, negotiate this complex racialized and gendered terrain as they seek to differentiate themselves from K-pop while also trying to benefit from its success. In my analysis, I will detail how K-Pop’s dominant presence can impact their career opportunities, marketing and publicity, as well as their music, production, performance practices, voice, lyrics, and visuals.

Korean, Female EDM producers: DJing Music, Race, and Gender in the West
Eden Jones
Houghton College
Recent scholarship has explored gendered divisions of popular electronic music practices, and the male-centricity and marginalization of female producers and DJs in EDM culture (Vágnerová 2017; Farrugia 2012). There lies a significant gap in current literature, however, as similar issues cannot underlie female musicians from various cultural backgrounds simply due to their shared gendered identity. Despite the benign efforts by some scholars to honor the involvement of women in EDM, then, there still exists a need for scholarly attention on the culturally specific, lived experiences of female electronic musicians of color. My paper addresses this problem by exploring Korean, female EDM producers and DJs currently active in the West, such as Yaeji, Peggy Gou, and others. Built on the premise that an Asian woman cannot embody a gender of a “neutral” race to a Western audience, I adopt an intersectional approach to race and gender in exploring these artists (Shimizu 2007; Shimakawa 2002). In addition to musical and lyrical analysis, I will examine new media sources (i.e., online articles and interviews, Youtube videos and comments, and social media) to explore how these artists use various means (i.e., music, lyrics, visuals, fashion, and aesthetics) to navigate and negotiate the complex process of “disidentifying” with the traditionally Korean and heteronormatively White notions of racialized femininity (Muñoz 1999; Ferguson 2004). The implications of this study reside precisely in its inclusion of female artists of color into the scholarly study on popular electronic music, using ethnomusicology as a space for epistemic validation and affirmation. This paper concludes by asserting that the societal implications of these Korean, female DJs are far more complex than their recent rise in traction and worthy of further investigation, especially amidst the global phenomenon of K-pop with its own, complex relations to the broader discourse on race and gender.

Activism

Time: Sunday, 13/Nov/2022: 9:00am - 10:30am · Location: Compass
Session Chair: Kael Reid, York University

Music and the Borderline: Queering Pitch, Neurodiversity, and Music Academia

Samantha Bassler
New York University, Rutgers University at Newark

The terms ‘neurodiversity’, and ‘neurodivergent’ are in widespread use across social media platforms, with users such as @neurodivergent_insights (a clinician with a doctorate of psychology who exposes common myths about mental illness, especially neurodiverse or neurodivergent mental illnesses) and @theneurodiverseacademia (a PhD student who ‘dreams of an accessible academia’). Moreover, helpful hashtags abound, to assist in connecting those who have the same conditions, such as #ActuallyAutistic, #BDPawareness (for borderline personality disorder), #neurodivergent, #adhdlife, and #bipolar. Neurodiversity was coined in 1998 by sociologist Judy Singer, but the full spectrum of neurodiverse experience is not well understood, accepted, or accommodated, even in academia, based on anecdotes gleaned from social media and personal experience. The following paper is initial research on the intersections of musicology, disability advocacy, neurodivergence, and queer studies. I explore case studies of musical artists’ and academics’ experiences with neurodivergence, including autism spectrum conditions, personality disorders, bipolar depression, and ADD/ADHD conditions. In the process, I expose the sordid history of normalisation of neurodivergent conditions, including the conversion therapy origins of applied behaviour analysis, the ‘gold standard’ of autism care. Despite growing acceptance and support for what normalised society might have once termed ‘deviant’ lifestyles in the past, autistic activists like those behind the Autism Self Advocacy Network argue that non-normative, neurodivergent individuals are still not fully accepted, valued, and integrated with their allistic or neurotypical counterparts. I argue that lessons from musicology, queer studies, disability studies, and neurodivergent artists and academics can help heal the rifts between the neuro-normative and neurodiverse worlds.

Songs and Sounds of the Upstate New York Anti-Rent Movement

Nancy Newman
University at Albany–SUNY

Tenant farmers in New York’s Hudson–Mohawk region engaged in organized protest during the antebellum period over monopoly ownership of the land they worked. Millions of acres had been controlled by a few wealthy households since the 17th century. The leasehold patron system survived transfers of power from the Dutch to the British and through the American Revolution, leaving the farm families in an essentially feudal condition. A significant repertory of anti-rent music emerged to express their predicament after the death of Stephen van Rensselaer in 1839.

The Good Patroon’s demise sparked nearly two decades of civil disobedience by as many as 60,000 New Yorkers. Arguing their cause in newspapers, on broadsides, and at rallies, the agitators’ aspirations also took shape in poetry and song. Archival research has revealed several dozen contrafacta based on a wide range of genres, including Scots ballads, Protestant hymnody, Temperance, minstrel, and theatre tunes, and political campaign song. Although the musical settings of some poetic works were clearly indicated in printed records, others must be reconstructed today from obscure and disparate sources. Each contrafactum, when fully contextualized, provides insight into music’s changing role as the struggle progressed.

My critical edition (under contract with SUNY Press) is the first to gather lyrics and corresponding tunes into one publication. It will also include a rare example of instrumental music, the “Halderbarak Quickstep,” which calls for tin horn obbligato and reflects the movement’s distinctive soundscape. Normally used for dinner calls, tin horns summoned neighboring farmers to defend families against eviction. They are still an evocative regional symbol, like the masks and calico gowns that disguised resisters.

This research represents the first musicological examination of the movement, whose course I trace from the mid-19th into the 21st century. Descendants and locals periodically dramatize the movement in public commemorations, such as Old Songs’ 2014 folk
Can we move from “whack a mole” to broad safety? Contextualizing the Long Range Acoustic Device in the public fight against military equipment use in U.S. policing

Daphne Carr
NYU Music

In 1990 the National Defense Authorization Act’s Section 1208 first allowed transfer of military equipment from the Department of Defense to federal and state agencies. In 1997 it became the 1033 program, which gave broad access to police for equipment, especially in counter-drug and counter-terrorism work. Over $7 billion in equipment has been transferred to date, including tanks, grenade launchers, and LRADs—long range acoustic devices developed for naval communication and capable of injurious levels of sound over long distances. This paper will take a critical organonalogue approach to the study of LRAD within the recent rise in public concern over police violence, the understanding of “militarized” policing and 1033, and to frame remedies to U.S. police violence. Radley Balko’s groundbreaking book Rise of the Warrior Cop was released two weeks after the Ferguson Uprising, where SWAT-style police drove armored vehicles, shot chemical weapons and blasted LRAD as civilians fled in pain. It was a spectacular display of force straight from Baliko’s book, and public outrage at this violence propelled broad debate about the “militarization” of policing. This presentation will trace the rise in concern about the 1033 program among various scholars, groups, and media after Ferguson and discuss how various groups have developed definitions of “militarization” within historical contexts of policing power from slave patrols to counterterrorism. Many of these parties have used LRAD as an egregious example of a device whose affordances allow police to shift use from military communication to civilian violence, creating a dangerous equivalence between listening bodies of enemy combatants and those of civilians exercising first amendment rights. Thus with LRAD, we can hear how police use of military technologies tends to facilitate dehumanization, which corresponds to a tendency to justify escalating violent tactics (as per Cusick’s groundbreaking work). The last section will address tactics groups have used to attempt to end militarization of police through lawsuits, city ballot initiatives, and congressional acts, asking how can they hope to achieve broad community safety and not just play “whack-a-mole” against violent tools, such as LRAD, when they pop up.

Canons

Time: Sunday, 13/Nov/2022: 9:00am - 10:30am · Location: Commerce
Session Chair: Karen Henson

Composers verkitscht: Mass Culture and the Materiality of Bildung

Abigail Fine
University of Oregon

Musicologists have explored how the German idea of Bildung, of moral self-cultivation through high culture, shaped nineteenth-century music education and concert life. By 1900, musical Bildung had also become a kind of industry, as home décor companies, print ateliers, and museum gift shops saturated their catalogs with composer-themed commodities. This profusion of busts, collectibles, postcards, and souvenirs presented a problem: while music-lovers took pride in their good taste, the material residues of their activities came to resemble kitsch.

This paper investigates the shifting status of musical Bildung in German-language discourses about kitsch, cult, and mass culture in the first decades of the twentieth century. I argue that artifacts of Bildung crossed into kitsch at a moment when the twentieth century found itself alienated from the nineteenth. Composers’ house museums resembled cluttered Victorian interiors; miniature busts domesticated the aspirations of the monument; and once prestigious objects like Beethoven’s plaster mask were relegated to ornament and bric-a-brac. Discourses on kitsch and cult were as varied as the objects they surveyed, contested by designers (Loos, Schlemmer), writers and cultural critics (Bloch, Wedekind, Broch, Benjamin, Adorno), sociologists (Elias, Zilsel), and music critics (Heuß). Some defined kitsch as a byproduct of Romanticism’s failed aspirations, which now seemed overripe and overwrought. As a result, the most visible manifestations of musical kitsch—a mass-produced mélange of composer-themed things—made the pious aspirations of Bildung seem exaggerated and outmoded.

While this discourse prefigures some of the Anglophone educational initiatives known as the “middlebrow,” it also betrays distinctly German and Austrian anxieties about mass psychology and consumption that developed in the wake of the First World War. Whether commentators admired kitsch as a form of earnest sentiment or lamented the decay of civilization depended not only on individual taste, but on their proximity to regimes that exploited kitsch as propaganda. Laced throughout this discourse is a sense of danger, a fear of the knickknack’s innocent exterior, that invited a new scrutiny of art music as cult.

Listening with Miniature Scores: Payne’s _kleine Partitur-Ausgabe_ in Tovey’s Hands

Reuben Phillips
University of Oxford

Recent research into the history of musical listening has emphasized the ways in which nineteenth-century genres of music publication, such as piano duet arrangements and analytical program notes, helped to fashion new modes of engagement with a canon of Western art music (Christensen 1999, Thorau 2019). One important genre of publication that remains understudied in this context is the miniature score. While there had been earlier attempts at small-format publishing (as noted in Lennéberg 1988) it was in 1886 that the Leipzig-based publisher Albert Payne started to issue its _kleine Partitur-Ausgabe_: a series of cheap, pocket-sized
scores of chamber works that were offered for sale at the Joachim Quartet concerts held in the Berlin Singakademie and used by
attendees of the ‘Popular Concerts’ in London’s St James’s Hall. Payne’s business venture can be compared to the revolution brought
about by the publication of paperback books in Germany—particularly to Reclam’s Universal-Bibliothek (founded in 1867) that
widened access to classic literary texts and helped to stabilize a cultural canon.

This paper takes an approach inspired by studies in the field of print culture and the history of the book (Bode 1992, Chartier 1995)
to ponder the affordances of the miniature score in listeners’ hands, both inside and outside of the concert hall, during the final
decades of the nineteenth century. I will examine discussions of the new small-format scores that appeared in English- and German-
language newspapers and my investigation draws in particular on an impressive collection of these objects assembled by the young
Donald Francis Tovey (1875–1940), now preserved in the University of Edinburgh library. Tovey’s scores survive in personalized
bindings and contain several types of handwritten annotation that document his systematic use of these small editions as a means of
grasping musical works. Although not all nineteenth-century listeners will have matched the young Tovey’s level of musical literacy,
I suggest that, as remnants of music’s material culture, these objects are valuable in helping to expand our imaginative conceptions
of what might have constituted ‘score-based’ musical activity in an era before the dominance of radio and recording technology.

The Piedigrotta Festival and the Mysterious Origins of Neapolitan Song

Alessandra Jones
Indiana University

In 1835 the Piedigrotta Festival in Naples supposedly held its first song contest alongside the usual celebrations for the Nativity of
the Virgin Mary. While singers such as Enrico Caruso popularized the genre known as Neapolitan song in recordings from the
twentieth century, the festival first cultivated the genre in the nineteenth century via printed music and Neapolitan poetry. This “literate”
history of the festival—a stand-in for the history of Neapolitan song itself—has long obscured any potential oral histories, with some
early scholars even attributing the melody of the first winning song to the opera composer Gaetano Donizetti (who hailed from the
northern city of Bergamo). Recent Italian scholarship has suggested that this late-nineteenth-century attempt at historiography was
more akin to confabulation—an effort to situate Neapolitan song as prestigious and intellectual in order to bolster the Italian south’s
reputation in the aftermath of an Italian Unification that decidedly centered the north.

This paper takes up this question of the origins of Neapolitan song first by examining the competing historiographies of Neapolitan
song in the works of rival writers Salvatore Di Giacomo (1860-1934) and Ferdinando Russo (1866-1927). Responsible for the Donizetti
attribution, Di Giacomo argued for a more literary history of Neapolitan song and of the Piedigrotta festival in particular, tracing
mentions of the eponymous grotto back to the Satyricon. As a journalist Russo championed a more “realistic” understanding of
Neapolitan poetry and texts, fostered in part by his numerous connections with those Neapolitans not of higher social classes,
including those in the criminal underworld.

Rather than opposing forces, these two strands of historiography are perhaps better understood as complementary. Drawing on work
by the Italian anthropologist Ernesto de Martino, I argue that the debates between Di Giacomo and Russo demonstrate that Neapolitan
song should be considered neither “high” nor “low” culture, but rather that it contains the continual tension between the two categories.
I conclude by outlining how that popular music in Naples—itself a liminal space between European understandings of “north” and
“south”; or between “high” and “low”—confounded traditional boundaries between art music and the folk.

Jazz Transformations

Time: Sunday, 13/Nov/2022: 9:00am - 10:30am · Location: Jackson
Session Chair: Janna Karen Saslaw, Loyola University New Orleans

Microtiming, Thematic Transformation, and Interaction in Ahmad Jamal’s Early Trio Work

Sean R. Smither
The Juilliard School

Despite being among the most influential bandleaders of the 1950s, the music of pianist Ahmad Jamal has received little scholarly
attention. This is likely because Jamal has primarily been either dismissed as a mere “cocktail pianist” or viewed as what critic Stanley
Crouch (2006) calls a “conceptualist,” an artist whose place in jazz history rests not on the content of his playing but in his influence
on others. Indeed, Jamal’s experimentation with space, vamps, and texture proved influential on many musicians, famously including
Miles Davis, whose style was transformed considerably upon exposure to Jamal’s music. But this view casts Jamal as merely a
waypoint between earlier pianists like Erroll Garner and later jazz pathbreakers like Davis. However influential his conceptual
innovations have been, the emphasis on them in most historical narratives risks overshadowing a large part of what has made Jamal
so compelling to musicians and audiences alike: the nuances of his pianistic style.

In this paper, I argue for a reappraisal of Jamal’s influence as a pianist and bandleader centered around his integration of microtiming,
categorizations of embodiment in microtiming, and Cynthia Folio’s (1995) studies of polyrhythm, I provide close analyses of several
notable microtiming moments from Jamal’s trio work of the 1950s. I then demonstrate how Jamal’s use of microtiming relies on an
interactional strategy based on regular fluctuations of convergence and divergence (Michaelsen 2019). Jamal’s transformations of
themes are animated by his use of microtiming and are most salient when heard against simple accompaniment textures supplied by
his bandmates. Finally, I contend that the qualities of Jamal’s playing that have been ignored or downplayed most often in critical and
scholarly discourse are those characteristic of what George E. Lewis (1996) calls Afrological aesthetics, while the qualities for which
Jamal has been praised tend to be those valorized by a Eurological frame. By re-evaluating Jamal’s output through an Afrological
lens, we may gain a better understanding of what has made Jamal’s music so enduringly popular and influential.
Modern jazz covers often transcribe popular songs into asymmetric meters, recasting an original 4/4 groove into 5 or 7 while preserving a clear but non-isochronous (NI) imprint of the original quadruple meter. Despite the prominence of this musical practice, recent scholarship on NI meters does not address how such metric transformations might be heard to preserve or complicate the original song’s metric hierarchy. When listening to a jazz cover, when, how, and why might one wish to feel a measure of 5 or 7, in 4? This paper explores the theoretical and analytical implications of this question, using covers by pianist Vijay Iyer to interrogate the embodied experiences afforded by entrainment to different pulse streams, and to examine how these listening decisions can reconfigure the figure-ground relationship between rhythm and asymmetric meter. Drawing on recent scholarship by London and Murphy, I establish a set of properties that can enable a NI grouping of an underlying pulse to assume potential tactus status in an asymmetric meter. I then explore these properties in Iyer covers featuring unusual but intuitive metric transformations that highlight the contingency of metric stability. This exploration culminates with a study of how Iyer leverages a correspondence between the Fibonacci series and the ubiquitous tresillo rhythm to create a rigorously recursive grouping procedure that reshapes 4/4 rhythms into 13/8 and 21/16, forging a unique metric-temporal referent marked by shifting, kaleidoscopic pulse streams that are at once foreign and familiar.

In each case, I argue that the complex metric cartography of Iyer’s jazz covers can productively reframe notions of improvisational agency for both performers and listeners. The primary improvisational content of these cover performances dwells not in solos or pitch materials, but in how Iyer and his bandmates collectively (re)shape complex rhythmic and metric terrain. Critically, this agency extends to listeners too: each cover invites navigation of a defamiliarized metric landscape, requiring listeners to perpetually juxtapose cover against original—and rhythm against meter—in order to choose the temporal threads to which to commit their brains and bodies.

"As gesture jazz became...": Cecil Taylor and the jazz tradition

Chris Stover
Queensland Conservatorium, Griffith University

Black radical pianist Cecil Taylor recorded only fifteen or so jazz standards on his commercially-released albums, spanning the period from his debut Jazz Advance (1956) through his Copenhagen residency documented on Nefertiti, the Beautiful One Has Come (1962). In these tracks we can find nascent temporal and harmonic-melodic "stretchings" where swing-rooted grooves become destabilized and tonal syntaxes are transformed into wholly original harmonic and melodic expressions. This paper orbits around close readings of two performances, stemming from within two assumptions. First, that there are two pairs of parallel syntaxes at play in these liminally-expressive tracks, in the temporal and pitch domains respectively. In the temporal domain this unfolds as an interplay between jazz’s fundamental adherence (at least in the late 1950s) to swing-rooted groove and the inchoate stirrings of what Ekkehard Jost would later refer to as the "urgent, dynamic chains of impulses" that characterized Taylor’s wholesale move away from such rootedness. In the pitch domain this is articulated as the relationship between the tonal harmonic syntax of Taylor’s source material and the dense chromaticism and idiosyncratic motivic fecundity of his own improvisational language.

Second, these relations are not binary oppositions, but rather fold complexly and essentially into one another, creating a kind of playful tension. Drawing upon my detailed transcriptions as well as aural analysis of both recordings, I develop a theory of temporal and harmonic-melodic transformational elasticity that opens windows for understanding the wholly original syntax Taylor was already in a process of developing for his own compositional-improvisational spaces. Specifically, I will consider Taylor’s evolving musical syntax in terms of four gestural strategies, which I call permutating, displacing, thickening and pruning, and encroaching. Permutating refers to the repetition of a musical gesture while redistributing some of its constituent elements. Displacing occurs across registral, timbral, and temporal domains. Thickening and pruning are techniques in which a gradual change of density is enacted upon each repetition of a musical gesture. And encroaching is when a comparatively stable texture is suddenly and often quite forcefully interrupted.

Music and Medicine

Time: Sunday, 13/Nov/2022: 9:00am - 10:30am · Location: Steering
Session Chair: Mark Pottinger, Manhattan College

Opera and Popular Song under Hypnosis: Performing the Mute Body in the Fin-de-siècle

Céline Frigau Manning
IHRIM Université Lyon 3

In George Du Maurier’s bestseller Trilby (1894), the sinister Svengali transforms Trilby into a prodigious prima donna, imbuing her with hypnotic power over crowds of spectators (Welliver 2000). What is less well-known is the programme offered to the audience: the popular song “Malbrouck s’en va-t’en guerre”, Schumann’s “Der Nussbaum” alongside “un impromptu de Chopin”. And when the French baritone Victor Maurel conducted a hypnotic session in his Parisian home, he resorted to a repertoire which included the Marseillaise as well as lago’s Era la notte from Verdi’s Otello (Maurel 1904).

Throughout the long nineteenth century, hypnosis was a powerful cultural phenomenon that extended across all social classes, beyond occultist and scientific circles (Gallini 1983, Carroy 1991). It fuelled performances in which magnetizers and doctors experimented with “ecstasy under the influence of music”. Such music was generally played on piano, and its effects were analysed in terms of automatism: hypnotised bodies were “forced” to move to the tune of pieces qualified only as joyful, sad, religious or martial.
What changed by the century’s end was that music was no longer used in a generic way. Moreover, hypnosis now relied on the pairing of opera and popular song.

Though recent scholarship has shed light on the interactions between hypnosis and music (Kennaway 2012, Frigau Manning 2021), this pairing remains unexplored. I begin by reconstructing significant contexts in which popular songs and operatic pieces were used in hypnotic inductions. Through a range of archival discoveries—including medical writings, personal narratives, and the press—I investigate choices made in the performance, description and theorisation of these experiments (De Rochas 1900, Magnin 1906). Finally, I question fin-de-siècle theories of hypnosis, medicine, and psychology, arguing that music was profoundly imbricated in epistemological and political interrogations of perception, agency, and emotional contagion. Distancing my analysis from a reductive low/high binary, and drawing on approaches elaborated in ethnomusicology (Leydi 1988), I argue that the combination of opera and popular song in hypnotic sessions highlights the emergence of powerful feminine political allegories, both mute and musical, and the disruption of long-held beliefs in rationality.

Music in Enlightenment Medicine

Tomás McAuley
University College Dublin

How did ideas about music contribute to the shaping of modern medicine? More precisely, what role did musical thought play in the shifts in understandings of illness, health, and treatment that lay at the heart of the philosophically-driven quest for betterment of the human condition that started around 1680 and ran through the eighteenth century, known to thinkers both then and now as the Enlightenment? Such questions have been rare in previous scholarship: entangled between the musical, the medical, and the philosophical, they have fallen in the cracks between historical musicology, medical history, and intellectual history.

In response, this paper seeks to reveal how Enlightenment musical thought was both influenced by and had a formative impact upon key ideas about music. It does so with reference to three case studies, each focused on a single text from the 1730s, but reflecting longstanding themes in Enlightenment thought. First, it highlights how Mattheson’s Der vollkommene Kapellmeister (1739) took music’s affective power to be medically efficacious. Second, it reveals how Cheyne’s The English Malady (1733) conceived of human harmony and wholeness in musical terms. Third, it shows how Hecker’s puzzled response to music’s medical powers, as seen in his Betrachtung des menschlichen Körpers (1734), might reflect not disinterest in those powers, but rather an ongoing concern with the medical potential of the wondrous.

These case studies build on interdisciplinary work by Gouk and Sykes, who have started to uncover the musical resonances of key medical texts in this era, yet extend this work to highlight also the reciprocal medical resonances of musical texts. In so doing, they develop also recent research, by Varwig and others, on the corporeality of musical affect. Any musical concern with the body in this period, I argue, was entangled with an awareness of its fragility and with a desire to refute or to confront that fragility. Taken as a whole, the paper seeks to ensound conventional histories of medicine in this period: to start to reanimate those sonic and musical resonances of Enlightenment medical thought that have fallen victim to a persistent ocularcentrism in medical history.

Opera and orthophonie in the Laboratoire de la Parole

Sarah Fuchs
Syracuse University

Among the many thousands of sound recordings preserved at the Bibliothèque Nationale de France are 228 unpublished—and, until recently, uncatalogued—wax cylinder recordings that once belonged to the Institution Nationale des Sourds-Muets. Recorded at the initiative of Hector Marichelle—one of France’s leading researchers in the field of deaf-mute education (to use the terminology of the time) and the first director of the Institution’s Laboratoire de la Parole—the cylinders capture something of the cutting-edge nature of the Laboratoire’s work: technical tests rub shoulders with diction exercises, many of which appear to have been recorded by professors and pupils in the classroom. As curious as these cylinders may seem, several others seem stranger still: in these, professional singers vocalize, then perform excerpts from operatic numbers and mélodies. In one, for example, a woman identified as “Mlle Lapeyrette”—the contralto Ketty Lapeyrette, a member of the Paris Opéra’s company since 1908—intones a series of vowel sounds, runs through some scales, speaks briefly, and then performs part of the cantabile “Mon coeur s’ouvre à ta voix” from Saint-Saëns’s Samson et Dalila.

What are we to make of this recording? What, in fact, is (or was) this recording, informal—indeed, experimental—as it seems to be? One way of understanding Lapeyrette’s performance, I propose, is as a form of professional practice: participation in the Laboratoire’s ongoing research into a therapeutic method known as orthophonie. Another alternative is that she is performing not as a professional, but rather a patient seeking treatment for a voice or speech problem (perhaps something to do with her provincial patois, which the orthophonistes categorized as a distinct type of pathology). Exploring Lapeyrette’s recording alongside medical treatises and singing manuals, I argue that orthophonie shaped turn-of-the-century French operatic culture in ways that have gone largely unacknowledged (excepting only Francis and Lachapelle 2020). Ultimately, I suggest that this therapeutic method influenced how “problem voices” were understood under the early Third Republic, contributing to a similar pathologization of the voices of those who could not speak at all and those who could not speak or sing in proper French.
Operatic Convention and Conventionality

Time: Sunday, 13/Nov/2022 9:00am - 10:30am
Location: Grand Ballroom B
Session Chair: Richard Will, University of Virginia

Technological mediations of opera: The meanings of access
Cormac Newark
Guildhall School of Music & Drama,

Opera these days is in a state of suspended animation: it can seem reduced to an ever-diminishing canon or even long dead (Abbate/Parker 2012); its elite social connotations and vast expense mean that its demise is not universally mourned. On the other hand, it is seen by more people, in more different ways, than ever before (Newark/Weber 2020). The question of access is key to both perspectives, and also to industry concerns around representation of characters/exclusion of performers of color. Answers to that question, evasive though they may be, often hinge on technological mediation. Well before Covid-19, industry professionals and scholars alike wondered whether digital means of production and distribution could overcome the distance between opera and (new) audiences. Debates on mediated ‘liveness’ (following Auslander 1999), the economics, aesthetics and ontology of video and HD broadcast (numerous contributions to _Opera Quarterly_ over the last ten years or so), ‘screenification’ (Kreuzer 2019), and other related subjects themselves sought to mediate between the apparently inevitable digital reinvention of the art form and the direct experience in the theater that alone affords a different kind of access: the sudden emotional epiphany that has been celebrated in accounts of operagoing for hundreds of years.

The possibilities for an all-but-invisibly-mediated access afforded by XR (variously, virtual-, augmented- and merged-reality) represent a way of meeting the demand for multisensory immersions and digital distribution without loss of experiential intensity, and opera companies around the world have invested accordingly. Some have reported an impressive degree of engagement with new audiences. But there is a large class of cultural consumers who will try anything once, and these audiences may not return. This paper, part of a collaborative project between an international training program, a capital-city opera house, and a tech industry startup, seeks to review and conceptualize XR experiments in opera, and to consider in detail funder evaluations of recent projects in San Francisco, Munich, London and Cardiff in an attempt to separate opera’s (perennially passing) fascination with new technologies from the potential of XR to bring together the various kinds of access it may need to survive.

Operatic Convention
Joy H Calico
Vanderbilt University

I propose a concept of “operatic convention” as a framework for analyzing western opera that cuts across time periods, styles, and subgenres. I use “convention” to refer to the musical, textual, dramatic and staging habits that have accrued to favorite scene types over time, such as representations of diegetic song, the Other, dreams, the sea, mad scenes, and dying. Such plot points and devices have been part of opera’s DNA from the beginning because they make for good theater, offering ample opportunities for spectacle, vocal display, and orchestral storytelling. They are also characterized by discernible similarities in dramaturgical strategy, regardless of whether the madness occurs in 1641 (Francesco Sacrati and Giulio Strozzi’s _La finta pazza_) or 2003 (Olga Neuwirth and Elfriede Jelinek’s _Lost Highway_).

This framework is indebted to topic theory. Robert Hatten defined topic as “a familiar style type with easily recognizable musical features” that “only becomes topical when it is imported, without losing its identity, into different contexts” (Hatten in Mirka, 514). Indeed, scholars such as Yayoi Uno Everett and Liisamaija Hautsalo have used topic theory to great effect in their analyses of contemporary opera. Yet one could argue that so many topics originated in opera before migrating to instrumental genres (Clive McClelland, 2017) that their presence in opera is not “imported,” as Hatten requires; it is inmanent. Convention is thus more capacious than topic theory, as it accounts for a range of non-musical attributes suitable to the opera genre. This paper will make the case for convention as an analytical framework and demonstrate its suitability to examples from a wide range of repertoire with a focus on opera since 1900.

Amistad: Historical Narratives and the Uses of Music on Stage and Screen
Cody M. Jones
University of Michigan

In 1997, two significant works debuted that retold the story of the 1839 mutiny of illegally enslaved Africans aboard the ship _La Amistad_ and the subsequent US Supreme Court case that resulted in their exoneration. This paper considers how Anthony and Thulani Davis’s opera and the Steven Spielberg-directed Hollywood film—both titled _Amistad_—use music within different genres of dramatic media to tell this history. I argue that the opera presents a historical narrative centered on many Black characters and on the “Black Atlantic.” It uses a story of the transatlantic slave trade to show the influence of West African cultural practices on American history and culture. In contrast, the film filters the many mutineers through a single character, Cinque. It frames their struggle for freedom largely within the context of Christian and American ideals; thus, it depicts this incident as an example of American institutions upholding American values and securing liberty and justice.

I consider the opera in the context of work by scholars such as Sterling Stuckey, Mellonee Burnim, and Samuel Floyd who argue that enslaved peoples preserved musical and cultural practices from West Africa in the Americas. Befitting its genre, the opera is highly stylized. Its creators eschew realism to explore the long-term cultural impacts of the forced migration of Africans to the United States. This is most obvious in Davis’s syncretic jazz-inflected, modernist musical style and in the inclusion of two West African deities as characters who intervene in the narrative and shape American history. In contrast with the opera, the film employs realism as its dominant stylistic idiom, including horrific spectacles of racial violence. The filmmakers also mark several prominent white political figures and Cinque as heroes of this film instead of the mutineers collectively. Drawing on existing music and film scholarship, I argue...
that John Williams's score depicts the characters using simple aural signifiers for time, place, and race and uses his trademark symphonic style to deify Cinque and John Quincy Adams as "Great Men" of history. Taken together, these works illustrate different and impactful methods for representing Blackness and whiteness within American history.

Public Music Theory, Social Media, and Diversifying the Curriculum

Time: Sunday, 13/Nov/2022: 9:00am - 10:30am · Location: St. James Ballroom
Session Chair: Julienne Grasso, Florida State University

Centering Meter, Provincializing the West: Toward a Diversified and Inclusive Music Theory Curriculum

Hanisha Kulothparan
Eastman School of Music

In a standard music theory curriculum, rhythm and meter is typically glossed over in the first semester before instructors move on to the "more essential" harmony and form. This does not adequately prepare students to engage with a wide variety of music and furthers ongoing issues of diversity in the music theory classroom. Recent scholarship has sought to address these problems: Cohn (2015) advocates for music theory curricula to center meter to achieve more accurate performances and musical analyses, and Tenzer (2021) demonstrates how rhythm and meter, transcription, and ethnomusicalological methods can be incorporated into a theory curriculum for students to reflect on their role as musicians in the modern world. In this paper, I expand upon these perspectives to argue that centering meter in music theory curricula creates more opportunities to incorporate musics beyond the Western classical canon such as rap, Indian Taal, and African drumming.

First, I demonstrate a sampling of meter-related class activities that include musics outside of the Western canon, and second, I sketch a core-curriculum that accommodates these activities. Attendees can expect to experience several activities appropriate for an aural skills or music theory class, develop strategies of how to integrate these activities into the core-curriculum, and learn about the benefits of increased rhythm and meter studies for diversifying the music theory classroom.

Heavenly Music as Public Music Theory

J. Daniel Jenkins
University of South Carolina

The MGM film Heavenly Music, winner of the 1944 Academy Award for Best Short Film, features band leader Ted Barry who dies and goes to heaven. Judged by a music committee of the most recognizable figures of Western classical music, Barry is accused of plagiarism by Tchaikovsky. The committee asks him to compose an original song in ten minutes, and although they like it, decide that only time can judge Barry's greatness. The angel Joy intercedes, convincing the composers that if they can perform Barry's song in their styles, that should prove that it is "good" music. All the composers eventually join in and decide to welcome their fellow composer.

In one way, Heavenly Music represents the "music appreciation" strain of public music theory, meant to educate the audience about what "good" music is. Consider the scene where Tchaikovsky accuses Barry of plagiarism. Tchaikovsky's revelation invites Wagner to accuse Tchaikovsky of the same, and then Brahms levels the accusation at Wagner. At each turn, the composer plays the excerpt from their oeuvre, inviting the audience members to compare the current example to the previous one, testing for similarities. The scene draws the audience into performing an analysis that divorces these musical examples from their context and observes them as objects.

At the same time, the film requires the audience to question received knowledge about greatness. Barry's role as a band leader is repeatedly referenced to critique class issues inherent in focusing solely on Western classical music. The key role the angel Joy plays in the narrative, using her music-theoretical knowledge to save the day, brings up issues of gender parity in music-theoretical space. And perhaps most jarringly, the angel Gabriel appears at the very end of the film, performed by child actor Billie "Buckwheat" Thomas, whom all the composers clearly venerate, even though he is playing Dixieland jazz. His presence upsets (perhaps even inverts) the implied hierarchy between high and low presented in most of the film. Thus, as public music theory, Heavenly Music invites a number of interpretations, engaging issues that remain relevant to music theory today.

Music Theory Memes: Spreading Information and Misinformation

Miriam Piilonen
University of Massachusetts Amherst

This talk examines music theory memes and their power to spark conversations and spread information and misinformation. As acts of ordinary creativity and indicators of trends, memes offer a window into music theory in the digital age, as well as what it means to be a music theorist. Previous research on music theory's internet presence has examined a range of topics and scenes, including the formation of global communities about music theory, the rise of "music theory clickbait," and the propagation of different kinds of music theory memes. Still, scholars have only begun to scratch the surface of music theory online, and memes specifically.

In this talk, I go deeper into the subject of memes, approaching them as sites of (mis)information about music theory that have circulated among digital publics, as well as examples of people experimenting with what it means to be a music theorist. I offer a set of readings of popular and niche music theory memes, explicating their histories, their musical meanings, and their social values for online communities that prize creating, copying, and sharing bits of content. Examples include Jairo Mora’s "4-corners polyrhythm" meme, which indexes the broader trend of polyrhythmic performances on video-sharing apps, and "Did X Know Music Theory?", a common genre of music theory meme that deploys "music theory" as a gatekeeping mechanism. I point to memes that encourage discourse around specific musical structures such as the so-called Christmas chord, the Millennial whoop, Scotch snaps, and triplet flow. I also point to conspiracy theories that masquerade as music theories online, such as alt-right reactions to Critical Race Theory.
Sacred Music in Germany

Time: Sunday, 13 Nov/2022: 9:00am - 10:30am  ·  Location: Grand Salon 7/10

Session Chair: Tina Frühauf, RILM / CUNY

“A Sort of Mysticism”: Re-examining the Reception of Robert Schumann’s Late Sacred Music

Sonja Wermager
Columbia University

In his 1858 biography of Robert Schumann, Wilhelm Joseph von Wasielewski dismissed Schumann’s Mass and Requiem as being “of slight importance, since his religious opinions of 1852 were no longer free, but had assumed a morbid character, which, as his mind was obscured, degenerated into a sort of mysticism.” In the years that followed, subsequent biographers, critics, and music historians adopted a strikingly similar tone, echoing Wasielewski in contending that Schumann composed his sacred works under the influence of some kind of misplaced mysticism (Mystizismus) and strongly implying that his late-blooming interests in sacred music prefigured his eventual institutionalization and untimely death in an asylum near Bonn.

The posited connection between Schumann’s late music and his history of mental illness is a well-worn trope in Schumann scholarship. My purpose in this paper is to analyze how this linkage specifically affected the reception of Schumann’s sacred works by focusing on the question of why authors like Wasielewski associated the Mass and Requiem with mysticism. What did mysticism mean for these commentators? What insight might this word offer into the reception history of Schumann’s sacred works?

To answer these questions, I examine Schumann’s larger historical context, arguing that the dismissal of his late sacred works was deeply influenced by the phenomenon of “religious madness” in mid-nineteenth-century Germany. Drawing on Ann Goldberg’s investigation into German asylums during this time period, I analyze the reception of Schumann’s sacred works against the history of the nascent field of psychiatry and its practitioners’ efforts to combat a surge in popular religious expression that they felt threatened post-Enlightenment tenets of rationality and scientific progress.

Viewed in a broader historical context, I contend, the critical dismissal of Schumann’s late sacred works can be seen as extending directly from a discourse shaped by the intersection of medicine, gender, class, and religion in mid-nineteenth century Germany. In making this argument, I aim to historicize a key facet of Schumann reception while also contributing to a growing body of scholarship that highlights the influence of the history of medicine on music criticism and interpretation.

J.S. Bach’s St. Matthew Passion and the Song of Songs

Gerard Russel Weber
University of Western Ontario

The dramatic portrayal of Christ’s suffering in the Baroque Passion oratorio fulfilled not only artistic and liturgical purposes, but a pedagogical one as well. Isabella van Elferen (2009) describes the affective objectives of the artistic Passion as the ‘awakening of admiration for Christ’s death on the cross, repentance of sin, and grateful reciprocal love.’ Rather than leaving the audience to arrive at these empathetic states on their own, poets and composers of the Lutheran Passion oratorio tradition employ allegorical figures to mediate a deliberate affective response between Christ’s suffering and the audience. Bach’s St. Matthew Passion includes two such figures, the Daughter Zion (‘Tochter Zion’) and the anonymous faithful believers (‘gläubige Seelen’), who are responsible for poetic interpolations between the events of the Passion narrative.

Through a close reading of these allegorical figures, this paper will demonstrate that the Song of Songs text and its tradition of Christian exegesis (unio mystica) play a significant role in Bach and his librettist Picander’s conception of their Daughter Zion and anonymous faithful believer. The two allegorical personae are cast as sympathetic entities through paraphrases and allusions to the Song of Songs, thus evoking compassion and desire as the intended affective responses. However, these personae are not interchangeable; the Daughter Zion portrays an explicit sense of medieval unio mystica, while the anonymous faithful witness yearns for this theologically unattainable union in the parlance of Lutheran mysticism known as ‘indwelling.’

While Barthold Heinrich Brockes’s Der für die Sünde der Welt Gemarterte und Sterbende Jesus (1712) is frequently cited as a prevalent influence on Picander’s text for the St. Matthew Passion, I argue that Picander found inspiration elsewhere for his prominent theme of unio mystica. Christian Friedrich Hunold’s Der blutige und sterbende Jesus (1704) includes the first appearance of the Daughter Zion as an allegorical figure; he saturates Daughter Zion’s dialogue with paraphrases of the Song of Songs text, including a series of passages that Picander also includes in the aria “Ach, nun ist mein Jesus hin” of the St. Matthew Passion.

German Oratorios and Jewish Politics

Barry Wiener
New York/New York

During the 1830s and 1840s, the Jews of Western Europe confronted political and social challenges by embracing activist politics. In response to the Jews’ changing status, several composers wrote operas and oratorios that reflected their new position in European society, including Halévy’s La juive (1835), Hiller’s The Destruction of Jerusalem (1841), Spohr’s The Fall of Babylon (1842), and Mendelssohn’s Elijah (1846). In this paper, I examine the oratorios by Hiller, Spohr, and Mendelssohn, all of which employ biblical...
texts to present a positive image of the Jews, in sharp contrast to the Pietist German oratorios of the early 1830s. I suggest that The Destruction of Jerusalem was designed as cultural propaganda for German-Jewish emancipation (Schopf 1996), that Spohr’s The Fall of Babylon reflects the birth of Christian Zionism in Great Britain during the 1830s (Lewis 2010), and that Mendelssohn’s Elijah oratorio was a response to the Damascus Affair of 1840 and its aftermath (Frankel 1997). I categorize the three works as examples of the “philo-Judaic oratorio,” demonstrating that they display both ideological affinities and structural similarities.

Mendelssohn’s friend, diplomat and Hebraist Karl Josias von Bunsen, was instrumental in bringing him to Berlin in 1841 as court composer for Friedrich Wilhelm IV of Prussia. Although previous scholars have examined Mendelssohn’s association with Bunsen (Sposato 2006), they have not discussed his music in relation to Bunsen’s involvement with Christian Zionism (Lewis 2010). In the wake of the Damascus Affair, Bunsen helped to found the Anglo-Prussian bishopric in Jerusalem. Mendelssohn begins Elijah’s penultimate chorus with Is. 41:25, which describes “one” “from the north . . . who, from the rising of the sun, shall call upon His name.” Theologian E. W. Hengstenberg interpreted Is. 41:25 as a reference, not to Christ, but to a “worldly conqueror” (Hengstenberg 1861). I propose that Mendelssohn’s text alludes to Christian Zionism. In this reading, the verse represents Bunsen’s royal contacts in Great Britain and Prussia, who came “from the north” to establish a Protestant presence in the Holy Land. Elijah’s conclusion thus becomes a paean to Mendelssohn’s royal patrons in both countries.

**Style and Topic Theory**

*Time: Sunday, 13/Nov/2022: 9:00am - 10:30am · Location: Windsor*

**Session Chair:** Yayoi Everett, Hunter College and the Graduate Center, CUNY

**Fandanguillo as Castilian Jota?: A Topical (Mis)Reading and its Structural and Ideological Consequences**

David Heinsen

The University of Texas at Austin

In a February 1932 edition of the Spanish newspaper *El Sol*, preeminent music critic Adolfo Salazar reviewed a concert featuring two guitar works entitled “Fandanguillo”: a movement from Federico Moreno Torroba’s *Suite castellana* (1920) and a stand-alone work from Joaquín Turina (1925). Salazar questions the composers’ use of the fandanguillo form and denies its presence by invoking a series of intertexts, including a Castilian jota and a musical setting of a poem by Cervantes. These topical denials are problematic, however, because the critic obfuscates vernacular genres, ignores idiomatic stylizations of the fandanguillo topic, and associates the works with cultural units unrelated to their original reference. Yet these are not grounds to dismiss Salazar’s review as a misreading, but rather to interrogate the structural and ideological conditions upon which this denial of the fandanguillo had occurred.

In this paper, I unpack Salazar’s concert review in order to understand how historically situated listeners would engage with the fandanguillo topic. This sort of critical deconstruction calls for a conception of topic theory that does not assume identification as a precondition for analysis, but rather explores its ambiguity, where pluralistic meanings can emerge from either the confirmation or denial of certain topics. First, I examine the fandanguillo in both its original vernacular form and as a musical topic, extending research in both flamencology (Cruces-Roldán 2016; Núñez 1999) and topic theory (Ritzarev 2020; Echard 2017; Waltham-Smith 2013) to examine the idiosyncrasies of the genre. Second, I reconstruct an alternative listener perspective that confirms the fandanguillo topic through a different set of intertexts. Third, I critique Salazar’s invoked intertexts to assess whether they provide the necessary structural grounds to deny identification. And finally, I briefly examine the aesthetic, cultural, and political conditions upon which the critic’s denials were made (Holguín 2019; Parralejo Masa 2019).

**Queering the Siren Topic**

Martha Elisabeth Sullivan

Rutgers University

Musical topic analysis may benefit from more extensive exploration of gendered topics, as well as queer and trans theoretical models. Examining the Siren topic—a wide upward leap functioning as an invitation within a narrative, standing for unease around vocality in general and women’s voices in particular—through the lens of such analyses clarifies not only how the Siren topic functions, but also how queer and trans readings of musical discourse around familiar works and the musical materials they are made of.

The Siren’s legibility as a sign requires audience recognition and acceptance of conventionalized gender markers, playing into heteronormativity: like an archetypal Woman seducing a Man, the voice leaps upward across registers to make an invitation, bridging a gap between two contrasting personas. However, this can be queered in a musical context several ways. The invitation may simply be flipped, issued to a woman from a man, complicating its intent and affect (“Bali Hai” becomes “Immigrant Song,” but in a violent way: Doctor Who, traditionally male, invites female companions on a journey). Same-gender invitations may drive narratives be flipped, issued to a woman from a man, complicating its intent and affect (“Bali Hai” becomes “Immigrant Song,” but in a violent way: Doctor Who, traditionally male, invites female companions on a journey). Same-gender invitations may drive narratives. Other works with cultural units unrelated to their original reference. Yet these are not grounds to dismiss Salazar’s review as a misreading, but rather to interrogate the structural and ideological conditions upon which this denial of the fandanguillo had occurred.

Gendered topics occur in musical narratives that describe a heteronormative gender binary; these topics index conventional gender expression. Queer topic analysis, however, complicates the discourse—engaging in the “intimacy, uncertainty, erotics, boundary-crossing, and activist energies” of queer studies (Love 2016)—to reveal queer energy and performativity in familiar music. Trans analysis, by contrast, emphasizes the persistence of embodiment, rather than gender subversion alone (LeMaster, in Manning et al. 2020). Both modalities reveal new and nuanced understandings of the Siren topic, and offer exciting tools for framing the role of musical topics overall.
In this paper, I examine diachronic changes associated with timbral profiles as they pertain to the mechanical voice across different time-periods and musical styles. Through a survey of select works ranging from the late nineteenth century until the present day, I argue that the implementation of the mechanical voice has changed as a result of technological and societal attitudes, which are then reflected in the timbral profile. To accomplish this, I incorporate Lavengood’s (2017) approach to timbral analysis, as well as Heidemann’s (2016) work on vocal timbre. Additionally, the analyzed timbral developments will be framed within Monelle’s (2000) representations of the iconic, indexical, and topical.

Through the chronological presentation of the following works, developments in timbral profiles and narrative associations become quite clear. The “Doll Song” from Jacques Offenbach’s opera, *Les contes d’Hoffmann* (1881), features the iconic representation of an automaton, a rich but noisy timbral profile, and the treatment of the voice as an object of curiosity. Max Brand’s opera, *Machinist Hopkins* (1929), evokes an indexical representation of anxiety via the use of a Sprechstimme “machine choir,” which is further heightened with intertextual connections to Arnold Schoenberg’s *Pierrot Lunaire*. Laurie Anderson’s use of the vocoder in “O Superman” (1981) demonstrates a type of topical synthesis between the human voice and technology, captured best via the timbral augmentation of her voice. The song “The 2nd Law: Unsustainable” (2012), by the English rock band Muse, demonstrates how multiple mechanical voice timbre profiles can be used to convey a musical narrative through their temporal layering and interaction.

Lastly, as while the previous repertoire has been uniquely human in its conception, SYGGE’s “Cold Song” (2018) presents a work that was created through the collaboration of a human and artificial intelligence system, inching closer towards making “the voice of
the machine” quite literal. In addition to tracking these timbral and narrative changes chronologically, it becomes clear how this process relates to the societal and technological developments of their respective time periods, shedding light on a symbiotic relationship that can be observed in the creation of distinct vocal timbral profiles.


Madison Stepherson
University of Oregon

The 2010 film musical _Burlesque_ tells the story of Ali, a small-town girl played by Christina Aguilera, who moves to Los Angeles hoping to become a star. While working as a performer in a burlesque lounge, Ali finds herself in a forbidden romance with Jack, the club’s bartender. In the film’s climactic scene, Ali and Jack consummate their romance, underscored by Ali giving a split-screen performance of the song “Bound to You.”

In this presentation, I analyze the dramatic role of Aguilera’s vocal delivery in her performance of “Bound to You,” demonstrating how Ali’s vocal timbre communicates the internal conflict implicit in the scene, and also how the climactic moment acts as the narrative crux of the plot. Drawing upon methodologies developed in Heidemann 2016 and Malawey 2020, I show how Aguilera’s vocal timbre in the bridge of “Bound to You” projects a corporeal tension that represents Ali’s emotional vulnerability. Timbre is a powerful indicator of emotional state; as listeners, we can glean the emotions of speakers (and singers) by attending to their vocal timbre. Furthermore, as several scholars have shown, we can identify even more closely with those speakers and singers by imitating the sounds of their voices (Fales 2002; Sobchack 2004; Cox 2016; Wallmark 2022). Approaching the climactic moment of _Burlesque_ from these two perspectives—that is, attending to and imitating Aguilera’s vocal timbre—allows us to understand its emotional force and its function in the film. I isolate Aguilera’s voice and demonstrate its spectral qualities using spectrographic analysis before comparing her performance of the song’s climax to my own.

This paper illuminates the powerful role that timbre can play in film music, and that popular song can play in the larger arc of a film. Songs like “Bound to You” might initially seem to be self-contained entities in musical films. But by listening to them more closely, and by singing along with them and experiencing their sounds in our own bodies, we can better understand their broader significance and the important role that timbre plays in conveying their visceral power.

Beyond Russianness: Diasporic Music and Intercultural Connections

Time: Sunday, 13/Nov/2022: 9:00am - 10:30am · Location: Marlborough A/B

Chair(s): Natalie K. Zelensky (Colby College)

The study of diasporic music has long been troubled by the notion of a definable, inward-looking, homogeneous community with characteristic ideals, agendas, and modes of expression. Media portrayals and early scholarship of Russian diasporic music in particular have often reflected reductionist and teleological models of creativity — encapsulated by terms such as “Russia abroad” (Raeff 1990). In recent years, scholars such as Richard Taruskin have questioned essentialist narratives of Russian diasporic culture in order to account for experiences that lie outside the perimeter of overly generalized subjectivity. In accordance with these trends, this panel presents new directions for the study of Russian diasporic music, emphasizing cultural hybridity over insulation, a multiplicity of motives over communal agenda, and fluidity over fixed national identity. Each paper addresses intercultural connections that have been central to Russian diasporic communities by showing how musicians have pushed against commercial, national, and ideological boundaries.

Three geographically disparate and methodologically distinct papers move beyond monolithic depictions of “Russianness.” Jamie Blake examines the cultural intersections of Russian ballet and the American mass market through the branding and re-branding employed by Russian ballet dancers in the United States from the 1910s through the early 1930s. The analysis of memoirs, photographs, business and press materials, and scrapbooks illuminates the positioning and reception of Russian performers, underscoring the ways in which mass-market capitalism shaped artistic identity. Across the Pacific Ocean, Ryan Gourley delves into oral and written accounts of Harbin Russians to trace the networks of musical exchange that emerged in Japanese-occupied Manchuria. Centered on the circulation of musical materials and touring musicians across the Sea of Japan, this paper sheds new light on vibrant patterns of Russo-Japanese intercultural contact during a period of intense social upheaval. Moving West to Europe, Elena Dubinets challenges the permanence of emigration and the notion of a static homeland through a study of musical performances in the United States, Bernays distinguished Diaghilev’s company as a modern, prestigious counterpoint to the ballerina’s nostalgic traditionalism. Unlike Pavlova’s enterprise, however, the intercultural formulation which worked well for Diaghilev in Paris was a mismatch for American markets.

Presentations of the Symposium

Russian Ballet for the American Market: Nationality, Diaspora, and Intercultural Branding

Jamie T. Blake
University of North Carolina at Chapel Hill

When Serge Diaghilev and Otto Kahn conspired to bring the Ballets Russes to the United States for the first time in 1916, Kahn tapped the up-and-coming Edward Bernays to manage the tour’s publicity. One of the most brilliant marketing minds of his generation, Bernays developed strategies for product association to brand Diaghilev’s company as an evolution in Russian high art. Responding to the work of Anna Pavlova, whose name had become synonymous with Russian ballet in the United States, Bernays distinguished Diaghilev’s company as a modern, prestigious counterpoint to the ballerina’s nostalgic traditionalism. Unlike Pavlova’s enterprise, however, the intercultural formulation which worked well for Diaghilev in Paris was a mismatch for American markets.
Building on Lynn Garafola’s economic analysis of the U.S. tours of Diaghilev’s Ballets Russes and what Valleri Hohman calls “the commodification of Russian performance as it entered into American consciousness,” this paper examines the cultural intersections of Russian ballet and the U.S. mass market at three crucial junctures: Anna Pavlova’s genre-defining early tours (beginning in 1910), Diaghilev’s rebranding efforts (1916–17), and finally the American ballet institution established by Russian émigré George Balanchine (beginning in 1933). I further analyze the intertwined roles of touring artists, emigrant professionals, and second-generation Russian Americans in the evolution of transnational culture.

Bernays’ marketing and publicity work, in particular, shows an industry that stubbornly clung to elitist ideals of culturing Americans through European high art and leaned into nineteenth-century conceptualizations of nationality as spectacle. Resulting in monetary loss and inconsistent reception, the challenges facing the Ballets Russes in the United States were often ascribed to the ignorance of U.S. audiences. Utilizing memoirs, press materials, and extensive archival research, I challenge this colonialist narrative, arguing that however persuasive Bernays marketing was to newspapers and other multipliers, it could not adequately bridge the gap between the reality of Diaghilev’s stage works and the demands of U.S. performance contexts. By contrast, both Pavlova and Balanchine read their market perfectly: one as the “incomparable” embodiment of Russian Imperial ballet; the other a forward-thinking émigré utilizing his training and transnational expertise to construct a modern American venture.

**Russo-Japanese Musical Exchange and Diasporic Politics in Manchukuo**

**Ryan C. Gourley**

University of California, Berkeley

At its peak in the late 1920s, the Russian émigré population in Manchuria surpassed 150,000 people—a figure comparable to better-known Russian diasporic communities elsewhere in Europe and the United States. Music played a vital role in the cultural life and identity of this Northeast Asian branch of emigration. Russian concert halls, dancing clubs, and other musical venues dominated the nightlife of Harbin, the largest city in the region. Rising geopolitical tensions reached a boiling point in 1931 when Imperial Japanese forces invaded Manchuria following the false-flag operation known as the Mukden Incident, a minor explosion on the South Manchuria Railway. The consequence was the establishment of the puppet state of Manchukuo, which maintained a range of new administrative, economic, and cultural connections with the Japanese Empire, including new avenues for musical exchange. This paper traces the development of Russo-Japanese musical networks in Manchukuo until the Second World War.

Scholars have frequently represented Russian diasporic culture as insular and preservationist, to be described and evaluated according to standards of authenticity—“carrying the real Russia” in diaspora as Boris Raymond once put it. In this view, grand narratives of emigration and dispersion tend to efface the kind of regional exigencies that characterize diasporic communities in disparate parts of the globe. Drawing on oral and written accounts of Harbin Russians, as well as previously un-researched archival documents, recordings, and photographs, this paper tracks the circulation of musical materials and touring musicians to reveal the vibrant patterns of intercultural contact in the Russian diasporic community of Manchukuo. Amid militarized social upheaval and the rapid spread of radical political ideologies, I show how distinct forms of Russian diasporic cultural expression emerged under Imperial Japanese rule, enabled by the unique constraints and affordances of musical production and reproduction. These Russo-Japanese musical exchanges, I argue, not only add substantially to our picture of the cultural landscape of Northeastern Asia during this period of intense crisis, but also prompt a distinctly musical revision of prevailing theories of diasporic regionalism.

**Andrey Volkonsky and Diasporic Return**

**Elena Dubinets**

London Philharmonic Orchestra

Diasporic studies typically concentrate on the realm of “first-generation” or “foreign-born” people born in their native countries who then became residents in new places. “Second-generation” emigres—those who were born outside of their ancestral countries to at least one immigrant parent—often demonstrate different patterns of self-identification when positioned between the national interests of their homeland and their ethnicity. The plot complicates even further when such second-generation emigres participate in “diasporic homecoming” and “return” to the countries of their ancestral origin that they might have never visited before.

In Russian history, the most known cases of diasporic homecoming occurred after the Second World War when members of noble Russian families who had escaped from Russia after the 1917 Bolshevik revolution decided to move back there to help rebuild their native country after a devastating war, with the hope that communism won’t make a comeback in the new conditions. Most of them came with their children born in emigration. Among the important second-generation representatives of ancestral return migration was composer Andrey Volkonsky (1933–2008); later he would remind everyone that his parents had wanted to return to Russia but instead brought him to the Soviet Union, and it was not at all the same place. Volkonsky became one of the most renowned composers and harpsichordists in the USSR. When, by the late 1960s, it was becoming impossible for him to write avant-garde music and get it performed there, he decided to leave the country and in 1973 he settled in France where he lived until his death.

Volkonsky considered himself a Westerner, though culturally and ethnically he could only be described as a Russian. He carefully avoided any attachments or loyalties, even to the idea of tonality and key (he embraced serialism in the early stages of his career), to a historical period (he gravitated uncannily to the oldest and the newest compositional techniques simultaneously), or to a geographic area (he moved often). This paper explores representations of his “diasporic returnee mentality” in his work while considering issues of identity formation within the second-generation emigres.
Moved by Music on the Move: Embodied Meter and Body Memory in North American Drum & Bugle Corps Ensembles

Sara Ann Bowden
Northwestern University

The North American drum & bugle corps rehearsal process affects performers for the rest of their lives. This process disciplines performers' bodies through an unrelenting focus on performers' articulations of embodied meter through marching. The very design of drum corps productions imposes limits on choreographic possibilities, including limits on performers' abilities to express an understanding of the meter they have been asked to embody. First, I interrogate the drum corps rehearsal process and a preoccupation with controlling individual performers' expressions of embodied meter. I explore the assumption that the performers' awareness and consistent replication of embodied meter is presented to instructors and performers as essential for the success of marching arts ensembles. Then, I argue that the consequences of an obsession with "staying in time" as consistent replication results in a form of body discipline that fundamentally alters the body memory of drum corps performers.

One of the greatest obstacles to a cohesive drum corps performance is an individual performer's changing relationship to their co-performers. This relationship is predicated on the necessary choreographically-based connection of their simultaneous musical and visual responsibilities (Simpson-Litke and Stover 2019). Through embodied meter established in the rehearsal process, drum corps performers learn to use both phase and period correction to adjust during live performances. Drawing on theories of meter (Hudson 2019; Levitin et al. 2018; Toivainen et al. 2010; London 2004), I show that intersubjective embodied meter works in service of freeing performers’ attentional resources. After extensive rehearsal time and repetitive action, drum corps performers are able to regularly achieve flow in rehearsals and performances due to both newly available attentional resources and the social dimension of rehearsals. As they spend more time with one another, performers bond with their co-performers. However, social stratification remains a concern for gender marginalized performers as they navigate a learning and performing environment that is male-dominated. This presentation explores how embodied meter shapes the body memory of drum corps performers and the extent to which marginalized performers are disproportionately affected by the power dynamics exercised through the drum corps rehearsal process.

Falling Out of Step: Conformity and Abuse Survivors in Drum Corps International

Alyssa Bree Wells
Ann Arbor, MI

The emergence of the #MeToo movement propelled the tightly-knit and incredibly insular drum & bugle corps community into a moment of reckoning. Newly-empowered survivors have since demanded their stories of sexual assault, discrimination, physical violence, and hazing be heard. Their voices have shed light on the extent to which the drum corps community has normalized misconduct and abuse. Hearing their calls, community members such as myself have begun to increasingly leverage our institutional affiliation and academic training to shed light on factors that enable abusers.

This paper explores the role of conformity—a defining feature of drum corps—in shaping cultural expectations around abuse. These competitive ensembles are judged on criteria that prioritizes visual and sonic conformity; those who exhibit the most precision earn higher scores. From a brass player's inhalation to a color guard member's pinky placement, all aspects of their performance are enveloped in this totalizing demand for conformity. Outside of rehearsals, members must adhere to rules and guidelines intended to make their 80 day, 10,000+ mile competitive tour easier and more efficient. In all, these create a constant pressure to conduct oneself in a way that makes the individual indistinguishable from their corpsmates.
Music Beyond Barbed Wire: Sounding Mobility Around the Japanese American Concentration Camps

Nathan Russell Huxtable
University of California Riverside

This paper explores how the performance of U.S.-American military music in the Japanese American concentration camps of World War II helped incarcerated musicians expand their political, bodily, and sonic mobility. When the U.S. government incarcerated more than 120,000 Japanese Americans (JAs) in the aftermath of the Pearl Harbor attacks, several hundred Boy and Girl Scouts from West Coast JA drum & bugle corps lost their primary source of community-based music-making. Rather than cease playing, these young musicians re-organized marching music ensembles in at least seven of the ten concentration camps. These ensembles played a significant role in camp musical life and performed in parades, school events, and flag raisings under the support of War Relocation Authority (WRA) government officials. To date, music scholarship concerning music “in the camps” has primarily focused on other musical performances, such as those of traditional Japanese music, Western European art music, and incarceree-led jazz bands (Yoshida 1997; Waseda 2005; Barbour 2014; Saporiti 2016). This body of research tends to position camp musical life as either a form of escapism from the daily traumas of confinement, or as an explicitly assimilative, nationalistic activity imposed upon imprisoned JAs by WRA officials. In this project, I problematize these narratives using oral history interviews conducted with Minoru (Mn) Tono, a former member of the Amache (Granada) Boy Scout Troop 179 Drum & Bugle Corps. Supplementing his reflections with WRA archival documents and incarceree-published newspaper articles, I theorize that corps musicians enacted a politics of sonic mobility that expanded their access to physical and “acoustic territories” (Daughtry 2015: 126) beyond the camps’ violently-upheld borders. Thus, by performing drum corps music—a sonic signifier of U.S. militarism—incarcerated musicians retooled the sounds of their captors to move their bodies and sounds beyond spaces defined by state violence and the everyday traumas of imprisonment. I call, therefore, for scholars to reimage the relationships between music, bodies, space, and JA incarceration, to consider how music was not made in the camps, but around and beyond their barbed-wire fences.

Gains and Challenges in Global Music History

Time: Sunday, 13/Nov/2022: 9:00am - 10:30am · Location: Grand Ballroom D
Session Chair: Hedy Law

Chair(s): Hyun Kyong Hannah Chang (University of Sheffield), Daniel Castro Pantoja (University of North Carolina Greensboro)
Discussant(s): Michael Birenbaum Quintero (Boston University)
Presenter(s): Nancy Yunhwa Rao (Rutgers University), Danielle Fosler-Lussier (Ohio State University), Julia Byl (University of Alberta)

Organized by the AMS Global Music History Study Group
Sponsored by the SEM Historical Ethnomusicology Section

The past decade has seen an increase in interest in global music history, a paradigm which has reframed musical pasts and presents by foregrounding interconnections and multiplicities across traditionally defined geographical domains. Influenced by subfields such as global history, ethnohistory, postcolonial theory, and historical ethnomusicology, global music history has encouraged scholars to develop more innovative methods, to reconsider issues of scale, and to interrogate problems of representation and power inequality in older historiographies of music and sound (Bloechl 2020). It has also raised certain concerns. For example, ‘global’, as a word that raises the spectres of Western-centric universalism, suggests caution around the reinscribing of colonialist narratives (Stokes 2018).

This roundtable discusses the gains and challenges of global music history and what this means for global music history going forward. It invites four scholars whose research offers illustrative, generalizable perspectives on this discussion. Their research examines music and sound in different locations and time periods, yet they call attention to a set of shared methodological and epistemological issues as studies that center musical processes within interconnected geographies.

Each presenter will reflect on an issue of wider import that they have encountered and dealt with in their research. Nancy Yunhwa Rao will reflect on the idea of globality drawing on the transoceanic and transcontinental circulation of Chinese opera in the nineteenth and twentieth centuries and the multi-lingual reception of this research. Danielle Fosler-Lussier will talk about ways to close the gap between our research and undergraduate curricula. Julia Byl will discuss the role of ontology in archival and historical research, drawing on her work on nineteenth-century vernacular Malay sources and Sino-Sumatran material culture. Michael Birenbaum Quintero will serve as a discussant, responding to the papers by drawing on his experience of doing mixed method research on the racialization of Black music in Colombia’s Pacific coast region.
Voices, Accents, Selves: Intimations from Two Literary-Cultural Paradigms

Chair(s): Amanda Hsieh (Durham University)
Discussant(s): Samuel S. Chan (New York University), Noriko Manabe (Temple University)
Presenter(s): Rey Chow (Duke University)

Organized by the AMS Global East Asian Music Research Study Group

Accents have always been a palpable feature of human social existence. Dictionary entries of “accent” usually offer, among others, two types of definitions. “Accent” is understood either as an effort in speech to stress one syllable over adjacent syllables, or as a distinctive manner of expression. (In the latter case, accent is said to be typical of a particular group of people and especially of the natives or residents of a region, or it is associated with an individual's distinctive or characteristic inflection, tone, or choice of words.) Whereas the first definition refers to an emphasis on a syllable in the physical act of pronouncing a word, the second definition highlights the manner of expression, physical or otherwise, characteristic of a group or an individual, a manner of expression that, implicitly, makes such a group or individual identifiable and recognizable by speech—that is to say, *aurally marked* to someone listening. These definitions of accent are obviously related, yet their relation is potentially contentious, as the transition from physically making vocal sounds to *being heard* in specific ways, whether collectively or individually, is often an association and an abstraction, and at best an approximation. What kinds of insights and perspectives might a focus on accents offer the broad decolonizing themes of selfhood, recognition, and social mobility? I will explore this question through two literary-cultural paradigms: the sojourner’s sentimental homecoming, and the unhappy noble savage.

“I'm Workin on my Buildin’”: Sonic Foundation-building in Florence Price’s Violin Fantasy in F-sharp Minor (1949)

Katharina Uhde¹, R. Larry Todd²

Florence Price (1887-1953) was instrumental in establishing a “black musical idiom” in the 20th century (Samantha Ege, 2020), often by embedding vernacular songs into several of her fantasies, including Violin Fantasy No. 2 in F-sharp minor, built on the spiritual “I’m workin on my Buildin’” (1949). Price’s version of this tune does not concur with any other published version, but one of the autographs specifies that her version was written “as sung to Fannie Carter Wood of Chicago by her grandmother Melinda Carter / a former slave from Memphis Tennessee” (Michael Cooper, 2020). The tune seems to have resonated for the composer with a special force. In 1940 she arranged the melody as the second of the *Two Traditional Negro Spirituals*, finished on March 26, 1940, which ultimately appeared in print in 1949. Just days later, on March 29 and 30, 1940, she quickly dispatched Fantasy No. 2, a textless poignant rumination on the melody.

Price often performed the piano part of her works herself. The performative act of playing Fantasy No. 2 with its embedded spiritual “I’m workin’ on my Buildin’ […] All for my Lord” would have solidified her faith, which rested in part in her own interpretation of its lyrics: her “work” on her “buildin” and foundations, in composition and in life. At the same time, each performance of Fantasy No. 2 would have created an embodied performed commemoration, from her perspective, of historical events of injustice and oppression in the Jim Crow south, which she abandoned in 1927 for Chicago.

By engaging with Price’s fantasies through the lens of performance studies and genre theory, and by drawing on Ege (2020), Rae Linda Brown (2020), Cooper (2019; 2020) and Douglas Shadle (2021), this lecture recital examines how Price’s Fantasy No. 2 and its vernacular foundation explore sonic foundation-building symbolically and through genre-specific markers, and how she investigates meanings of freedom on several, including generic, levels, which not only helped Price express her own creative freedom but represented “freedoms in the most oppressive of social environments and gave a powerful musical language to the politically voiceless” (Ege, 2020).

The ongoing revival of interest in the music of Florence Price has led to the recent release of several important compositions that open up new perspectives on her life and music and are emblematic of her attempt to find a rapprochement between African-American folksong and the European concert tradition, all in an effort to establish a viable option for American music in the twentieth century. This lecture/recital will compare and contrast Fantasy No. 2 with an earlier piece, Fantasy in G minor, No. 1 (1933) and conclude with a performance of both works.
Josephine Lang's setting of Jacobi's "Spinners' Song" is one of her earliest songs, from the early 1830s (see https://s9.imslp.org/files/imglnks/usimg/4/4a/IMSLP626268-PMLP1005697-JLang_6_Gesänge,_Op.7_improved.pdf). It is an

Our session includes presentations by three musicologists and three music theorists. The first five papers focus on individual songs—songs that highlight the wide variety of poets in whom Lang was interested (Goethe, Heine, Jacobi, Platen, Stieler), as well as her musical versatility and her capacity to surprise the listener. Performances by the speakers will bring the songs to life during the session.

The presenters will apply the close-up lens of detailed analysis in their investigations of Lang's distinctive responses to poetic texts (for example, her unusually agitated approach to Goethe's "Nur wer die Sehnsucht kennt"; her waltz-like setting, in an archaic 3/2 meter, of Heine's "Ich hab dich gekleidet"; and her striking chromatic dissonances in "Ich gab dem Schicksal dich zurück"). The presentations will also employ wider-angle lenses to address matters such as genre (for example, Lang's remarkable contribution to the "spinning song" sub-genre); cultural environment (e.g., Lang's connection to prominent contemporaries like Robert Schumann and the pianist and composer Delphine von Schauerth); and pedagogy (in a presentation that grows out of an imaginative model-composition class incorporating Lang's songs). The session will conclude with a paper that outlines possible reasons for the posthumous neglect of a composer who was well known in her own time.

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Audience members will come away from the session with an enriched understanding of Lang's musical style and historical context, addressing questions about and challenges of teaching students who experience difficult life events.

This 3-hour workshop presents numerous approaches to trauma-informed teaching. First, four musicologists—Erin Brooks, Michelle Meinhart, Marcie Ray, and Jillian Rogers—all of whom have practiced trauma-informed teaching for multiple years, frame the session through a collaborative presentation. Informed by trauma studies research, their frame details pedagogical techniques helpful for creating safe music history classrooms where difficult life experiences are acknowledged, and challenging concepts and events can be discussed with care. Then, two practitioners who use trauma-informed practices in their teaching spaces—opera programs, K-12 schools, university music institutions, applied performance instruction, and businesses—present their unique approaches. First, Heather Aranyi addresses trauma-informed approaches to working with singers through her long history of working with students at Northwestern University and Chicago’s Lyric Opera. Next, Brianne Borden demonstrates a variety of trauma-informed techniques—ranging from wellness initiatives and coursework to grounding techniques to practices within a trumpet studio—drawing on experiences from the Crane School of Music at SUNY-Potsdam as well as her role as CEO of Yoga for All Musicians. This dialogue between music history pedagogues and music pedagogues more broadly will offer insights into how pedagogical approaches in different musical subfields can productively shape classroom practices, attending to the needs of students from various backgrounds following myriad career paths.

Perspectives on Josephine Lang (1815-1880)

Time: Sunday, 13/Nov/2022: 9:00am - 12:15pm · Location: Parish

Chair(s): Harald Krebs (School of Music, University of Victoria)

AMS and SMT have recently programmed successful sessions on Fanny Hensel and Clara Schumann. The proposed session focuses on another 19th-century female composer—Josephine Lang (1815-80). In her time, Lang was more widely known as a composer, and published many more compositions, than either Hensel or Schumann. Just under one-half of her 333 songs appeared in print during her lifetime, and Breitkopf and Haertel published a collection of 40 of her songs shortly after her death. Ample demonstrations of the high quality of her compositions in recent writings, editions, and recordings complement these marks of professionalism and renown in the past, and confirm that Lang’s music is worthy of scholarly scrutiny.

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Presentations of the Symposium

Josephine Lang’s ‘Spinnerlied’ (c. 1832): A Negative Spin on the Poet’s Words

Harald Krebs
University of Victoria

Josephine Lang’s setting of Jacobi’s “Spinners’ Song” is one of her earliest songs, from the early 1830s (see https://s9.imslp.org/files/imglnks/usimg/4/4a/IMSLP626268-PMLP1005697-JLang_6_Gesänge,_Op.7_improved.pdf). It is an

Trauma-Informed Pedagogies for Music History Educators

Time: Sunday, 13/Nov/2022: 9:00am - 12:15pm · Location: Kabacoff

Chair(s): Erin Johnson-Williams (Durham University)

Organized by the AMS Music, Sound, and Trauma Study Group

In recent years, music education has grappled with how to support students through the COVID-19 pandemic, school shootings, warfare, political division, racial reckonings, and gender- and sexual-based violence—to name a few emergencies of this era. Amidst these crises, there is a pressing need for music historians to address violence and trauma in their courses and pedagogies. This professional development workshop on trauma-informed pedagogies, sponsored by the Music, Sound, and Trauma Study Group, intervenes in recent discourse about academic safe spaces and content warnings, offering specific suggestions and concrete techniques for constructing safe but also fruitful spaces in music history classrooms. After a series of interactive presentations/workshops, this workshop centers discussion between presenters and audience members, addressing questions about and challenges of teaching students who experience difficult life events.

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elegantly constructed song, blending humor with poignancy. An imaginative and technically challenging piano part and colorful harmonies underpin a beautiful melody that moves in a purposeful manner toward impressive climaxes.

When Lang published the song in 1838 as the first of her *Sechs Gesänge Op. 7*, however, a reviewer in the *Neue Zeitschrift* singled the “Spinnruder” out for criticism, commenting on the excessive “pretension” and “difficulty” in the harmony. These remarks about harmony in the 1839 review must refer to the succession of minor ninth chords that occurs near the end of the piano solos (there are no other harmonies that could elicit this criticism). These chords are, however, crucial to Lang’s reaction to Jacobi’s poem. The poem is a prime example of the condescending and patronizing attitude to which women were subjected in the early 19th century; it extols to young girls the virtues and rewards (marriage!) of diligence in their housework, and threatens those who are slothful with ennui and incessant worry. Lang’s song, with its *moto perpetuo* accompaniment pattern, is in some respects a typical example of the “spinning song”. Her piano part, however, superimposes strange grace notes on a steady eighth-note pattern, which result in a comical, even derisive quality that suggests Lang’s non-acceptance of the poet’s message. The aforementioned minor ninth chords and other splashes of minor color also undermine the sententiousness of the poem, and reveal an understanding of the plight of women that was alien to the poet.

That Lang, in her late teens, was able to construct a song of such subtlety helps us to understand Felix Mendelssohn’s reaction to his meetings with her in 1830 and 1831, when he wrote to his parents that hearing her perform her own songs was one of the most perfect musical pleasures he had ever been granted, and that when he gave her 12 hours of lessons, he was only teaching her what she already knew by nature.

**Lang through Another Lens: Josephine Lang’s ‘Sehnsucht’, Op. 4 No. 4 (c. 1834)**

_Amanda Lalonde_

*University of Saskatchewan*

Josephine Lang’s collection *Vier deutsche Lieder*, Op. 4 (c. 1834) is dedicated to her fellow composer and erstwhile Munich resident Delphine von Schauroth. Also known by her name from her first marriage, Delphine Hill-Handley, Schauroth was a virtuoso pianist who published some well-received piano works in the 1830s. The dedication may have been the inspiration for a most outlandish link between the two composers in Robert Schumann’s review of Lang’s Op. 4 (*Neue Zeitschrift für Musik*, 24 April 1835). Schumann, writing as Florestan, wishes for the “ingenious lens” ("geistreiche Ferngläser") through which Eusebius had gazed at Schauroth’s *Sonate Brillante* the week prior. The bizarre aspect lies in the suggested allusion to Coppola’s lens in E.T.A. Hoffmann’s “Der Sandmann,” which transforms the music-playing automaton Olimpia into the loveliest of young women when Nathanael beholds her through it.

While this paper fleshes out the implications of Schumann’s review for the understanding of women composers and their works in the early nineteenth century, its main purpose is to turn the lens on Lang’s Op.4, addressing the final song, “Sehnsucht,” a setting of a poem by August Graf von Platen. While Schumann/Florestan regrets that he does not find in her music the rapture of feminine charms, Lang’s “Sehnsucht” seems to deliberately undercut the sensory-laden descriptions on which a surface reading of Platen’s poem might focus. Lang highlights instead the speaker’s interiority and distance from the lush surroundings, responding to how Platen presents the scenery through the speaker’s wistful self-address (“Duften nicht die Laubengänge? / Hör’ ich nicht der Wipfel Säuseln,”) and anticipating the concluding response of the self: “Aber ach, ich bin allein!” This vision of the poem is captured principally through Lang’s artful treatment of the piano accompaniment, which exists in a state of tension with the vocal line and resists purely pleasurable suggestions of the natural world through the inclusion of grace notes and chromatic pitches that unsettle rather than charm. Indeed, the depth and subtle virtuosity of the accompaniment in “Sehnsucht” would have been a fitting tribute to the dedicatee of the collection.

**Josephine Lang and Mignon’s Lament (1835)**

_Matthew BaileyShea_

*University of Rochester*

In a 2007 Music Theory Online article, I fused together five different settings of Goethe’s “Nur wer die Sehnsucht kennt” in order to show “how these songs resonate with one another, comment upon and affect one another, reach out and engage other settings of the poem” (2007, 7). Although the five songs were composed by Schubert, Schumann, and Wolf, many other composers set this poem to music—and, indeed, it is one of the most frequently set poems of the 19th century.

One setting that “reaches out” to the others in especially fascinating ways is the 1835 setting by Josephine Lang. Her song includes several musical ideas that chime not only with the prior settings by Schubert, but also the later settings by Schumann (1849) and Wolf (1888). In particular, her song makes striking use of a motive that we might call “Mignon’s Lament”—a stepwise descent through the intervals of a third—which appears as a crucial motive in many other settings (see Flothius 1974, Lambert 2000, and BaileyShea 2007). Also, like her peers, she uses Neapolitan harmony at a climactic moment.

But these similarities, however interesting, are outshone by the differences. Chief among these is Lang’s extraordinary setting of Goethe’s most disturbing phrase: “es brennt / mein Eingeweide” (it burns my innards). These chords are, however, crucial to Lang’s reaction to Jacobi’s poem. The poem is a prime example of the condescending and patronizing attitude to which women were subjected in the early 19th century; it extols to young girls the virtues and rewards (marriage!) of diligence in their housework, and threatens those who are slothful with ennui and incessant worry. Lang’s song, with its *moto perpetuo* accompaniment pattern, is in some respects a typical example of the “spinning song”. Her piano part, however, superimposes strange grace notes on a steady eighth-note pattern, which result in a comical, even derisive quality that suggests Lang’s non-acceptance of the poet’s message. The aforementioned minor ninth chords and other splashes of minor color also undermine the sententiousness of the poem, and reveal an understanding of the plight of women that was alien to the poet.

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**Janus-faced Snark: Josephine Lang’s ‘Ich hab’ dich geliebet’ (1838)**

_Susan Youens_

*University of Notre Dame*
A long list of 19th-century song composers cut their songwriting teeth on Heinrich Heine’s bite-sized poems, and no wonder; he became famous (and infamous) early and remained so his entire life. The outrage spewing from some critics, prompted in part by his use of sexualized language (“geistreiche Hütten,” “witty thighs”) and low-class colloquialisms (“der Schlingel,” “the naughty rascal”), was, he told a friend in 1824, better for a poet’s purposes than namby-pamby praise: “Wie sind hier die Leute noch zurück in der Cultur, sie wissen nicht daß oft dem Dichter die Angriffe mehr nützen als das gelinde Lobstreicheln” (“People here are so culturally backwards: they don’t know that blows are often more useful to poets than gentle, caressing praise”). When he simultaneously imitated and undermined the “Mondscheinpoeten” (moonlight poets) who cluttered the pages of contemporary literary almanacs, he invited rebuke in print, but those lambasting him were often aware, and said so, of his originality. What was startling, new, daring in these poems invited certain composers, those not fooled by sentimental surfaces, to be startling, new, daring themselves in their chosen art. One such audacious tone-poet was Josephine Lang.

A mere glance at the score of her setting of Heine’s poem “Ich hab’ dich geliebet”—not published until 2009—is enough to induce astonishment. What prompted her to bring together such discrepant traits as these? Right off the bat, we find 3/2 pseudo-antequem meter, but this is no Palestreina-influenced motet: it is a lively (Vivace) waltz. Whence the thick, arpeggiated, harp-chords, mostly one per bar, lurching drunkenly back and forth between E minor and G major? Why does the postlude bring back the opening phrase in a higher register and with an oom-pah-pah bass and dotted rhythms to assert even more definitively that this is a dance? Why the tritone-infused chromatic slide downwards in mid-song? The result is disturbing, even queasy-making—and a brilliant reading of a poem in which snark and tragedy are inextricably fused. We should all spread the word about this serious jape in tones and rhythm so that it might be performed, recorded, and better known, as it deserves.

Negotiating Normality and Novelty on Two Levels: Model-Composition Pedagogy, Chromatic Tonal Sets, and Some Aspects of Josephine Lang’s ‘Ich gab dem Schicksal dich zurück’ (1868)

Scott Brandon Murphy
University of Kansas

This presentation recounts lessons taught and learned by the speaker in 2018 during instruction of a model-composition course focusing on European styles of the eighteenth and nineteenth centuries, in which students imitated some music by four non-canonic composers working within these styles, including Josephine Lang. Differences in race, gender, and other identity categories prompted questions about the complex network of relationships between musical and extra-musical typologies, engaging what Rachel Mundy (JAMS 67) calls “audiotypes.” For example, to what degree is a feature in a Lang song characteristic of the canon “common practice,” or of composers after 1800 or female or German, or of Lang’s practice in particular? Our analytical survey of Lang’s liedier enabled answers particularly to the last of these questions, but we aspired toward relating these answers to those of the other questions from a non-hegemonic viewpoint. That is, the distinguishing features of Lang’s songs just as much provincialized and rewrote, as were assimilated into, the norms of the broader styles to which her songs belong.

Serendipitously, a similarly non-reductive approach to a technical understanding of harmony well serves student imitators. Reductive analytical methods that favor stepwise linear embellishment, such as that of Schenker, enjoy some success in generalizing tonal styles by transforming dissonant surface harmonies into consonant deep structures. However, they fare more poorly in the opposite direction as composing-out frameworks, because the stepwise transformation yields a set of possible verticalities that considerably outnumber the relatively few idioms of most tonal styles. Although, for over a century, some musical thinkers have defined a normalizing attitude toward these dissonant verticalities in tonal music, attempts to recognize their identity as tonally situated stylistic hallmarks have resulted in only ad hoc descriptions. This talk proposes a generalizable labeling system for tonicized chromatic sets and leverages it to specify a set of simultaneities distinctive both of tonal styles of certain eras in general, and of Lang’s liedier in particular. Her song “Ich hab dem Schicksal dich zurück” compiles three of the former, each from a different era, and their position in the song delineates a retreat through history, befitting Stierer’s text.

Recognition and Renown: Some Thoughts about Josephine Lang’s Reputation

Sharon Krebs
Victoria, BC, Canada

The volume Etched in Memory (UNCP 1990; coincidentally, the authors are Lang and Lang!) presents an in-depth look at factors that influence the durability of artistic reputation. Applying the authors’ findings to Josephine Lang suggests that she should have fared better than she did in terms of remaining in memory. She enjoyed both recognition (“the esteem in which ‘insiders’ hold the artist”) and renown (“a more cosmopolitan form of recognition . . . [which] turns more on what critics write about an artist”). To a greater or lesser extent, Lang fulfilled all the requirements on the authors’ list for what ensures durability of reputation. Yet after her death, she vanished into an obscurity from which it has been much harder to release her than has been the case for Fanny Hensel and Clara Schumann.

In terms of compositional renown during her lifetime, Lang far outshone both Hensel (who published little because of opposition from her family) and Schumann (whose renown during her lifetime was primarily based on her performance career). Lang published more music than either of the other women, and she composed more music than Clara Schumann. The list of contemporary reviews of her compositions is substantial.

A remark by the publisher Oskar Hase (related by Ethel Smyth in 1878) suggests a possible reason for Lang’s posthumous obscurity in comparison to Hensel and Schumann. Hase articulated an important difference between the three composers, namely Lang’s lack of a familial connection to a famous male composer. That without such a connection, Lang even warranted mention is a strong indicator of her fame in the 19th century. Her lack of a male connection pursues her to this day. For example, the bicentenaries of Hensel and Schumann were celebrated with international conferences at Oxford; Lang’s bicentenary did not receive comparable attention.

The aim of this paper is not to garner pity for Lang, but rather to lead us to question how much we are still influenced today by a gendered view of recognition and renown. Rescuing composers from undeserved obscurity should not be made more difficult by unacknowledged expectations of a male connection.
Lâche pas: A Collection of Cajun Songs Arranged by Costas Dafnis

Nancy Carey¹, Matthew Wood²

¹University of Louisiana at Monroe; ²Louisiana State University

The francophone song tradition of Louisiana is perhaps the most enduring European oral tradition in North America, with roots dating back as far as the twelfth century. It has survived multiple trans-Atlantic displacements, a nineteenth century cultural metamorphosis, anti-francophones legislation, and continues to live and evolve today. Composer Costas Dafnis arranged Lâche pas la patate, a collection of traditional Louisiana francophone songs, in 2018 for soprano Nancy Carey. The source materials for this collection were published transcriptions of field recordings collected during the early twentieth century, though the songs themselves have much earlier origins—some date as early as the Middle Ages. Though traditional Cajun songs have been represented in instrumental art music, Lâche pas la patate is the first representation of this vibrant song tradition in the art song canon. This lecture recital reveals common features of songs in this tradition—modes, themes, forms, and rhythmic devices. Furthermore, the lecture identifies Dafnis' incorporation of these elements in his arrangements, provides analysis of style techniques, and also investigates the unique features of Cajun and Creole dialects found in this collection.

Archives and Legacies

Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm · Location: Chart A
Session Chair: Liliana Toledo Guzmán, University of Arizona

Films by and for Ethnomusicologists: Introducing the Research Database visual.ethnomusicology.net

Petr Nuska
Durham University

This presentation introduces a new research database visual.ethnomusicology.net: a web-based collection of films by and for ethnomusicologists, scheduled to be launched at the 67th SEM Annual Meeting. Thanks to the recent democratisation of motion-picture technology, the number of films produced by ethnomusicologists has increased. Contemporary ethnomusicologists use film as a distinctive research method allowing for a special manner of knowledge production, unique representation of ethnographic experience and wider dissemination (and popularisation) of their work. In parallel, the number of films for ethnomusicologists has been growing too. Ranging from professionally made documentaries to grassroots film productions, they have allowed ethnomusicologists to see musical cultures from a comparative perspective, both spatially and temporarily. Films have enlivened ethnomusicology lessons, allowing students to fully immerse into the music of the world, incomparably to any academic textbook. Still, many ethnomusicologists today may wonder: where to find films by and for ethnomusicologists? The research database visual.ethnomusicology.net provides the answer to this question.

The database results from five-year research and is a first of its kind in the world. It is a free-to-use web platform containing over 1200 films covering the period from the 1930s to the present day. It focuses on films available online—whether entirely free or accessible via popular subscription-based distribution platforms. The database is equipped with advanced research tools, including searching by keywords, countries of filming and film synopses. It functions as a discussion platform for commenting on the films and creates formatted citations, allowing films to be instantly cited as any other type of academic work. Featuring a great variety of films on music throughout the time, the database may also serve as a great source of inspiration for scholars interested in employing visual-ethnomusicological approaches in their research. The presentation will acquaint the audience with the databases’ main functionalities and methods of categorising. It will show a roadmap for further development and invite researchers to participate in it.

The Ethnomusicological Legacy of Cootje Van Oven, a Dutch Music Teacher in Sierra Leone from 1960 to 1983

Richard Elmer Mueller
Independent Scholar

In this paper I will call attention to the privately published autobiography (2002) of Cootje van Oven (1920-2013). The Things That Mattered tells the story of her collecting activity, which amassed over a 23-year period 450 recordings and descriptions of 55 musical instruments. Her research served as the basis for two books on Sierra Leone’s music (1981-82) accompanied by cassettes to teach indigenous music in the schools. In 1960 when she arrived in Sierra Leone to teach music at the Sierra Leone Grammar School in Freetown, she sought out information on indigenous music traditions to supplement her duties as a teacher of Western songs and instruments and as a tutor of students for the British GCE examinations in music. Aided by consultations with Nketia, Tracey, and Graham Hyslop, she began recording indigenous music in 1964. The Sierra Leone Museum houses 236 recordings, descriptions, and photographs of her collection, which preserves musical examples of at least 10 ethnic groups that populate the country who suffered devastating loss during the Civil War. Her work provides a valuable resource for current ethnomusicological research on Sierra Leone's music, a tool for teaching indigenous music in schools (Mathias, 1985) and a basis for music composed on traditional music as exemplified by the choral music of Logie Wright (1927-2001; Adjei, 2011) and Kitty Fadlu-Deen, both founders of the Ballanta Academy of Music in Freetown (1995) where indigenous music and Western music are taught (Fandlu-Deen interview, 2020).
The early folk Mexican music collections: citizenship and race formation in post-Revolutionary Mexico.

Liliana Toledo Guzmán
University of Arizona, Tucson

Moisés Sáenz Garza, the Mexican undersecretary of Education, declared in front of his audience at the University of Chicago in 1926: “What is the meaning of the taste for the Spanish language, why are bees and chickens important, flowers and sewing, dances and singing?” At the same time, Rafael Ramírez, the chief of a rural education program called Cultural Missions, advised rural teachers that their role was to “civilize” Indigenous people through any means they had. The Cultural Missions program tried to prevent Indigenous people from speaking their native languages, and music became a tool to teach Spanish to Indigenous people. One of Ramírez’s reference models was the Carlisle Indian Industrial School in Pennsylvania. During this period, those cultural missionaries started creating the first collections of Mexican folk music. The Cultural Missions music program acquired multiple dimensions that are crucial to understanding the conformation of Mexican musical heritage. On the one hand, the Ministry of Education copied and distributed the music collected during these expeditions in Mexican schools all over the country and abroad. On the other, these collections were supposed to serve as a raw material for nationalist classic composers. Finally, from the collection of this music, the Ministry of Education implemented a series of civic festivals that conformed to the civic rituals in public schools hitherto. In summary, the function of the music collected in the Cultural Missions was to depict Mexicaness in a sonic realm.

In this presentation, I will examine cultural diplomacy aspects involved in the folk music collections the Mexican state carried out in 1920-1930 in rural areas through the Ministry of Education. Specifically, I will analyze the impact on music of Moisés Sáenz and Rafael Ramírez’s notions of Mexicaness. How did Cultural Missions contribute to creating the idea of Mexican folk music in the early 20th century? How did race complicate the study of Mexican folk music collections in the early 20th century? What was the function of folk music collections in post-Revolutionary Mexican nationalism?
2013) by Hilda Paredes (b. 1957) and the orchestral work XLIII Memoriam Vivere (2015) by Marisol Jiménez (b. 1978). In their musical works, Paredes and Jiménez explore stories of violations of human rights in Mexico. La tierra de la niel is based on the story of indigenous Mexican women victims of a human trafficking network between Mexico and the United States. XLIII Memoriam Vivere refers to the story of the forty-three students from the Ayotzinapa Rural Teachers’ college that were forcibly abducted and disappeared in Iguala (Mexico) in 2014. Based on music analyses and several interviews with both Hilda Paredes and Marisol Jiménez, this paper examines the compositional strategies and ethical concerns of these two Mexican composers in order to open new research avenues on the relationship between music and politics in the twenty-first century. The aim of this paper is to demonstrate how composers engage critically with the major ethical and political challenges facing our societies.

La frontera sónica: exploring the history of Mexican and African-American connections in jazz practice
Benjamin Barson
University of Pittsburgh

The depth and extent of Black United States and Mexican connections in the nineteenth century is a subject that is still undergoing intense revision in the past decade. During the nineteenth century, Black, Indigenous, and Mexican borderlands communities pursued a strategy of “alternative emancipation,” creating forms of belonging and citizenship outside of traditional nation-state structures. My paper explores the exchange of musical culture that that resulted from these histories of migration and transborder collaboration. Benito Juárez and Ignacio Comonfort, two leaders of the Mexican revolution, resided in New Orleans in exile in 1855, where they worked as cigar rollers. New Orleans also included relocated Mexican military musicians who moved to the Crescent City in the 1880s. I conceptualize this ongoing crossborder space where alternative emancipations and new sounds where shared as la frontera sónica. La frontera can refer to both “the border” as a construction of states and empires, as well “borderlands,” the geographic and social spaces that emerge at the intersection of two or more linguistic, political, and cultural worlds, often created by those who the border crosses. The borderland (frontera) is a site that can evade the hegemonic values of nation-states and empires, pointing to possibilities not imagined by either, and those values can, in turn, influence the dominant culture of the states in which its subjects are positioned.

The traffic between New Orleans and Mexico went two ways, two clarinetists in the Excelsior Brass Band embodied this transborder history. These were the brothers Louis Tio (1862-1922) and Lorenzo Tio Sr. (1867-1908), two of New Orleans’s most highly accomplished Afro-Creole clarinetists. They were also Mexican nationals. Louis and Lorenzo Sr.’s parents, Thomas Louis Marcos Tio (1828-1878) and Louise Marguerite Anthenais Hazeur (1830-1903), had moved to Veracruz at the invitation of the Mexican revolutionary government of Ignacio Comonfort and Benito Juárez in 1860.

This paper thinks through a transborder genealogy of jazz and discusses the implications of the “Latin Tinge” in New Orleans music. Building off of years of fieldwork with jazz musicians in Mexicali, Mexico, I consider transborder jazz as a decolonial project with implications for the field.

Eclectic Idiolects
Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm · Location: Windsor
Session Chair: Bruno Alcalde

Internal and External Intensification in Goldsmith's "Air Force One"
Zachary Cairns
University of Missouri–St. Louis

Though underexplored in relation to film music, Robert Bailey’s work on expressive modulation in Wagner’s music has been extended into many other applications. Frank Lehman has noted that a generalization of Bailey’s theory is “long overdue,” and has separately remarked that repeated applications of expressive modulations can be called intensified transpositional chromaticism, which I shorten here to transpositional intensification. Working from sketches provided by the Margaret Herrick Library, this paper will explore transpositional intensification using not only repeated semitone and whole tone transposition, but also transpositions by other intervals in the “Hijacking” cue (2m1) from Jerry Goldsmith’s score for the 1999 film Air Force One.

This eight-minute cue underscores the scene that concludes the movie’s first act, as Kazakh terrorists successfully hijack Air Force One with the President on board. Goldsmith’s score is leitmotivic, featuring motives to depict the President (and more generally, the American resistance to the hijacking) as well as the terrorists.

The paper focuses primarily on the transpositional intensification of the President’s motive throughout the cue. It is noteworthy that successive transpositions of the President’s motive are frequently chained together to form longer themes. These longer themes are, themselves, subjected to transpositional intensification. The creation of a theme based on iterated transpositions of a single motive, combined with the way that theme itself is used in successive transposition reflects Lehman’s idea of intensification on two different levels: one internal to the theme, and one external between themes.

Exploring the transpositional scheme of this movement, we see a wide variety of expressive transpositions in both internal and external positions. This variety is at its most irregular during the first half of the cue, and gradually becomes more regular during the cue’s second half. This increasing regularity coincides with the increasing desperation of the American resistance, as success for the hijackers appears more and more likely. It appears that Goldsmith attempts to balance the highly irregular and multi-layered first half of this cue with a more typical transposition scheme, perhaps reflecting the growing inevitability of the terrorists’ victory.

Gismontisms: Composition and Improvisation Techniques of Composer-Performer Egberto Gismonti
Untangling Lusitano's Chromaticism

Kyle Adams
Indiana University

In 1551, composer and theorist Vicente Lusitano (d. 1561) found himself at the Vatican, tangled up in a public debate with his contemporary Niccolò Vicentino about the nature of the chromatic genus. Lusitano, whose conception was more flexible than that of his antagonist, was ultimately judged victorious by his peers. It's surprising, then, that Lusitano left no major writings about chromaticism: following the debate, he hastily added two pages on the subject to the end of his Introduttione facilissima (1553), and composed a single chromatic motet, Heu me Domine.

Given that the chromatic genus occupied so much intellectual space among mid-sixteenth-century theorists, and that Lusitano was a major figure in this area, what exactly was his conception of chromaticism? This paper will explore this question through an analysis of Heu me Domine, and a comparison of his chromaticism with his theoretical writing and with the music of his contemporaries Vicentino and Orlando di Lasso. I conclude by arguing that for Lusitano, Heu me Domine functioned as an explication in music of what he would not put into words: a compositional demonstration of the tonal resources provided by the new chromatic genus.

Environments and Landscapes

Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm · Location: Grand Salon 15/18

Session Chair: Megan Murph

“The Little Mountain Lined World, Full of Great Deeds”: Landscape and Älpler in the Helvetic Society’s Schweizerlieder project, 1767-1798

Emily Loeffler
Gonzaga University

In 1761, Swiss aristocrats established a historical group called the Helvetic Society, with the goal of cultivating Eintracht, or harmony, between the disparate parts of the Swiss confederation. Unlike its neighbors, Switzerland had no dominating language, ethnicity, or religion on which to center a national identity, so Helvetic Society members turned to the Alps as the universal source and symbol of Swissness. This “Alpinization” of Swiss identity has been established by historians like Urlich Im Hof and Oliver Zimmer, and musicologists will recall similar projects, like Germany’s focus on the Rhine. As part of their Eintracht project, Society members produced nine editions of Schweizerlieder, Swiss songs, between 1767 and 1798. The light, singable tunes were intended to educate the general Swiss populace about their shared history and heroic Alpine heritage, but the songs were rarely, if ever, heard outside of the Society. The Schweizerlieder are an archive of the Society’s politics and show how they associated certain virtues and republican ideals with mountains and mountain folk.

This paper investigates how the nationalist Schweizerlieder project created and participated in the Alpine imaginary, which would later appear in non-Swiss contexts, like the French Revolution and German Republicanism. In their Schweizerlieder, the Helvetic Society linked key national historical moments with the landscape and associated Swiss “virtues” like freedom and egalitarianism with the Alps, qualities which were also embodied in the late medieval hero Wilhelm Tell. As new songs were composed, Alpine ideals became increasingly projected onto Alpler – the people who actually lived in the Alps – and the Alpler archetype gradually morphed into a bucolic modern analogue to Tell. Swiss men and boys were encouraged to emulate Tell and Alpler; there were even travel songs included in later editions of the Schweizerlieder that were intended to help a young man find appropriate inspiration in the landscape and encounters with Alpler. The Schweizerlieder operated primarily as a vehicle for Society members to socialize and perform a fantasy of rural Alpine life, and can show how politicizing landscape in late eighteenth-century Europe exposes a gulf between urban and rural, rich and poor, real and imaginary.
Environmental Currents: Between the Technological and the Ecological in the Works of Pauline Oliveros and Annea Lockwood
Elizabeth Frickey
New York University

Despite their differing approaches within early electronic music, Pauline Oliveros and Annea Lockwood both exert control over listeners through the creation of sonic environment and spatiality. *Alien Bog* (1967) and *World Rhythms* (1975), by Oliveros and Lockwood respectively, utilize electronic means in order to reorganize sound, generate new soundscapes with varying degrees of autonomy, and manipulate listeners’ relationships to an individually perceived sonic reality. To varying extents, both composers give into the compositional urge towards domination – an exertion of control over audience, performance parameters, and existing sound and space surprisingly in opposition to ecofeminist ideals of equity and interconnectivity with which they are often associated.

In this paper, I intentionally draw attention to the shifting compositional careers of these two women who cultivated close relationships not only with each other, but also within a greater community of environmentally-conscious composers, sound artists, and listeners. I also demonstrate how these composers eventually seek to relinquish control by returning their compositional boundaries towards the existing environment itself, perhaps even foreshadowing forms of post-colonial listening presented by Dylan Robinson in his book *Hungry Listening with Oliveros’s Sonic Meditations* and Lockwood’s *Sound Map* compositions and her lesser known *Hearing Studies* co-authored with Ruth Anderson. I conclude this paper by connecting the aesthetic practices presented by Oliveros and Lockwood in their varying approaches to electronic soundcape composition to recent cognitive studies of electronic music in an attempt at disentangling the synthetic/organic boundary of perceived sonic realities.

"There is much to do which is thoroughly worthwhile doing in that little empire of mountains and valleys":
Roy Harris and the 1949 Summer Music Festival in Logan, Utah
Rika Asai
University of Pittsburgh

Roy Harris (1898–1979) is best remembered today as an important figure in the establishment of a distinctly “American” voice in the symphonic repertoire of the twentieth century. As Stehman (1991) has described, through the 1930s, works such as Symphony 1933 and Symphony No. 3 (1939) cemented Harris’ reputation and made him among the most well-known composers in the United States. Harris also spent the decade of the 1930s crafting his persona as the face of American music. Von Glahn (2003) and Levy (2012) have shown how Harris’ works and the ways in which he presented his biographical background were associated with the mythologizing of the white American West and allowed Harris to place himself in the center of a discussion on national identity in American art music. After his marriage to concert pianist Johana Harris (1912–95, née Beula Duffey) in 1936, through lecture-recitals, radio broadcasts, and in writing, the Harrises’ public-facing work made them “Mr. and Mrs. American Music.”

The Harrises worked in academia for much of their careers and were affiliated with a long list of institutions across the U.S., where in addition to teaching, they involved themselves in all aspects of local musical life: most significantly through the numerous music festivals Roy organized.

This paper considers the role of music festivals within the framework of local, regional, and national culture by focusing on Harris’ eight-week Summer Music Festival which he mounted in Logan, Utah in 1949 when he was on faculty at the Utah State Agricultural College. The 1949 Logan festival is seen not only as a culmination of a year’s worth of musical activity, but also serves as a case study of “festivals,” which I argue are the most decisive articulation of the Harrises’ views on the role of art music in American life. The Harrises’ music festivals promoted a particular vision of American musical life in the mid-twentieth century that complemented and contradicted other mid-twentieth century musical visions of America and what it means to be American.

Ethnographies of Pedagogy

**Time:** Sunday, 13/Nov/2022: 10:45am - 12:15pm · **Location:** Fulton

**Session Chair:** Lindsay J. Wright, Yale University

**10:45am - 11:15am**

Teaching/Learning Arab Music in the Present-Day: The Muwashshah as the Basis for an Intersectional Culturally Sustaining Pedagogy

Ziyad Khan Marcus
University of Alberta

The contemporary performance practice of the Egyptian muwashshah, a poetic song-form with medieval Andalusian roots (Reynolds 2020), engages a complex array of rhythmic structures that both serve as the aesthetic foundation of the genre, and help to trace a jagged and discontinuous lineage to antique origins in ninth century Spain (Sawa 1990). I enact a backwards-mapping historical approach to an engagement with scholarship associating the song-form with early-ninth century and late-ninth century Cordoba (Schuyler 1978; Guettat 2001; Machin-Autenrieth 2020) and its late-seventeenth century arrival in Cairo (Racy 1981: 10; Kamil 1971: 10). Accordingly, the way in which culminating research may engage Arab-American youth with an Arabized mediation of culturally sustaining pedagogy is delineated (Paris and Alim 2017). Lastly, I present an ethnography centered upon three Los Angeles-based, music ensembles preserving the performance of the muwashshah among Arab-American communities. Here, I depart intertextually from a mid-nineteenth century musical treatise that preserves 365 muwashshah-s and 25 rhythmic modes (Al-Din 1892; Marcus 1989). The prevailing research question addressed at this juncture concerns the extent to which contemporary performance practice.
in the Arab-American diaspora—endeavoring to authenticate its presentation of the muwashshah—aligns itself with a “pre-modern” notion of min al-turath (lit. “from the tradition”).

Works Cited:

Al-Din, Shihab. Safinat al-Mulk wa Nafisat al-Fulk. Cairo: Matb’at al-Jami’ah, 1892.


11:15am - 11:45am

Talent in Two First Notes: Ethnographic Method and Teaching Method in Two Violin Lessons

Lindsay J. Wright

Yale University

This paper examines two young violinists’ very different first notes—and the conceptions of music and musical “talent” that usher them into existence. Through a detailed analysis of the events before, during, and after the instant each student puts bow to string, I show how each teacher’s conception of musical talent is not only a theory, but a profoundly influential, ongoing practice. One teacher builds upon Japanese pedagogue Shinichi Suzuki’s assertion (Suzuki 1983) that music is like language, universally accessible and collectively enjoyed. She treats musical talent as something cultivated, gradually and meticulously. In contrast, the second teacher’s approach emphasizes each student’s individual aptitudes and enthusiasms, following what she calls the American Music System (Wiley 2015). To her, each student’s talent is a latent potential to be discovered, shaped, and fulfilled. Through this inspection of first notes, I offer a theory of musical “beginning,” building upon Edward Said’s (1985) assertion that a “beginning not only creates but is its own method because it has intention.” I interpret each violinistic beginning as a meaningful event as well as a method in itself—an observable process in which granular pedagogical interactions incarnate grander ideologies about the nature of music and musicality. Through acting upon—and acting out—two different ideologies from these very first moments, these teachers realized two different musical worlds.

By closely examining the spoken, sonic, and embodied events within these minute-long video clips, this paper also makes a case for the value of microethnography, an approach well-established in the anthropology and sociolinguistics of education (Garcez 1997; Erickson 2011), but not yet used as frequently or explicitly in ethnomusicological circles. Microethnography tends to the smallest details of a social event to glimpse the mechanics of larger social and ideological systems up-close. Especially during this era of ever-expanding audiovisual archives, this methodological approach is applicable across areas of specialization. In all, this project contends that a method, both pedagogical and scholarly, remains discernible and coherent on the most microscopic level—even and especially in the beginning.

11:45am - 12:15pm

Cecil Sharp Past and Present: A Case Study of Contemporary Morris Dance Transmission and Ideology

L. Clayton Dahm

University of Washington

Cecil Sharp House (CSH), located in the London borough of Camden and headquarters of the English Folk Dance and Song Society (EFDSS), hosts a full schedule of classes as an active educational center. Named after the famed folk song collector, Cecil Sharp (1859 - 1924), the space hosts contemporary classes on traditional English folk performing arts. Sharp’s work a century ago was underpinned by the zeitgeist of nationalism, along with other folk song collectors of his time. In an era marked with growing industrialization, consumerism, and globalization, he, and like-minded colleagues, viewed folk traditions as the last bastion of “pure Englishness” – the village Morris-men its culture-bearers (Sharp 1907). Presently, amid Brexit fallout and rising nationalism, most contemporary practitioners of English folk arts share left-of-center politics (Keegan-Phipps 2017). This paper considers how ideological tensions between Cecil Sharp and CSH are negotiated in contemporary Morris dance education. Drawing from my own ethnographic research at CSH as a participant observer of weekly Morris dance classes, I discuss how both politics and gender are reimagined in the second exitance of Morris dance transmission (Nahachewsk 2001). Race is considered as a foil, highlighting that not all tensions are fully resolved, despite efforts toward diversity, equity, and inclusion at CSH. While teachers and students here embrace a self-conscious and reflective practice of teaching and learning, I suggest that humor too plays an important role in reclaiming Morris as a more inclusive and fluid contemporary folk-dance practice.

References


Nomadic Listening: Tuareg Subjectivity in Niger across Radio, Cassette, and Social Media

Eric J. Schmidt
Boston University

In the early 1960s, shortly after independence, Niger’s Ministry of Information established a network of Radio Clubs through which the state aimed to both build awareness of national development plans among rural communities and interview rural constituents for resistance efforts. In this paper, I explore the role of music in histories of Kurdish radio, interrogating the ways in which music broadcasting might be understood as a discursive space both empowered by and critical of colonial power. Building on archival and ethnographic research, I argue that Kurdish music broadcasting in the twentieth century operated as a site of resistance on a number of levels, ranging from the deliberate critique of colonial power characteristic of nationalist hymns (sûrûds) to the more subtle reinforcing of collective identities and priorities through unified listening practices. This paper thereby contributes new insight regarding the relationships between resistance, sound technologies, and musical expression.

"Our Flag Will Never Fall": Exploring the Role of Music Radio Broadcasting in 20th-Century Kurdish Resistance Efforts

Jon Edward Bullock
Yale Institute of Sacred Music

For centuries, Kurds have inhabited the borders of empire, comprising the human boundary between Ottoman and Safavid territory in the eighteenth century and British and French territory in the twentieth. Though it might be argued that Kurds are still subject to certain forms of colonial power in the twenty-first century, the introduction of broadcasting technology in the region nearly a century ago marked a new era in collective Kurdish efforts at resisting colonial rule. In addition to sustaining armed guerrilla movements such as Iran’s Komala over a span of decades, radio broadcasting enabled for the first time the formation of a transnational Kurdish listening public—one that defied the artificial boundaries imposed by its colonizers (Blum and Hassanpour 1996). Music has been a central component of Kurdish broadcasting since its inception in the 1920s; nevertheless, contemporary scholarship on Kurdish resistance efforts tends to overlook the impact of cultural components. In this paper, I explore the role of music in histories of Kurdish radio, looking at the ways in which music broadcasting might be understood as a discursive space both empowered by and critical of colonial power.

"Listeners’ Ideal National Barn Dance:" Musical Personae and Downhome Virtuosity on 1930s Radio

David VanderHamm
Johnson County Community College

In 1937, WLS-Chicago’s National Barn Dance invited devoted listeners to send in letters that outlined their “perfect program” by pairing their favorite songs with their preferred WLS performers. Soliciting this imagined program was not meant to simply identify hit songs or the most beloved musicians but to get at a more nuanced question: which combination of song and performer could elicit the best audience reaction? In an era of live radio when most repertoire could be performed by any number of acts, this proved a pressing question for program creators and station managers. The issue was not simply who performed a number “best,” but whose persona interacted with—and arose from—a song in ways that audiences found compelling. How do people come to value certain performers and performances over others?

In this paper, I use promotional materials, fan magazines, other recordings, and internal WLS business documents on the survey to reconstruct and analyze the (unrecorded) “ideal barn dance” that eventually aired. Drawing on theories of the musical persona from Auslander, Moore, and Adorno, I explore the ideal barn dance campaign as a case study in the creation and function of musical personae in early country music. Although early country music was stylistically diffuse—and the contents of the program were equally varied—I find that personae that foregrounded understated mastery and playful abundance of competence are prominent in many musical contexts. Yet, rather than solidifying into an overarching virtuoso identity, the downhome virtuosity displayed on these programs contributed to a virtuoso persona that emerged as a meaningful (if momentary) relationship between the audience, the persona, and the object of musical performance. Ultimately, musical value on these programs emerges through these interwoven threads connecting sound, media, musician, and audience. Performance does not simply convey the persona to a receptive listener nor produce a persona that the audience perceives; instead, performance puts the persona at play within that social world, and this is key to understanding how the virtuoso persona became so important for radio listeners.

From Radio to Social Media

Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm  ·  Location: Chart C
Session Chair: David VanderHamm, Johnson County Community College

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key historic and contemporary Tuareg listening regimes. First, I show how the cassette culture that popularized Tuareg guitar music from the 1980s onward reshaped Tuareg political subjecthood in northwest Africa, culminating in armed uprisings in Mali and Niger in the 1990s. I then examine parallels of listener participation between Radio Clubs and the participatory dynamic of callers on independent private radio stations that were established following Niger’s liberalization of media in the 1990s. Finally, I discuss contemporary conversations on Tuareg music social media groups that involve commentaries connecting listening practice with citizenship, transnational identity, and other contested dimensions of what makes an ideal Tuareg subject today.

Haters in Reception History

Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm  ·  Location: Commerce
Session Chair: Heather Hadlock, Stanford University

Carla Henius’s Phenomenology of “the Ingrate Business with the Modern Opera”
Navid Bargrizan
Valparaiso University

Singer, author, and vocal pedagogue Carla Henius (1919–2002) promoted the avant-garde throughout her life and collaborated with some of the most progressive composers of the post-war era. However, in her abundant writings, Henius recurrently discusses the animosity that she encountered as a performer of modern music. In her essay “Herman Heiss, Homo Ludens der Kranichsteiner Jahre” (1972), for example, she recounts an incident in 1956, where the Nationaltheater Mannheim’s general music director dismissed her request for a day of leave from the rehearsals of Richard Wagner’s opera Parsifal. Later during the same day, the city Munich was hosting Henius’s recital of contemporary compositions. The Mannheimer general music director expressed his antipathy toward new music and boiled with rage, calling the musical taste of Henius “kakophonische Eskapaden” (cacophonous escapades). After the rehearsal in Mannheim, the exhausted Henius headed toward Munich, just arrived on-time and performed, yet the audience lauded her successful performance.

This episode in Henius’s career manifests a larger issue regarding experimental theatrical music in the twentieth and twenty-first centuries, barely breathing in the shadow of the commercial stage productions. Apart from her own publications, the lack of a sizable musicological literature on Henius’s achievements and impact, neither in German nor in English, might have also arisen from a general, long-lasting skepticism toward the avant-garde and interpreters of new music, particularly female artists and authors. Henius’s own publications and her cooperation with composer Luigi Nono, who wrote his La Fabbrica Illuminata (1964), “a new form of virtual sonic theater,” for Henius and engaged her in his first opera Intolleranza (1961), demonstrate that the negligence of voice instructors at music colleges, as much as the commercialization of the politicized opera houses and theatrical stages, has fostered an unappreciation for modern stage music and artists-thinkers such as Henius. Analysis of Das undankbare Geschäft mit neuer Musik (1974), as well as Schnebel, Nono, Schönberg oder die wirkliche und die enttächte Musik (1983), two volumes of Henius’s collected essays and speeches, illuminates the extent of her polemical stance toward callous disregard for modern art and her vast influence on the contemporaneous theatrical music.

The Rise and Fall of Anna Caroline de Belleville’s Opera Fantasies in Victorian Britain
Peng Liu
The University of Texas at Austin

Claimed as decidedly one of the most popular composers by her contemporaries, Anna Caroline de Belleville (1806–1880) published at least 28 opera fantasies in the 1850s and 1860s out of her approximately 200 piano works. While this repertoire was widely performed during her time by both professional and amateur pianists in England and beyond, English composer Frederick Corder harshly dismissed it as “unmitigated rubbish” a decade after her death. The dissonance between Corder’s sharply critical view and the popularly of Belleville’s opera fantasies during her time points to changes in the music scene during the Victorian fin de siècle. This paper will explore this underlying tension around the shifting reception of Belleville’s opera fantasies.

I first offer a musical analysis of selected opera fantasies by Belleville from the perspectives of thematic selection and arrangement, dramatic implications, and thematic treatment. This stylistic discussion not only highlights Belleville’s compositional styles in this genre but also suggests the potential target consumers her works aimed at. Then this paper examines several interrelated parties that contributed to the commercial popularity of her fantasies: the opera industry, the music publishers, the piano-making industry, the advertisement medium, the dedicator practice, the consumers (often the performers), and the composer herself. The last section considers some major changes in musical life in Britain that might account for the decline of Belleville’s opera fantasies. These changes include the ascendancy of “classical” music discourse, an aesthetic shift in performance culture, the changes of the opera scene in late Victorian London, and the music publishers’ shifting business interest. As my analysis illustrates, the declining popularity of Belleville’s opera fantasies reveals as many social, cultural, institutional, and aesthetic forces in play as the popularization of the same repertory did. As a once vigorous musical genre, opera fantasy not only serves as a significant barometer of changing musical values, tastes, and ideologies in the second half of the nineteenth century, it also documents a rich history of music-making whose marginalization in current scholarship reveals a somewhat similar hierarchy of musical values that we might still hold today.

Steibelt’s Rumors: Publicity, Celebrity, and the Remnants of Fame
Shaena Weitz
University of Bristol

Daniel Steibelt (1765–1823) was one of the most celebrated composers of the late eighteenth and early nineteenth century. Prussian by birth, he spent the height of his career in Paris and London, gaining the favor of Marie Antoinette, George III, and Napoleon. While virtually none of his once-great reputation remains, and his music is rarely performed, one lingering image of him seems indelible.
that of a musical scoundrel. Steibelt was the frequent subject of scandalous rumors — for instance, concerning his alleged thievery, his duplicity, or his boorish personality. Historically, scholars took these stories at face value as anecdotal evidence of Steibelt’s real life, despite the fact that negative stories significantly outweigh positive ones. This vast discrepancy suggests a kind of paradox about the consequences of historical fame that this paper will explore.

While more recent scholarship has urged caution regarding the veracity of these rumors, this paper argues that there is more significance to these stories — and others like them — than parsing the real from the fake. Rumors about Steibelt circulated in part because they provided an emotional satisfaction to those who grew weary of Steibelt’s immense celebrity, his relentless proximity to monarchs, and his unimpeachable talent. In other words, Steibelt was someone that people loved to hate.

Drawing on recent research in media (Soules 2015) and the history of celebrity (van Krieken 2018), this paper looks more seriously at Steibelt’s rumors as a kind of publicity within the expanding media discourse around the turn of the nineteenth century. Looking at the records of Steibelt’s life in this way allows a new perspective on news-making and reputation management in an era that Lucyle Werkmeister has called the age of the “scandal sheet.” In particular, this paper concerns the transference of oral gossip into printed media, the reasons why rumors circulate in an economy of attention, and the relationship between scandal and celebrity. The goal is not to rehabilitate Steibelt, but to look at how musical reputations were built — and dismantled — in the late eighteenth and early nineteenth centuries more broadly.

Listening Experimentally

Time: Sunday, 13 Nov 2022: 10:45am - 12:15pm  Location: Steering
Session Chair: Charissa Noble

Of Pantofonia, Psychology of Music, and The Heterogenous Sound Ideal

Ludim Rebeca Pedroza
Texas State University, San Marcos,

Afro-Caribbean musics epitomize textures in which plurality of timbre is a pivotal aesthetic result. Musicians build this pantofonia with guajeos that showcase harmonic, inharmonic, and aperiodic sound sources—piano, strings, winds, brass, voices, skins, woods, metals, shouting, clustering, and more. Salsa lore documents metaphors—masacote, stew, washing machine—that suggest saldómanes (genre aficionados) reformulate these acoustic scenes as irreducible auditory scenes—composite tone color mosaics, in the words of Olly Wilson (1937-2018). Scholars word-smith concomitantly; Fernando Ortiz writes of pantofonia (1951), Robin Moore and Elizabeth Sayre of an ever-shifting whole (2006), Kofi Agawu of many-in-oneness (2016). Wilson sought a most ambitious theorization with The Heterogeneous Sound Ideal (1992, HetSI hereinafter).

Notably, all-genre theories of musical texture (e.g. Huron 2016), albeit fallibilist and culturally plastic, are inhospitable to HetSI, as exemplified in two foundational concepts: Textural streams, when underlying assumptions privilege the voice-line schema (whether produced by one or an aggregate of sources) as the fundamental unit of musico-textural cognition; and the timbral differentiation principle, when explicit assumptions deem timbre plurality the easy way to segregate streams in the absence of part-writing skills. Examining Albert Bregman’s theory of auditory scene analysis (1990)—which prominently informs the conceptual platforms of psychology of music—I further argue that said field may be prone to over-projecting what the processes of auditory perception selected by evolution achieve onto what musical hedonism wants (a form of senso-aesthetic safety represented in clear streams). I invite us to consider how Bregman’s concepts (e.g. auditory chimeras) surreptitiously discourage such overextrapolations. I close by pondering how this rereading might clear an ethical pathway in this risky dance between evolutionary psychology and music aesthetics.

My account responds to calls from music psychologists (e.g. Jacoby et al. 2020) for collaborations toward correcting foundational biases of the discipline. Inhabiting a unit that houses degree-granting curricula in salsa, I also note HetSI’s wayfaring in the powerful, largely mis-receptive auditory ecology of classical music academia, and invite colleagues in all disciplines to join these timely dialogues.

Re-experiencing Music Video Through Neuroscience: Kid Laro’s, Justin Bieber’s, and Colin Tilley’s “Stay”

Carol Vernallis
Stanford University,

Can neuroscience change our understandings of audiovisual media? A close analysis of Kid Laro’s, Justin Bieber’s, and Colin Tilley’s 2021 music video “Stay” (which currently has 470 million views) suggests yes. Some scholars have argued that neuroscience merely describes features we can better access through a humanities-based approach—pain schematizes into c-fiber activations, Romeo in love becomes but a person under the effects of Oxycontin. In truth, however, studies in neuroscience can complement media-studies approaches in several ways: they can help a viewer reconsider an intense audiovisual moment, slowing down the experience and revealing this moment’s features. These studies can provide markers and signposts, and help us relate fine details to large-scale form. They can also provide support for a viewer’s intuitions about what’s important, which then enables richer analysis in other areas. Interdisciplinarily-based science and humanities analyses can help describe our experiences with intensified, audiovisually-based brief media, including TikToks, commercials, film trailers, and music videos.

After a close reading of “Stay,” this paper shifts to a discussion of how neuroscience can enrich our models of audiovisual relations. These models, including concepts like added value and the acousmatic; the unheard soundtrack; the rapid processing of congruence; and relations from counterpoint to conflict, developed by Claudia Gorbman, Michel Chion, Annabel Cohen, and Nicholas Cook, work well for narrative film. But in these cases, the soundtrack often recedes (alongside parameters like editing, costuming, and lighting) in service of narrative. Neuroscience research shows that we can experience sound and image differently under varying conditions; the findings are especially striking when the soundtrack comes momentarily to the fore in brief audiovisual media. Recent studies in
multisensory integration, including findings tied to concepts such as Bayesian inferences, early and late brain processing, visual and aural illusions (like the ventriloquist and “pip pop” effects), priming, event-segmentation representations, and the rule of inverse proportions can illuminate previously unconsidered relations. These studies are uniquely helpful for understanding audiovisually-intensified media. Neuroscience can subvert current theories of audiovisuality.

How To be a Sex Goddess, or, Challenging Social Ethics in 101 Easy Steps

Eloy Ramirez
Harvard University

In the 1960s, ongoing social unrest in the United States incited historically marginalized communities—LGBTQ+ people, women, and people of color—to collectivize and seek alternative avenues to enlightenment and acceptance. Reacting against their exclusion from dominant perceptions of the ideal citizen, countercultural movements formed across the country in opposition to a society that had (and continues to) restrict liberties based on identity. Influenced by contemporary efforts for social liberation (i.e., sexual, racial and ethnic, women’s, and gay liberation movements), sound artists such as Pauline Oliveros called for new ways of listening—listening detached from hegemonic methods of perceiving sound—and for reframing majoritarian conceptions of ontology. This paper will provide a case study for how music and listening, which were directly influenced by countercultural social norms, have been used to create spaces for radical resistance against the policing of sound and heteropatriarchal expectations of social behavior—while simultaneously maintaining settler-colonial practices—well beyond the 1960s.

Through research at Pauline Oliveros’s archival collections, I will examine how her collaboration with the feminist-pornography producer Annie Sprinkle—on the film The Sluts & Goddesses Video Workshop, or, How To be a Sex Goddess in 101 Easy Steps—challenged the oppressive constructions of ethics and gender norms. During a time when the composition of art music was largely dominated by white men, Pauline Oliveros (1932–2016), a lesbian, feminist, and an inaugural member of the San Francisco Tape Music Center, gained notoriety for her electronic and meditative art music compositions. Today, Oliveros’s career is characterized by its activist influences, meditative compositional approaches, and her “all-encompassing” philosophy on listening. By choosing to include materials contextualizing her collaboration with Sprinkle in her archive, Oliveros is challenging patriarchal expectations of what “should” belong in the archive of an art music composer, as well as how highbrow versus lowbrow musical divides are classified. The influence of counterculture movements is prevalent in the music Oliveros created for Sprinkle’s film: the use of electronic music to connect to the body and the erotic, as well as the appropriation of foreign cultures. Additionally, in ensuring its place in her archive, Oliveros is demonstrating an act of posthumous resistance.

CW: This presentation includes sexually explicit material and may not be suitable for certain audiences.

Making, Remaking, and Unmaking Musical Instruments

Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm · Location: Camp
Sponsored by the SIG for Organology

Making, Remaking, and Unmaking Musical Instruments

Organizer(s): Jayme Kurland (George Mason University)
Chair(s): Jayme Kurland (George Mason University)

Building on recent anthropological approaches to “making as knowing” (Ingold 2013), particularly as manifested in studies of musical instrument makers (Jones-Bamman 2017), this panel considers how acts of making and remaking musical instruments embody different forms of knowledge and understanding—musical, technological, historical, social, and more. We also consider how such knowledge can be illuminated by “unmaking” a musical instrument—separating layers of meaning that have accrued over time, but which remain sedimented in either the general morphology of an instrument family or through one particular instantiation of it. Thinking of instruments as being made, re-made or un-made provides new insights into acts of musical instrument production and the objects arising from them.

Our first case study centers on lutes and lutherie in the Himalaya, proposing that the instruments’ construction methods and morphologies are grounds for considering Himalayan lutes as a distinct instrument family, one which furthermore illustrates centuries of human migration along the Himalaya from southern Asia and the Tibetan Plateau.

Our second study examines how replication through high-definition 3D printing can facilitate access to the sonorities of Indigenous aerophones in museum storage or display cases. Through collaborative work with Indigenous makers, we hope to contribute to practical, academic conversations about redress and return, in contexts of museum studies and repatriation.

Finally, we focus on how the unmaking of musical instruments reveals otherwise hidden or obscured signs of prior musical activity. Instruments are thus seen as palimpsests: literally, in the sense of recording physical inscriptions or other details carried over from previous times; and metaphorically, providing windows through which music cultures—past and present—can be viewed anew.

In all cases we are concerned with cultural memory: how acts of production and reproduction, and the material traces they leave behind, provide evidence of the different times, places, and spaces through which instruments have traveled, and of our relationships with those other milieus. Making, remaking, and unmaking musical instruments proposes innovative ways of investigating both the processes of musical instrument production and their broader significance to those for whom they are meaningful.

Presentations of the Symposium
Echoes of a Newly Audible Past: Replicating, Repatriating, and Resocializing Indigenous Flutes in North America

Jay Loomis
Brown University

Indigenous communities and scholars have engaged in debates on repatriation for decades. At times, it is clear that a museum should return artifacts to an Indigenous tribe, but in other situations the merits of repatriation are unclear. In this paper, I posit that replication should play a more central role in contentious conversations on repatriation and musical instruments. I argue that the art and science of creating a successful replica can offer practical answers to complicated questions. In this polarized debate, I propose that a well-crafted replication project can serve both sides of the issue by addressing the needs of museums who want to keep their instruments, while also serving communities who request the return of their objects. Collaboration with Indigenous people is key to my discussion of the decolonizing possibilities of making a replica to keep at a museum while returning the original object to a community of origin, and I examine ways that effective repatriation projects can generate connections between Indigenous communities and museum publics. In my discussion of replicating and resocializing Indigenous American wind instruments, I foreground my ongoing collaboration with the Jemez Pueblo flute maker, Marlon Magdalena, and the director of the Haffenreffer Museum at Brown University, Bob Preucel. I reference our present replication work with an Ancient Pueblo flute (620-670 CE) and a late 19th century Kiowa block flute. Drawing from my personal experience as a flute maker and 3D printing enthusiast, my argument is that closer consideration of replication practices can be useful to scholars, curators, and museologists as they engage in continuing debates about repatriation and responsible curatorial practices.

Textural Layers and Hypermeter in the Music of Woody Guthrie

Ryan H. Jones
Eastman School of Music

In the discourse surrounding Woody Guthrie and his music, scholars often examine Guthrie’s social activism, political views, and identity. Yet, very little scholarship engages with Guthrie’s musical practice. I argue that Guthrie’s treatment of hypermeter is a compelling aspect of his music, worthy of careful study. In particular, I explore how interactions between textural layers produce hypermetric manipulations, which in turn delineate formal function and serve text-expressive roles.

To analyze these interacting textural layers, I draw on Ben Duinker’s (2021) study of meter in hip-hop music. I identify two layers: a looping “guitar layer” and a “vocal layer” that is organized into phrases. In the guitar layer, fingerpicking patterns project multiple levels of pulse, establishing a song’s metric framework. In the vocal layer, text-setting schemas articulate hypermeter and hypermetric manipulations. These schemas, drawn from Ken Stephenson (2002), are expressed as ratios of melodic motion to melodic rest; two such schemas are standard in Guthrie’s music.

Guthrie’s hypermetric manipulations often cue specific formal functions. In one manipulation, which I call schema switching, Guthrie regularly switches between at least two text-setting schemas, producing hypermetric instability. Schema switching typically occurs in verses, while choruses are often hypermetrically regular. A second type of form-functional manipulation involves hypermetric contraction and cues the ends of formal sections.
I close with a hermeneutic reading of "1913 Massacre," connecting the song's hypermetric irregularity to the text. In this song, schema switching, progressively shrinking phrase lengths, and intensifying hypermetrical dissonance reflect the tragedy and increasing urgency in the lyrics.

Tori Amos's Stretched Compound Grooves
Scott Hanenberg
Virginia Tech

Tori Amos uses metric irregularity in idiosyncratic ways. This paper traces Amos's sub-metric expansions of compound-duple-meter grooves—6/8 or 12/8 grooves with measures stretched to 7/8, 13/8, or further.

In early songs for piano and voice, Amos uses metric irregularity to expand motivic ideas. My transcription of "Icicle" shows a 6/8 groove with isolated measures of 7/8 and 4/4 reflecting nuances in lyrical phrasing. The resulting undulations in the metric fabric support the lyrics in depicting the narrator's halting uncertainty.

Amos soon incorporated sub-metric compound-groove expansions into full-band recordings. "Spark" and "Carbon" show Amos using hypermetric patterns that invite listener entrainment to deeper levels (e.g., regular alternation of 6/8 and 7/8). The mostly 13/8 groove of "Spark" is complicated by isolated instances of 16/8 (further expansion) and 12/8 (reversion to a regular-meter template).

In songs by Amos's contemporaries, her brand of metric expansion is rare. Septuple measures occur more often through compression of 4/4 backbeat grooves. Amos's use of a 6/8 template is not unique, but it is idiosyncratic. Moreover, Amos employs this same metric tool strikingly often: sub-metric expansions shape the grooves of fifteen songs, and seven evince the same structural features at the beat level.

I conclude with a potential antecedent to Amos's practice in the singer-songwriter tradition of the 1960s. I compare Bob Dylan's "Only a Pawn in Their Game" (as analyzed by Nancy Murphy, 2022) with Amos's expansions, and consider how Murphy's "loss of meter" relates to Amos's practice.

"What If You're Wrong?": Rethinking Metric Dissonance and Irregularity in The Punch Brothers
Lena Kathryn Console
Northwestern University

Much scholarship on metric dissonance and irregularity treats these phenomena as universally-experienced, fixed structures. While capturing multiplicity within musical passages, theoretical frameworks that presume a static and universalized perception of meter insufficiently represent the diversity of listener and performer experience and continue to reinforce the erroneous structure-experience paradigm. In contrast, I define metric dissonance and irregularity as dependent upon one's positional listening. Rather than assuming a given metric orientation and deriving a single rendering of dissonance or irregularity from such fixity, I outline multiple potential interpretations of several excerpts by The Punch Brothers to reveal a diversity of metric irregularities. First, I derive metric interpretations by selecting different referent levels according to inputs such as metrical preference rules, hierarchical level, hypermetric grouping, and isochronous versus non-isochronous beats. Then, I demonstrate different manifestations of metric dissonance and irregularity based on such orientations. Lastly, I incorporate listener agency into my theoretical analyses, as listeners may flexibly orient to the same multivalent passage, moving between different experiences of metric dissonance and irregularity. From this process, I demonstrate variability in facets such as metric expansions/contractions and accent alignment, in ways not captured by simple displacement or grouping dissonance. Such multivalent readings contribute to a more nuanced and inclusive theory of rhythm and meter.

Modulatory Plans

Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm · Location: Jackson
Session Chair: Janet Schmalfeldt, Tufts University

Taneev's Unified Modulatory Plans in Scriabin's Early Tonal Works
Jeff Yunek
Kennesaw State University

Many of Sergei Taneev's students claim that his theory of unified modulatory plans was more significant than his study of counterpoint. Not only is the English study of this theory limited to a single nine-page summary, but no one has applied Taneev's theory to any of his famous students. This lapse is surprising since multiple Russian sources state that Alexander Scriabin applied Taneev's theory to his analysis of Beethoven's sonatas. This raises the question of whether Taneev's theory has any resonance with the modulatory structures of Scriabin's early tonal music. This paper expands on the current literature by suggesting that Taneev's theory asserts a teleological modulatory structure where the music must tonicize a key one accidental above and below the main key before the final closure on tonic is considered fully achieved. This theory is then applied to Scriabin's earliest piano miniatures, which reveals the following: (1) the final perfect authentic cadence in tonic is always the cadence immediately after the required tonicizations have been achieved; (2) the graphing of these modulations mirror Taneev's own modulatory diagrams of Beethoven's works; and (3) the segments of the work that come before or after the main modulatory structure are marked with harmonic abnormalities, such as off-tonic beginnings or extended closing sections that evade perfect authentic cadences. Accordingly, this study suggests that Taneev's idiomatic theory gives new insights into the design of the modulatory structure and the harmonic telos of Scriabin's early works.
Occurrences Minute and Irregular: How the Subdominant Recapitulation Reflects the Perception of Sonata Form

Yoel Greenberg
Bar-Ilan University

The study of form is primarily the study of convention. By identifying “rules” or “norms,” we seek to distill aesthetic truths concerning a variety of works. Yet, as William James has observed, “roundabout the accredited and orderly facts of every science there ever floats a sort of dust cloud of exceptional observations, of occurrences minute and irregular … which it always proves more easy to ignore than to attend to” (James 1912). Formenlehre does not ignore such irregularities, yet it focuses on the norms to understand deformations, on the “accredited and orderly facts” to understand the exceptional. In this study we attempt to reverse this mode of explanation, by using the irregular to illuminate the regular.

We focus on one such “dust cloud”—the subdominant recapitulation, which is of interest for two reasons. First, subdominant recapitulations undermine the moment most commonly associated with the sonata form—the “double return” of the main theme and the home key. Second, subdominant recapitulations foreground the tension between the tonal and thematic aspects of sonata form, ostensibly sacrificing the former in favor of the latter. As such, the handling of subdominant recapitulations provides unique insights on composers’ changing perception of this tension in general, and of the moment of recapitulation in particular.

Although relatively rare, subdominant recapitulations are common enough to consist of a miniscule sub-corpus of sonata form works. We examined 50 works with subdominant recapitations composed 1745–1819 and divided into three periods, each including a similar number of works: 1745–1781; 1782–1795; and 1796–1819. Following Greenberg (2022), we analyzed the corpus using a diachronic perspective, examining the changing perception of sonata form through the lens of the subdominant recapitulation. We demonstrate a shift over time in the handling of the subdominant recapitulation, from tonal subduing of the moment of thematic recapitulation, to a “lazy” (Clark 2011; Rosen 1988) transposition of the exposition, resulting in an extreme realization of the rotational principle (Hepokoski and Darcy 2006). As such, the history of the subdominant recapitulation reflects the history of recapitations, and by extension sonata form, in general.

Tonal Hierarchy as Schema

Simon Prosser
Indiana University

Most contemporary understandings of “common-practice” tonality—especially those influenced by the ideas of Heinrich Schenker—take for granted that a piece’s tonality is ultimately expressed hierarchically, that each note can be subsumed within ever more hierarchically significant tonal structures that give rise to local keys and eventually a global tonic key (e.g., Lerdahl 2001; Lerdahl and Jackendoff 1983). Yet this tonal-hierarchical regime has received some substantial challenges, especially in work from the last 15 years by music theorists seeking to ground music theory in psychological and historical terms, loosely organized under the banner of “schema theory” (e.g., Gjerdingen and Bourne 2015; Byros 2009; Gjerdingen 2007). Rather than apprehending the tonality of a piece as a single, uniform, and exhaustive hierarchy, schema theorists argue that the culturally and historically situated listener interprets tonality “through the frame of a short window sliding along a sequence,” attending to highly localized cues in the music that are relatively independent of each other (Bigand and Pamcut 1999, 237; Byros 2009, 61, 67–68). Though schema theorists grant that hierarchies still play an important role in how listeners process music, these hierarchies are usually fragmentary, non-uniform, and limited in scope (Gjerdingen and Bourne 2015). From this, there would appear to be an intractable schism between music theorists who want to continue to understand tonality in hierarchical terms and those who want to understand tonality as a form of cognition.

In my presentation, I will cut a path towards reconciling prevalent notions of tonal hierarchy with the psychological and historical concerns of schema theory by positing that such hierarchies can themselves be understood as schematic—that is, as conventionalized patterns of musical behavior. I will argue that certain hierarchical arrangements of schemata occurred frequently enough to have been meaningful categories unto themselves, and that the dichotomy between a hierarchical theory of tonality and a historical and psychological one is false. I will also show that certain conventional tonal processes, like establishing a tonic key, modulating to a dominant, or reactivating a tonicized dominant, can be understood as higher-order schemata that structure the larger musical discourse.

Music Against…: A Politics of Response

Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm · Location: Compass
Session Chair: Stephanie Doktor, Temple University

Communicating Rage: Sonic Protest as Multifaceted Resistance in Rage Against the Machine’s Self-Titled Album (1992)

Patrick Seamus Mitchell
University of Cincinnati College-Conservatory of Music

Rage Against the Machine (RATM) is an interracial alternative-rock band widely known for their eclectic musical style and polemic protest lyrics. The Los Angeles group released their self-titled debut album Rage Against the Machine (1992), in the months following a revolutionary moment of racial tension and civil unrest during the Rodney King Riots. Political unrest fueled RATM’s critique (or rage) of issues surrounding capital accumulation, systematic racism, and U.S. imperialism. Sociologists Andrew Green (2015), Nick Holm (2007), and Jeffery Hall (2003) have considered RATM’s protest in their study of the band’s lyrics as the main vehicle of resistance—however, have reduced their music to descriptions of “genre-bending.” These studies fail to observe the significance of the genres prevalent in RATM’s sound (i.e., funk, metal, rap and rock). Funk and rap were tools of protest in predominantly Black working-class communities while metal and rock, mainly performed by White musicians, resisted hegemonic White bourgeois society.
This begs us to consider the question: How did RATM sonically communicate their rage towards systems of oppression? My study of RATM’s self-titled album considers both the band’s music and vocality to articulate the full depth of their protest. I argue that RATM constructed a sonic protest through means of synthesizing interracial musical genres. My investigation reveals the inherent rebellion instilled in the fabrics of funk, metal, rap, and rock within the context of RATM’s music. Specifically, I identify the band’s use of funk riffs (Morant 2010), metal breakdowns (Susino 2019), rap flow (Komaniecki 2019), and timbral distortion. Funk riffs function as harmonic ostinatos, metal breakdowns complicate the rhythmic structure, rap flow establishes consistency of prose, and distorted guitar timbres from a range of genres complicate the sonic experience. Moreover, I use Kate Heidemann’s technique for describing vocal timbres (2016) in my analysis of singer Zack de la Rocha’s enraged vocality. My examination of RATM’s album demonstrates that their music and vocality not only creates a sonic protest but opens space for multifaceted resistance.

The Rise of Anti-Fascist Black Metal: Combatting White Supremacy in the US Metal Scene
Meghan Creek
University of Maryland, College Park

In 1994, Jan Axel “Hellhammer” Blomberg, drummer of the notorious Norwegian black metal band Mayhem, professed in an interview that “Black metal is for white people.” This sentiment speaks to how and why the genre of black metal has become an international hotbed for neo-Nazi activity and propaganda since the early 1990s. An associated sub-genre, National Socialist black metal (NSBM), began with a handful of bands in Europe and the United States and now includes nearly 1,000 bands across four continents, many of which have formed in the last decade. Metal critics and fans often portray NSBM as isolated from the rest of the metal scene, but certain bands from this genre, such as Graveland and Satanic Warmaster, have gained enough popularity to be booked for shows outside of the NSBM sphere. Despite this growing foothold, NSBM’s impact on the black metal scene often goes unacknowledged or unrecognized by many of its participants.

In recent years, however, some metal fans and musicians have begun to acknowledge that NSBM reflects the presence of racism across their entire scene - so much so that several emerging anti-fascist black metal (AFBM) bands have emerged in response to NSBM. These bands call attention to the broader metal scene’s disregard for NSBM’s concentrated neo-Nazi presence and other issues affecting those with marginalized identities. This paper analyzes these burgeoning oppositional voices in black metal as a form of contestation against the metal scene’s “white racial frame” (Feagin 2009). To examine this phenomenon, I draw on public discourse in the metal scene among music critics, bands, and fans, as well as interviews that I have conducted with members of the D.C. metal scene. I also explore AFBM’s sonic characteristics and lyrical themes to shed light on the ways in which these bands manipulate black metal conventions to subvert its white patriarchal order. This paper reveals how members of a music scene with diametrically opposing political ideologies navigate these tensions and, in some cases, work to reconstitute the genre to make it more inclusive for its otherwise marginalized participants.

Dixie Unionized and Trap Remixed: The Afterlives of Civil War Folk Songs from Reconstruction to January 6, 2021
Chloë H. Smith
Yale University

In 2020, a trap remix of Tennessee Ernie Ford’s “Union Dixie” trended on the social media app TikTok. Users embraced the song as a backing track for the removal of Confederate monuments and celebrations of Donald Trump’s loss of the presidential election. This remixed Union parody of a Confederate anthem is a modern example of a much older phenomenon. During and after the Civil War, Americans used folk songs to tell stories about themselves and those who disagreed with them across political divides. Through re-writings and parodies, new versions of folk songs like “I Wish I Was in Dixie” and “I’m a Good Old Rebel” re-inflect and transform those stories over time — from Reconstruction to the attack on the U.S. Capitol on January 6, 2021.

This paper engages with previous work on folk song revision and genealogy by Cole Hutchison (2007), John Stauffer and Benjamin Soskis (2013), and Joseph M. Thompson (2020). I introduce additional primary sources to these folk song genealogies, opening up new conversations about the transmission and use of these songs. Among other materials, the piano music of “Blind Tom” Wiggins shows how one Black musician used “Dixie” to tell stories about the Union during Reconstruction. Sheet music and archival ephemera from the James Weldon Johnson Collection at Yale University show how versions of these songs have circulated in commercial spheres and archives. Following Hutchison’s premise that folk song revision is a “social practice in which agents re- and un-write texts in relation to their social worlds” (Hutchison, 604), this study outlines the relevancy of folk song remixing in political discourse today. TikTok’s “Union Dixie” trap remix and the circulation of “I’m a Good Old Rebel” in all-right spaces on YouTube as a pro-Trump anthem show that even in the present, folk song is still a venue for social commentary about deep political divides in the United States. Especially now, in a moment when tensions about Civil War memory dominate our newsfeeds, Americans are still finding meaning and the language for political self-expression in these 19th-century songs.
Musical Pioneers on Record: Negotiating Race, Identity, and Style in the Early 20th Century

**Time:** Sunday, 13/Nov/2022: 10:45am - 12:15pm  ·  **Location:** Magazine

Session Chair: Sergio Ospina-Romero

**10:45am - 11:15am**

**Blues Fiddle as a Family Affair: James and Lonnie Johnson and the Mississippi Sheiks**  
**Kelli McQueen**  
University of Illinois at Urbana-Champaign

While the fiddle plays a central role in string band recordings of the 1920s and 1930s, the role of the fiddle as a pivotal instrument in early blues and jazz has yet to be fully explored. This paper investigates the singular style and agency of the blues fiddle with two African American family string bands as exemplars: the Johnson brothers and the Mississippi Sheiks.

Moses Asch and Paul Oliver documented the emergence of the Johnson brothers' careers in a family band started by their father, “Henry Johnson and His Boys.” They played a multitude of different instruments on the streets of New Orleans, but it was Lonnie’s skill singing and playing the violin that won a 1925 blues contest. The grand prize of this contest was a recording contract with Okeh Records. Although James and Lonnie continued their musical careers as a jazz pianist and guitarist, respectively, their first recordings for Okeh feature them both on violin. The Mississippi Sheiks consisted of Walter Vinson and members of the Chatmon family—Bo, Lonnie, and Sam. They each played violin and guitar interchangeably in their recordings, however, Lonnie Chatmon appears to be their principal violinist.

In analyzing representative songs by these two groups, I found three commonalities. Firstly, both groups have at least one song that ascribes a high level of agency to the violin in the lyrics, suggesting a level of cultural currency for the violin beyond that of other instruments. Secondly, I argue that a blues style idiomatic to the violin influenced later guitar styles. Lastly, both groups transcend racial categories imposed by the record companies. Evident of this can be seen in a Sheiks’ recording mistakenly marketed to white audiences on Okeh’s hillbilly catalog because they sounded like a white string band. Conversely, when Eddie Lang, a guitarist of Italian descent, recorded with Lonnie Johnson, he used the name “Blind Willie Dunn” to avoid appearing like an interracial duet. These three points position the violin as an object that mediates the kind of musical innovation which comes from cultural contact and exchange.

**11:15am - 11:45am**

**A Musical Mapping of Dominican Musical Pioneers in the United States**  
**John Bimbiras**  
The University of Texas at Austin

While artists such as Cardi B, Romeo Santos, and Juan Luis Guerra have contributed to the recent prominence of Dominican artists in the U.S. media, Dominicans were already musicking in diaspora in the early twentieth century, involved in a broad spectrum of genres. The Dominican population in the U.S. during this period was relatively small, yet those who migrated had a substantial impact on the music scene in New York City and elsewhere. Early émigrés such as Antonio Mesa, Napoleón Zayas, Mercedes Sagredo, Rafael Pettón Guzmán, and Monica Boyar made significant contributions to the city’s artistic life through their labor as performers, composers, bandleaders, recording artists, and educators. However, their efforts go largely unrecognized in scholarly discourses surrounding Latinx popular music. I propose to undertake a musical mapping of early Dominican musical pioneers in the United States to explore the diversity of their artistic projects. I argue that their activities complicate notions of Dominican and Latin American music itself, given their contributions to classical concert performance, African-American dance music, and countless non-Dominican Latinx genres, as well as to sonic and visual constructions of Pan-Americanism, Pan-Africanism, and Pan-Latinidad. Utilizing a combination of archival, ethnographic, and creatively engaged research methods including composition, arranging, recording, and performance, this project explores the lives of forgotten artists and contributes to the literature on Hispanic immigration to the United States by underscoring the strikingly varied histories, backgrounds, and musical projects of performers from the same country. The examination of artists involved in such a wide range of contrasting styles and divergent political projects provides nuance to misperceptions of community formation within Dominican and other Latinx immigrant groups within the United States and their representations in scholarly works as homogeneous, to the extent that they are represented at all. Following the work of Lorgia García-Peña (2016), I believe that placing Dominican musical labor and migration at the center of analysis serves as redress for this marginality.

**11:45am - 12:15pm**

**“My Country”/Her Song: Habiba Messika’s Nationalism on Baidaphon Records (1927-1930)**  
**Melissa Camp**  
University of North Carolina at Chapel Hill

In 1926, Tunisian-Jewish singer Habiba Messika stepped into the Baidaphon Records studio in Berlin to record “Baladī yā Baladī” (“My Country, Oh My Country”)—an anti-colonial nationalist song that, once pressed and distributed as shellac 78-rpm discs, energized Arab audiences and aggrandized European powers. “Baladī yā Baladī” would have been familiar to Arab listeners aware of the nahda, or the Arabic awakening of modern literature, politics, and art that instituted change in establishing a new modernity in the Middle East/North African (MENA) region. In the third verse, however, Habiba Messika added to the original Egyptian-dialect lyrics by calling out “Baladī Tunisī” (“My Tunisian country”), alluding to her own nationalist sentiments with her home country that had been under French colonial rule since 1881. From the comfort of the Baidaphon studio in Berlin, rather than the French Protectorate of Tunisia, Habiba Messika had more agency and safety to speak out against colonialism. Moreover, the recording is a testament to...
In this paper, I argue that the portability and growing omnipresence of records and phonographs in the Middle East spread Habiba Messika’s anti-colonialist message in “Baladī yā Baladī.” As Racy (2003) and Fahmy (2011) demonstrate, records, the phonograph, and record companies were part of a larger nexus of media that bridged the gap between elite intellectualism and mass consumption. These media technologies provided an avenue of nahda political, social, and cultural ideologies to spread in a transnational network of MENA performers, producers, and listeners. Through their politically driven songs, Baidaphon and Habiba Messika intervened into the recording music industry to establish not just a modern Arabic musical style, but also a collective Arab identity.

Opérette and Opéra Comique

Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm · Location: Royal
Session Chair: Alessandra Jones
Phryné and Aphrodite at the Opéra Comique
Steven HUEBNER
McGill University
The Greek writer Athenaeus records that the courtesan Phryne was a popular model for artists such as the painter Apelles of Ephesus and the sculptor Praxiteles. This fed a rich iconographical legacy where Phryne was shown as Aphrodite, with long flowing hair and surrounded by the sea. Botticelli’s Birth of Venus is part of this tradition, as is Saint-Saëns’s opéra-comique Phyrné (1893), set to an erudite libretto by Lucien Augé de Lassus and composed as a vehicle for the popular American soprano Sybil Sanderson.

The paper begins by showing how Saint-Saëns’s work relates to classical representations of Aphrodite. Building on the research of Hugh Macdonald (2019), it then considers how Phyrné also refers to a much-reproduced painting by Jean-Léon Gérôme called Phyrné devant l’aréopage (1861). Both the Gérôme painting and the opéra-comique depict the disrobing of the courtesan: before the elders of Athens in the first, and before the putatively virtuous magistrate Dicéphile (as well as spectators at the Opéra Comique) in the second. The paper describes the stage realization of this moment and how it played into the salacious marketing of Sanderson on the Parisian scene.

But, it will be argued here, Saint-Saëns’s aims were higher than erotic titillation. Classical culture had been famously played for a laugh by Jacques Offenbach in works such as Orphée aux enfers and La Belle Hélène, pieces that Saint-Saëns held in contempt. Phyrné was his attempt to reclaim aesthetic space and market share from opérette, and to show the continuing viability of opéra comique as a genre. Intertextual reference to Offenbach serves to remind the listener of distance from the precursor. Although the libertine element in Phyrné is undeniable, it is attached to a moral argument. From Saint-Saëns’s perspective, then, this was libertinage with class—grounded in the erudition of his librettist, a venerable Greek iconographic tradition, and a skilfully wrought score with moments of real pathos.

Opérette, Dialectic, and Theatrical Enterprise during the 1860s
Trevor Penoyer-Kulin
McGill University
One of the perpetual methodological problems for those who study French opérette — or opérette — is the question of how exactly the genre should be defined. Alternating spoken dialogue with original music, it resembles in its essentials opéra comique. At the same time, it often gravitates towards the more irreverent tone of vaudeville. Many scholars have tried to solve this fundamental generic vagueness by looking towards historical institutions as a basis for definition. Opérette is said to have been less a formal phenomenon than a proprietary one, that is, the intellectual property of two specific theatres which emerged in the 1850s: the Bouffes-Parisiens and the Folies-Nouvelles. But although this model holds up fairly well when applied to 1850s opérette, by the time one reaches the mid-1860s, it weakens considerably. By then, opérette was seemingly being produced at nearly every theatre in France, not just the Bouffes or the (then defunct) Folies. In consequence, the institutional reading loses much of its previous explanatory power.

This paper takes the lack of easy institutional guideposts during the 1860s era as an opportunity to propose a different framework for understanding opérette. Building on recent scholarly interest in genres as processes rather than rigid categories, it argues that opérette formed out of a desire to participate within an increasingly liberalized theatrical economy while also offering legitimate artistic opportunities to an ever present and eager contingent of young composers in Paris. This gave it an especially contradictory character since it attempted to fuse the function of a public service with that of a lucrative market commodity. By studying the way opérette manifested at theatres like the Bouffes, the Fantaisies-Parisiennes, and the Variétés in the 1860s, we can better grasp how this dialectic unfolded within varied institutional contexts. Whatever their individual artistic outlooks and pursuits, all of their productions — it will be seen — shared this basic tension.

Reexamining Cours-la-Reine: The anomalous scene in Massenet’s Manon (1884)
Nicole Vilkin
Duquesne University
The Cours-la-Reine scene that opens Act III of Jules Massenet’s opera Manon (1884) has been traditionally viewed as an indulgent spectacle involving a full chorus, a ballet, and Manon’s most showy coloratura. Reporting on the premiere, one La presse writer went so far as to say that nothing would be lost should the scene be omitted. Indeed, the scene has no equivalent in Abbé Prévost’s 1731 novel Manon Lescaut upon which the opera is otherwise closely based, thus marking the promenade scene a perplexing addition by...
librettists Henri Meilhac and Philippe Gille. Music scholars have since reasoned that the scene at Cours-la-Reine holds some narrative purpose – Manon’s “Gavotte” aria establishes the 18th-century setting using Baroque dance forms, and the vendor’s chorus provides the opportunity to critique consumer culture. My study aims to build upon this discussion by introducing new sources that demonstrate the complexity of this seemingly superfluous scene.

Examining a previously unexplored primary source about dancer Marie Camargo (1710-70), I trace a conspicuous parallel between this historical text and the Cours-la-Reine libretto. I assert that the correspondence provides compelling evidence that Manon’s character in Act III was modeled after Carmago, a maverick celebrity who redefined dance techniques and costumes for ballerinas. While audiences were presumably unfamiliar with the source material that likely inspired Meilhac and Gille, this example nevertheless shows that the creators of Manon departed from fictional representation to portray an authentic cultural icon who, like Manon, was notorious for her nonconformist behavior. In a close reading of the anomalous scene at Cours-la-Reine, I identify the ways the scene departs from Prévost’s fiction, considering how those narrative choices were particularly designed to appeal to 18th-century Parisian audiences.

Politics, Gender, Image, and Text: Representing Balkan Romani Music

In the last decade, some scholars of Romani music in Eastern Europe have highlighted activism through Roma musicians’ direct contributions to political causes and protests (Gelbart 2010; Helbig 2013). Others have shown how musicians negotiate artistic and economic choices within limited structural constraints (Silverman 2012). Some scholars have turned to ways in which Romani musicians contribute to change, not necessarily through framing themselves as “activists” but by performing in contexts that become overtly political due to discriminatory barriers put up by non-Roma (Beissinger 2016; Costache 2018), an approach that invites comparison with the difficulties and interventions of non-Roma women in historically male musical spaces (Buchanan 2010; MacMillen 2019). This panel builds upon such analyses by addressing ethnographically the intersection of ethnoracial prejudice of non-Roma with gendered power structures within and beyond Romani communities: what are the ways in which Romani musicians variously confront the racial and gender hierarchies that they encounter in their own communities and in the majority societies? Moving from the socialist and postsocialist periods to the present, we foreground the issue of representation – what texts, images, and sounds are consumed as “Romani” in songs, films, and video clips, how are they gendered, and who produces them and why? The first paper examines Romani female vocalists who became icons of traditionally male-dominated lautar music in Romania, where anti-Romani racism is widespread, demonstrating how gender and ethnicity informed what and how they sang. The second paper analyzes Romani tambura stringbands’ hybridizations with Roma brass bands and Serbian punk rockers in (and beyond) 1990s Serbian films on Romani and queer themes, highlighting new possibilities for archiving wartime habitus outside of living embodiment and memory. The third paper contrasts recent forms and genres of anti-racial and feminist music activism (e.g. rap) introduced top-down via NGOs with celebrity and grassroots projects in Serbia, Bulgaria, and Northern Macedonia. As a panel, we address the dual barriers of gender and race/ethnicity and ask how examining them might help us reevaluate the political contributions of Southeast European Romani musicians and analytical frameworks such as activism, intervention, courage.

Presentations of the Symposium

Gender, Ethnicity, and Song: What Female Romani Vocalists Sing
Margaret Beissinger
Princeton University

This paper explores urban in-group Romani song in southern Romania and how gender and ethnicity inform the repertoire and style of female vocalists. I discuss three Romani artists: Romica Puceanu (1926-1996), Gabi Luncă (1938-2021), and Cornelia Catangă (1958-2021). All established their renown during the communist period, largely at in-group events (Romani weddings and other family and social gatherings). Moreover, all were best-known for their quintessentially Romani song genres and style of singing, dubbed “lautar” music (referring to male Romani musicians). How did gender and ethnicity inform their artistry? What genres were they drawn to, and how did the style and lyrics of the songs they sang reflect their roles as female Romani artists within a strongly patriarchal in-group profession and community surrounded by a majority society in which anti-Romani racism is widespread? I argue that two song genres and styles typified their repertoires and expressed their roles as Romani women (wives, mothers, daughters, sisters) whose careers developed in distinctively lautar surroundings and Romani social events. One genre is characterized by a slow, relaxed style; these songs are often called “songs for listening to” (or, as some lautar have told me, “songs of pain”). Anguish and suffering in various guises form the thematic basis of this type of song. Typically the singer is accompanied by traditional lautar instruments such as accordion and cimbalom. A second genre is exemplified by a more rapid tempo, stanzaic structure (with refrain), and expresses themes about family, love, and longing. A small band (accordion, cimbalom, violin, bass viol as well as synthesizer, in the 1990s and later) is the typical accompaniment for these songs, often performed at weddings. Basing my findings on recordings, interviews with lautar who performed with these vocalists, and related fieldwork, I examine how these strong and courageous women became such expressive icons of lautar music in a world dominated by men. I suggest that they were not only superb artists and spirited, determined women but that and how they sang were deeply informed by gender and ethnicity.

Politics, Activism, and Romani Music: Interpreting Trends in Serbia, North Macedonia and Bulgaria
Several music projects have recently emerged that address political issues facing Balkan Roma, such as prejudice, unemployment, police brutality, evictions, and gender discrimination. I discuss what forms and genres these projects embrace, who produces them, why and how, and what effect they may have. In short, what are the challenges regarding attempts to merge activism and Romani music?

Although Roma are revered for their musical talent, they are often deemed outsiders to the nation/state. Offstage, they frequently face xenophobia and racism. While music might seem like an inclusive sphere, it too is riddled with exclusions and stereotypes. Romani culture is exoticized, appropriated, and commodified via festivals and mainstream media; often non-Romani producers reap the profits. With this fraught context, activism merits a deeper treatment than merely “protest songs.” Activism may emerge in texts and images as well as declaring identity in non-stereotypical ways, managing your own career, or changing unequal structures of music production.

One current trend is NGO sponsorship of music projects. For example, in 2021 the European Roma Institute for Arts and Culture produced 3 videos with the same text in Serbia, North Macedonia and Bulgaria as part of its Proud Roma project. Featuring famous local musicians, these clips feature protests against police beatings plus pride in education, but do so in three different ways. They were designed to air for International Roma Day to encourage Roma to declare their ethnicity in the upcoming census.

A second trend is the emergence of new genres such as rap. The Serbian/British NGO GRUBB (Gypsy Roma Urban Balkan Beats) sponsored rap workshops for several years, and in 2020 female group Pretty Loud captured public attention. With striking clips depicting oppression of Romani women by both Romani men and non-Romani society, Pretty Loud strives for female empowerment through education and independence. This points to a third trend of exposing gender inequality in the family, in the community, and in music production. I compare these NGO top-down projects to grassroots projects that originate with musicians, using examples from Azis and Neno Iliev in Bulgaria and Sutka Roma Rap in North Macedonia.

### Pulsation, Identity, and Transmission

**Time:** Sunday, 13/Nov/2022: 10:45am - 12:15pm  ·  **Location:** Quarterdeck  
**Session Chair:** Meredith Holmgren, Smithsonian Institution  
Chair: Meredith Holmgren, Smithsonian Institution

#### 10:45am - 11:15am

**When one plus one doesn’t equal two: Implications of pulsation non-isochrony for debates in African musicology**  
**James Morford**  
University of Washington

Over the last quarter century, ethnomusicologists interested in the ways that music “swings” or “grooves” have afforded increasing attention periodic pulsation non-isochrony, especially in case studies pertaining to specific musics associated with Africa and African diasporas. In this paper, I zoom out, not to offer a comparative study of multiple musical cultures, but to argue that microtiming analysis is pertinent to long-standing debates about aspects of rhythm in musics of Africa and African diasporas. In re-visiting three examples, I apply an original model that represents non-isochrony in terms of pulsation position ranges as well as an existing model that does so according to the relative durations of inter-onset intervals. First, I show that pulsation non-isochrony necessitates reconceptualizing some instances of “cross rhythms” in terms of completion rather than either conflict or co-existence (Agawu 2003; Locke 2011). Second, I demonstrate how the presence of pulsation non-isochrony undermines the transmutability of bell or key patterns (Temperley 2000). Finally, I address how pulsation non-isochrony informs the multi-decade discussion of metric structure in a recording of “Hindehu” performance (Arom 1998; Tenzer 2017). Through these applications, I join a small but growing number of scholars who treat pulsation non-isochrony as a metric trait, rather than as a kind of expressive variation. In doing so, I aim to motivate music analysts to revisit their work, exploring the ramifications of pulsation non-isochrony for understanding structure in musics of Africa and beyond.

#### 11:15am - 11:45am

**Evading National Identity: Translocal Irish Folk Music in Austria**  
**Felix Morgenstern**  
University of Music and Performing Arts, Graz

While there has long been recognition of Irish folk-music practices and venues transnationally, existing ethnomusicological accounts of these phenomena have tended to foreground the genre’s reception in Anglophone diasporic sites (Williams 2014; Moran 2012), and have only relatively recently begun to consider large non-diasporic Irish-music scenes (Williams 2006; Santos 2020), including those currently found in the German-speaking regions of Central Europe (Behrendt 2021; Morgenstern 2020). Drawing upon the author’s extensive fieldwork among Irish music practitioners and consumers in Austria, the task of this paper is twofold. First, it attempts to trace how translocal folk-music practices and their consumption in Austria still confront the traumatic legacy of extreme nationalism in modern European history. Second, it examines the degree to which the practical and discursive affinity of Austrian performers and audiences with Irish folk music might provide an alternative sphere of cultural identification to indigenous Austrian folk-music practices. Combining ethnographic and historical inquiry, the paper proceeds to unravel the manner in which various performative ‘avatars’ (Dillane 2014) and longue-durée discursive imaginaries of Irishness find complex refractions in the Austrian
present. While exploring the extent to which the global Irish music-community’s primary gatekeepers of race/whiteness, class and masculinity (Slominski 2020) are reflected or distinguished in Austria, it also interrogates trajectories through which Austrian Irish-music practitioners negotiate other parameters of their social practice, such as high-level technical command over Irish performance styles (Keegan 2010) and credentials of authentication (Claviez 2020). Ultimately, it is suggested, such analysis deepens an understanding of the remarkably polyphonic trajectories of global musical nationalisms (Bohman 2004), at a time when rising xenophobia and enclosing right-wing extremism appear particularly imminent in a European framework.

11:45am - 12:15pm
Min’yo in Transmission: Gender and Embodiment in Japanese American Folk Music

Alexander James Nunes
UC Santa Cruz,

What does it mean to leave one’s culture here? My work with Min’yo Tanoshimi Kai highlights the gendered preservation of knowledge and the body. Between Sacramento and Modesto, California, the Japanese music and dance troupe has practiced since the 1980s. It is now the last Min’yo group in Northern California to include live instruments in their performance. The matriarch of our group, Morita Shizue Sensei, holds the title of Shihan (master instructor) in Southern California based Matsutoyo Kai. She is known as Matsutoyo Shizu Sato in that Kai. Morita Sensei belongs to the Japanese American generational classification shin-issei (new first generation) as she immigrated after the passing of the McCarran-Walter Act in overruling the U.S. Immigration Act of 1924. She choreographs and costumes the dances herself after years of watching instructional tapes from Japan. I am one of eleven regular group members and the only white male-identified person in a group of female-identified persons of Japanese ancestry. After my first okeiko, private lesson, Morita Sensei took me over to a picture frame—yellowed with age—and said, “They’re all gone now.” The photo contained about thirty individuals with more women than men, all wearing traditional Japanese robes. “I’m the only one left…I want to leave my culture here.”

In this talk, I examine the language of bodies and the voices of Tanoshimi Kai members as they entrain the music and dance while also embodying Japanese American min’yo and gender. I employ auto-ethnography to question my body as the only white male individual in these spaces. I draw from music scholars Tomie Hahn and Elisabeth Le Guin’s work on gender and embodiment to analyze music and dance in the context of Japanese American min’yo. I call upon my two years of participation in private lessons, group practices, performances, and interviews with community members and collaborators in Sacramento and San Joaquin counties. Min’yo Tanoshimi Kai’s work invites an opportunity to investigate how the affect of movement and the voice, not only gender but also racialize and sexualize bodies. This paper is sponsored by the Gender and Sexualities Taskforce.

Queer Performance

Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm  ·  Location: Grand Ballroom A

Session Chair: Henry Spiller, University of California, Davis
Chair: Henry Spiller, University of California Davis

11:15am - 11:45am
“...a phenomenon that cannot be explained”: The Queer Enigma of Martha Argerich

Alexander F. Hardan
Brown University

Though ideas of eccentricity have long exemplified masculinist tropes of the “genius,” the fabled enigma cloaking the persona of pianist Martha Argerich bears little resemblance to these tired archetypes, evidenced in part by her ambivalence toward the instrument over which Alex Ross claims she “reigns supreme.” “I love to play the piano but I don’t want to be a pianist. I have a conflict,” she once lamented. Indeed, despite securing her place alongside the pianistic “legends” of her generation, Argerich has openly bemoaned her “conflicts” both concerning and exceeding musical performance: she recently admitted that she has never “felt like a woman,” and once believed herself to be a “hermaphrodite.” My paper explores the manifold dimensions of Argerich’s conflicts and incommensurabilities, and traces the remains they have left behind, both on and offstage.

Linger with the subtleties of her performances and the critical discourse that surrounds them. I first argue that the tensions produced by Argerich’s “conflicts” are enacted in and through the virtuosic aesthetic she fashions in performance—an aesthetic that both reproduces and transgresses the boundaries delimiting reified modes of feminine virtuosity. These restrictive boundaries—conspicuously absent in piano historiography—find expression in the rhetoric of stillness pervasive in the criticism of performances by women pianists since the nineteenth century. I thus read Argerich’s queer performance choreography as a disidentificatory musical enactment of her self-professed gender discordance. I then argue that her aberrant professional desires, motivated by her refusal to “feel the solitude” necessitated by the soloist’s regimented career, ultimately produced a queer professional and artistic world, what Foucault might call a “heterotopia,” still within but nonetheless tucked away from the oppressive cultural sphere of classical performance. In this way, I turn to Cathy Cohen for whom the “radical potential to be found in the idea of queerness” is not in the production of identitarian categories, but rather “in its ability to create a space in opposition to dominant norms…across domains of struggle and across identities.” This oppositional “space” has attracted generations of misfit virtuosos whose deviations have paved alternative paths guided by the divergent traces of Argerich’s desire.

11:45am - 12:15pm
In this presentation, I'll describe and reflect critically on efforts by staff at the American Folklife Center/Library of Congress to reimagine, amidst the flux and disruption of the COVID-19 pandemic, the annual Homegrown concert series. Typically featuring a dozen or so folk and traditional artists performing live onstage in the Library’s Coolidge Theater between March and September of a given year, the series is free and open to the public. On an annual basis the concerts provide opportunity for audience members in the D.C. area to experience dynamic performances representing diverse musical traditions, while the artists get a paid gig with the imprint of the Library—as well as high quality video documentation that lives on as a webcast available for viewers across the world. Everything related to the planning, scheduling, and production of the Homegrown series changed in mid-March 2020 when all Library staff were sent home and the buildings closed to the public. Working in tandem with a roster of nineteen artists, AFC staff quickly added melismatic embellishments to maximize the intimacy conveyed in the lyrics. What does it mean when queer men singers use the typically heterosexual message in “Surintrarahuu” as a site for homoerotic expression? And what does this non-normative interpretation tell us about the complex relationship between desire, gender, sexuality, and queerness in musical performances?

I examine how these vocalists performatively disorient (Ahmed 2006) an otherwise straight musical text in “Surintrarahuu.” Through an ethnographic close reading of non-normative musicking, I draw on and extend Cusick’s (1994) discussion of power/pleasure/intimacy triad and Wong’s (2015) theorization of erotics in musical performance. Then, I recontextualize these frameworks at the intersections of desire, gender, and sexuality in the Thai culture (Jackson 2016). My core argument is that queer men singers capitalize on the potential cross-gender identifications in the lyrics, bringing forth and masking non-conformity by playing with heteroeroticism. Such strategy can be regarded as a form of disidentification by the minoritarian queer men singers from the hegemonic gendered practices in Thai classical music (Muñoz 1999). However, this process remains firmly grounded within heteronormative constructs and thus poses no significant threat to the tradition. I aim to contribute to a larger conversation between queerness, gender, and sexuality as they intersect within classical musical traditions from Southeast Asia and beyond.

11:45am - 12:15pm

Aami Tritiyo: Queering Assamese Bihu Festival Performance

Rehana Kheshgi
St. Olaf College

In this presentation, I take the 2021 short film Aami Tritiyo (“We, the Third”) as a point of departure for exploring queer folk performance in the northeastern Indian state of Assam. Produced and directed by Swati Bidhan Baruah, founder of the All Assam Transgender Association (AATA) and the first transgender judge in Assam’s legal history, Aami Tritiyo is the first depiction of queer Bihu performance in media history. Research on Bihu, the springtime Assamese New Year’s festival, portrays festival songs and dances exclusively in terms of cisgender and heterosexual narratives of desire. As far as I know, Dili Sharma was the first to publicly ask “Can Bihu be Queer?” in the 2015 inaugural issue of The Forbidden zine by the Guwahati queer collective called Xukia. Sharma quotes song lyrics that convey homoerotic expressions of sexuality and asserts that although non-heteronormative elements have existed in Bihu throughout history, they have not been represented in the public domain and are gradually disappearing. Sharma’s words inspired me to connect with queer activists and artists in Assam to learn more about queer Bihu performance. I present insights from preliminary interviews and group discussions sessions I conducted during 2017 and 2018. Engaging primarily with queer studies scholarship focused on performance in South Asia and Diasporic communities, I connect the release of Aami Tritiyo to other recent “firsts” such as the October 2020 digital release of the first Assamese queer film, Jonaki Poruwa (“Fireflies”), which received an honorable mention at the annual Assamese film awards ceremony. Aami Tritiyo can be viewed at this link: https://youtu.be/lUB5uEgZ4SQ. This paper is sponsored by the Gender and Sexualities Taskforce.
home then provide high quality video and audio that we streamed online. In effect, AFC embraced the disruption in order to support musical artists while providing fulfilling experiences on a weekly basis for audiences spread worldwide. The Center continued with— and refined—this programming model in the 2021 and 2022 seasons. What does this experiment, induced by the chaos of a global pandemic, portend for the future of AFC’s public programming? What does the response of artists and audiences push us to think about the role of musical exchange during moments of collective crisis? What opportunities for thinking through the intersection of field recording, performance, and public presentation of musical traditions emerge through this model? In addressing these and other questions, I will share examples, lessons learned, and reflections about flux and transformation in the context of public-facing ethnomusicology and cultural sector work.

A Musicological Recovery of the Best and Worst Known Sea Chanty, “Shenandoah”

Gibb Schreffler
Pomona College

When US President Biden arrived at the White House following his inauguration, he was welcomed by the melodies of “Hail to the Chief,” “God Bless America,” and “Oh Shenandoah.” The last of these, which is shaping up to be the President’s de-facto official song, is one of the most recognizable “American” songs. Most people, however, do not know it to have been a sailor chanty. That is, until its adaptation to concert performances in the twentieth century, “Shenandoah” belonged primarily to the repertoire of 19th-century shipboard work-songs. Indeed, it was among the top ten best known chanties. Present cultural memory’s negation of its work-song identity, through narratives in anthologies, concerts programs, and school curricula, is such that its well-documented shipboard existence is doubted or minimized by audiences. Yet what work most against the song’s accurate historical perception are the musical forms in which it has been performed by art and folk revival musicians over the last century. Discrepancies between the historical and modern forms may be traced back (in part) to consistent, significant infelicities of notaters. Chief among these issues are those related to the meter and rhythmic timing of the melody. Twentieth-century folklorists and musicologists, experiencing the song outside of its accompanying work context and unfamiliar with shipboard mechanics, failed to discern its correct meter. Consequently, “Shenandoah” as currently performed is inconceivable as a work-song that might be applied to the tasks to which it was historically ascribed.

I suggest that the only practical way to recover the chanty identity of “Shenandoah” is to envision its performance in the manner of that genre. To that end I synthesize historiography (musicology), formal analysis (music theory), and insights gleaned from experiential fieldwork (ethnomusicology) to uncover the song’s virtually lost, working rhythm. My argument draws on approximately fifty documents (print, manuscript, and audio) of the melody of “Shenandoah,” primary text sources describing the song (beginning in 1867), and practical knowledge of the mechanics of shipboard labor methodology.

Bridget Cleary - Reclaiming the Narrative through Song?

Imogen Gunner
Newcastle University, UK

Bridget Cleary was a 26-year-old seamstress, who lived and died in County Tipperary, Ireland, in 1895. Her untimely death, at the hands of her husband, caused shockwaves far and wide, not least at the murder of an innocent woman, but due to the fact that her husband, and wider community genuinely believed that she had been stolen by faeries and a changing left in her place. In August 2021, as harpist and violinist, I joined the crew of actors and musicians working on a musical theatre piece ‘the Wife of Michael Cleary’ in London.

This paper focuses on my experiences as a participant musician, the process of song creation and includes interviews with composer Maz O’Connor, and dramaturg Alan Flanagan. It considers creative representation of Ireland and its communities alongside historical attitudes to women, especially those who lived against the grain, against a backdrop of rising nationalism, patriarchy, misogyny and superstition. I specifically trace how the story has been adapted for theatre, especially in relation to ‘voicing’ the dialogue, which has been changed from its historical parlance and dialect to an anglicised present. This shift took the story into the domain of a cultured middle-class audience and out of the world of its origin in rural Ireland. It did this by making its central character, Bridget Cleary, sing in the language of a contemporary woman, sharing speech habits of the expected audience – the English-speaking middle classes. The original speech and accents were invisible, only the narrative line and era remained the same.

The question I ask is - does this matter, in a work that is in other ways highly accomplished and appealing? Does it make the original story more powerful because it is made more accessible? Or does it in some ways diminish and distance it? Building on the work of feminist philosopher Cixous (1979) and Gunner (2019), in a post #MeToo world, where inequality, abuse and femicide persist, what role can art and creativity play, and what agency do they generate, in reframing voices and histories of Ireland’s women to create a more equitable and safe present?
This panel examines jazz education in the United States, both in its institutionalized form in college jazz programs and in its community-based form driven by African American social and aesthetic practices. Histories of jazz education often describe this divide as a split between the “school” and the “street.” Our panel highlights various aspects of this divide that are regularly elided in jazz scholarship, including the segregated nature of early college jazz education programs and the consequent fact that Black musicians had little choice but to learn jazz in informal community settings. Much jazz education scholarship focuses on rebuiting criticisms of inauthenticity in the “school” approach without acknowledging the history of segregation. Arguably, this perspective is the very product of a “school” jazz education. Our panel aims to broaden the conversation by centering the racial history of the school and the street divide. Our first paper investigates the “street”—the jazz community as an education system. This paper argues that with little chance of careers in classical music, the jazz community became the music conservatory for Black musicians in the 20th century. The rise of formal college programs influenced some of the pedagogical approaches of the informal community, but this peer-managed “University of Jazz” also holds necessary lessons for the institutional approach. Our second paper examines the “school”—the history of college jazz programs, centering Jim Crow segregation as a key element. Scrutinizing North Texas’s founding of a jazz program in 1947, this paper articulates how the program is based in white male desires to establish their own jazz lineage, creating a segregated “safe space” for them to learn jazz on their terms. Our final paper brings together the “street” and the “school,” appraising the long career of jazz educator, Nathan Davis, who founded the jazz program at the University of Pittsburgh in 1969. This paper demonstrates how Davis brought fugitive pedagogies and the Black aesthetic tradition into the white dominated space of Pitt, offering a critical model to create new ways of being in the world and generate new possibilities of community and sociality in the institution.

Presentations of the Symposium

University of Jazz: The Jazz Community as an Education System

Aaron Johnson
University of Pittsburgh

For the better part of seven decades, jazz was pointedly unwelcome at U.S. colleges and universities. With jazz rendered a casualty of the middle class African American campaign for respectability in the eyes of whites, this was equally, especially, and painfully true at the nation's HBCUs (historically black colleges and universities). While many African American musicians did receive western classical music training in either segregated or non-segregated K-12 schools and at the college level, they did so with the knowledge that their professional opportunities in classical music were severely limited. However, a legion of black professional musicians that received rigorous and demanding training preparing to be jazz musicians went on to create brilliant commercial and popular music for more than a century. Because aspiring black musicians regarded jazz as the apotheosis of creative music and because learning to play it requires a demanding lifetime of practice and study, jazz became the conservatory for a great many musicians alienated from the academy. This does not imply that students of jazz neglected to learn Western notation and harmony, but that the demands of jazz performance, for example the need for all players to understand the structure and harmonic details of a song, and to develop improvisation skills both as soloists and as accompanists, provided musicians so trained with performance skills greatly valued on stage, in clubs, and in the studio.

Paul Berliner wrote of "the jazz community as an education system" and like any system, it has norms of excellence and self-enforced rules of conduct that have sustained it. I argue those practices have also impeded reform, innovation, and gender equity in jazz. I further argue that with reduced work-apprentice opportunities and the gains of African American middle class and its aspirational expectation of a college education for their children, the "University of Jazz" has had to adapt to its institutional "competitors." Importantly, I argue that institutional jazz education system can still learn from the peer-managed "University of Jazz" that sits outside its control.

History of the College Jazz Program: Establishing a White Male Jazz Lineage

Tracy McMullen
Bowdoin College

Gene Hall’s 1944 master’s thesis at North Texas State Teachers College, The Development of a Curriculum for the Teaching of Dance Band at the College Level, formed the basis for the first degree-granting jazz program in the country, which Hall founded at North Texas in 1947. Connecting this curriculum to current postsecondary jazz education, I outline how college jazz education was the effort of white men to establish a separate lineage for themselves by creating comfortable spaces and methods for them to learn jazz. These spaces were defined by Jim Crow segregation, male-domination, and the translation of "foreign" musical elements into European terms. That is, “safe spaces” for white men to learn jazz protected from any racial discomfort they could experience in environments where Black musicians had authority. Connecting whiteness to innocence, Hall wrote, “It seems much more desirable to train children in the schools where competent guidance can control the learning process than to permit or force them to learn by experience in uncontrolled situations” (36). These “children” were white children in segregated schools and the (incompetent?) “uncontrolled situations” were jam sessions and nightclub where Black Americans taught, learned, and consumed jazz (but also other Black spaces like churches and homes). Echoing this sentiment 58 years later, David Ake describes college jazz education as an environment to learn jazz that is “less toxic... than the popular after-hours-session-in-a-smoky-gin-joint image.” I argue that it was not the smoke and liquor but the Black authority that made these spaces uncomfortable for white men. Prouty’s “The History of Jazz Education” (2005), Worthy’s “Jazz Education” in New Grove (2011), and other histories never mention that North Texas State forbade Black students when the jazz program began (refusing to allow Black students even after segregation was outlawed in 1954). I argue...
that segregation was a key element in establishing postsecondary jazz education. Segregation combined with the focus on the formal elements of music separate from social context to establish mainstream jazz education in the United States, marginalizing Black students and women who today continue to critique the now naturalized norm from the outside.

In the Tradition: Nathan Davis, Fugitive Pedagogy, and the Black Aesthetic Tradition

Lee Caplan
University of Pittsburgh

This paper demonstrates how jazz musician, writer, and educator Nathan Davis embodies various aspects of Paul Taylor’s Black aesthetic tradition and Jarvis Givens’s fugitive pedagogy during his time at the University of Pittsburgh (1969-2013). This project not only locates Davis in a long line of Black educators who have challenged and chipped away at the fabrics of institutional life beholden to white racist epistemologies, but Davis’s status as a musician, artist, and composer also finds him in a specific time frame and set of philosophical commitments outlined in Taylor’s Black aesthetic tradition. Taylor defines this tradition as “the practice of using art, criticism, or analysis, to explore the role that expressive practices play in creating and maintaining black life-worlds.” By navigating a traditionally white-dominated and white-shaped space, Davis enacted “fugitive” pedagogical strategies that overlap with the Black aesthetic tradition. Davis’s initiatives not only used art as a means of “creating and maintaining black-life worlds,” but his educational pursuits, scholarly output, and community/University-based projects embraced fugitive pedagogy’s main objectives: 1) for learners/teachers to sharpen or acquire a critical framework that names, makes sense of, and ultimately seeks to challenge, undermine and transform the sociological myths that pervade white racist thought; 2) to create new ways of being in the world and generate new possibilities of community and sociality. In doing so, Davis put together initiatives such as an undergraduate jazz program, jazz seminar week, a recording studio, writing a jazz history textbook, and creating a jazz studies Ph.D. Moreover, Davis’s endeavors also instilled a strong Pan-African consciousness. While primarily based at the University of Pittsburgh, his educational vision spans the afro-diaspora, including an undergraduate exchange program with Brazil, student ensemble concerts abroad in locales such as Jamaica, Switzerland, and Trinidad, and inviting jazz musicians from around the globe to lecture and perform at the University. By placing Davis in this lineage that draws on the Black aesthetic tradition and strategies in fugitive pedagogy, it becomes clear that Davis’s projects sought to challenge the Western epistemological order that displays Black intellect as inferior and Black subjects as devoid of historicity and agency.

Transformation, Imprisonment

Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm · Location: Canal
Session Chair: Ian Copeland, University of Pittsburgh
Chair: Ian Copeland University of Pittsburgh

10:45am - 11:15am

“Go Forth in Joy, the Cause is Just”: Community, Gender, and Transformation in Benin’s National Anthem

Lydia Barrett
University of California, Santa Cruz

National anthems in former French African colonies represent the force of the continued colonial project. Women in the small West African Republic of Benin transform the sounds, formal structure, and lyrics of Benin’s national anthem, “L’aube nouvelle” (“The New Dawn”), quietly challenging the imposed boundaries of the postcolonial state, as well as their roles within that state. These grassroots appropriations of the anthem into some of Benin’s more than 65 local languages complicate gendered and national subjectivities in the postcolonial nation. This paper analyzes these transformations along with their local, national, and global implications in the shadow of the country’s growing authoritarian regime. Paying special attention to the Fongbe language interpretation of “L’aube nouvelle,” I examine how women in Benin leverage their roles as the so-called mothers of the nation to question political activities and reimagine the postcolonial boundary. Beyond melodic and lyrical analysis of the French and Fongbe iterations of the anthem, this work draws on two years of lived experience in a rural community in northern Benin, with ethnographic interviews from Fon interlocutors on the transformation of “L’aube nouvelle.” Analyzed case studies include performances of local language national anthems in Beninese school ceremonies, in political messages criticizing President Patrice Talon, and in the 2020 performance of the Fongbe transformation of the anthem by Beninese popular artists Angélique Kidjo and Lionel Loueke. These case studies illustrate women’s roles in musical manifestations of political action in local, national, and global spheres. In a heterogenous imagined community that grapples with continued French control and an increasingly authoritarian government, women and girl subjects of the Beninese nation perform a translated and transformed national anthem to question colonial frontiers and the developing dictatorship.

This paper is sponsored by the Gender and Sexualities Taskforce.

Prisons of Note: Music in the Age of Mass Incarceration

Aïne Mangaang
University of Oslo

Music has a long history of use in places of detention. Music in prisons, in particular, has received increased academic attention in recent years. Much scholarship on the role of music among incarcerated populations stems from the US and the UK, where scholars including Kristin Anderson, Naomi André, Mary L. Cohen, Benjamin Harbert, and Jennie Henley among others have shared their experiences on music within the US and UK’s prison industrial complex. In this paper I reflect on the lessons learned from the past
five years of ethnographic research into prison music cultures in smaller, more peripheral jurisdictions. I present an overview of the circumstances surrounding music and imprisonment in the everyday lives of people in custody across three small nations – Norway, Iceland, and the Republic of Ireland, places that have thus far largely been overlooked in comparative criminological and musicological debates in favour of an Anglo-American bias. By taking into account a peripheral vision, I illustrate how we can be more attentive to the nuances and asymmetries between these three representative states of penal exceptionalism – namely Scandinavian, Nordic, and Hibernian exceptionals, that are characterized by relatively low rates of imprisonment and recidivism together with a more humane prison system that lies in opposition to more punitive cultures of mass incarceration. I discuss the complex relationship between music and imprisonment in these settings (including diverse approaches to music therapy, music education, music-making and listening initiatives) and address ethical and aesthetic implications of such creative practices in restrictive settings. I discuss the ways music is useful – and may be useful – in these prisons, and question whether, through music, it is possible to create a more humane, and genuinely reparative prison system.

Vapor, River, and Sky: Listening to Place, from Nature to the Virtual

Time: Sunday, 13/Nov/2022: 10:45am - 12:15pm · Location: Grand Salon 24
Session Chair: Mark Lomanno, Albright
Chair: Mark Lomanno

10:45am - 11:15am
The Internet as an Amplification of the Physical Reality: A Case Study of Caribbean Vaporwave
Jorge Mercado Méndez
Kent State University,

Recent research tends to see vaporwave as globalized music with influences towards North American popular media from the 1980s to early 2000s (Nowak and Whelan 2018, Giltos 2018, Born and Haworth 2017, Tanner 2016). Authors have interpretations of vaporwave that attempt to comprehend and explain the whole genre without the socio-cultural context. Such analyses endeavor to explore the genre as a project that produces nostalgia (Giltos 2018), understand the genre as an attempt to aestheticize late capitalist consumer culture (Koc 2017), explore alt-right appropriations from the genre (McLeod 2018), or argue the act of cultural appropriations in vaporwave as inevitable for the emergence of political resistance (Agugliaro 2020). As I have said before, this is due to the use of the same vaporwave artists as Macintosh Plus, Daniel Lopatin (Chuck Person), and James Ferraro that leads to similar results when researching.

Using as a theoretical framework Tetsurō Watsuji’s phenomenology of aidagara (betweenness) with a contemporary view and deep analysis by Lucy Osler and Joel Krueger focusing on the internet or the virtual space, I want to propose by studying and doing extensive interviews with vaporwave producers from the Hispanic Caribbean would lead us to understand vaporwave by geographic location and cultural experiences. These interviews will be held with producers such as S.a.x. and Stereo Plastic from the Dominican Republic, Cuba Libre.Exe from Cuba, and Bloomstrad and Jai Cletz from Puerto Rico. These musicians bring to their music compositions their cultural baggage to the internet. Therefore, the internet can be seen as a social amplification of our physical reality and geographical space.

The expectation of this research is not only to have a diverse understanding of vaporwave but to understand the internet as a social amplification of the physical reality with a diverse culture that is experienced through the virtual world depending on the social and cultural experience of the individual or collective who is creating and uploading music to the worldwide web.

11:15am - 11:45am
The Last Best Place: Music, Resistance and Rural Gentrification in Big Sky Montana
Taylor Duaine Ackley
Brandeis University

Nestled beneath the majestic peaks of Glacier National Park, the Flathead Valley of Northwestern Montana is home to a rich, working-class, musical culture lead by local, professional artists. Through decades of solo and collaborative work, Blackfoot oral historian and songwriter Jack Gladstone and singing cowboy Rob Quist have explored Montana’s history and mythology, expressing the diverse values of the people who call this place home.

In 2017, Quist was the democratic nominee for Montana’s sole congressional seat, but narrowly lost the election to ultra-wealthy, New Jersey transplant Greg Gianforte. This outcome was reflective of a larger rural gentrification as Montana’s most beautiful areas have become flooded with affluent newcomers, many of whom are politically conservative and in some cases explicit white supremacists. In recent years, housing prices have skyrocketed and businesses and venues increasingly cater to tourists and recent arrivals making the fate of the Flathead Valley’s long-term inhabitants and its musical artists precarious at best.

How can art which primarily explores the past (both real and imagined) participate in contemporary politics? While there have been a number of excellent musical acts based in the Flathead, Gladstone and Quist are notable for using their art to participate in a grassroots progressive movement. Their music can be heard as a site of resistance by voicing an otherwise underrepresented local hope for living together and taking care of each other and the environment.

As the Flathead Valley becomes prohibitively expensive with ever-shrinking opportunities for local artists, most professional musicians have moved or taken other jobs with a few playing cover gigs for tourists. With artists unable to support themselves playing original music it begs the question, is the political participation of artists like Quist and Gladstone a vanishing possibility? What sort of working class connections and collaborations are inhibited by gentrification? In this presentation I will draw upon ethnographic work in
Northwestern Montana, place-studies and Donna Haraway’s writing on the connections between knowledge, nature and art to consider how music exploring a place’s past can work to guide its future.

11:45am - 12:15pm

River of Silence, River of Noise: Listening to Nature along the St. John
Keegan Manson-Curry
University of Toronto

How does silence impact our understanding of place? How does silence sound? And how do we engage, through sensory experience, with silence and its many meanings? Drawing from my dissertation work on music, sound, and place along the St. John River in New Brunswick, Canada, my presentation critically examines the sensory link between silence, the “natural” world—thought to be distinct from the human, “cultural” world—and healing in Western humanist thought. I use ethnomusicological and anthropological frameworks of sense of place (Feld and Basso 1996; Impey 2018) to listen to competing experiences that include exuberant Indigenous ceremonies, quiet fishing trips, and settler waterfall explorations, in order to interrogate natural silence’s treatment as antidote for, and antithesis to, noisy human society. Typically considered a remedy for the alienation of industrialized society, environmental silence has long been associated with restorative properties in Western discourse (see Schafer 1977). But there are also loud, exuberant experiences that can be restorative, just as environmental silence can be unnerving, if not downright dangerous. Humans blasting country music from a drifting boat, or a raucous murder of crows cawing, can serve a healing purpose for those involved even as they might cause distress to their environments. On the other hand, a silent forest can signal the presence of large animals like black bears, while a silent pond can make ducks and fish obvious targets for humans armed with hunting rifles or fishing lines. In this paper, I show how these experiences—some quiet, some loud—blur the dichotomy between quiet-nature-healing and loud-human-damaging that informs Western humanism's environmental discourse (Mundy 2018). In doing so, I hope to deepen understandings of silence, nature, healing, and their many entanglements.

References:

Discourses in Iranian Music Theory: Harmony, Rhythm, Modal System

This panel brings together three papers that raise issues in Iranian music theory: harmony, rhythm, and modal system. Through musical and historical analysis, along with personal interviews, Paper 1 explores the timeline of Iranian piano performers and their contributions to the development of Persian piano style. It situates the concept of harmony as a guiding framework in understanding this development. Paper 2 explores the concept, construction, and creative process of the rhythm in the Persian Āvāzī vocal style and reveals meters implicit in this style. It questions how the complex rhythmic structure of this genre is created and attempts to suggest the theoretical foundation of this structure. By suggesting a rhythmic analysis of the Āvāzī vocal music, this paper also explores possibilities for modern compositions. Paper 3 offers an alternative way of looking at the Iranian modal system (dastgāh), which was formed in Tehran in the first half of the twentieth century. Through archival research accompanied by fieldwork, this paper unfolds how core colonial interpretations have continued in current ethno/musical discourse on the theories of modes.

The three papers in this panel are presented by scholars who are also performers and composers. Through their case-study analysis, they attempt to offer alternative resources, not only for ethno/musicologists and music theorists in rethinking fundamental concepts in music theory, such as mode, rhythm, and harmony, but also for composers and performers in opening new horizons for creative expression.

Presentations of the Symposium

Harmonizing Melody, Modernizing Tradition: On the Adoption of the Piano in Persian Traditional Music
Behzad Namazi
Ohio University

The first piano known to have arrived in Persia was a gift sent from Europe to the court of Fat’h-Ali Shah Qajar at the beginning of the 19th century. Over the span of its existence in Iran, the instrument underwent several changes, such as tuning, performance technique, and harmonic language, in order to better integrate into the musical tradition. The focus of this paper is to investigate the adoption of the piano into the landscape of Persian traditional music, and how this phenomenon demonstrates the intersection between tradition and modernity. Through musical and historical analysis, along with personal interviews, this paper explores the timeline of performers and their contributions to the development of Persian piano performance. Perhaps the most significant phenomenon in the assimilation of the piano into Persian music was the retuning of the keys to include microtonal intervals in accordance with the intervals of Persian modes. By altering the tuning of the keys, new harmonies were implemented on the piano, which allowed for traditional Persian melodies to gain the undergirding of conducive harmonies. Within the scope of this study, I find it imperative to situate the concept of harmony, as introduced by Alī-Naqī Vāzīrī’s treatise, as a guiding framework in understanding
this development. This research serves to contribute to the extant literature and scholarship on non-Western piano studies within the field of ethnomusicology, as well as studies on harmony in the field of music theory.

The Concept and Organization of Rhythm in Persian Āvāzi Vocal Style
Shahab Paranj
UCLA

Āvāzi vocal style music is commonly regarded as the genre of the highest creativity and virtuosity in Persian classical music. Āvāzi vocal style may be mistaken for being non-metric or even non-rhythmic. This paper explores the concept, construction, and creative process of the rhythm in this style, and reveals meters implicit in this style. The main question here is how this complex rhythmic structure is created and what are its theoretical foundations?

The paper begins with providing a brief background on the Āvāzi style and its relation to the Iranian arts and it will proceed with discussing the meaning and concept of this genre. It then reviews the metrical system used in Persian poetry and, more specifically, the method of scanning and classifying those meters. This general overview and discussion of the Āruz system and poetic meter will provide a foundation for understanding the rhythmical structure of the Āvāzi style. This style of improvisation is particularly known for its unique complex rhythmic characteristic. It breaks meters and rhythms into a fluid movement which, although might sound non-metric or non-rhythmic, follows a complex rhythmic structure within a metric frame. Ultimately, I will discuss the Āvāzi vocal style in practice. The discussion of the creative process and structure in this style will lead into my study of rhythmic analysis. Through a rhythmic analysis of the Āvāzi vocal music, I propose that this specific non-Western musical genre creates possibilities for modern compositions. In the last section, I will present samples of Āvāzi vocal style in relation to my experience as an Iranian percussionist and composer.

Soft Colonialism: Transcribing Authority in the Iranian Dastgāh Tradition
Mohsen Mohammadi
UCLA

This paper offers an alternative way of looking at the Iranian modal system (dastgāh), which was formed in Tehran in the first half of the twentieth century. Through archival research accompanied by fieldwork, this paper unfolds how core colonial interpretations have continued in current ethno/musicological discourse on the theories of modes. Furthermore, while early publications on Persian music have generally been used as first-hand sources, this paper attempts to complicate the notion of a “first-hand” source by uncovering aspects of Eurocentric colonial productions and their respective Iranian mimicry. These sources include a one-page note by the French bandmaster Alfred Lemaire (1842–1907) and the first book by Ali-Naqi Vaziri (1886–1979), the Iranian musician and pioneer of European-based Persian music theory.

The Iranian modal system (dastgāh) is, as this paper will demonstrate, a hybridized, invented tradition that has become a labyrinth of complex terminology, and is a form of colonization and self-colonization, reproduced and developed by Iranians themselves. This paper seeks to examine the historical roots for considering the concept of dastgāh in Iranian music, the equivalent of the Western scale. This colonial choice, as introduced by Lemaire and Vaziri, evolved into the current complex modal system and has become the ‘authentic’ lens through which ‘traditional’ Iranian music and its history are practiced and studied. This paper explores the rationale behind adopting the concept of dastgāh as the equivalent of the European concept of ‘scale’, and questions the process of mimicry of Eurocentric knowledge by Iranian scholars during the formation of the current Iranian modal system. By conducting an analysis of mode and tracing its origins through fieldwork, this paper attempts to explain an alternative way to reconstruct a modal system for Iranian music by considering the local historical parameters upon which modes were recognized and distinguished.

Producing Professionals: Musicological Study as Preparation for Diverse Careers

Time: Sunday, 13/Nov/2022; 10:45am - 12:15pm · Location: Grand Ballroom B
Chair(s): Christopher Campo-Bowen (Virginia Tech U.)
Presenter(s): Tina Frühauf (RILM/CUNY/Columbia U.), Rob Pearson (Emory U.), Anna-Lise Santella (Oxford University Press), Nick Stevens (ArkivMusic/Naxos of America), Reba Wissner (Columbus State U.)

Organized by the AMS Committee on Career-Related Issues

Research and scholarly writing have long been positioned at the center of academic musicology, so it comes as no surprise that curricula remain focused on musicology as a learned discipline. The careers of 21st-century graduates, however, increasingly extend far beyond academic walls and often beyond the performing arts. As we look to future roles and employment, how do we rebalance the priorities of our curricula to reflect professional realities? How do we broaden the scope of music scholarship and teaching to meet changing career demands?

This roundtable features short talks and a discussion among musicologists working in different professional contexts on the potential for musicology classrooms and programs to better support students in a variety of professional aspirations. Participants will reflect on a number of questions, including but not limited to the following: How can we identify skills needed but not taught in musicology classrooms? What resources can we identify inside and outside academia that remain mostly unknown or unused by musicologists? What new course offerings and/or new interpretations of the NASM guidelines might we develop?

The panelists are Tina Frühauf (Deputy Executive Director, RILM; Adjunct Associate Professor, Columbia University; doctoral faculty member, CUNY Graduate Center), Rob Pearson (Assistant Dean of Professional Development and Career Planning, Emory University Laney Graduate School), Anna-Lise Santella (Head of Acquisition, Humanities, Oxford University Press), Nick Stevens (Production Associate, ArkivMusic, Naxos of America, Inc.), and Reba Wissner (Assistant Professor of Musicology, Columbus State University).
Violence and Music in Premodern Europe

The intersection of music and violence has increasingly become the subject of scholarly attention in the 21st century, notably in the groundbreaking work of Cusick (2008, 2013) and Daughtry (2015). As musicologists have explored how music has been used in and as forms of violence, torture, warfare, and punishment during the 20th and 21st centuries, the discipline as a whole has been challenged to reconsider tacit assumptions about music's inviolability. Despite this relatively contemporary focus—which parallels a larger theoretical interest in violence in modernity—links between music and violence have deep roots in antiquity and the Middle Ages. Indeed, medieval Europe presents a complex picture of violence and its relationship (physical or symbolic) to music and sound. Musicologists and historians have explored, for example, intersections among music, discipline, and sexual violence, while the songs of flagellants and crusaders and the ever-present “Gregory’s whip” in schools point to a musical culture in which violence forms a continuous undercurrent.

This panel offers new perspectives on music and violence in the European Middle Ages, complicating the music-violence binary by considering different forms of violence (symbolic, physical, spiritual, punitive, gendered) and examining how violence is variously enacted, motivated, or accompanied by music and sound. In so doing, the panel reveals both expected and unexpected political, social, religious, and historical outcomes resulting from the entanglement of music and violence. The first paper examines a little-studied armed attack on a community of monks who resisted ethnically charged changes to their musical practices. The context shifts in the second paper to medieval hagiography, exploring how saintly punishment was inspired and enacted by means of whip and song, reflecting larger cultural ideas around the disciplining of musical practices. The final paper on the panel discusses the violent anatomisation of love and the sublimation of violence in two Old French love songs. By engaging with varied repertoires, languages, and social contexts, this trio of papers forges new paths into an understudied area of early music scholarship, resonating in the process with contemporary questions concerning the continued intersection of music and violence across time, cultural contexts, and media.

Presentations of the Symposium

Revolution at Glastonbury, Revisited

James Blasina
Swarthmore College

In 1081 or 1083, the English monks of Glastonbury Abbey revolted against their Norman abbot Thurstan of Caen. In response, armed guards pursued the monks into the sanctuary, killing two of their number, desecrating the sacred space, and sending shockwaves across England. Early-twelfth-century chroniclers all appraise Thurstan’s abbacy negatively, but John of Worcester (d. 1140) reports additionally that Thurstan’s attempt to replace Glastonbury’s “Gregorian” and “Roman” chant traditions with an “alien” form of singing was the spark that incited rebellion. That threats to a venerable musical tradition at Glastonbury in particular should lead to violence is evocative; the ancient abbey reveled in the gravesites and historical traditions that connected the monastery with the foundational figures of the English state and church, such as King Edgar and St. Dunstan. Both were seminal in establishing the norms of a uniquely English brand of reformed monasticism, and memories of St. Dunstan were particularly implicated in England’s musical-liturgical heritage. A concept of English identity in close relation with musical-liturgical practice therefore loomed large at Glastonbury and informed the community’s responses to Norman administrative impositions.

This paper revisits the events of 1081/83, arguing that music was a flashpoint for violence at Glastonbury because of the symbolic meanings that became ascribed to liturgical sound, rendering it a signifier of native Englishness that a community of monks was willing to die for. Despite the centrality of music to this narrative, this is the first musicological reconsideration of the Glastonbury revolt since David Hiley (1986) investigated the relevant repertories of chant. I show how the musically inflected violence at Glastonbury Abbey occurred against the backdrop of ethnic tensions within the English church, evidenced by historical chronicles that explicitly lament the displacement of English ranking prelates by foreigners. Drawing on the chronicles of Eadmer of Canterbury, John of Worcester, and William of Malmesbury, as well as the evidence of the monks’ revolt at St. Augustine’s Abbey, this paper demonstrates the weight ascribed to sounded religious practice as a marker of identity in a shifting national soundscape.

Punishment by Song: Music and Violence in the Medieval Miracles of St. Nicholas

Mary Channen Caldwell
University of Pennsylvania

Violence in medieval saints’ lives is far from unusual; from gruesome beheadings to elaborate torture, the lives and martyrdoms of saints were bloody and painful. Yet saints also inflicted pain and punishment, as was the case for combative soldier saints and countless other saints who channeled God’s wrath. An unlikely figure in this respect is fourth-century bishop Nicholas of Myra, a saint known for his protection and patronage of women, children, and innocents. In contrast to his peaceful and magnanimous saintly persona, miracles added in twelfth-century Europe to his popular life (vita) feature an apparition of Nicholas whipping and beating clerics for wrongdoings. Beyond the uncharacteristic violence, these episodes remarkably identify music as the motivation for Nicholas’s application of corporal punishment. This paper explores the intersection of music, violence, and saintly intervention in Nicholas’s vita, arguing that hagiographers introduced certain miracles to both encourage and regulate the rapid creation of new music in his name. I illustrate how depictions of Nicholas’s brutal upholding of his musical legacy reflected and shaped politics around the production and transmission of novel liturgical and extraliturgical music for saints, in addition to highlighting clerical and monastic tensions between “old” and “new” musicas.
Two miracle narratives underpin my discussion. In the first and more widely transmitted miracle, a prior refuses to permit the singing of “new songs of secular clerics” on Nicholas’s highly celebrated feast day, leading the saint to posthumously appear and whip the prior in time to a “new song” until the prior accepts the rejected music. The second miracle features a widow who laments the lack of music in Nicholas’s name and offers a reward for new sacred compositions. A young cleric enamored with the widow composes songs to gain her affection, but instead elicits the ire and physical punishment of the saint who, brutally flogging the cleric, ceases only when he agrees to write music for Nicholas motivated by devotion rather than romance. Considered together, this pair of miracles offers unique insight into the perceived role of saintly intervention and, indeed, corporal punishment in traditions of medieval song.

Love’s Little Dart: Wounds, Pain and Melody in Old French Song
Joseph W. Mason
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Old French lyric is replete with discussions of violence, and yet discussion of the violent content in this repertory has been limited to critiques of rape narratives in pastourelles. In grands chants (love songs), a male protagonist frequently describes his experience of unrequited love in terms related to wounding, pain, or death. These songs figure love not as an emotion, as it is commonly considered today (Pismenny & Prinz, 2017), but rather as an external force that penetrates the lover’s body and causes certain kinds of injury. Drawing on Lacanian theories of sublimation, voice and language, this paper argues that through themes of pain and wounding in grand chant, trouvères made specific claims about the nature of desire and music while channeling these ideas according to the demands of a homosocial and misogynistic performance context.

Wounds and pain function as what Lacan terms ‘ethical’ sublimations of desire, since they reveal the traumatic relation between different orders in the subject’s psyche. The melodic element of grands chants makes an important contribution to the sublimative process, because it configures and disciplines the human voice according to the social codes of music theory, music notation, and musical style. The mouth functions like a wound, an orifice that sits at the boundaries of the body into and out of which breath and voice can pass forcefully; the voice of pain is unconstrained and pre-linguistic (Scarry, 1985), but is transformed in grand chant into a smooth and controlled melody. The disciplining power of melody is thus shown to sublimate the pain and wounds that result from violence in an ‘ethical’ way. This has two key consequences, which are demonstrated in the close reading of two songs by the late twelfth-century trouvère, Blondel de Nesle. First, grands chants enabled poet-singers to perform the idealized masculine trait of suffering pain courageously. Second, grands chants taught listeners how to sublimate any pain they experienced in the real world by singing about it. Ultimately, these readings call for a new understanding of medieval song as a practice that not only dealt in beauty, but also in violence.