# *Friday morning, 3 November*

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

### Musical Enactment of Social Difference

Regula Burckhardt Qureshi (University of Alberta), Organizer

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

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

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

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

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

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

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

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

Martha Feldman (University of Chicago)

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

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

### No Alternative: Class and Cosmopolitanism in "Alternative Country"

Aaron A. Fox (Columbia University)

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

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

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

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

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

### Max Paddison (University of Durham)

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

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

### Jocelyne Guilbault (University of California, Berkeley)

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

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

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

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

## Pre-Compositional Aspects of Musical Poietics

Jonathan Dunsby (University of Reading), Organizer

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

## Numerical Ordering in Bach's Church Cantatas

Ruth Tatlow (University of Reading)

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

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

Ulrich Siegele (University of Tübingen)

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

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

Jonathan Dunsby (University of Reading)

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

## Models Behind the Surface of African Musics

Jean-Jacques Nattiez (Université de Montréal)

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

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

### Historical Stringed Keyboard Instruments
Edwin M. Good (Smithsonian Institution), Chair

## The "Specious Uniformity" of Eighteenth-Century German Harpsichords

Edward L. Kottick (University of Iowa)

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

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

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

## Beethoven's Pianos in the *Konversationshefte*

Margaret Hood (Plattevil WIsin)

The publication in l968 of a scholarly transcription of Beethoven's conversation notebooks made these valuable daily records available at last to scholars. Their chaotic handwritten state made a painstaking reworking necessary. But although most of these have been available for decades, certain misunderstandings about Beethoven's piano preferences have persisted in even very recent works. For instance, writers continue to pass along incorrect versions of Beethoven's acquiring the Graf piano at the end of his life, and of the great contest between the Viennese piano and the English, publicly played by Moscheles.

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

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

## The Sound of Chopin's Pianos

Eva Badura-Skoda (Vienna, Austria)

—To come??—

## General Principles and Practice of Historical Stringed Keyboard Instrument Design

Stephen Birkett and William Jurgenson (Waterloo, ON)

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

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

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

## Show and Tell: Regarding Musical Instruments

??No abstracts

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

## Manuscripts, Scribes, and Song Repertories in the Fifteenth Century

Leeman Perkins (Columbia University), Chair

### Ockeghem's *Mort tu as navré* Revisited

Fabrice Fitch (University of Durham)

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

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

### Redating Loire Valley Songbooks: The Sources as Evidence

Jane Alden (University of North Carolina, Chapel Hill)

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

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

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

### Attribution Practice and Florence 2442

Louise Litterick (Mount Holyoke College)

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

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

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

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

### Sean Gallagher (University of North Carolina, Chapel Hill)

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

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

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

### Visualizing Music
Richard D. Leppert (University of Minnesota), Chair

### "Picture—Curtain." Music and the Dynamics of the Theatrical Tableau

Thomas S. Grey (Stanford University)

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

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

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

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

Tamara Levitz (McGill University)

In June 1913, a few weeks after the scandalous Parisian premiere of *Le sacre du printemps*, Emile Jaques-Dalcroze and Adolph Appia ushered in twentieth-century Neoclassicism with their spectacular staging of Gluck's *Orpheus und Eurydice* in Hellerau, Germany. George Bernard Shaw, Upton Sinclair, Paul Claudel and many other writers and musicians were taken not only by Jaques-Dalcroze's adaptation of his rhythmic gymnastics to the operatic stage, but also by Appia's innovative lighting and theater design. The event awakened European audiences to the possibilities of visualizing music.

In my talk, I will define and interpret what Jaques-Dalcroze described as *plastique animée*, or the 'corporeal figuration of musical rhythms in exterior forms', as it was realized in his staging of *Orpheus und Eurydice*. I will examine in particular the second act of the opera, which critics understood as " a masterpiece of the modern stylized art of staging." Drawing on Jaques-Dalcroze's obscure early writings, the contemporaneous German debate on his approach to movement, reviews, and Aby Warburg's theory of gesture, as well as on Peter Bowen's video reconstruction of Jaques-Dalcroze's *Orpheus und Eurydice*, I will describe how Dalcroze and Appia visualized Gluck's music in movement, what they intended to communicate thereby, and why their efforts caused such a sensation in their time. My talk seeks to contribute to a better understanding of the aesthetic roots of twentieth-century Neoclassicism in the perception of music's "visual" qualities.

## The Forgotten "Images" of Nineteenth-Century Music

Anno Mungen (University of Mainz)

At the beginning of the twenty-first century, the experience of moving pictures with acoustical backgrounds is commonplace. But already in the later eighteenth century and throughout the nineteenth century, popular pictorial media such as dioramas, moving panoramas or *tableaux vivants* also involved musical accompaniment. There has been much theoretical comparison of musical and visual media; yet from a historical point of view, little attention has been given to the simultaneous performance of picture and music as a potentially significant approach to the critical understanding of music as such. The everyday images of nature—many of them now forgotten—that circulated in the nineteenth century reflected a new instability in the relation of an increasingly industrialized, politically turbulent society to its natural environment. Music demonstrated the reliance of humanity on this alienated and increasing technological world, but it also forced listeners to confront the extreme disconnect between man and nature.

This paper aims to investigate the "picturesque" context of composition and listening in the nineteenth century as the basis for new ways of analyzing, criticizing, and understanding this music. Composers such as Beethoven, Liszt, and Wagner were familiar with different kinds of popular media entertainment, which related painted images as well as many others (like virtual images or images of the mind) directly to the music. Pieces like the Overture to *Coriolan*, the *Dante* Symphony, or "Siegfried's Rhine-Journey" were also based on visual ideas and reflect images that had been widely familiar in the nineteenth century. A closer look at these pieces and their now forgotten image-background will demonstrate how the reciprocal relationship between the artistic media may amplify our own "image" of nineteenth-century music.

## Gothic Musical Scenes and the Image of Performance

Annette Richards (Cornell University)

Late eighteenth-century musical and literary culture confounds the visible and audible in a fantastic pantomime, as listening becomes a function of looking. In *Rameau's Nephew* Diderot conjures up the sounding discourse of music in the imagination of the beholder from the extraordinary physical gestures of musical performance; later Heinrich Heine described the music of the virtuoso as a magical blur of phantasmagoria and illusion, in which a deaf painter might 'lip-read' sounds from the visual display of performance, or conversely, one might hear tones themselves as invisible signs for colors and shapes. The narratives of Diderot

and Heine obliquely allude to the Gothic novel, the late eighteenth-century popular genre in which the invisibility of music functions paradoxically to highlight the visual—the seductive sight of musical performance itself, and the more dangerous role of such music-making as the site of feverish imaginings, reverie and introspection.

This paper explores the ways in which the performing musician figures as a visual text in English and German reviews and instruction manuals around 1800, and in the novels of Ann Radcliffe and Matthew Lewis. Borrowing from Adorno and Horkheimer's reading of the myth of Odysseus and the Sirens, it points to a particular cultural anxiety towards musical performance by women, but argues that such promiscuous reveries as are engendered by the visuality of music may themselves be read as emblems for the genre of Gothic, which collapses not only sound, silence, vision and imagination, but the temporality of narrative itself. In its turn, an obsession with the conventions of Gothic fiction carries rich implications for the mapping of the visual onto the aural in the mainstream reception of contemporary musical performance.

## Session 3-8 (AMS), 9:00-12:00

### Mozart
John Platoff (Trinity College), Chair

### Eighteenth-Century Viennese Orchestral Parts for Mozart's *Die Zauberflöte* in the Archive of the Theater an der Wien

David J. Buch (University of Northern Iowa)

The performing materials from the archive of the Theater an der Wien provide new information on late eighteenth-century theatrical practice in Vienna's *Singspiel* tradition. The analysis of the repertory, paper, copyists, and the content reveals that some of these materials were created for the Theater auf der Wieden (1787–1801). The four boxes devoted to *Die Zauberflöte* offer evidence of the early performance tradition of Mozart's last *Singspiel*. The earliest of these parts appear to date from ca. 1792–93.

These materials include heretofore unknown music for the *Die Zauberflöte*, including a flute interlude specified in the libretto that Mozart did not set in his autograph score. While we do not now at this time if this music had any connection to Mozart, some of these segments appear to have been used in the Theater auf der Wieden and the Theater an der Wien. They ought to be considered for use in modern performances.

The materials reveal that the copyists did not always respect Mozart's detailed expressive indications. The parts also include a number of cuts that appear to be consistent with accounts of early performances.

Finally these parts reveal that the missing wind chords at the beginning of the "Bei Männern" duet in Mozart's autograph score were performed at an early date, although the rhythm of those chords might well be different than that which has traditionally been assumed.

### The Orchestral Parts from the First Viennese Production of *Don Giovanni* in 1788

Dexter Edge (Baton Rouge, Louisiana)

My recent study of Mozart's Viennese music copyists has led to the rediscovery of nearly all of the orchestral parts from the first Viennese production of *Don Giovanni* in 1788. These parts are extraordinarily complex, having remained in use by the Hofoper throughout the nineteenth century. Some contain hundreds of inserted leaves from later productions.

Using foliation diagrams and facsimiles of watermarks and copyists, I shall demonstrate precisely what material survives from the 1788 production, and I shall show how this material sheds new light on the "Viennese version" of *Don Giovanni*. The traditional view has been that Mozart cut Leporello's "Ah pietà, signori miei" (No. 20) and Don Ottavio's "Il mio tesoro" (No. 21), replacing the latter with "Dalla sua pace" in the first act, and adding the duet "Per queste tue manine" (No. 21a) and Donna Elvira's "Mi tradì" (No. 21b) to the second. The orchestral parts show, however, that the Viennese production seems originally to have been planned to include all four numbers (20, 21, 21a, and 21b) in the second act, as well as "Dalla sua pace" in the first. The parts show that revisions to this plan—the cut of numbers 20 and 21, the transposition of "Mi tradì" from E-flat to D major, and possibly also the cut of the *scena ultima* in the second-act finale—were probably made no earlier than the last week of rehearsals, and possibly even after the première. Thus the parts may lend support to Da Ponte's story that *Don Giovanni* was revised in Vienna because "it did not please."

## The Andante K. 37, 2: Mozart's Earliest Extant Concerto Movement

Gregory Butler (University of British Columbia)

Since it was discovered that Mozart's keyboard concertos K. 37, 39, 40, and 41 composed during the spring and summer of 1767 were *pasticii*, arrangements based on disparate sonata movements by at least five different German composers—C.P.E. Bach, J.G. Eckhard, L. Honauer, H.F. Raupach, and J. Schobert—Mozart scholars have yet to discover the movement that served as the basis for the Andante K. 37, 2, the only movement for which no attribution had come to light. Until now no serious consideration has been given to Mozart himself as the possible composer of the movement, largely, one suspects, because of his tender age at the time of its composition. Yet Mozart was already a fairly accomplished orchestral composer with a half-dozen symphonies to his credit, and he had received some rudimentary instruction in concerto composition from his father.

My detailed study of the autograph manuscript of the movement indicates that the relationship between the contributions of father and son in the working out of this movement is essentially different from that in evidence in all of the other movements. What emerges is that this is a composing score of Wolfgang with corrections by Leopold. I will present the evidence that demonstrates this to be the case, after which I will assess the significance of my findings in the context of Mozart's early development as a composer of concertos. The lost trumpet concerto K. 47c, performed on 7 December 1768 has always been held to be the composer's first original concerto. My research indicates the Andante K. 37,2, written over a year and a half earlier, to be the earliest extant concerto movement composed by Mozart.

## The "Obstinate Handelian" and the "English Mozart": Charles and Samuel Wesley's London Concert Series, 1779–1787

Alyson McLamore (California Polytechnic State University)

In 1779, the Reverend Charles Wesley allowed his sons Charles and Samuel—whose musical training had cost "several hundred pounds"—to organize and perform in a "worldly" concert series in their London home. Despite objections from his brother John (the founder of Methodism), the public response and profits were sufficient to sustain these concerts for a remarkable nine years.

The Wesley concerts present a vivid illustration of eighteenth-century musical activity, thanks to the extraordinarily detailed records maintained by the Reverend Wesley—a legacy unmatched by the extant records of any contemporary concert series. Wesley, an inveterate scribe, not only recorded the repertory, expenses (for performers, rehearsals, and receptions), and subscribers, but also listed those actually attending each concert. Much of this rich data, currently in the Methodist Archives in Manchester, has gone unexamined by musicologists. In fact, a better-known but very incomplete copy of these records, held by the British Library, has led scholars to assert that the concerts ended two years earlier than was actually the case.

In this paper, I paint a more complete picture of eighteenth-century English concert life, based on the invaluable Methodist records. The musicians' payments illuminate their social and financial standing; other records suggest interesting insights into performance practice. Audience records indicate that these concerts reached a surprisingly broad range of society. Moreover, the intriguing programs reflect the growing friction and polarization between adherents of "Ancient" and "Modern" music in England, giving credence to historian William Weber's notion of a developing musical canon.

### Session 3-9 (AMS), 10:30-12:00

### Recastings: Reger and Mahler
Joseph Auner (SUNY at Stony Brook), Chair

## The *Verein* Arrangement of Max Reger's *Violinkonzert*, Op. 101

Kevin Mooney (University of Western Ontario)

Schoenberg's admiration for the music of Max Reger is clearly reflected in the annals of his Viennese *Verein für musikalische Privataufführungen*. This new music society programmed Reger more than any other composer during its brief existence (1918–21). Shortly before its demise, the *Verein* announced that thirteen additional works by Reger would be added to its repertoire. One of these was the *Violinkonzert* in A major, Op. 101, an immense and problematic piece that Reger affectionately called his

"Riesenbaby." The *Verein* was to present a chamber version of this work, prepared by Erwin Stein, conducted by Schoenberg, and featuring Rudolf Kolisch as soloist. Although the concert never took place, the arrangement was drafted and a revised version was planned for C.F. Peters. When nothing came of this, the arrangement fell out of sight and remained lost to scholars until 1986, when it resurfaced at the Houghton Library of Harvard University among the papers of the late Rudolf Kolisch.

My paper will introduce musicologists to the still virtually unknown arrangement of Reger's *Violinkonzert*, and acquaint them with pertinent issues of authorship and textual authority. My primary claim is that the *Verein* arrangement represents an interpretation of Reger's original—one that emphasizes musical elements that Schoenberg valued and would have wanted to promote; specifically, I shall demonstrate that the concerto exemplifies Schoenberg's principle of developing variation in extreme form, and that the chamber orchestration vivifies the melodic and contrapuntal inventiveness of the original.

## *Third Symphony of Gustav Mahler*: Ballet by John Neumeier

### Robert Riggs and Mary Riggs (University of Mississippi)

Max Kalbeck, writing in 1902, was disturbed by Mahler's abrupt contrasts and discontinuities: "The interruptions, incidents, outbreaks, and evolutions thwarting the formal development of musical periods make the listener restless and distracted. He wants to see what he hears, in order to grasp it." American choreographer John Neumeier (director of the Hamburg Opera Ballet) has realized Kalbeck's desire by creating ballets to Mahler's symphonies.

This paper focuses on the relationship between music and choreography in Neumeier's *Third Symphony of Gustav Mahler*. First, Neumeier shares Mahler's ambivalent position regarding programs; the dance dramaturgy will be juxtaposed with the symphony's program. Second, both artists share a common aesthetic that allows them to exploit stylistic eclecticism to achieve a powerful variety of expressive goals. Thus, Mahler's use of vernacular musical styles within the elevated symphonic context is paralleled by Neumeier's enrichment of classical ballet with techniques drawn from modern dance traditions. Third, Neumeier develops a repertoire of dance movements and poses that function as leitmotifs; they create meaning and establish a network of references across the symphony's six movements. Fourth, the choreography intimately reflects the musical structure and even provides new insights into disputed (by Franklin, Krummacher, Floros, et al.) formal aspects of the problematic first movement.

Finally, we interpret the ballet emphasizing its choreomusical metaphors with reference to Joseph Campbell's approach to archetypes and world mythology. We also suggest that the ballet dramatizes crucial aspects of Adorno's penetrating Mahler criticism.

## Session 3-10 (AMS), 9:00-10:30

### Analyzing Machaut

#### Anna Maria Busse Berger (University of California, Davis), Chair

## Texture and Counterpoint in Four-Voice Liturgical Works of Machaut and His Contemporaries

### Kevin Moll (East Carolina University)

A problem that has plagued music historians for years is the apparently haphazard treatment of dissonance that so often characterizes four-part pieces transmitted in fourteenth-century sources. Proceeding from paleographic and theoretical evidence, this paper identifies the voice designations typically found in three-part works from the *Ars nova* and shows how they correlate in practical composition with fundamental categories of musical texture (expressed primarily through ambitus and rhythmic coordination of parts) and of counterpoint. Subsequently, the study illustrates how these basic musical resources were realized within a four-voice setting.

An exegesis of compositional process in the Kyrie from the Machaut Mass and the four-voice Credo in Apt (No. 40), supported by further codicological and theoretical evidence, suggests the following conclusions: 1) that four-part pieces during this period tend to be conceived as a combination of the two predominant three-voice textures, and 2) that the multiplicity of intervallic combinations in four-part writing constrained composers of the time to adopt a contrapuntal technique which, in effect, allowed a four-voice product to be achieved within the limitations of contemporary paradigms of three-part counterpoint. This latter hypothesis reveals, moreover, a significant aspect of the so-called solus tenor parts often transmitted in manuscript sources (which conflate the lowest notes of the tenor and contratenor into one voice), namely that their existence was predicated

not solely on contingencies of performance practice, as some historians have maintained, but rather was directly associated with procedures of counterpoint.

## The Role of Imperfect Sonorities in Machaut Songs

Jennifer Bain (SUNY, Stony Brook)

Contrapuntal grammar in fourteenth-century music has been a much-discussed topic in recent years, but many details of syntax have yet to be worked out conclusively. This paper argues that just as *perfect* concords can function as initial as well as cadential sonorities, *imperfect* concords can function as both penultimate sonorities and cadential goals, points of repose that mark musical arrivals, but also signal continuation to the listener by fact of their unresolved state intervallically.

Since fourteenth-century writers do not discuss appropriate ways to conclude musical phrases or sections, twentieth-century scholars have taken the 6/3 to 8/5 progression as the norm by which all other cadences (internal, sectional, or final) are judged as proper or valid. Moll (1995) writes, "doubly-imperfect sonorities act as penultimates…they must be considered sustained sonorities, as opposed to cadences proper…" and Bent (1998) contends that "performers often treat … long held notes as points of arrival, full and half closes… The 'half closes' are not that at all in fourteenth-century terms, but penultimates, driving towards the resolutions which inevitably follow—on the first beat of the following measure."

Agreeing that imperfect sonorities are tension-filled, this paper argues that factors other than counterpoint contribute to the shaping of phrase endings; through location in the text, mensural position, and temporal length, imperfect sonorities in Machaut songs function as cadential goals. Although some of these cadences contrapuntally link with the initial sonority of the following phrase, others have no contrapuntal connection with what follows immediately.

## Session 3-11 (ATMI), 8:00-9:15

## Pedagogy/E-Tools 1: Booking West

### The Interactive Electronic Textbook

Paul E. Dworak (University of North Texas)

This paper describes the components of interactive electronic textbooks for the study of music. Adobe *Framemaker* is recommended as an application for formatting text, since it allows the delivery of documents as Adobe Acrobat files, HTML files, and XML files. *Sibelius* and *Finale* can create musical score files that can be served as graphical images and as MIDI sound files. Java applets enable a student to use a musical score editor to create a solution for an ear training or part writing problem, and Java servlets control the serving of problem sets, providing intellectual property security for an author. The student's performance can be graded immediately, and grades can be stored in a MySQL database, which enables both students and instructor to access grades and to check their performance in a course. The interactive textbook also enables a course to be included in a college's or university's distance learning inventory.

### *West Side Story:* Applying Constructivist Pedagogy in a Director CD-Rom

Kate Covington and Charles Lord (University of Kentucky)

The usual paradigm for pedagogy of basic concepts is to introduce terms one by one, illustrating each from an appropriate musical context. This presentation will demonstrate an alternate, constructivist approach—drawing multiple concepts from a single work of art and thus enhancing the interconnectedness of the concepts. This project is a CD-ROM using *West Side Story* as the "case." Written in Macromedia Director and incorporating sound, graphics, and digital video clips controlled by Lingo scripts, the CD-ROM also links musical concepts with those in drama, dance and visual art.

## Session 3-12 (ATMI), 9:15-10:30

## Pedagogy/E-Tools 2: Scanning the Web

### Using a Database and the Web As a Tool to Organize and Deliver Information

Charles G. Boody (Hopkins Public Schools, Hopkins, MN)

The combination of a well designed database and a means of allowing searches of that database via the web can provide a useful tool for the instructor. This paper will examine a database designed for delivering collections of URLs for web sites, and provide further extensions of that concept to show how one might deliver other information including but not limited to MIDI files, Sound files or QuickTime movies. The tools used are FilemakerPro and Lasso, but the concept can readily be applied to other database and web tools. More important than the tools is the thought that needs to go into the structure of the database. Some suggestions will be offered that address this issue.

### Music Scanning Software—An Overview

Kelly Demoline (Kelly's Music)

A demonstration and assessment of the effectiveness of music scanning software such as PhotoScore/Sibelius, SmartScore/Finale (and variants: MidiScan, PianoScan, etc.), MusicScan/MusicPublisher, and their applications.

## Session 3-13 (CAML), 9:00-11:00

## Digitization in the New Millennium

### A Text Database Research Tool Documenting Performance in Victorian Hamilton

Frederick A. Hall and Geoffrey Rockwell (McMaster Univerisity)

This paper will describe the progress made on the development of a text database research tool to assist researchers, local history societies and the general public interested in obtaining information about the types of entertainment s offered to citizens of nineteenth-century Hamilton. This database will contain the texts for all the advertisements, reviews, diary entries, letters, and travellers' comments on aspects of performance in Hamilton, 1846 to 1896. With the exception of one major project studying the performing arts in U.S. colonial newspapers, no other database project has attempted to document the complete performance history of a single Canadian city as we are doing in this project.

Incorporated in 1846, the city of Hamilton was one of the five largest communities in the new Union of Canada and by 1851 rivalled Toronto as the second largest city. It is an interesting nineteenth-century community to study in order to understand the role of performance in shaping and reflecting the local culture of a city in the Victorian period.

The presentation will deal with the development stages of our text database project and will delineate some of the initial questions we posed, including

·What are the parameters for defining "performance" in a nineteenth-century Canadian community?

·What was the public discourse of performance?

·What should an electronic text database, designed to support research in this field, look like?

We will then describe the issues surrounding the design of the project and report on the preliminary evaluation of the research tool and its usefulness as a synoptic, full text database.

## The Canadian Music Centre Digital Library

Peter Higham (Mount Allison University)

This paper will describe a project of the Canadian Music Centre supported by the Canada Council for the Arts, to create a "Digital Music Library" at the Canadian Music Centre. Over the next several years, the CMC will convert its archive of more than 14,000 scores (and associated instrumental parts) into digital information using Xerox scanning technology. This will facilitate storage, preservation, and maintenance of this valuable resource, and enable the CMC to print scores "on demand." Ultimately, the project aims to make available the collection of the CMC Digital Library by electronic dissemination over the internet. Fourteen score samples currently on-line indicate the progress of the project and the direction in which it will evolve.

## Oscar Peterson: A Jazz Sensation

S. Timothy Maloney (National Library of Canada)

??[MM has not received]

## Session 3-14 (CMS), 9:00-10:25

### Jazz and Pop
Robert Satterlee (Bowling Green State University), Chair

### *God Bless the Child*—Billie Holiday to Blood Sweat & Tears: The Musical Thickening of Meaning and Cross-Cultural Commentary

Todd Ridder, SM (University of Dayton)

What Susanne Langer refers to as the non-discursive "thickening" of aesthetic meaning is most palpable in song, for, in song, musical context interacts powerfully with text, sometimes becoming "text" itself-not literally, but in the sense that it becomes a major conveyor of meaning. In jazz and "fusion" styles this contextualization is further nuanced both by the blending of various genres of African-American music (e.g., gospel, blues, work songs), of European folk and classical elements, and of strong Afro-Caribbean influences, and also by the combination of various styles of jazz itself. Stylistic changes evoke cultural associations that affect the reception of a text.

After briefly examining Billie Holiday's musical development, this paper describes the genesis of "God Bless the Child" during the ASCAP strike of the early forties. Two of Holiday's own performances, the original and a 1950 version, are compared to demonstrate how the 1950 version's sentimental ballad style sweetens a text laden with irony and unromantically reflective of American individualism.

The paper then compares these to the 1968 recording by Blood Sweat and Tears that uses a multitude of musical and cultural associations both to reinforce the song's rhetoric and to highlight its irony and cultural critique. The recordings stand as cultural icons—examples of ways of dealing with a message that most of us would not regard as "good news." However in its conscious appropriation of cross-cultural musical elements Blood, Sweat and Tears both discovers and creates a broader and thicker meaning for *God Bless the Child.*

## Beyond Constant Pulse in Jazz: Expansion of Bass Function in Gil Evans

Michele Caniato (Boston University)

For the most part, 1950s jazz featured a constant pulse and did not make use of tempo changes. Rhythmic interest and vitality derived from the metrical and accentual patterns created by the solo or ensemble line, the accompanying chordal instruments, and the drum set against a steady beat stated by the string bass and the drum set's hi-hat and ride cymbal. This primary pulse

would enable the rest of the ensemble and the improviser to layer multiple rhythmic patterns, and to play with accents and durations.

Toronto born pianist, arranger, composer, and bandleader Gil Evans (Ian Ernest Gilmore Green, 1912–88) transformed this practice by reinventing the role of the bass. Following a review of jazz performance practices of the time with an emphasis on the bass and drum set tandem, metric and time-feel hierarchies will be surveyed. Finally, techniques developed by Evans such as substitution of bass function, temporary bass suppression, and bass line foreground activation will be examined. Selections from Evans's 1957 work for large ensemble *Miles Ahead* will serve as the primary focus for analysis.

While preserving features unique to jazz such as swing feel and use of a rhythm section, Evans transformed the constant-beat dance jazz band into a fluid, multi-tempoed ensemble that merged the rhythmic flexibility of a symphonic orchestra with the practices of jazz. Broadening the role of the bass was a key factor in this innovation.

## "Ain't Going Nowhere": The Relationship between Music and Text in Tracy Chapman's "Fast Car"

Larry F. Ward (Central Michigan University)

In "Fast Car," a popular song in verse-chorus form (1988), Tracy Chapman carefully manipulates our response to the words. In both music and text, the verses of her song contrast markedly with the chorus. The verses feature acoustic instruments and an underlying ostinato, while the much louder chorus emphasizes electric instruments and abandons the ostinato for a sense of musical direction. The text of the verses describes the reality of the speaker's life—a life that clearly ain't going nowhere. By contrast, the text of the chorus recalls a magical moment from the speaker's past which comes to symbolize an escape from reality: driving in a fast car with someone special, the speaker felt that she belonged and could be someone. In a subtle, almost insidious way, the verses' ostinato underscores the monotonous reality of the speaker's life, making it all the more palpable, while the chorus (or escape) becomes more seductive through the use of electric guitar, a driving backbeat, and a sense of musical direction.

Through Socratic dialogue, music appreciation instructors can draw this analysis out of their students. By asking appropriate questions about text, volume, instrumentation, and musical organization, instructors can help students learn for themselves how words and music work in tandem to communicate meaning. When preceded by a brief discussion of terms like form and ostinato, this dialogue also enables students to better understand the relevance of musical terminology.

## Session 3-15 (CMS), 9:00-10:55

## Panel: Preparing the Next Generation: Doctoral Education in Music

Richard B. Nelson (Cleveland Institute of Music), Chair
Anne Dhu McLucas (University of Oregon), Moderator
Roger Johnson (Ramapo College), Coordinator
James Briscoe (Butler University) and J. Terry Gates, (SUNY at Buffalo)
Respondents: Susan Boynton (Columbia University), Patricia Shehan Campbell (University of Washington),
Kai Fikentscher (Hunter College, CUNY), and Keith Kothman (University of Miami)

*The practice of music has been changing at an unprecedented rate, particularly during the latter part of the twentieth century. Much more change is likely as we move into the twenty-first. A critical need in higher education now is for the next generation of faculty to understand these realities and be prepared for effective teaching and leadership positions in the period ahead. Despite this need, and the aging of present faculty, there is a deepening crisis in hiring—with many traditionally well prepared graduate students unable to find full-time positions. Recognizing that there is uncertainty in higher education, the present panel examines the content of doctoral pro-grams and asks how we can better prepare graduate students for the emerging realities and needs of the field. Of particular interest is the broadening base and growing interdisciplinarity of music, the changing technological, social and cultural nature of musical activity, and the need for specific training and mentoring in college teaching itself.*

*The format of this panel combines research and overview of current practices with examination of emerging needs by a group of experienced senior faculty, followed with responses and critiques by recent Ph.D. graduates in different sub-disciplines who are currently beginning their teaching careers.*

## Contemporary Music, Interdisciplinary Studies

Roger Johnson (Ramapo College)

Leaving the twentieth century we find that music is a significantly different set of activities than it was one hundred, or even twenty-five, years ago. It is now predominantly produced, distributed and experienced through electronic and, increasingly, digital media. The story of music in the twentieth century has also been one of such extraordinary integration and hybridization that the once dominant classical tradition is now one among many diverse and evolving global cultural practices.

This paper examines some of the important questions and implications of such a technological and cultural transformation on graduate education as preparation for contemporary college teaching. How do we help students make sense of the musical diversity and pluralism which characterizes our time? What teaching and investigative methods are most appropriate? What background does one now need to effectively teach the histories and practices of music? What does "musical literacy " mean in our time? How does one teach about media and through media? What are the important issues and insights needed to examine sound and music as part of a multimedia text? How can we better integrate the insights of such closely related fields as communication, sociology, anthropology, cultural/environmental studies, economics and education into music teaching?

## What Should a Well-prepared Doctoral Student be able to Bring to his or her First Interview?

James Briscoe (Butler University)

Many musicologists are particularly concerned that current doctoral education in musicology does not fully prepare young scholars for the questions which teaching in the new millennium will ask. The questions at issue concern undergraduate music appreciation, music history for majors, and the range of master's and doctoral study. Of concern is the readiness of young scholar-teachers to approach music from an interdisciplinary perspective, to integrate thinking about performance, to incorporate musical analytic thinking, to engage in mentored teaching at the graduate level, and in general to prepare for the breadth of teaching that will be required.

To explore how doctoral institutions are preparing for this readiness, I surveyed twenty-two institutions granting the Ph.D. in musicology, inquiring into these aspects of doctoral study. The results were not encouraging in the majority of cases, since too many programs appear not to allow for just such breadth of perspective, and continue to blinker the sights of doctoral students in a nearly-exclusive research mode.

I likewise surveyed officials of the National Association of Schools of Music, including program examiners, with regard to NASM aspirations for music history and musicology study. Those interviewed fully endorsed the multi-disciplinary approach that seems wanting in certain doctoral degree programs. That is, the NASM hopes for a series of complementary experiences in doctoral training that will yield musicologists who can offer broadened perspectives.

## Music Education

J. Terry Gates (SUNY at Buffalo)

This presentation tests the assumption that content knowledge and pedagogical knowledge have equivalent effects. That is, the stereotype that if one knows a subject one can teach it effectively will be critiqued. Using college teaching in music courses as cases, and standard approaches to teaching them as examples, I will show how a simple teaching model can be used to help doctoral students plan, prepare, instruct, assess and reflect on their teaching. They can improve instruction by making some better assumptions about the outcomes they expect to produce in students, rather than by tinkering with how they frame the content.

Intuitive teaching can (and does) form the basis for a more analytical, professional approach to college instruction, and I will show how this model can be applied in shaping the teaching skill of doctoral students. I will also suggest an "apprenticeship" program, including a screening process and student evaluations, to use assistantships better in educating higher education music teachers.

## Session 3-16 (CUMS), 9:00-10:15

### Popular Culture
William Echard (Carleton University), Chair and Respondent

### Hypermetric Irregularity in Popular Music

Glen Ethier (Queen's University)

Phrasing in most popular music styles frequently follows four-measure paradigms, which combine to create larger two- or four-phrase units analogous to real-time measures. We typically map these units into components such as verse, chorus, solo, change and so forth. These components in their turn combine into larger structures to create regular hypermetric units. In recent years, more artists in popular genres have been manipulating phrase lengths by disrupting previously established harmonic or melodic patterns. Alteration of the four-measure unit usually occurs as a significant formal marker, creating irregularity at a hypermetric level. The irregularities are often created by simple surface insertions, such as a redundant measure of break, or the addition of measured beats to a bar during a pause. However, many pop artists also employ subtler methods of phrase manipulation. This paper discusses various techniques for expanding or extending phrase lengths, such as augmentation of breaks, harmonic interpolation, dominant prolongation, and the addition of new structural material after the initial establishment of a paradigm. Similarly, phrase compression is achieved by the use of diminished breaks, accelerated harmonic rhythm, or omission of previously heard structural material. Moreover, popular artists occasionally use elision to alter perceived phrase length. In these cases, we hear a disruption without being able to immediately identify whether extension or compression has taken place. Normatively, one technique is employed in any given song as either a singular or a repeated event. The paper is supplemented by listening examples and graphic mappings of phrase structures to illustrate these techniques.

## Session 3-17 (CUMS), 10:30-12:00

### Roundtable
### Making Sense of the Muse:
### Perspectives on Criticism of Western Art Music of the Twentieth Century
Friedemann Sallis (Université de Moncton), Chair
Martha Hyde (SUNY at Buffalo), Ulrich Mosch (Paul Sacher Foundation, Basel),
and Jonathan W. Bernard (University of Washington)

Over the past half century, the study of meaning in music has gradually come to dominate the musicological agenda in North America. This has been carried out by the proponents of a critical approach to the study of music, notably Joseph Kerman and Leo Treitler. In 1964, Kerman challenged both musicologists and thepractitioners of that new discipline called theory to develop a way of looking at works that tries to take into account the meaning they convey and the value they assume for us. Recently, however, the very idea that meaning in an objective sense can be construed from works of art of the Western tradition has been put into question by a remarkable surge of what we might broadly call "creative sociology." Claiming that "music as musicology has conceived it" simply does not exist, Lawrence Kramer suggests we move away from "the negativity of critique" in order to concentrate on the immediacy of "music itself," beyond the bounds of the self-contained work. Gary Tomlinson argues that we abandon close reading altogether, conceiving the study of music as a gateway to otherness. Though inherently problematic, we believe there is a place for the close reading of works, notably those written over the past 100 years. The fact is that despite enormous difficulties, composers have continued to produce new music, which aspires to the status of the self-contained work of art, and there is no good reason why musical scholarship should not continue to investigate this production.

## Session 3-18 (HBS), 9:00-12:00

## Brass Instruments and the Popular Tradition

Trevor Herbert (Open University), Chair

## Brass Instruments and Repertoire in Britain and the USA in the Later Nineteenth and Early Twentieth Centuries: Patterns of Consumption and Reception

Trevor Herbert (The Open University)

## New Light on Gautrot

William Waterhouse (London)

William Waterhouse (author of the *New Langwill Index*) and Trevor Herbert examine aspects of the production and consumption of valved brass instruments in Europe and America in the nineteenth and early twentieth centuries. The themes that emerge in this part will center on the relationship between musical and commercial objectives, the nature and effect of mass manufacture and sale of brass instruments on both sides of the Atlantic, and especially the impact of influential makers: Boosey, Distin, Markneukirchen & Graslitz, Stratton and Conn.

## Cornet Idiom in the Late Nineteenth and Early Twentieth Centuries

John Wallace (Royal Academy of Music)

## The Influence of Opera and the Light-Classical Tradition on the Improvisational Language of Louis Armstrong

Peter Ecklund (New York)
Joshua Rifkin (Cambridge), Respondent and Pianist

In two performance-lectures, leading cornet/trumpet players Peter Ecklund and John Wallace will explore and illustrate a line of influence from nineteenth-century Italian opera, through brass and other bands to jazz: in particular the melodic style of Louis Armstrong. Much of the analysis of Armstrong's playing has focused on his indebtedness to other jazz, or embryonic jazz influences. The argument that will be emphasized here is that Armstrong's exposure to Italian opera derivatives - one of the most ubiquitous features of amateur brass band repertories at the turn of the century - influenced his jazz vocabulary. Live performance on period instruments by Ecklund and Wallace accompanied by Joshua Rifkin, piano. will be followed by a response by Joshua Rifkin and by an open discussion.

## Session 3-19 (IASPM), 9:00-12:00

## When Technology and Music Intersect: Consequences and Concerns

Steve Jones (University of Illinois at Chicago), Moderator

*This panel brings together scholars and educators from different disciplines, different scholarly organizations, and from industry and academia, to examine the consequences of technology on the educational and industrial processes associated with music. Each panelist provides a perspective on the challenges to the study and teaching of music brought about by technology and globalization.*

## Mourning Becomes Electronic: Temporality and Digital Music

David Sanjek (BMI Archives)

In this paper, I wish to discuss the influence upon temporality of digitalization. How is our sense of time influenced when we can detach music phenomena from one point in time and place them into another? The immediate answer is the knee-jerk notion that temporality is distended if not extinguished or the even less acceptable yet more visionary notion that all times become simultaneous. I'm more interested in the kinds of dilemmas and contradictions that Paul Gilroy refers to in his essay "'After The Love Has Gone': Bio- Politics & Bio-Ethics in the Black Public Sphere" when he writes of R. Kelly's use of samples, "He makes the past audible in the here and now but SUBSERVIENTLY. History is conscripted into the service of the present." Gilroy is aware of and concerned about a resulting "narrative shrinkage," not the common assumption about sampling or digitalization; the public discourse more often celebrates either instances of "ancestor worship" or the revivification of the past. Instead, I would inquire whether, when spheres of time can potentially coincide, we find ourselves in the position of what I will call the "acoustic flaneur" able to stroll aimlessly through time without being present anywhere at all

## Sampling the World: Cultural Commodification and World Music

Paul Théberge (University of Western Ontario)

During the past decade the sounds of sampled World Music instruments, have found their way into a diverse set of uses: from popular music to film soundtracks, computer games, and television commercials. This paper examines this area of fragmented, commodified sounds—an area scarcely touched upon in the literature—the industry that supplies them, their uses in music, and the discourses that both promote and justify the processes of musical and technological appropriation.

At an industrial level, the production and distribution of prerecorded sample libraries has evolved into a complex set of relations, involving individual artists, independent entrepreneurs, commercial recording studios, musical instrument manufacturers and retailers and, more recently, the lucrative computer and multimedia industries.

From a cultural perspective, the level of commodification and the broad, unfettered access to World Music sounds afforded by specialized sample compilations can be regarded as part of a larger phenomenon characterized by Steven Feld as a shift from "schizophonia" to "schismogenesis"—the progressive differentiation and interaction of world cultures, intensified by the economic and industrial interests at play in the global marketplace. This development has been accompanied by the most essentializing and exoticizing discourses, a technocratic approach to music-making, and a strategic denial of cultural appropriation that is, in certain respects, reminiscent of earlier appropriations by composers of the avant-garde.

This paper takes a critical perspective on the economic organization, musical and discursive strategies of the sample industry and its role in the processes of musical globalization.

## The Music Teacher, the DJ, and the Turntable: A Comparison of Formal and Informal Music Education

Kai Fikentscher (Columbia University)

Musical education in the twentieth century has largely been an affair of the media. While educational institutions such as high schools, colleges, conservatories and graduate programs continue to offer instruction and degrees in various types of music and musicology, the average twentieth-century citizen learns much about music through the broadcast media, notably radio and television. In this context, the disc jockey has played the role of public educator as much as the music teacher. Since the 1930s, both figures have made use of the same technology to reach their respective audiences: the turntable. In more recent decades, much of that similarity has changed, as radio jocks became subservient to program directors. Still, whether in analog or digital form, or in formal or informal situations, music on record holds an important place in the process of educating us about what Christopher Small has defined as musicking.

This paper examines the roles of contemporary record/playback technologies by contrasting the formal world of classroom instruction with the informal world of the night club. In both worlds, types of music education take place, administered by recognized authorities who wield considerable influences in their selections and modes of presentation: the music instructor and the DJ, respectively. And while CD technology has become the newest standard in the mass marketing of music as commodity, both the music teacher and the DJ still use the turntable, either dropping the needle here and working a mix there. In both

scenarios, exposure to new music or to ways to think about music is part of the mission. I will discuss the consequences of such informal and formal music education at a time when much music has lost its links to time and space.

## Teaching Music (Business) Without Crippling Careers

Paul D. Fischer (Middle Tennessee State University)

This paper looks at the challenges (budgetary and otherwise) to teaching Music Business as a college major in the digital era. The expense of hardware, the need to treat change as a constant, and industry attitudes about new technology are all considered. Institutional limitations of the modern university are highlighted with regard to the development of such a postmodern, professional pedagogy.

## Technology and Epistemology: How Do We "Do" Popular Music Studies in the Twenty-First Century?

Steve Jones (University of Illinois at Chicago)

Sociology, musicology and ethnomusicology can be understood as disciplinary starting points for many popular music scholars. But, as has been the case at many meetings of popular music scholars, traditional boundaries between those disciplines have prevented development of interdisciplinary work. I will argue that the development of technology (from the Internet to digital recording) has caused those disciplines individually to begin to question basic assumptions of methodological practice. As a result, an opportunity exists to engage in interdisciplinary inquiry that combines insights from varied methods. To illustrate, I will present findings from a study using the Zaltman Metaphor Elicitation Technique (ZMET) to determine deep responses to music and styles of music. Though originally developed as a method based on visual metaphors, it will be argued one of its strengths is the ability to engage in cross-cultural discourse about music. The combination of visual and aural metaphors can lead toward development of multidisciplinary and multimethod approaches to the study of popular music.

## Composition and Music Education: The Consequences of Technology

Scott A. Wyatt (University of Illinois at Urbana-Champaign)

The philosophical basis upon which the program in composition and experimental music at the University of Illinois at Urbana-Champaign is built seeks to challenge the status quo, to question the premises on which tradition unthinkingly rests, and to require of ourselves, our colleagues, and our students that alternatives be proposed and considered. We pursue this purpose in our teaching, in our composition, performance and research.

The education of critically self-aware musicians must be anchored in the present moment, in music's significance, use and conditions "now." The most salient feature of the present moment is technology's continuing transformation of all aspects of music's creation, dissemination, and comprehension. An understanding of, and a critical examination of, the uses and consequences of all forms of music technology is absolutely indispensable in the education of musicians today. To ignore this is to turn irrevocably toward perpetuating categories of resemblance and habits of thought.

**Session 3-20 (IASPM), 9:00-12:00**

**Pedagogies and Methodologies**

Peter Winkler (SUNY at Stony Brook), Chair

## The 2:00 Vibe: Mixing Cultures, Amplifying Gender, and Producing an Alternative Pedagogy for Popular Music

Kyra D. Gaunt (University of Virginia)

An ethnographic examination of teaching a black popular music course at the University of Virginia (1996–1999) exploring the cultural context (Thomas Jefferson's University in the shadow of Notes on the State of Virginia), the social relations of race, gender, and power in the classroom, and the identity politics of learning and performing, teaching and being a student of a new interpretation of black musical history and aesthetics. The 2:00 Vibe of Music 208 at the University of Virginia, my self-analysis and my observations of students' learning curve relative to re-examining concepts of musicality, blackness and whiteness, and gender is the center of my presentation. How can we understand how we teach, write, and think about black music through the prism of girls' and women's participation, through the racialized participation of "others," through female- and male-gendered codes of communication and movement from girls' handclapping games and chants to hip-hop and R&B?

## Teaching the Labor of Listening: Toward a Pedagogy of Music As Social

Bruce Horner (Drake University)

Drawing on recent scholarship on specific listening practices, this presentation argues for a pedagogy of music, and especially popular music, that focuses student attention on their listening practices. By learning to recognize the work they do as listeners in constructing their musical experience, and the material social conditions shaping that experience, I argue, students can resist the commodification of music and the experience of music and learn to contribute to productive, rather than simply consumerist, musical criticism.

After briefly reviewing how studies of historically and socially specific listening practices have challenged reifications of both canonical "classical" and popular music, I describe a beginning undergraduate college course on song criticism aimed at combatting common student reifications of music by developing student consciousness of the labor listeners contribute *as* listeners to musical experience. I end by considering the relation of this music pedagogy to more traditional pedagogies for popular music, and the implications of my argument for the place of such a pedagogy in specific musical curricula.

## Unspectacular Subculture?: Transgression, Mundanity and the Concept of "Scene"

Keith Harris (Goldsmiths' College, London)

In this paper I examine the concept of "scene," that has emerged in recent years as a more flexible and heterogeneous version of the concept of subculture. I further develop the concept by making the assumption that all forms of youth cultural practice occur within a scene or scenes, of varying degrees of cohesion and reflexive self-consciousness. The concept is "holistic" in that it attempts to consider all the discourses and practices produced within a particular space. Moreover, it actively looks for diversity in scenic practices and considers the multiple, overlapping relationships that scenes have with other spaces.

Music scenes commonly produce "transgressive" discourses and practices that nurture intense pleasures and extreme challenges to dominant signifying practices. In this paper I examine the production of transgression within the Extreme Metal scene. I argue that the transgressive logic of the scene coexists with a more "mundane" logic. This logic produces quieter, often solipsistic pleasures based on hard work and mutual support. The relationship between the two logics is complicated and often fraught, but it is through the interaction of the two logics that the scene is reproduced. Through the concept of the scene an apparently "subcultural," "spectacular" and transgressive space is shown to be much more diverse, complicated and mundane.

### "A Good Artist Borrows, a Great Artist Steals":
### A Pragmatic-Semiotic View on Teaching Afro-American Popular Musics

Lauri Väkevä (University of Oulu)

This text centers theoretically on the pedagogical aspect of the "pattern-based" notion of Afro-American popular music styles in a pragmatic frame of reference. Many Afro-American popular musics are naturally learned in enculturation to musical-cultural practices. From the pragmatic-semiotic standpoint, musical practices can be conceived as sociocultural systems of meaning, which define the realms of musical semioses. Musical styles are emergent modes of musical practices, culminating in musical habits of action, which connect individual agents in meaningful relations with musical-cultural environments. Musical action covers all instances of artistic production, as well as aesthetic experiencing (and consumption) of musical patterns. In music pedagogy, focus should be on the ways habits of action are internalized from the cultural meaning-systems of musical practices. According to the pragmatic view, this happens most efficiently by inducing students into musical practices in a way that they share the habits of forming, transforming and re-forming musical meaning in musical experience by constructing and reconstructing musical patterns.

## Session 3-21 (IASPM), 9:00-12:00

### Masculinity and Music

Susan C. Cook (University of Wisconsin-Madison), Chair
Michael Jarrett (Pennsylvania State University, York), Respondent

### Rough Mix: The Male Voice on Record

Jacob Smith (Indiana University)

George Washington Johnson (the fist recorded African-American singer), Bert Williams (African-American vaudevillian), Louis Armstrong, Al Jolson, Elvis Presley, Nirvana and Eric B. and Rakim: examples drawn from a wide sample of twentieth-century recordings reveal that specific qualities of certain singing styles are routinely associated with masculinity. Alan Lomax in particular has noticed connections between gender, culture and vocal style. My work focuses on what Lomax calls "rasp," a scratchy or throaty "self-assertive" singing style linked to male-dominated cultures. The "rasp" finds ready expression in the "shout" tradition of African-American singing. Heard in work song, gospel, blues, and soul traditions, it contrasts sharply with the "round tone" and "sustain" of the traditional European bel-canto style (employed in a variety of musics from European *castrati* to heavy-metal singers). In fact, the "rasp" and the "round tone" serve as stylistic paradigms of masculine vocalization in twentieth-century recording. It remains, then, to trace the functions of the "rasp" through various stylistic incarnations, keeping an eye on how it functions to construct masculinity within various cultural contexts. Michel Chion's writings on the voice in cinema provide a useful structure for conceptualizing male singing styles. By distinguishing a feminine "scream" and a masculine "shout," Chion supplies a useful designation for examining John Lennon's adaptation of Arthur Janov's Primal Scream Therapy.

### "There Are Stronger Men Than Me": Masculinity in the Music of Roy Orbison

Peter Lehman (Arizona State University)

Some artists become important because of the manner in which they exemplify the best of their form and others because of the way that they depart from norms, conventions, and expectations. With regard to nearly every generalization about fifties and sixties rock and roll, Roy Orbison falls into the latter category. In song after song, most of which he wrote, Orbison developed a musical persona of a scared, lonely man who either failed to actively pursue and get the woman or else got lost in a dream world which countered his loss and paralysis in the real world. The structure of his songs, their lyrics, and the manner in which he performed them are all part of a complex masochist aesthetic. Both musically and lyrically, they are obsessed with the bad timing that draws out the masochist's pleasure at the moment of pain and loss. Orbison did not look like a man, act like a man, sing like a man, or perform like a man of the fifties and early sixties. And this is linked to his unusual relationship to the much discussed influence of black masculinity and sexuality in the rock and roll of the period; Orbison is more of a "white white" rock singer as opposed to a "white black" singer like so many of his contemporaries. Ironically, in the years before his death this unusual man

became a father figure to a younger generation of singers (men, women, straight, gay and lesbian) who were profoundly attracted to and influenced by someone who had once seemed a bizarre, idiosyncratic aberration in the world of rock and roll.

## Hipsters and Nerds: Representing the Jazz Record Collector

### Krin Gabbard (SUNY at Stony Brook)

Serious collectors of jazz recordings tend to be men seeking mastery over a body of music, almost always as a means of establishing a masculine identity. The collector makes various connections to the masculine codes in the music, but he also works at acquiring knowledge that can be carefully displayed in the right surroundings. Authoritative information, especially when acquired outside of bureaucratized institutions of knowledge, is a well established sign of masculine power in contemporary American culture. This is especially true for the jazz nerd who pursues the goal of "hipness" by immersing himself in the details of his record collection. But like all homosocial activities, this knowledge does not entitle every collector to a complete inventory of masculinity. In novels like Nick Hornby's *High Fidelity* (1995), and films like *Young Man With a Horn* (1950) and *Diner* (1982), the protagonists' passion for the music actually impede their relations with women. In Bertrand Tavernier's *Round Midnight* (1986), the hero neglects his wife as he literally collects the body of a black jazz artist along with his records. In what might seem a more idealized view of jazz collectors, the white males in *Zebrahead* (1992) and *Corrina, Corrina* (1994) use the music to get closer to black women. Perhaps the most heroic portrait of a man collecting black music is Terry Zwigoff's 1994 documentary about the cartoonist R. Crumb, whose nerdism becomes a subversive challenge to conventional patriarchal masculinity.

## Exhorting Explorations: Whiteness and Detachment in the Music of Metallica, 1984–1990

### Glenn T. Pillsbury (University of California, Los Angeles)

In this paper I discuss how the aesthetics of intelligent detachment contributed to the success of the heavy metal band Metallica during the 1980s. Drawing on the work of Richard Dyer and Robert Walser, I argue that the construction of detachment and the insistence by the band that its political commentaries on personal independence and control represented merely "explorations" of certain issues cannot be seen as completely value-neutral. Rather, the particular ideologies set forth in songs such as "Master of Puppets" (1986) and "Eye of the Beholder" (1988) not only reveal a quasi-Libertarian philosophy, but they also work by invoking specific normative mechanisms of "whiteness." In both songs, Metallica avoid explicit sloganeering, preferring instead to wrap their views in complex musical structures and precise performance.

In addition to identifying with the cultural position surrounding musical complexity and absolute music in Western society, the band's declarations of "normal" heterosexuality further enhanced their image as one unaffected by fame and excess. Along these lines, contemporary critical discussion frequently hailed Metallica's apparent normalcy, lyrical intelligence, and its ensemble virtuosity as finally separating hard rock from the blues. Rock critics celebrated the band's apparent erasure of a traditional, sexuality-based rock masculinity, and, in the specific case of the blues, the apparent erasure of the sticky issues entangling race and popular music. Moreover, by casting Metallica as the ultimate non-blues rock band—in fact by separating them from the blues-rock tradition all together—critics could also preserve the blues' status as an exotic and "authentic" African-American musical tradition.

## Session 3-22 (SAM), 9:00-12:00

## Modern Music, Modern Dance: Cage, Cowell, and Choreography

### H. Wiley Hitchcock (Graduate Center, City University of New York), Chair

*Although John Cage was fond of claiming stylistic independence, his early experiments in musical form and timbre were shaped to a great extent by his work with modern dancers. In this developmental stage he followed the lead of Henry Cowell, who during the 1930s and 1940s actively searched for a process of music-dance composition that would treat the two art forms with equal respect. Cage's first Seattle percussion concert included, along with his own works, three pieces Cowell had published in the* New Music Quarterly—*all designed for dance. During his Seattle years, Cage collaborated with dancers Bonnie Bird and Syvilla Fort, composed a joint dance work with Cowell and George McKay, and repeatedly cited Cowell's ideas.*

*This tightly integrated session brings together three musicologists who have written extensively on music of the period and a dance historian who has worked directly with Cage and Merce Cunningham. The first paper describes Cowell's evolving solutions to the problem of music-dance interaction as detailed in a series of articles in dance periodicals, illustrated by related musical compositions. The second paper compares approaches by Cowell and Cage, illuminating, through specific dance works, Cowell's elastic form and Cage's numerical structures. Drawing from newly unearthed documents and interviews with Cage's dance collaborators, the third paper details Cage's early work with choreographers other than Cunningham. The final paper, presented by a dance historian who has recently published a major study on Cunningham, presents his ideas on music-dance collaboration, illustrated by video examples.*

## Relating Music and Concert Dance: Henry Cowell's Search for Equality

Leta Miller (University of California, Santa Cruz)

In a series of articles in dance periodicals between 1934 to 1941, Henry Cowell probed the ideal relationship of music and dance. The issue, as he saw it, arose from the choreographer's frustration with "interpretive dance": fitting movements to pre-existing music. To free dance from its aural foundation, many choreographers opted for silence or created dances for which music was later composed, thus reversing the hierarchy by subjugating music to dance. Cowell sought instead solutions that would treat the two arts as equal.

His first proposal (which he explored with Martha Graham) was to create a contrapuntal relationship between music and dance, the climactic points of one art coinciding with quiescent points in the other. By 1937 he had concluded that the solution lay in the area of form: music must become less fixed, dance less flexible. He thus proposed an "elastic" musical structure that encouraged stretching or condensing of individual phrases—a process foreshadowing future aleatoric experiments. Three years later Cowell addressed the issue of timbre, advocating "rough or incomplete tonal gamuts" which, being less self-reliant, would benefit from completion through dance.

This paper elucidates the development of Cowell's ideas through examination of his writings and several associated musical compositions: *Sound Forms*, which accompanied his 1937 article on elastic form; *Ritual of Wonder*, a work for Marian Van Tuyl realized by Lou Harrison on Cowell's instructions from prison; and *Trickster Coyote*, cited in Cowell's article on timbre. The paper will be illustrated by recorded examples from a forthcoming CD.

## The Pragmatics of Composing for the Dance

David Nicholls (University of Southampton)

Polemical articles and fine intentions notwithstanding, it was in the details of their actual compositional practice that the success—or failure—of the new music-dance strategies of the 1930s and 1940s lay. This paper contrasts the approaches of Henry Cowell and John Cage during the period, concentrating particularly on Cowell's elastic form "Ritournelle" from the incidental music to *Les Mariés de la Tour Eiffel* (1939) and Cage's (literally) measured score for *Bacchanale* (1940), both composed for dance performances in Seattle. In the former case (a production at the Cornish School by dancer/choreographer Bonnie Bird with music by Cowell, Cage, and George McKay), varying realizations of the score will be compared. In the latter (Cage's first work for prepared piano, composed for Bird's student Syvilla Fort), the underlying musical structure—derived from the counts of the existing choreography—will be examined, particularly in its relation to Cage's contemporaneous use of numerical structures in non-dance works, themselves derived in part from ideas explored by Cowell. In both cases, it is hoped that examples will be performed live. Also to be discussed is Cowell's first "elastic" work, the lost *Sarabande* (1937), concerning which there are extant oral reports of the first performances.

## John Cage and the Modern Dance Community, 1940–52

David W. Patterson (University of Illinois at Urbana-Champaign)

Cage's association with the dance is epitomized by his longstanding affiliation with Merce Cunningham; consequently, research to date has focused almost exclusively on this unique partnership. However, extant documents demonstrate that following his departure from Seattle in 1940, Cage's dance works actually involved a considerable number of up-and-coming choreogra-

phers. Ultimately, nearly half of Cage's pieces for the dance from this period were written for choreographers other than Cunningham, including Marian van Tuyl, Jean Erdman, Valerie Bettis, Wilson Williams, Hanya Holm, Pearl Primus, Marie Marchowsky, Louise Lippold, Merle Marsicano, and Joanne Melcher.

Beginning in 1947, Cage's work with Cunningham became more exclusive. However, he continued to influence the modern dance community at large by participating in panel discussions, lecturing, and instructing courses spanning topics such as "Percussion for Accompanists" to "Choreography for Large Groups and Long Dances" in venues ranging from New York City dance studios to a summer school in remote Burnsville, North Carolina.

Drawing from newly unearthed documents and recently conducted interviews with Cage's dance collaborators, this presentation will: 1) summarize Cage's work with choreographers during the 1940s and early 1950s (excluding Cunningham); 2) elaborate on Cage's purely pedagogical presentations from this same period that attempted to refine the relationship between modern music and the dance; and 3) demonstrate how key aesthetic concepts in Cage's writings on the dance from the early 1940s are directly translated into his later and seminal musical texts, such as "Lecture on Nothing" (c. 1949–50) and "Lecture on Something" (c. 1951–52).

## Merce Cunningham: Separating Music and Dance

### David Vaughan (Merce Cunningham Dance Foundation)

When in 1994 Merce Cunningham reflected upon "Four Events" in his career that "led to large discoveries," several hinged on his work with John Cage. The first was the initial Cage-Cunningham concert in April 1944: six solos for Cunningham with music by Cage, in which music and dance coincided at key points within a pre-established rhythmic structure. Like Cage, Cunningham sought artistic independence, envisioning dance as its own subject matter, without musical or narrative referents. During the ensuing half century, their initial experiment led to the complete separation of music and dance.

An important step in this direction was Cunningham's 1952 choreography of *Symphonie pour un homme seul* by Pierre Schaeffer and Pierre Henry, in which he simply created two dances the same length as the music, ignoring any reference points. Since then Cunningham has provided composers only with the dance's length, suggesting no concepts or emotional affects. Dancers rehearse the work in silence, not hearing the music until the first performance. The second of Cunningham's "events" was his use of chance operations. While he followed Cage's lead in using such processes for composition, however, Cunningham rarely applies chance procedures to performance.

Cunningham's use of live electronic music beginning in 1961 also stems from his collaboration with Cage, as well as with company pianist David Tudor. Cunningham continues to use Cage's music to the present day, including a major new dance scheduled for 2000. This paper will be illustrated by video excerpts from dances by Cunningham and interviews with Cage.

## Session 3-23 (SAM), 9:00-10:30

### Musing the Diaspora: Latin-African Caribbean Music
Samuel A. Floyd, Jr. (Center for Black Music Research, Columbia College), Chair

## Transmissions of an Interculture: Pan-African Collaborations in Jazz

### Jason Stanyek (University of California, San Diego)

In this paper I consider how jazz musicians in the United States have used Pan-Africanism as a framework to help organize collaborations with continental and diasporic African musicians. These exchanges, which cut across national, ethnic and cultural boundaries, are often premised upon notions of a shared history, what Sidney J. Lemelle and Robin D. G. Kelley refer to as the "critical matrix of forced labor, European hegemony and racial capitalism." Yet, while these collaborations do, to some degree, transcend both the structures of the nation state and the limits of ethnicity, they also serve to highlight the vastly different forms that African culture has taken in various locations throughout the diasporic and post-colonial African world.

I begin with the emergence of Afro Cubop in late 1940s (in particular Dizzy Gillespie's encounter with the Cuban conga player Chano Pozo) and contend that these early collaborations created a cultural analogue to the formal political Pan- Africanism of Garvey and Du Bois and, in this sense, acted as an important illustration of the connections between the civil rights movement in the United States and other struggles for freedom occurring throughout the African world. I then trace some of the varied

instances of the complex phenomenon of musical Pan-Africanism through to Steve Coleman's collaboration in 1996 with AfroCuba de Matanzas and the recent records made by the American expatriate saxophonist David Murray in Senegal and Guadeloupe.

## Doing the Samba on Sunset Boulevard:
## Carmen Miranda and the Hollywoodization of Latin American Music

Walter Aaron Clark (University of Kansas)

The sensational Brazilian entertainer Carmen Miranda (1909–1955) arrived in the U.S. in 1939 already a star of stage and screen in her native country. After making a splash on Broadway, she took Hollywood by storm. By the mid 1940s she was the highest-paid female entertainer in the U.S. But she was also a source of controversy. In such films as *Down Argentine Way*, *Weekend in Havana*, and *The Gang's All Here*, Miranda helped create an image of Latin Americans and their music that had more to do with Hollywood stereotypes than with reality. This provoked outrage in the Latin American press and complicated the U.S. government's Good Neighbor Policy, even as it set the tone for many movies to follow. Moreover, the suppression of the African dimension of the samba, the stylization of its music and lyrics, and the incorporation of jazz harmonies and instrumentation into the arrangements insured that these musicals would seriously distort reality. Such distortion was no accident, however, and was intended to make the films more palatable to public taste not only in the U.S. but in Latin America as well.

Drawing on a wide variety of primary and secondary sources and focusing on particular numbers from these and other musicals, this paper demonstrates how Miranda's Hollywood films blurred distinctions between the dances, costumes, instruments, and rhythms of many Latin American traditions, creating a hybrid that persists in the popular imagination as something genuine but which was, in fact, pure Miranda.

## "Blame It on the Bossa Nova" and "*Influência do Jazz*":
## American and Brazilian Attitudes in the Music of 1962

Brian Robison (Cornell University)

The first wave of *bossa nova* fever in the United States began in 1962. Two songs recorded in that year provide us with an historical snapshot of contemporary American and Brazilian attitudes toward the other culture and the other culture's music. These are the U.S. pop hit "Blame it on the Bossa Nova," by Barry Mann and Cynthia Weil, and the Brazilian samba "Influência do jazz," by Carlos Lyra.

"Blame it on the Bossa Nova" manifests a mainstream American indifference to distinguishing the various cultures of Latin America. The song bears little or no resemblance to actual bossa nova music; instead, the song projects an all-purpose "Latin" character. This lack of specificity reflects the widespread reception of bossa nova as simply the latest in a long line of imported Latin American "beats," such as the maxixe, tango, samba, rumba, mambo, and cha-cha-cha.

"Influência do jazz" displays a sharper awareness of different musical styles, identified by name in the lyrics and illustrated in the musical setting. Lyra and his band carefully distinguish the textures and rhythms of traditional Afro-Brazilian samba from those of Afro-Cuban mambo and Afro-American jazz. This greater attention to musical detail subverts the notion of simple Brazilian folk as represented in the musical arrangement of "Blame it on the Bossa Nova." Although Lyra departs from the original bossa nova style established by João Gilberto and Antonio Carlos Jobim, "Influência do jazz" nonetheless projects the cosmopolitan sophistication that bossa nova represented in Brazil.

<center>**Session 3-24 (SAM), 9:00-10:30**</center>

<center>**Nineteenth-Century Itinerants in America**</center>

<center>Katherine K. Preston (College of William and Mary), Chair</center>

<center>Birds of a Feather: The Marketing of a Coloratura</center>

<center>Orly Leah Krasner (City College, City University of New York)</center>

Phineas T. Barnum's marketing of Jenny Lind as the "Swedish Nightingale" remains one of the most enduring episodes in nineteenth-century music history. Even in today's P.R.-conscious society, the American portion of Lind's career holds almost legendary status. Research into the careers of some of Lind's lesser known contemporaries, however, suggests that Barnum's tactics were more far-reaching. This paper focuses on the careers of two coloraturas: the Irish-born Catherine Hayes and her American contemporary, Eliza Biscaccianti.

Hayes had had a series of successful European operatic debuts when Barnum's competitors invited her to make an American concert tour in 1851. Dubbed the "Swan of Erin," she traveled in the United States for nearly two years. The Boston-born Biscaccianti, nicknamed the "American Thrush," first had to overcome the American inferiority complex toward native-born musicians. Both performed for cultivated East Coast audiences, but gold-rush San Francisco provided the most interesting point of intersection between them. Biscaccianti and Hayes used their Californian triumphs to springboard tours of South America. Hayes also toured the British colonies in Asia and achieved a comfortable degree of financial security before she died in London, aged thirty-five. Biscaccianti's biography is more colorful; she died in Paris at age seventy-two, alone and destitute. This presentation examines the extent to which the savvy marketing of gender and ethnicity could transform an ordinary career into the extraordinary.

<center>The Civil War, Emancipation, and the Versatile Minstrel Show: The Case of the New Orleans Minstrels</center>

<center>Brian Christopher Thompson (University of Hong Kong)</center>

This presentation will examine the travels of the New Orleans Minstrels during the 1860s. This troupe of mostly Northern performers was established in the late 1850s and toured the continent for nearly thirty years. The paper will focus on the effects that the Civil War and emancipation had on the company's activities. Using newspapers, songsters, and playbills, it will trace the New Orleans Minstrels' travels and programs through the war years and into Reconstruction. Some of the findings were to be expected: travel became treacherous, cast members defected, and business was frequently poor. Other findings were more surprising. The troupe was in the South and playing to large and enthusiastic audiences as the Union began to dissolve. When travel to the South became impossible the company adopted a pro-Union stance, filling their programs with patriotic numbers and performing for Federal troops. Despite their constant use of current events, in neither part of the country did their programs directly touch on the subjects of slavery and emancipation. Mostly we see a pragmatic approach to show business and a deft ability to shape minstrelsy to suit the needs of a paying audience.

<center>Anton Rubinstein in America (1872–73)</center>

<center>R. Allen Lott (Southwestern Baptist Theological Seminary)</center>

This paper will offer a fresh look at Anton Rubinstein's legendary American tour of 1872–73 based on exhaustive research that details his itinerary, repertoire, interpretive style, and reception, and corrects several longstanding misconceptions. Although famous for the wide-ranging historical overview of his farewell recitals in New York, Rubinstein relied on a much smaller core repertory in most of his more than 200 concerts, presenting a handful of popular works over and over again. And although he played a strategic role in the canonization of the standard piano repertoire and the increasing sacralization of art music, he had been preceded in that endeavor for more than a decade by a host of resident and lesser-known touring performers, including several notable women pianists.

Rubinstein's charismatic presence—the most intriguing aspect of his American sojourn—made Bach fugues and Beethoven sonatas palatable to listeners still becoming familiar with the classical repertoire, but it also masked serious technical faults, memory slips, and highly individualistic interpretations that were rarely acknowledged until years later. American observers

understood through their experience in hearing Rubinstein that piano playing is more than acrobatics: it is also poetry and communication.

Rubinstein's tour will be placed in the context of the steady stream of European pianists who toured America beginning in the 1840s. The more significant sources for this paper include an extensive number of local newspapers (Rubinstein's complete itinerary has been reconstructed from newspaper advertisements and reviews), the diary of William Steinway, and the previously untranslated contract between Rubinstein and the Steinway piano firm, which sponsored the tour.

## Session 3-25 (SAM), 10:45-12:00

## Nineteenth-Century American Composers
Steven Ledbetter (Newton, MA), Chair

## Rethinking William Henry Fry: Uncovering Two Lost Symphonies

Joseph R. Harvey (West Chester University)

Every textbook on American music mentions the importance of William Henry Fry (1813–1864), but generally as a critic and an outspoken champion of American music rather than as a composer. This is because Fry was a widely read and influential writer. But his musical credentials were also impressive. In fact, it was Fry's musical background that gave authority to his articles. Despite his accomplishments, little is known today about Fry's music. Much of what has been written about it has come from Fry himself or from contemporary accounts of performances.

The least studied area of Fry's repertoire has been his symphonic works—by far his most popular and widely heard compositions. This is because three of his four most famous symphonies were believed lost. Now, because of this study and a twist of fate, two have been located: *A Day in the Country* and *The Breaking Heart.* Although both were composed within the same week in 1852 and were often performed as a pair, they were found hundreds of miles apart.

As these two works are uncovered, Fry's steps will be traced from Paris to New York, the symphonies will be followed from Boston to New Orleans, and Fry's words will again be heard through his articles and lectures. The works themselves will be placed in an historical context and examined in reference to contemporary accounts, thus beginning a re-evaluation process that will lead to a better understanding of the leverage behind Fry's words.

## Chadwick's *Melpomene* and the Anxiety of Influence

E. Douglas Bomberger (University of Hawaii at Manoa)

Harold Bloom's theories on poetic influence have been exceptionally fruitful for the analysis of nineteenth-century musical works containing allusions to earlier compositions, casting new light on the symphonies of Schumann, Brahms, and others. These theories have not yet been applied to the works of another group of composers plagued by questions of influence—the Second New England School. Like Brahms's first symphony, George Whitefield Chadwick's dramatic overture *Melpomene* (1887) refers directly to an earlier work. The opening passage contains a clear allusion to Wagner's overture to *Tristan und Isolde*, with striking similarities in orchestration, phrase structure, and the "Tristan chord" itself. The German critic Bernhard Vogel wrote that the opening "flirted terribly with Wagner's *Tristan und Isolde*" but admitted that the work subsequently reached an unprecedented height of passionate expression. As a student in Leipzig ten years earlier, the rebellious American had been enamored of Wagner's music against the wishes of his more conservative teachers. *Melpomene* may be heard as Chadwick's struggle as a mature composer against the influence of this towering artistic figure. Though the opening has the languid tempo and pungent orchestration of the model, the rest of the composition departs from it, subjecting the principal motive to a series of transformations that undermine its essential character. The composer thus "misreads" Wagner in order to assert his own artistic individuality and come to terms with his debt to his European predecessor.

## Session 3-26 (SAM), 10:45-12:00

## Rebecca Clarke: Contests and Contexts

Judith Tick (Northeastern University), Chair

*"One of the very best of her time," stated Gramophone in 1987, and Rebecca Clarke's reputation has continued to grow dramatically in the intervening years. Scholarship, however, has lagged behind the interest of performers and audiences, in part because of the scope of important materials that remain unpublished and in private hands. Our session offers varied approaches to this composer who had strong American ties (including an American father), although she was born and educated in England. Clarke identified herself as American in an interview in Musical America, and later soprano Povla Frijsh would name Clarke as one of her favorite American song composers.*

*Cyrilla Barr offers incisive examination of the best-known event of Clarke's life, her involvement in the Coolidge competition, and draws significant conclusions on the value and meaning of competitions in shaping composers' careers. Liane Curtis considers a late song of considerable artistic power that the presenter recently discovered. As the only case in which draft versions of Clarke's music survives, it offers unique insights into Clarke's compositional process, as well an opportunity to consider the broader context of her songs, an amazingly rich body of work.*

*A concert of Clarke's music follows the session.*

### Clarke's Sonata for Viola: An "Also Ran" or Cinderella?

Cyrilla Barr (The Catholic University of America)

Re-evaluating Rebecca Clarke's failed attempt to capture the Berkshire Prize in 1919 with her Sonata for Viola and Piano, and tracing the subsequent success of the work, raises questions concerning the historical value of competitions. Just as winning a Prize does not necessarily insure an enduring place in the repertoire neither does failure prevent a work from taking on a life of its own. This paper takes a fresh look at the well-known incident when the balloting of jurors for the second Berkshire competition resulted in a tie between Ernest Bloch and Rebecca Clarke, both good friends of Elizabeth Sprague Coolidge, who was called upon to break the tie.

Based upon diaries, personal correspondence, and official contest documents, the paper examines the incident within the larger historical context of the Berkshire Competitions, revealing the procedure by which the judgment was reached, the identity of the jurors, their critical remarks, and other behind-the-scenes considerations. Reflecting upon the personalities involved, the study proposes that the element of competition may actually have served as the stimulus that led the docile and retiring Clarke to undertake her first large, multi-movement, abstract work, which has since become a staple of the viola repertoire, thus suggesting that for a composer the experience of competition may be more important biographically than musically.

### A Newly Discovered Song by Rebecca Clarke

Liane Curtis (Brandeis University)

My title contains a certain irony, since Rebecca Clarke's songs known from her works list (of these fourteen were published in the 1920s; the rest, thirty-nine more, are held unpublished in her estate) remain relatively obscure, even those reprinted in 1994. But interest in Clarke's music is growing so rapidly that the addition to her oeuvre of a song, particularly one of great import, is an event deserving of note by the scholarly community. I serendipitously discovered the unknown song and two choral works in the summer of 1997, not with the main part of her estate (held privately in Brooklyn, NY), but in a subsidiary collection at the home of a Clarke relative in Manhattan. These pieces had not been mentioned in any previous guide to Clarke's music.

"Binnorie," setting an anonymous Anglo-Scottish ballad, survives in an autograph score with changes and reworkings in the composer's hand, and in two partial pencil drafts. By far Clarke's longest song, at 227 measures, it may date from the 1940s, when Clarke lived in and near New York City. With its dark narrative about a drowning girl, "Binnorie" can be compared to Clarke's "The Seal Man," recently named "a disturbing masterpiece" by the Boston *Globe*. "Binnorie" offers unique insights into Clarke's compositional method, as this is the only surviving material to contain extensive revisions. Combined with Clarke's description, in taped interviews, of how she composed, this study offers a rich understanding of her creative process.

## Session 3-27 (SEM), 8:30-10:30

## Ethnomusicology as Genre and Practice II. Presenting and Documenting

Jennifer Post (Middlebury College), Chair

## Why Pack the Camera? Microethnographic Analysis of Videotape in the Practice of Ethnomusicology

Laura Lohman (University of Pennsylvania)

Although the video camera is now an essential piece of the ethnomusicologist's fieldwork equipment, videotaped material remains an underutilized, under-theorized, and underdeveloped resource in the production of musical ethnographies. While many researchers may review videotapes as they would fieldnotes, a remarkably limited number of writers explicitly indicate the contribution of videotape to their interpretations, and only a handful of specialists foreground detailed analysis of videotaped interaction in their research. With the help of video excerpts and transcriptions, this paper demonstrates how microethnographic analysis of videotape, as practiced within educational ethnography, offers a rich model from which ethnomusicologists can create their own more fully developed techniques for incorporating videotaped material into the analysis and interpretation of musical practice.

Most fundamentally, videotape analysis enables a full consideration of the wide range of actions constituting the behavioral component of Merriam's tripartite model. By simultaneously presenting multiple types of communicative behaviors and by making them available for variable-speed playback and repeated viewings, videotape urges the researcher to counteract a Western academic and elitist privileging of linguistic ways of learning, knowing, and communicating which may or may not be congruent with emic values. In more musicologically oriented investigations, videotape supports detailed analysis of how participants navigate moments of transition, negotiation, or crisis as a performance unfolds. For more anthropologically oriented studies, videotape analysis provides a way to convincingly ground broad theoretical concepts, such as power and resistance, in a variety of tangible behaviors and therefore to substantiate the impact of such concepts on musical practice.

## Presenting Musical Lives: The Senior Musician Project of Santa Cruz County, California

Janet Herman (Community Music School of Santa Cruz)

How can ethnomusicologists working in the public sector encourage valuing of diverse musicians and the musical traditions they practice? How can we help foster lifelong involvement in music and highlight its life-enhancing and community-enriching qualities? *Musical Lives: Celebrating Senior Musicians of Santa Cruz County* was an eight-month project undertaken in 1999 that brought public attention to several accomplished but "underacknowledged" older musical residents of one county in central California. Whether professionals or dedicated amateurs, all participants were identified as musical role models. Though in their seventies and eighties, all were still actively pursuing their musical passions for their own and others' benefit, while also contributing to the multi-cultural artistic vitality of the region (genres included Irish harp, Indian harmonium/singing, mariachi trumpet, classical violin, popular composition/arrangement, Italian mandolin, and swing piano). The project incorporated in-depth interviews with the musicians, a community center exhibit on their lives, a culminating concert, and public-access video and radio spin-off activities. In this presentation I discuss strategies for framing my goals and values as an ethnomusicologist/folklorist in ways attractive to community funders and other key project backers, the conceptual and practical challenges of the production process, the level and nature of audience response, and the impact of participation on the featured senior musicians.

## Virtual Fluency: An Experiment in "Thick" Translation of Songs

J. Martin Daughtry (University of California, Los Angeles)

While ethnomusicologists are usually fluent in the languages of the music cultures they study, their students and colleagues frequently are not. The role lyrics play in song is one of the most difficult aspects of music to convey, and is often given short shrift by ethnomusicologists. This project borrows Clifford Geertz's notion of "thick description" and applies it to translation, contrasting the "thin" literal translation that is usually supplied in classrooms and books with a "thick," heavily annotated translation that allows the reader to grasp subtleties of word order and rhyme, connotative fields, double entendre, and historical and literary

allusion that are generally understood only by native or near-native speakers. The term "thick" also serves to emphasize the subjective, interpretive element inherent in all translations.

In the presentation I demonstrate a CD-ROM version of a thickly translated Russian-language song from the 1930s. The "clickable" translation features short essays on "untranslatable" words and concepts. Several versions of the translation, emphasizing different aspects of the text, unfold in real time as the song is played. The goals of this project are twofold: (1) to help students and scholars of music approach the depth and immediacy of understanding that a fluent speaker experiences when listening to a song; and (2) to stimulate discussion on translation issues as they pertain to ethnomusicology.

## Intersubjective Experience in Research Documentation: Fieldworkers and Individual Musicians

Hugh de Ferranti (University of Michigan)

In ethnomusicological fieldwork, individual musicians are almost invariably the principal source of a researcher's knowledge of musical practice, but those same individuals often become secondary figures in written reports, wherein their agency is subsumed to representation of a reified musical tradition through various data, recorded artefacts, and analytical accounts of performance processes. Although rarely subject to extensive documentation, key individuals can shape our understanding to the extent that we construct accounts of tradition in terms of their practice, while downplaying other practices encountered in the field or elsewhere. The fact that we learn most of what we know about music through study with one or just a few individuals is an inevitable and perhaps not unwelcome limit to our knowledge, for in fieldwork a sustained depth of intersubjective experience is only possible with a limited number of musicians. In this paper I discuss the embodiment of music traditions by individuals with whom we work, with reference to the centrality of the senior *Satsumabiwa* performer, Fumon Yoshinori, in ongoing research that I began during the late 1980s. I suggest that competent representation of a music tradition involves documentation of the circumstances of intersubjective experience whereby the researcher's knowledge has been acquired, and of the individual musicians whose interpretations and expositions of tradition may underpin much of what is written.

## Session 3-28 (SEM) 8:30-10:30

## Keeping it Real: Ethnomusicology In, As, and For Multicultural Music Education
## Sponsored by the Education Committee of SEM

Michael B. Bakan (Florida State University), Organizer and Chair

*An exciting fusion of horizons is occurring between ethnomusicology and multicultural music education, disciplines that have always been integrally linked in substance but that have remained surprisingly distant from one another in practice. This fusion has issued from two somewhat related developments: among ethnomusicologists today, making world music knowledge and world music itself accessible to a broader public than has conventionally been served by our scholarly publications and productions is increasingly becoming a high priority; along complementary lines, those in the field of music education are committed as never before to teaching and researching musical multiculturalism through the use of approaches that are firmly grounded in rigorous ethnomusicological theory and method.*

*This panel brings together a group of ethnomusicologists and multicultural music educators who live "in the gaps" between their two fields. Employing both discussion and participatory exercises involving the audience, each panelist will address the problem of how to make a research-based ethnomusicological understanding of a subtle aspect of music performance (e.g., rhythmic groove in Balinese music, ornamentation in Native American musics) teachable and practically attainable within the context of the multicultural music classroom.*

## Teaching the Intangibles: Creating Balinese Time and Groove in the Multicultural Classroom

Michael B. Bakan (Florida State University)

In *Thinking in Jazz* (1994), Paul Berliner writes: "Children lacking special rhythmic gifts or comparable training sometimes find the beat to be a hazy concept initially. It belongs, after all, to that category of intangibles made comprehensible by being properly envisaged or accurately inferred from their effects upon other things" (150). The "haziness" of beat and of the other rhythm- and time-related "intangibles" that give beat meaning make teaching rhythmic skills one of the great challenges of music education; and this is a challenge that may grow to almost overwhelming proportions in the context of today's multicultural

music classroom, where contending with the hazy intangibles of unfamiliar rhythms from unfamiliar parts of the world is a basic necessity.

As an ethnomusicologist who has taught Balinese music performance to children and adult novices for over a decade—in situations ranging from teaching elementary school classes to directing a gamelan at a major university music school—I face, on a day-to-day basis, the challenge of making one of the most rhythmically complex musical systems on earth comprehensible and experientially meaningful to people with little or no prior experience of it. This presentation builds from my experiences confronting that challenge. It centers on an illustration (involving audience participation) of methods I have developed for teaching Balinese rhythm: methods designed to help students achieve not only practical competence in rhythmic execution, but expressive competence in the subtle rhythmic intangibles that make Balinese music sound and feel Balinese as well.

## A Light Touch, Please: Mastering Native American Improvisation and Ornamentation in the Multicultural Classroom

J. Bryan Burton (West Chester University)

Students learning to perform Native American musics may become somewhat bewildered, when first encountering traditional ornamentation and improvisation techniques, by the seeming complexity of often florid, yet quiet and subtle improvisations of flutists such as R. Carlos Nakai and Robert Tree Cody. Further exploration of the genre reveals that the use and nature of the improvisations are subtly influenced by understandings of Native American history, religion, and social mores passed from master to learner as an integral component of an aural/oral transmission process. This unique transmission process, teaching as it does both musical competencies and cultural understandings, holds the key to successful transfer of the musical and cultural knowledge that guides the learner to interpret the "intangibles" that often dictate styles of ornamentation and improvisation.

Throughout my experiences as a field researcher among Native Americans and a multicultural music educator in settings ranging from elementary music classes to university music education and world music courses, I have used an adaptation of this traditional teaching method to provide an effective means for students to master the subtleties of Native American-style ornamentation and improvisation. This session illustrates, through live performance demonstrations, recorded examples, and audience participation, methods I have developed to teach Native American-style ornamentation and improvisation in multicultural music classes at all levels. These methods will enable the multicultural music educator to instruct in ways retaining the contextual, cultural, and musical integrity of the culture, honor an ancient teaching tradition, and develop appropriate musical competencies and cultural understandings among the students.

## Batá Drumming Cuban Style: The Beat Goes on

Robert Stephens (University of Connecticut)

David Reck (1977) describes music as the intersection of time, culture, place, and people. Cuban *batá* drumming exemplifies Reck's assertion. The *batá* is essential to music making in Santeria. Recently, however, the *batá* is being used in secular settings as well. Pedro Pablo "Pello" Tapanez Gonzalez, for example, is said to be responsible for the invention of the *batárumba* rhythms, rumba played on *batá*. This presentation will draw on my recent experiences in Matanzas, Cuba, exploring methods and rhythms that can be used in the classroom.

## Music, Transmission, and Education: Contemporary Theoretical and Methodological Issues in the Forging of the Field of Comparative Music Education

David G. Hebert (University of Washington)

The transmission of musical traditions is a process of vital concern to the fields of ethnomusicology and music education. Musical transmission and acquisition (or teaching and learning) are the primary topics of music education research; however the majority of studies in that field have traditionally been associated with K-12 education in Western, industrialized nations. In recent years music education research has broadened its scope of inquiry to include studies of such topics as university teaching,

national standards, and community education, as well as of music teaching and learning in non-Western settings. A number of contemporary ethnomusicologists have also acknowledged the study of pedagogical and institutional systems to be a fundamental issue for the construction of meaningful musical ethnography, and some (including Nettl and Kingsbury) have embarked on ethnomusicological studies of Western music education. Despite the significance of these contributions, standardized methodological approaches, conceptual models, and theoretical frameworks have yet to be developed for the collection, analysis, and comparison of such data. This research examines theoretical and methodological issues in comparative music education that have emerged from ethnomusicology and fields such as educational ethnography and comparative education. The advantages and disadvantages of various approaches are evaluated in terms of their effectiveness for the study of interdisciplinary topics (such as the history of Western music transmission in East Asia), as well as in relation to their potential contribution to ethnomusicological theory.

## Session 3-29 (SEM), 8:30-10:30

### Ethnomusicology of the Body

Susan Pratt Walton (University of Michigan), Chair:

### "Como se toca se baila, como se baila se toca": Syncopation and Spatio-Motor Movement in Changüí

Benjamin Lapidus (City University of New York)

This paper takes its title from a *changüí* song which offers an explanation of the genre: *Como se toca se baila, como se baila se toca* ("play it like you dance it, dance it like you play it"). *Changüí* is a genre of Cuban music that delimits and manipulates several levels of rhythm. Specific patterns of action are labeled and related to *síncopa* (syncopation) and *contratiempo* (upbeats). These actions are organized hierarchically from the simplest, unvarying instrument to the dancers. There is room for improvisation, but it must remain within the syncopated aesthetic. Performers must be aware at all times of the other parts, since no single part provides an organizing time line (as *clave* does in other Cuban genres). *Changüí* exploits highly syncopated musical ideas and movements, emphasizing what John Miller Chernoff termed "offbeat aesthetics."

Scholars such as Hugh Tracey, John Baily, and Peter Driver have each stressed the importance of spatio-motor thinking in music making. Their work is used as a point of departure to consider the performers' bodies, instruments, dancing, and music as parts of one entity, *changüí*. The connection between these four elements is reinforced through an examination of the terminology associated with *changüí* performance as well the spatio-motor movement linked to performative actions and dance. Thus, the plainspoken instruction to "play it like you dance it, dance it like you play it" provides a holistic perspective on the structure and aesthetic of the music.

### *H'an* and *Shin-Myông:* An Aesthetic of Affect and the Body in Korean Folk Music

Gloria Lee (New York University)

The Korean terms *h'an* ["unspeakable sorrow"] and *shin-myông* ["ecstasy"/ "joyful energy"] are affective words used to describe Korean folk music aesthetics. The close symbiosis of affect and the body is particularly apparent in the musical achievement made through the performing body. The unique timbre and non-metrical rhythm creating tension and release, as featured in folk singing, *kayagûm* (twelve-string zither), and *p'oong-mul-nori* (farmers' percussion music), are sensual forms inviting participation via affective appeal. Together, *h'an* and *shin-myông* bring individuals' affective and bodily experiences into collective play in what Steve Feld calls the "feelingful" participation of groove. According to Feld, a musical groove is simply "a comfortable place to be." It is the essence of style "engraved and ingrained in cultures the way grooves are engraved and ingrained in record discs" (Feld, *Music Grooves*, p. 111). Through an analysis of field-based data from the Korean Traditional Performing Arts Association of New York and recent Korean literature on *h'an* and *shin-myông*, I propose that Korean folk music is a social space where peoples' *h'an*—unspoken, because it is "unspeakable"—is expressed, felt, empathized, and collectively sublimated through the *shin-myông* of musical sound.

## Hearing Their Voices: Embodiment, Role Modeling, and Native Women Performers

Elyse Carter Vosen (University of Pennsylvania)

This paper explores the powerful impact of role modeling by First Nations women popular artists on young women singers from an Anishinaabe (Ojibwe) community. It particularly emphasizes the ways in which Native women performers may use their bodies and voices as expressive instruments in uniquely gendered displays of competence or even virtuosity. To demonstrate the centrality of the body to performing competence, I begin by discussing the performance spaces inhabited by young women within an Anishinaabe tribal school community, focusing primarily on the dynamics of "backing up" male singers at the drum. Tribal protocol generally excludes women from the masculine-coded safety and intimacy of the drum group. Fear often keeps young women from hearing their own voices.

In this paper I propose that young Anishinaabe women singers, lacking broader networks of social support like those surrounding male drum groups, often seek role models among African-American and Native performers of popular music. As a result, these young women must negotiate dissonances between tribally-specific expectations for women's performance behavior and those existing outside their community's social and spiritual frameworks.

To examine the interplay between competing value systems surrounding Native women's voices and bodies, I draw upon the experiences of a small group of Anishinaabe girls with the popular vocal trio Ulali. I discuss the ways in which a series of performances and workshops with this bold, sensual, and politically savvy group of women provided "permission" to courageously engage in public performance while still honoring tribal beliefs and practices.

## Constructing the "Natural" Hegemonies of the Body

Kati Szego (Memorial University of Newfoundland)

Pierre Bourdieu has argued that "every established order tends to produce . . . the naturalization of its own arbitrariness" (*Outline of a Theory of Practice*, 1977, p. 164). This is accomplished not only through verbal and symbolic means, i.e., persuading members of subordinate groups to believe in the values of the established order, but also by managing their bodies. Bourdieu asserts, furthermore, that hegemonies which do not explicitly demand belief, but work on consciousness through repeated bodily practice, are the most effective. In this paper I examine Bourdieu's theory as it applies, historically, to Native Hawaiian music-makers and dancers attending a colonial American private school.

From the time of the school's founding in the late nineteenth century, American faculty and administration sought to win Hawaiian students' consent to their own cultural assimilation so that the school's power would appear both legitimate and natural. That the school achieved this objective in the aesthetic domain is inarguable, though the extent of its success and the depth with which it penetrated students' systems of valuation is equivocal. I discuss the role of bodily practices (e.g., control of posture in choral rehearsals, restrictions on dance movement, the use of Western techniques of vocal production) in helping to effect assimilation, and how these bodily practices and their attendant values came to be understood as natural (as opposed to culturally constructed and achieved).

## Session 3-30 (SEM), 8:30-10:30

### Theorizing Popular Music and the Nation-State
Sponsored by the Popular Music Section of the Society for Ethnomusicology
Donna A. Buchanan (University of Illinois at Urbana-Champaign), Chair
*On the basis of original research and drawing on different concepts of nation, nationalism and the nation-state, the papers of this session illustrate and analyze research in a variety of different geographical areas and from various theoretical perspectives how popular music negotiates contradictions and tensions between the nation-state as a potentially emotionally cohesive unit on the one hand, and the social stratifications and hierarchical relations of ethnicities and cultures on the other. The panelists look at issues of indigenous, rural/peasant cultures as legitimizers of national culture, discuss questions of commercialism, alterity, authenticity, history and memory. Papers will theorize how the nation is constructed through popular music, how popular music is incorporated into views about what it means to be a member of the nation, and how it negotiates various different narratives about what constitutes the culture of the Nation. The session will also investigate the role of popular music in delineating the boundaries between citizens and non-citizens, insiders and outsiders, how it signifies inclusion and exclusion*

## Representing Cuban and Afrocuban Music Identities

Lisa Maya Knauer (New York University)

Popular music has been a staging ground for competing notions of Cuban national identity. During the late nineteenth and early twentieth centuries, nationalist-minded elites promoted specific musical forms in opposition to the culture of the colonizers: Spain and later the U.S. However, the penetration of U.S. commercial culture—including popular musicÐhas been a constant current, and has in subtle and important ways shaped Cuban self-identity. At certain moments, African-influenced cultural forms—danzón, son, and rumba—were upheld as the essence of Cubanness. There is thus a complex and ambivalent relationship between race and national identity. Versions of these musical forms were gradually incorporated into commercial entertainments, although they continued in their "original" contexts. During the 1950s, when Havana was a playground for the U.S middle class, cabarets such as the Tropicana presented elaborate spectacles featuring exoticized versions of folkloric music and dance, including many Afrocuban forms. The cabarets were initially closed after the Revolution, but were reopened under the jurisdiction of the Ministry of Culture to cater to the growing tourist sector. This paper, based on original fieldwork in Havana, analyzes the representation of Cuban—and particularly Afrocuban—culture in the tourist-oriented venues, both explicitly commercial sites such as cabarets but also events sponsored by the Artists and Writers Union. I use these performances to examine the shifting dialectic between race and nation. I contextualize these performance events within an expanding dollar economy and the circulation of Cuban music in the global arena (e.g. the "Buena Vista" phenomenon).

## The Case of the Deviant Diva: Singer Misora Hibari As Symbol of Postwar Japan

Christine R. Yano (University of Hawaii at Manoa)

In 1989 two persons died in Japan whose passing marked the end of an era. One was Emperor Hirohito, whose death officially ended what is called the Shouwa era. The other was Misora Hibari (1937–1989), legendary queen of *enka*, a popular song genre often called expressive of "the heart/soul of Japanese." The death of this "people's singer" unofficially and more emotionally, perhaps, ended the Shouwa era as well.

This paper examines the enshrinement of Hibari as a symbol of postwar Japan since her death by focussing on narratives from the 1990s such as television broadcasts, museum presentations, fan club literature, and fan interviews. Although her fans are primarily older women and men whose lives chronologically paralleled hers, they also include younger women who find in her some kind of resonant appeal.

Hibari inhabits her iconic status within a complex of transgressions: her hidden Korean ethnicity, her ties to *yakuza,* her tumultuous personal life, her rumored alcoholism. The processes of her sanctification absolve these transgressions in various ways: through tears which moralize her as a sufferer, through re-juvenilizing her as a child star, and through historicizing her as a seminal figure of postwar Japan. Most significantly, the son she adopted allows her re-imaging as mother, one of the most culturally potent and unchallenged symbols in Japan. Analyzing Hibari's sanctification underscores the power and politics of historical memory, here centered in a popular songstress, in particular when the stakes are nothing less than the nation-state.

## *Kadongokamu*: A Popular Music Style of Uganda

James Makubuya (Massachusetts Institute of Technology)

The late 1950s saw an emergence of *Kadongokamu* as a new stylistic music innovation that constituted a major breakthrough in the popular music of Uganda. Not only have the sixties, seventies, eighties and nineties seen its continued musical and formal refinement but this popular music style has in the process of time become a powerful and formidable agent of mass communication and mobilization in matters cultural, religious, and political. Embraced as a new form of entertainment expression when it first started, the power of *Kadongokamu* is partly attributed to the global fact that it attracted both the young and old. Its immense popularity resulted from the fact that it beautifully, artistically, and effectively blended both the so-called authentic indigenous as well as modern instrumentation and styles.

This paper first explores and examines the indigenous musical idioms and the extent to which they have been effectively used to constitute the defining characteristics of *Kadongokamu* making it a true popular music genre that give it a definite Ugandan musical identity. The role of *Kadongokamu* in shaping the national politics of Uganda is then explored. *Kadongokamu* has been made to play a dual contextual role in the hands of different players: while to the culturalists it has been a tool for re-cultivating

and re-emphasizing the fading cultural identities and values of Ugandan ethnic groups, politicians have used it to discourage ethnic cohesion in preference for more broad based national unity.

## Countering Unity, Singing Diversity: Popular Music in Multicultural Taiwan

Nancy Guy (University of California, San Diego)

With its rapid democratization since the mid-1980s, social forces, rather than the party state, are now determining the agenda and pace of change in Taiwan. This paper demonstrates that popular music is a key force in shaping the notion of Taiwan as a unique and multicultural, pluralistic society. For many years the ruling Nationalist Party strove to block the formation of any concept of Taiwan as culturally distinct from China. During its first three decades in exile on Taiwan, the authoritarian Nationalist Party ruled with virtually no popular resistance. After its arrival on Taiwan, recovery of the Chinese mainland became the party-state's sacred mission to which all local concerns were sacrificed. The Nationalists constructed what Gramsci termed a "collective national-popular will" which articulated mainland recovery as its dominant ideology. In service of this ideology, mainland Chinese culture was promoted while anything unique to Taiwan (e.g., Taiwanese language, music, etc.) was either disparaged or banned outright. Popular songs rarely gave expression to life as rooted in Taiwan. Instead, songs—written mostly in the "national language" (i.e., Mandarin) rather than in Taiwanese—were typically escapist with romance and heartbreak as common themes.

The scene has changed dramatically over the last decade. Many songs vividly describe life in Taiwan. The diversity of Taiwan society is encoded by the mixing of multiple languages (e.g., Taiwanese, Hakka, and aboriginal languages). Other songs feature aboriginal musicians and musics which have become among the most potent of "Taiwanese" symbols. These strategies, among others, counter the former dominant ideology, and demand that Taiwan be viewed as unique (and distinct from China).

## Session 3-31 (SEM), 8:30-10:30

## Aboriginal, First Nations, and Native American Popular Music on Stage and in the Studio: Producing the Ideology and Imagery of Expressive Alliances

Beverley Diamond (York University), Organizer and Chair:

*This panel explores the cultural production of recent indigenous music in Australia, Canada, and the U.S. The studies combine performance and/or studio ethnography with textual analysis. In part, we participate in the dialogue underway among ethnomusicologists who study "world music," globalized systems of circulation, and musical negotiations of identity. We consider genres where stylistic appropriation, cross-cultural musical alliances and idiosyncratic invention are all useful strategies for presenting aboriginal social concerns and political issues to ever more diversified audiences. In part, however, we argue that we are not just another panel on world beat identity issues. The musicians collaborating in our work face unique challenges as "post-Indians" (Vizenor 1999) and "post-aboriginals" working in the shadow of centuries of the most pervasive and virulent stereotypes of modernity. Furthermore, their ongoing relationship to local places and communities defies the usual strategies for industry success. The ideologies, sonic alliances, and imagery of the band Blues Nation (Oklahoma), studio recording sessions of First Nations and Métis women, as well as a compilation album made by various Australian Aboriginal and Torres Strait Island musicians, are considered with these factors in mind.*

## Empty Tipi Blues: Native Blues Expression in Southwest Oklahoma

James E. Cunningham (Cameron University)

This paper explores the complex interweaving of contemporary popular and indigenous culture in the music of Blues Nation, an all-Indian blues band from Anadarko, Oklahoma, which is made up of veteran musicians from the local Kiowa, Comanche, and Creek tribes. They are led by vocalist and guitarist Tom "Mauchahty" Ware, who recorded one of the first collections of Native American flute music in 1978. Dusty Miller, the lead and slide guitarist for Blues Nation, played with Tom Bee in the 1970s seminal Indian rock band XIT, along with keyboardist Obie Sullivan. These and the other Native musicians in Blues Nation, Terry Tsotigh (drums) and Sonny Klinekole (bass), have released two blues CDs—the latest, *Blues Nation,* in 1999. Their musical style and instrumentation is firmly rooted in the music of African-American bluesmen, such as Muddy Waters, B.B. King, and Bobby Bland. However, the music of Blues Nation draws heavily on themes and imagery from contemporary and

traditional indigenous culture. In performance, band members wear traditional ribbon shirts and moccasins, and tie their hair in braids as symbols of Indian identity and heritage. Their original songs "My People (Have A Right to Sing the Blues)" and "Empty Tipi Blues" present a uniquely Native, rather than African-American, perspective of the contemporary social experience in North America. For Blues Nation, the choice of the blues as an expressive genre also has another purpose. Says Ware, "We have chosen the blues over rock and country because of its ability to communicate spiritually."

## First Nations, Inuit, and Métis Women Singers in the Recording Studio

Beverley Diamond (York University)

As an increasing number of First Nations, Inuit, and Métis women acquire experience as recording artists, a dialogue is emerging about the identities constructed in the studio production of their work. The paper is based on interviews and two studio case studies involving contemporary singers. Participants include widely acclaimed and well established artists such as Seneca traditional singer Sadie Buck, Oneida "New Age" arranger Joanne Shenandoah, Tuscaroran jazz artist Pura Fe (founder of Ulali), and Muscogee poet/ saxophonist/reggae song-writer Joy Harjo; newer artists such as Inuit songwriter Lucie Idlout, Cree country artist Mishi Donovan, and Métis blues composer Jani Lauzon; producers and sound mixers of several of their CDs. Predictably, the musicians vary in the emphasis they place on translating traditional values and aesthetic principles to the new context, on forging new sonic alliances or inventing new vocabulary to articulate the meaning of their work. Factors that impinge on their compositional decision making—whether that be Buck's insistence on respect for traditional style in collaboration with Robbie Robertson, Idlout's refusal of what she calls "heya weya music," or Harjo's emphasis on the hybridity of her experience—influence their attitudes toward such things as the use of reverberation, the "proper" drum sound, or appropriate social relations in the studio. Similarly, their producers and sound engineers are guided by a wide range of production and post-production principles, in some cases reiterating and in others resisting stereotypes of gender and/or race and/or genre. This paper builds on earlier work by Meintjes, Porcello, and others, by examining the interplay of ideologies evident in the social interaction and processes of recording and post-production.

## "Our Home, Our Land...Something to Sing About": An Indigenous Music Recording As Identity Narrative

Karl Neuenfeldt and Kathleen Oine (Central Queensland University)

This paper analyses how identity is constructed within and through the textual and cultural production of a CD recording, examining process as well as end-product. The "enunciative strategies" utilised in this identity construction are drawn from four kinds of artistic expression: song lyrics, promotional and informational materials, interviews, and public sphere journalism. The recording *Our Home, Our Land* occupies a particular textual space and constitutes a particular kind of indigenous Australian "identity narrative" consisting of twenty-four predominantly Aboriginal and Torres Strait Islander songs which emphasise the relationship between indigenous peoples and their land. In a sense it provides a sociocultural and musical soundtrack following on from two momentous events in the struggle for the recognition and implementation of indigenous Australians' land rights: the 1992 High Court Native Title in Common Law decision (the "Mabo" Decision) and the 1993 Native Title Act. The recording presents different musical styles performed by diverse indigenous and non-indigenous, female and male, group and solo artists from across the nation.

The recording's variety highlights three important factors underlying our analysis: there are multiple indigenous (and non-indigenous) identities in Australia; indigenous identities as constructed and produced within popular music discourse are often collaborative, and sometimes contentious; and the recording and the individual indigenous songs are self-representations, albeit presented within a predominantly Western popular music aesthetic. Notwithstanding the recording's multiplicity of identities, collaborative and contentious nature, and claims to self-representation, the songs revolve around a recurrent trope in the discourse of identity for both indigenous and non-indigenous Australians: the relationship between the past, space, and culture.

Sounding Native: A Comparison of Powwow and Contemporary Native Music Production Aesthetics

Christopher A. Scales (University of Illinois at Urbana-Champaign)

The paper broadly compares processes of powwow and First Nations popular musical production at Arbor Records, a native music label in Winnipeg, Manitoba. Arbor Records is a white-owned and operated music label dedicated to the production and distribution of a wide variety of Aboriginal musical styles including rap, rock, and pop (all referred to under the general category of "contemporary" Native music) and powwow music. A unique set of aesthetic and verbal practices is associated with the production, promotion, and distribution of each of these two different styles of music. In comparing these two processes, it becomes clear that two different sets of ideas about musical style, authenticity, ownership, and creative control are developed and negotiated. During this negotiation, different musical and verbal discourses about what it means to "sound native" are constructed. This paper examines how these musical styles are creatively and discursively performed and imbued with specific meanings at the site of production; and how cultural heritage, social hierarchy within an institutional structure, and economic considerations combine to produce a complex hybrid of aesthetic values incorporating a multiplicity of sociocultural subject positions.

## Session 3-32 (SEM), 8:30-10:30

## Music Makers, Audiences, and Researchers in the Internet Age
Mark F. DeWitt (affiliation??), Chair

### Indian Pop and the Internet Music Market

Alison Arnold (University of North Carolina, Chapel Hill)

The development of new audio technologies in recent years has resulted in an explosion of digitized music available to computer users via the internet. The worldwide web offers musicians, producers and audiences a variety of new modes for the distribution and reception of music, modes that are realigning relationships between artists and audiences and directly challenging the existing power structures within the recorded music industry. The impact of this new internet technology and market on musicians, audiences, and on music itself presents an intriguing subject of study, yet the uneven spread of computer technology and low level of internet penetration even within populations in the western world limits the musical genres and communities in which such research is feasible.

This paper thus focuses on one pop music genre—Indian pop—whose artists and audiences, many physically located in Great Britain and North America, are computer savvy and connected to the internet. Drawing on a six-month study of the online world of Indian pop or "Indipop"—an east/west fusion that combines elements of Asian Indian music and various western pop and traditional musics—I explore the impact of internet communication and mediation on this hybrid genre in terms of changes in the artistic community, repertoire, marketing strategies, and musical distribution. I further consider the issue of corporate control and maneuvres by the recorded music industry to maintain its presence amidst the new technologies of the twenty-first century. This paper has relevance for ethnomusicologists and for students and scholars of popular music and communication studies as an indication of possible trends in music marketing and distribution on a much broader scale.

### Web *Jefes*: Performing *La Mujer* in Mariachi

Candida F. Jaquez (Indiana University)

The current popularity of Latino music icons such as Ricky Martin, Carlos Santana, and the late Selena has been critically reflected upon by Latino musicians pursuing traditional musics in U.S. contexts. Women mariachi musicians and educators in particular have engaged musical practice as part of a broader awareness of female embodiments of nationalist identities in subcultural representation. This multi-media engagement has led to an expanded internet presence in the roles of female educator and professional. Of particular note is the work pursued by Laura Sobrino, Leonor Perez, and Sylvia Gonzales on websites that promote gender-specific forms, methods, and ideologies that present mariachi history and identity as culturally viable for young people, especially females. A brief survey of these works reveals how these sites reflect socio-cultural networks among

women that may or may not be formally acknowledged or legitimized as bases of knowledge for U.S. Mexican-descent communities.

## *Li-Yanyuwa Li-Wirdiwalangu:* Sending a Message Stick to the World through a Collaborative Approach to Aboriginal Performance Research at Borroloola, Northern Territory, Australia

Elizabeth Mackinlay (University of Queensland)

In 1999 the collaborative Aboriginal learning unit at Borroloola in the Northern Territory of Australia was established. Called *Li-Yanyuwa Li-Wirdiwalangu*, meaning "senior Law people of the Yanyuwa," the unit currently has fifteen members which include senior Yanyuwa women, young women and men from the Aboriginal community at Borroloola, non-Aboriginal community representation, information technology officers, and academics with a long research association with the Yanyuwa community. In this paper I discuss the vision of *Li-Yanyuwa Li-Wirdiwalangu* to play an educative role within the Aboriginal community at Borroloola and to promote cross-cultural understanding and reconciliation between Indigenous Australians and the wider Australian and world communities by way of a website called *Di-wurruwurru* or "message stick."Currently under development, the website is based on the Aboriginal cultures of the Borroloola region and provides an interactive forum to communicate the historical and living diversities of Aboriginal culture at Borroloola in relation to land, ceremony, song, and everyday life. The background, history, and process behind the development of the website are discussed and a brief introduction to the format and content of the website is provided. Focus then centres on those pages which provide detailed information about traditional and contemporary Yanyuwa performance practice. Attention then turns to the issue of sensibly repatriating the results of research back into the community and the effectiveness of internet technology and the collaborative learning unit for achieving this end.

## Osborne vs. the Vienna Philharmonic: Grassroots Activism in Cyberspace

Susan Hurley-Glowa (Center of Independent Scholars, Associated Colleges of the St. Lawrence Valley, New York)

The American composer William Osborne has lived in Germany for the past nineteen years. He was made excruciatingly aware of discrimination against female orchestra musicians in top German orchestras when his Juilliard-trained wife, Abbie Conant, was hired as first trombone in the Munich Philharmonic. Despite the orchestra's support, the Romanian conductor Sergiu Celibidache demoted her to second chair stating: "You know the problem, we need a man for the principal trombone." Conant and Osborne fought for her reinstatement to solo trombone for thirteen years and eventually won their battle. In the process Osborne became a watchdog for gender bias in the hiring practices of international orchestras. Using the internet, he began to reach out to people about the injustices he observed. Osborne posted scholarly articles he wrote documenting gender bias in European orchestras, focusing on the problems caused by the Vienna Philharmonic's traditional all-male ideologies. His writings served as the catalyst for a grassroots activist movement in cyberspace: a movement that has proved to be a powerful tool for creating real change. This *cybergrass* movement (Osborne's term for grassroots activism in cyberspace) has spawned extensive international debate about gender bias, as well as letter writing campaigns and street protests at Carnegie Hall when the Vienna Philharmonic performed. The movement brought the Vienna Philharmonic to its knees: under great pressure, the orchestra finally hired a female musician in 1997. This paper discusses Osborne's cybergrass movement as a case study illustrating the internet's power in mobilizing supporters, and in this interesting case, in changing the musical *status quo* in top European orchestras

## Session 3-33 (SEM), 11:00-1:00

### Ethnomusicology in the Public Interest
Sponsored by the Applied Ethnomusicology Section of the Society for Ethnomusicology
Jeff Todd Titon (Brown University), Organizer and Chair
*The four presenters in this panel consider ethnomusicology outside of the academy. Many ethnomusicologists act as advocates, advisors, researchers, producers, and/or administrators on projects designed to conserve, encourage the development of, and publicly disseminate the musics of various ethnic communities and cultural groups. This dissemination may be directed primarily within the*

*smaller community or to the general public. Some applied ethnomusicologists also hold university jobs while others work as broadcast and print journalists, recording producers, contract fieldworkers, festival promoters, film makers, arts administrators, culture brokers, musicians and within musical groups, educators at large, and so forth. Some have an academic background and professional training in ethnomusicology; others rely primarily on their experiences outside the academy.*

*What happens when ethnomusicological sound recording, ostensibly done in the field for research, preservation, and deposit in an archive, is also made available to the musical community under study and to the general public on radio, records, CDs, videos, the worldwide web, and other media? John Fenn and Amy Catlin explore issues involving commercial sound recordings. Fenn's paper treats the issue historically, focusing on the efforts of Laura Boulton in the period from the 1930s through the 1960s as she attempted to get her field recordings on disc for the general public, and as she dealt with such ethical issues as contract negotiations and copyrighting material that might be considered traditional and in the public domain. Catlin, who was an advisor on the project, considers the process by which a musical community of Sidi Africans in India debated publishing their own CD.*

*The two other papers are concerned with issues involving arts agencies, musical artists, ethnic communities, and the general public within the current multicultural atmosphere in the United States. Tom Van Buren reviews the progress of a project involving musical research and presentation in New York's Filipino-American community. Clifford Sloane takes a close look at how artists-in-the-schools offerings interface with the needs and expectations of multicultural educational programs in the public schools. In so doing, he considers the impact both on the schools and the artists.*

## Practice, Product, Philosophy and the Proto-Public Ethnomusicology of Laura Boulton

### John Fenn (Indiana University)

This paper explores the relationship of one early folk music collector, Laura Boulton, to the commercial sound recording industry of the mid-twentieth century. Viewing Boulton's activities during the 1930s–60s as prefiguring applied ethnomusicology—in that her field based research and public outreach foreshadowed current attitudes and practices—is a starting point for this investigation. Her drive to do fieldwork reflected a "preserve and present" approach to folk music, shared by better-known contemporaries like Charles Seeger and Alan Lomax. Commercial phonographic releases of field recordings on labels such as RCA/Victor or Folkways served to further Boulton's goals of delivering the world's music and represented achievements in both academic and professional terms. However, behind-the-scenes contract negotiations, equipment worries, and such ethical considerations as copyright serve as subtexts for her commercial endeavors, useful today in assesing the public presentation of musical culture through commercially released albums. My aim, then, is to examine Boulton's utilization of commercial sound recording as a vehicle for enabling some types of applied practice, such as education or establishing awareness of and compassion for diverse cultures, while generating other types of practice, such as usage rights or representation strategies. I hope to open up for investigation the relavance of such issues today among ethnomusicologists working in the "public" realm, and consider the extent to which it is useful to trace contemporary applied ethnomusicology backward in time.

## A Sidi CD? Media, Tourism, and Development among African-Indians

### Amy Catlin (University of California, Los Angeles)

For many centuries, Africans have participated in India's development in military, maritime and mercantile arenas, on the sea as well as on Indian soil. The descendants of diasporized Africans who remained in India continue to maintain strong notions of cultural identity, often tied to their African heritage, but sometimes oblivious to it. While Sidi African-Indians still retain elements of their African musical heritage, including musical instruments and styles, they have also adapted these traits to the Indian context in various ways. At the same time, they have adopted local Indian instruments and styles.

Increasing access to media, including audio and video technology, may play an important role in the ways that Sidis choose to represent themselves through their music in the new technological marketplace. Recent developments in the enterprises of cultural and ecological tourism will also help to shape Sidi representations of their inherited and constructed musical identity. It is presumed that Sidis have already produced audiocassettes for consumption within their community. We have been told that some Sidis wish see their music published as a CD. Why? This presentation will report on discussions with Sidis held during a conference in Rajpipla, Gujarat in February 2000 concerning such questions as: Who might produce the first Sidi CD? What might it contain? Who would its consumers be? How should the Sidis be presented? What role, if any, should foreign scholars play in the process of producing Sidi media? How might the process contribute to Sidi development?

## Walking a Fine Line: Addressing Multiple Audiences
## in the Presentation of Filipino-American Transnational Culture

Tom Van Buren (Center for Traditional Music and Dance, New York)

Ethnomusicology is both the study of musical culture and also, necessarily, the transmission of the studied culture by various means to any of numerous possible audiences. In public sector ethnomusicology this role goes public as well, as we seek to address a range of participants, vested interests, and audiences. In the staging of performances, the mode of address is not a lecture or article, but rather a negotiation of culture toward the framing of performance experience on a qualitative continuum from controlled rarefaction to the laissez faire show that must go on.

Citing examples from a two-year research and presentation project on Filipino- American culture in New York, I examine the evolving parameters of the process of cultural mitigation between competing agendas within the Filipino community to define a national syncretic culture in transnational setting. I present two aspects of the project: (1) the negotiation toward performance of Maranao Kinding Sindaw dance company as a simultaneous postmodern expression of a perceived pre-colonial culture; and (2) the conscious role of a classically trained composer, Bayani Mendoza de Leon, in developing the Spanish *rondalla* string orchestra as a distinctly Filipino phenomenon in America. Through the experience of doing the field work for this project, the networking to reach Filipino community support and audiences, and the co-production of an aurally and visually compelling program to address various multi-cultural interests, the role of the ethnomusicologist is stretched to encompass a wide range of logistical and theoretical issues. These include the inherent cultural bias a North American brings to the task, and the tension between the imperative to invite discussion and dissent on issues that have persisted for over 400 years and the need to bring a program to the public on schedule.

## The World According to PTA Enrichment Committees:
## Supply and Demand in Multicultural Arts Programs

Clifford Sloane (Northwest Folklife)

Assembly programs are an increasingly popular way that schools address the need to present the arts from a multicultural perspective. In response to this growing demand, a number of arts agencies and non-profits are providing schools a roster of programs that can be booked into schools. These outside organizations become "vendors," akin to the status of textbook publishers and subject to similar market forces. A number of important issues are raised in these encounters. The programs that are most popular reflect a view of the world shaped by the movement towards multicultural education and a sociological awareness of the school's local demographics. The level of interpretation provided by vendors reflects their place in the local marketplace of artist-in-residence vendors, more so than the needs of artists. This presentation looks at the forces of supply and demand among several such vendors, and the effects upon interpretation and support for artists.

## Session 3-34 (SEM), 11:00-1:00

## Musical Hybridization III. The Black Atlantic
Paul Austerlitz (Brown University), Chair

### Hybridity in Ghanaian Reggae-Highlife

Thomas Beardslee (Ohio State University)

In the past two decades, reggae music has gained popularity in Ghana. Concurrently, a subgenre of Ghanaian highlife known as reggae highlife has become one of the widest-selling popular music forms throughout the country. It combines basic structural and performance practice elements of Jamaican reggae with those of highlife music, while maintaining the vocal delivery and melodic movement characteristic of Ghanaian highlife.

The paper is based on several months of field experience with Amakye Dede's Super Highlife Kings, one of the top reggae-highlife bands in Ghana. During this period I became familiar with the band's repertoire and style, and with the elements of reggae highlife in general. I have also played in many Jamaican-style reggae bands over the years, and these playing experiences have provided a perspective on both styles. The paper explores the similarities of rhythmic structure, chord use, instrumentation,

and melodic style found in highlife and reggae. It then discusses how these similarities facilitated both the hybridization of these styles into reggae highlife and the acceptance of this new style by the Ghanaian audience, both urban and rural, throughout the country.

## Nigerian Rap: Reinterpretation of an African-American Musical Tradition

Stephanie Shonekan (Indiana University)

Throughout the twentieth century, influences from several African-American musical genres have gravitated back to Africa. As observed by scholars of African- American music, the African manifestations of these musical genres are not identical to their original forms. Portia Maultsby, in her work on the African roots of African-American music, notes that African Americans created "new expressive forms out of African traditions and they brought relevance to European-American customs by reshaping them to conform to African aesthetic ideals"(1990:185). Just as the unique experience of African Americans inspired new musical expressions, the African renditions of African-American music have, in turn, been molded by the prevailing African social, political, and economic environment such that the outcome is a recognizable derivation from Black America unique to the African experience. Therefore, the evolution of popular music for both Africans and African Americans is closely associated with environmental factors and a historical legacy.

This paper examines the development and uniqueness of Nigerian rap music (also known as hip hop)—an indigenous version of a contemporary African- American musical genre. From highlife, to jùjú, to Afrobeat, and most recently to Nigerian rap, the development of popular music in Nigeria is linked to a unique set of historical, social, and political circumstances before and after World War II. This paper examines rap music within this context, focusing on the elements that make this musical genre relevant and appropriate within the local Nigerian setting. Using sound samples from various Nigerian rap groups, the paper discusses the prevailing themes as well as the stylistic elements used in Nigerian rap.

## Cross-Cultural Experimentalism:
## Grupo Afro-Cuba de Matanzas and Steve Coleman's Mystic Rhythm Society

Michael Dessen (University of California, San Diego)

This paper focuses on a 1996 collaboration between a group led by Steve Coleman, a North American saxophonist and composer who draws on African-American traditions ranging from jazz to rap, and Grupo AfroCuba de Matanzas, a Cuban ensemble that performs folkloric genres. After spending two weeks living and practicing together in Cuba, the ensembles produced a recording and performed on several European tours. This project is part of the long legacy of contact between Cuban and North American musicians. Yet in this case the groups avoided the many musical conventions established during that history. Instead, they took a more experimental approach, searching for new ways to negotiate their differences. In this paper I draw on interviews with members of both groups in which they discuss the musical and social processes underlying their work together. I focus on the similarities and differences in how they understand the nature of musical experimentation, and how they reconcile their roles as both preservers of particular traditions and participants in new, hybrid forms. In doing so, I argue that their music serves as a positive model for cross-cultural collaboration because it was conceived not merely as a world-beat collage of stable musical signifiers, but rather as a discourse which privileges interaction. Finally I suggest that their approaches embody a type of musical experimentalism in which not only formal elements, but conceptions of culture themselves are interrogated.

## Popular Music and Créolité in Martinique

Dominique Cyrille (Lehman College, City University of New York)

In Martinique of the mid-1950s, a young light-skinned mulatto of bourgeois origins startled the population of Fort-de-France with provocative musical creations. To many people at the time, his mix of traditional rural and urban repertoires, with a Latin-American tinge, was simultaneously upsetting and amazingly attractive. Today, despite the numerous scandals that he provoked, a large number of people, local musicians and Créolité scholars as well, consider his work a model for future generations of Creole musicians.

This paper focuses on popular music and the expression of a Martinican *différence* during the second half of the twentieth century. More specifically, I am concerned with the impact of two musicians on the local soundscape: the mulatto Francisco and the black Eugene Mona, a very talented artist who made his first public appearance in the late sixties. Francisco's earlier innovations outlined a new Martinican musical space which Mona further defined two decades later.

I discuss the ways in which their musical creations intersect with the people's awareness of a Martinican-Creole identity, and compare the public's response to Francisco with its reaction to Eugene Mona. I conclude that their hybridized musical styles, which reflect the people's concerns of cultural identity and regional integration, also express *diversalité* as defined by Créolité scholars. Based on my personal observations and on fieldwork with local musicians during the past five years, this study is part of my ongoing research on Creolization in Martinique, my country of origin.

## Session 3-35 (SEM), 11:00-1:00

### Performing the Deep Past

T. M. Scruggs (University of Iowa), Chair

## Chinggis Khan and the Construction of Modern Mythologies in Mongolian Rock and Pop Music

Peter K. Marsh (Indiana University)

In the decade since the end of socialist rule in Mongolia, Mongolian nationalists have placed myths about Chinggis Khan (Genghis Khan) at the center of their critique that the Mongolian people are undergoing a period of national "reawakening" (*sergen mandakh*). They seek to reestablish cultural and spiritual continuities with "the deep past" (*deer uyed*), something of a "Golden Age" (Smith 1997) that may be reached only by crossing over the historical void of socialism (1921–1990). In roughly the same period, a number of mainstream Mongolian rock and pop music groups have produced songs that, through both words and music, collectively construct a multi-dimensional Chinggis Khan, which, as seen in historical perspective, bears more in common with politically-focused national hero myths of the socialist era than the religiously-focused Chinggis myths of the pre-modern era. The data suggests that the contemporary mythologizing of Chinggis Khan not only "reaches into the past to legitimate very contemporary social goals" (Scruggs 1999:298), but also questions the very attributes that supposedly distinguish "socialist" Mongolia from the "democratic" one. This paper draws upon field research in Mongolia to deconstruct this image of Chinggis Khan as represented through rock and pop music, and then to compare and contrast this musical construction with constructions found in other post-socialist nations. Such work will contribute more broadly to our understanding of the uses of music and history during periods of rapid social transformation.

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## The Re-Africanization of Afro-Cuban Religion: Yoruba Reversionism and Cuban Orisha Worship

Kevin Delgado (University of California, Los Angeles)

This paper examines the philosophy of certain African-American practitioner/scholars who seek to re-Africanize Afro-Cuban religious liturgy, rendering Afro-Cuban Lucumí liturgy in contemporary Yoruba language with English translations. Afro-Cuban culture is regarded as one of the strongest expressions of African culture within the trans-Atlantic African diaspora, and Yoruba diaspora culture in Cuba is certainly one of the most celebrated and studied. Descendents of Yoruba slaves in Cuba, known broadly as Lucumí, preserve substantial amounts of religious language, worship of ancestral deities (orishas), divination, drum systems, songs, dances, and rituals in Cuba. This religion is known more commonly as Santería, Regla Lucumí, or Regla de Ocha.

While many Cuban and American scholars and musicians have extensively studied Lucumí religion and musicking as rich examples of African cultural retentions in the Americas, the publications of the Yoruba Theological Archminstry in Brooklyn provide a unique perspective on Afro-Cuban orisha religion. The authors John Mason (who is an orisha priest and independent scholar) and Gary Edwards advocate a policy of "Yoruba reversionism," which seeks to return certain aspects of the Cuban orisha religion to its African roots. Part of the reversionism philosophy includes "reverting" Cuban orisha liturgy from present-day Lucumí language to contemporary Yoruba language.

This paper examines the reversionism philosophy, reflecting on the motivations for this approach as well as problematizing its application on a powerful and diverse diaspora culture that is no longer strictly Yoruba. Issues of syncretism and pluralistic identity on both sides of the Atlantic are also examined.


## The Arab Musical Aesthetic in Indonesian Islam

Anne K. Rasmussen (College of William and Mary)

Scholars of contemporary Indonesia suggest that the renewal of cultural Islam and its embrace by a growing middle and upper class encourages the articulation of apolitical Islamic symbols and practices, for example, music. Islamic musical art and the Indonesian sacred music industry that explodes from it is indeed embraced by even the most pious, as an agreeable agent of *dakwah*: activity that brings people closer to Islam. Yet during 1999, when I was based in Jakarta, Indonesians enacted massive governmental changes, unimaginable in the recent past; it was difficult to see anything, including Islamic music, as purely apolitical.

This paper distills eleven months of research in Java and Sumatra and attempts to unravel the ways musicians and singers reference Islam in sound. My work shows that Arab music, whether vocal or instrumental, traditional or pop, is a powerful index of the original place and time of Islam that "outranks" Indonesian genres in its efficacy to express authentic spirituality. Constructed from a haphazard set of sources ranging from the lively gambus music of the Hadramaut Yemeni community, to cassettes purchased during the hajj, to the recited Qur'an, to the imagination of anyone with a synthesizer, "the Arab sound" may, today, also reinforce a modernist, universalist Islamic ideology that distances its followers from traditional, local Indonesian arts and practices. Balancing and challenging the prestige of "the Arab sound," however, are the emergent local musics that consciously represent their own regional ethnicities in Indonesian musical expressions of self through Islam.


## A Musical Representation of Colonial Mexico: SAVAE's Guadalupe Recordings

YouYoung Kang (St. Mary's College of Maryland)

The popular Guadalupe recordings of Mexican sacred music by the San Antonio Vocal Arts Ensemble (SAVAE) purportedly "attempt to capture the melding of the indigenous American and the colonial Spanish musical styles that began to fuse during the colonial period." By combining the singing of music from cathedral archives with the playing of "ancient" Mexican instruments, SAVAE creates an imaginary soundscape of seventeenth-century Mexico by incorporating their own performative inventions based on some historical evidence. For example, their reproductions of ancient indigenous instruments are based on artwork, and their vocal performances incorporate rhythms found in *Canticos mexicanos*. SAVAE's approach reflects contemporary trends in early music performance. Recognizing that "authentic" performance of this repertoire is impossible, they consider the music's historical context and use performance practices known, or imagined, to have been prevalent.

As commercial products, however, these recordings are promoted as religious music and contemporary world music, with implications that conflict with the music's history. The titles and production quality underscore the mysticism surrounding the Virgin of Guadalupe and assert the music's universality. The side-by-side juxtaposition of songs in Latin, Spanish, and Nahuatl constitutes a contemporary realization of Mexican music, but it implicitly invokes a historical Latin America that was benevolently colonized. Hence, although SAVAE's combination of musical styles is a fascinating contrast to the strictly "European" performances of Mexican Baroque music (as by Chanticleer), these contemporary performances also create representations of a historical past that deny the tragedies inherent in the colonialization of the Americas.

## Session 3-36 (SEM), 11:00-1:00

## National Canons and Traditions

Philip V. Bohlman (University of Chicago), Chair

### The Standardization of Burmese Traditional Music: Creating Legitimacy and Enforcing Authority

Gavin Douglas (University of Washington)

The government of the Union of Myanmar has recently begun several projects designed to reinvigorate patriotism and unify the country. These projects include a tremendous amount of attention directed towards the traditional music and arts of the country. This paper addresses the role of the Burmese classical canon in the above nationalist project. This canon has been catalogued multiple times over the past century, yet these collections have only included song texts. Recent attempts to transcribe these hundreds of songs into Western musical notation (referred to in Myanmar as "international notation") have created a multitude of problems. The music accompanying the documented texts has been passed down orally by way of multiple teachers, so that many diverging yet arguably legitimate song versions exist. Additionally, the highly improvisatory character of Burmese traditional music does not lend itself well to transcription of definitive arrangements. As such, the standardization and notation of a definitive canon becomes highly problematic.

This attempt to standardize definitive versions of an orally-transmitted improvised genre raises multiple sociological questions concerning musical authority and the place of a codified national culture in present-day Burmese/Myanmar politics. By highlighting various inconsistencies within the standardization process, and various arguments between key members of the government standardization committee, I show that the actual musical sound is secondary to the perceived unity, prestige, and authority presented in a government-authorized national music canon.

### Old Genres in New Interpretations: The Meaning of *Zhanr* in Kazak Studies of *Küy* Instrumentals

Noriko Toda (Harvard University)

This paper attempts to clarify the meaning that the term *zhanr* has acquired in the context of the Kazak local musicology. By this term, local musicologists have classified various sets of pieces that share a common title, as well as a common story, emotional content, and legendary background in repertoires of traditional instrumental music called *küy*. The term *zhanr* was clearly borrowed from the French word *genre* through Russian musicological studies. Classification of the *zhanrs* of the *küy* is one of the topics in Kazak musicology that receive greatest attention. When we see local musicologists argue among themselves on which sets of pieces with a common title constitute a *zhanr* and which do not, the term *zhanr* seems to have developed a specific application to the *küy*. Though a significant number of studies on the *zhanrs* have been done since 1960s, and especially during last few decades, the meaning of the term is not made explicit in these works. This paper reveals characteristic expressions of tradition and change in musicology in Kazakstan. As such, this study is an exploration of the ways that modes of textual representation of musical culture travel and are transformed, creating new "genres" of "genres," in the intersection between the Central Asian steppe, European "high culture," and Russian folklore studies.

### Growing In and Out of Tradition: The Development of the National Arts in Modern Ghana

Leigh Creighton (University of California, Los Angeles)

What is a tradition, and how is one created? As in numerous anthropological and ethnomusicological works, these questions are important to the study of Ghana's national music and dance ensemble, the Ghana Dance Ensemble, and the group's innovations in performance practice. Formed in 1962, the ensemble was designed to combine the diverse traditions of Ghana within one repertoire and to serve as an effective and accessible symbol of modern Ghana through its performances. This design was realized through the creativity of the ensemble directors who choreographed culturally diverse, traditional pieces and combined them within a single staged performance. Through their modifications of village-based traditional pieces, the directors created a new style of choreographed, staged Ghanaian music and dance.

Through "growing out" of the village-based traditions, however, the ensemble directors grew into a tradition of their own—one which did not continue to change and evolve as occurred previously. This tradition was based in the ensemble's choreo-

graphed repertoire which was preserved intact instead of functioning as a source of artistic creativity and innovation. Today, performances by the ensemble demonstrate the longevity of the repertoire's preservation, containing choreography and music which very closely resemble that of the 1960s ensemble. In this paper I discuss the concept of tradition as it has informed the early and later stages of the Ghana Dance Ensemble's development, examining the changing nature of the concept's literal and figurative meanings in modern Ghana.

## The Showcase of Korean Music and Dance at Chôngdong Theater: Its Effect and Meaning

Jin-Woo Kim (University of Michigan)

The Chôngdong Theater located in downtown Seoul has been a vivacious Korean performing arts venue for the past few years. Its founding principles are, in part, to re-discover and develop Korean traditional performing arts, and to introduce traditional culture into the daily lives of Koreans. The traditional performing arts program has been designed to exert these principles. The repertoires of the performances consist of various Korean music and dance genres from the folk and court traditions. The theater's efforts to produce the traditional performances regularly have been fruitful, as proven by the full seats, occupied by both natives and foreigners, in almost every performance, and the positive press coverage by major Korean newspapers. Furthermore, the theater's potential to attract a large number of tourists and to promote Korean performing arts has been recognized by the government. In 1998 the Ministry of Culture and Tourism designated the Chôngdong Theater as a cultural site for international tourists to experience traditional music and dance. This nomination has contributed to the growth of foreign audiences.

This paper examines how the Chôngdong Theater has come to gain success in presenting traditional music, and what ideas are projected to the domestic and foreign audiences through the performances. I also discuss the performances of the theater in relation to the issue of cultural tourism.

## Session 3-37 (SEM), 11:00-1:00

### **Native American and First Nation Cultural Resurgence** in the Late Twentieth Century

J. Richard Haefer (Arizona State University), Organizer and Chair
Bruno Nettl (University of Illinois at Urbana-Champaign), Discussant

*Spurred on by repatriation of cultural artifacts and an ever-broadening definition of cultural diversity, revitalization of music, dance, and ceremony has led to the reintroduction of many Native American and First Nations "doings" in the late twentieth century. Each culture has approached revitalization in different ways, at different times, and for different reasons as seen by the four divergent presentations of this session. In the opening paper there is explored not only resurgence of ceremonial activities within the Piman and Tohono O'odham cultures, but first is presented circumstances surrounding the loss of ceremonial activities in these two related cultures (basically Western religious proselytizing), or in the case of the Tohono O'odham a strong means of retention rather than loss.*

*In the cases of the Kettle and Stoney First Nation peoples, revitalization activities were stimulated by the death of a band member resulting from a direct attempt to reclaim tribal lands. An approach to the issues of intellectual property rights, especially in arts festivals and urban society, is examined by looking at the Kwagiulth of Vancouver Island, British Columbia. The final paper discusses the cultural processes of the phenomenon we call "cultural resurgence."*

### Proselytizing and Resurgence: Two Sides of a Coin?

J. Richard Haefer (Arizona State University)

Music, dance, and ceremony are often considered to be one of the most stable phenomena of traditional cultures. However, each culture reacts differently with regard to stability of cultural phenomena when faced with the introduction of outside forces, and similar forces are likely to produce different results even within related cultures. Although evangelizing by both Catholic and Protestant denominations was common to most North American Indian cultures from the last half of the nineteenth century through the middle of the twentieth, few studies to date have dealt with the affects of proselytizing in relation to the loss or retention of traditional cultural activities, and a later repatriation of music, dance, and ceremony.

The Tohono O'odham Indians of Arizona (formerly known as the Papago) and their northern neighbors the Pima (Akimal O'odham) present an interesting scenario for a comparison of the affects of proselytizing and repatriation over the last 150 years. I first present a summary of music, dance, and ceremonial life of both cultures in the mid-nineteenth century and then detail the differing effects of Protestant missionizing to the Pimas (a loss of traditional ways) versus that of Catholic missionaries to the Tohono O'odham (an encouragement of retention of traditional ways). Finally I present the differing means of revitalization of music dance and ceremony by both cultures from the 1970s to the present. Examined specifically are the celkona of the Tohono O'odham and the basket dance and girl's puberty ceremony of the Pima with some mention of the Girl's Puberty Ceremony.

## Revitalizing, Celebrating, and Healing a Native Community: The Kettle and Stoney Point Powwow

### Anna Hoefnagels (York University)

In 1995 and 1996 the Kettle and Stoney Point First Nation, located in southern Ontario, was highlighted in the media as it sought repossession of over 2440 acres of land from the provincial and federal governments, a conflict which climaxed with the shooting death of Band member Dudley George. For two years following the death of Dudley George, specific "Specials" took place at the community's annual powwow celebration to recognize his death and the conflict around it. "Specials" such as those held for Dudley George occur every year at the Kettle and Stoney Point powwow, reflecting the points of crisis and the points of celebration for the Anishnabek community. These "Specials" also serve to educate local non-Natives about the community while exhibiting Native arts and culture to visitors through the larger powwow celebration.

In this paper I examine several social and ceremonial "Specials" that have taken place during the Kettle and Stoney Point powwow that have contributed to the strengthening of this community while celebrating its Native heritage. I contextualize this exploration by detailing the background of the community and its relatively recent launching of an annual powwow. Following this I analyze the music and dance "Specials" that have taken place at the powwow since the 1995 conflict, to illustrate the important role of these events in the healing and celebrating of the community. Finally I argue that these "Specials" and the powwow at large also foster a better understanding of Native culture by non-Natives in this region of Ontario.

## The Kwagiulth Dancers: Addressing Intellectual Property Issues at Victoria's First Peoples Festival

### Klisala Harrison (York University)

This paper examines how the Kwagiulth Dancers, a Kwakwaka'wakw dance group, negotiate intellectual property issues at their presentations of music and dance for Victoria, B.C.'s First Peoples Festival, arguably Canada's largest indigenous arts festival. It has been informed by my interviews with performers and other participants, research for Victoria's Kwagiulth Urban Society on Kwakwaka'wakw intellectual property, and personal involvement in the 1998, 1999, and 2000 First Peoples Festivals.

I outline various intellectual property issues that the Kwagiulth Dancers address at the festival, some of which involve First Nations artists presenting Kwakwaka'wakw dances and songs, and non-Native entrepreneurs marketing Kwakwaka'wakw visual artforms without their owners' permission. I briefly describe different presentations of Kwakwaka'wakw arts that have proven controversial and have prompted the dance group to address these issues. Then, I explain that the Kwagiulth Dancers' chief speakers try to discourage the appropriation of Kwakwaka'wakw artforms by talking about traditional definitions and respectful uses of Kwakwaka'wakw intellectual property during festival performances. I discuss in some detail Kwagiulth Dancers' comments on different types of ownership involved in these definitions and on traditional protocols for the use of Kwakwaka'wakw intellectual property.

In conclusion I contrast definitions and uses of intellectual property advocated by Canadian and international legal establishments with those endorsed by the Kwagiulth Dancers at their First Peoples Festival performances. I also identify ways in which some Kwagiulth Dancers think legislation on intellectual property should be changed to accommodate traditional Kwakwaka'wakw forms of ownership.

## The Authority of Invention and the Invention of Authority: The Social Construction of Tradition

Steve Nickerson (University of Washington)

The last thirty to forty years have seen a marked increase in the expression of cultural vitality among Native Americans. This may be described as a time of cultural resurgence after decades of federal and state policies of assimilation that targeted language, land, religion, and overall cultural integrity. Accompanying this resurgence is a sense of loss that in turn acts as a generative element in cultural resurgence practices. In this paper I suggest that tradition is a socially constructed concept, validated by the degree to which it is perceived as a "naturally" occurring phenomenon, or set of phenomena. New positions of cultural authority are quite naturally poised on the cusp of the past and the present, and integrative of these gross temporal considerations. Thus we experience some degree of dissonance when we see an American Indian dressed in full ceremonial regalia wearing wrap- around sunglasses, or photographs of individuals looking quite "native" operating cameras or other technical equipment.

Cultural resurgence, as I understand it, exhibits a number of embedded processes, which include a sense of cultural loss, a sense of lost history, rediscovery of older patterns of behavior, the collision of the past and present, and a dialectical process of negotiation resulting in new modes of behavior. I examine the relationship of rhetoric and musical practice to the construction of new traditions. Information was gathered in large part from fieldwork with members of the S'klallam, Suquamish, and Tsimshian tribes, living in the Puget Sound region.

## Session 3-38 (SEM), 11:00-1:00

### Trends in Contemporary Japanese Music
### Sponsored by the Popular Music Section of SEM
Jennifer Milioto (University of Chicago), Organizer and Co-Chair
Lorraine Plourde (Columbia University), Organizer and Co-Chair
Shuhei Hosokawa (Tokyo Institute of Technology), Discussant

*Although Japan boasts its own form of highly commercial, "mainstream" pop music, J-Pop, the range of music sub-genres within Japanese popular music is quite staggering. Some of these sub-genres include punk rock, garage rock, hip-hop, trance, and noise. Yet surprisingly there have been very few academic studies of these various musical forms. In this panel we examine the history and current reception of specific styles of Japanese popular music, both within Japan and abroad. D. Ann Snow's paper explores the popularization of Okinawan music, while Lorraine Plourde's paper involves a historical analysis of the psychedelic movement in Japan. Ian Condry and Jennifer Milioto's papers are both ethnographically-based studies of musical practice in contemporary Tokyo. This panel investigates the variety of popular music produced in Japan, expanding our understanding not only of Japanese popular music, but also methodological approaches to the study of popular music in general.*

## Japanese R&B Meets Japanese Hip-Hop: Black Music and Gender in Japan

Ian Condry (Union College)

Japanese popular musicians have appropriated Western musical forms throughout the postwar period, from jazz to folk to rock and then in the1990s hip-hop and R&B as well. In this paper I would like to focus on the ways that "black music" (*burakku myujikku*) has been appropriated along sharply divergent gender lines during the 1990s. Based on fieldwork in Tokyo on the Japanese hip-hop scene in 1995–97 and on brief return trips in 1998 and 1999, I discuss the self-conscious masculinity of Japanese hip-hop as a contrast to the femininity of Japanese R&B. Although Japanese rap music has been produced since the early 1990s, most often by raspy voiced male toughs, it has remained on the fringe of the pop music scene (with a couple notable exceptions). In contrast, Japanese R&B is dominated by melodic and photogenic young women who have benefited from a boom in this "new" style. In a short time, Japanese R&B has become one of the leading genres in Japanese pop music. The marginality of Japanese hip-hop and the central role of Japanese R&B is revealing of the Japanese marketplace. Moreover, by analyzing songs that feature both rappers and R&B singers, we can observe the ways that the blackness of the style has been transformed into a commentary on being young and gendered in contemporary Japan. I would argue that this contrast shows how changes in the media environment have created new options for appropriation for young Japanese and the marketing departments behind them.

## Tokyo Flashback: The Psychedelic Legacy of Japanese Noise

Lorraine Plourde (Columbia University)

Recent coverage of popular music has revealed a resurgence of interest in psychedelic music, as evidenced by the recently rediscovered, and highly revered, 1960s Brazilian pop group, Os Mutantes. Yet psychedelic rock from Asia, particularly East Asia, is rarely, if ever, discussed. Indeed, the very notion of Japanese psychedelia seems wholly inconsistent with respect to the stereotypes most often ascribed to Japan—i.e., highly "futuristic," or technologically "advanced." In this paper I explore the development of Japanese psychedelic pop and rock music in the 1960s and seventies, arguing that, rather than a forgotten moment in Japanese cultural history, the psychedelic movement in Japan has exerted a significant influence on contemporary avant-garde music in Japan, in particular, noise. For example, certain Japanese noise artists, such as Masonna, are known for self-consciously fusing the excessively violent and overdriven sensibilities of noise with psychedelia. An analysis of Japanese psychedelia, which was also, to some extent, inspired by developments in American psychedelia in the 1960s, necessarily raises notions of cultural translation and "influence," which are also explored in this paper. As with the psychedelic rock movement in the U.S. and, in particular, the radical *tropicalismo* movement of late 1960s Brazil, Japanese psychedelic rock emerged at a tumultuous historical and political juncture. This period witnessed a flourishing of artistic experimentation, including *butoh* dance, theater, cinema, and music. My paper situates psychedelic rock within the artistic and historical developments of 1960s and seventies Japan.

## Trance Dance: The Tokyo Rave Scene

Jennifer MJ Milioto (University of Chicago)

Dance music plays a central role in building communities among diverse individuals, both locally and globally. "Raves," or dance parties held outside of traditional club venues, in particular serve as locations where people create imagined communities through dance. Works such as, Sarah Thorton's "Club Cultures: Music, Media, and Subcultural Capital" (1996), Simon Reynolds' "Generation Ecstasy: Into the World of Techno and Rave Culture" (1999), and Jeremy Gilbert and Ewan Pearson's "Dance Music, Culture and the Politics of Sound" (1999), all examine dance music and/or rave culture in a variety of contexts. Such studies examine raves in major cities in the United States and Europe, including Chicago, New York, and London. Drawing from such scholarship, I investigate raves focused around "Goa" or "psychedelic trance" music in Tokyo. Based on ethnographic study in Japan from 1997–1999, I describe several clearly demarcated scenes revolving around specific types of electronic dance music such as "techno," "house," and "drum and bass." Trance rave culture in Tokyo is particularly provocative, involving networks of party promoters, retail stores, club venues, and various other participants within Japan, while also connecting to trance scenes globally. For example, the Tokyo trance scene attracts top DJs from around the world. In addition, Japanese DJs, such as Tsuyoshi, have gained worldwide recognition. In this paper, I investigate the system that allows trance to flourish on both the local and global scale, while also considering how participants at all levels find meaning, and create communities, through engaging in the scene.

## The Development of Okinawan Traditional Music into a Popular Music Form

D. Ann G. Snow (University of Tennessee, Knoxville)

Over the past twenty years, Okinawa traditional music has taken a dramatic turn as it has been incorporated into mainstream popular music of Japan. Until 1977, the performance and enjoyment of Okinawan traditional music had been limited to the Ryukyu Islands alone with virtually no other performances outside the Ryukyu chain. However, due to the work of musicians such as Shoukichi Kina and Ryuichi Sakamoto combining Okinawan traditional music with the technologies of popular music, performance of Okinawa's traditional music has become more widespread throughout the world. The traditional music of Okinawa is unique in that it has been highly influenced by foreign cultures that played a great part in the making of its history. Foreign countries influenced the music, religions, festivals, ceremonies, dress, languages, and systems of government in Okinawa. Thus was born the unique language, poetry, musical scales, instruments, and instrumentation, which have become the sound of the traditional music of Okinawa. This music has taken a turn within the past two decades, however, with the addition of an electric bass, a drum beat, and the electrified Sanshin, along with the use of the traditional sounds of the three-women backup-chorus. By combining these elements and using them in a popular music style, the music has become easily accessible to the everyday popular music listener. This paper describes traditional Okinawan musical forms and traces their integration into popular music.

**Session 3-39 (SMPC), 9:00-10:20**

**Musical Origins**

## Musical Behaviours and the Archaeological Record: A Preliminary Study

Ian Cross (University of Cambridge)
Ezra Zubrow (SUNY at Buffalo)

This paper presents the initial results of an attempt to ascertain whether traces of early "musical" behaviours might be recoverable from the archaeological record, adopting an operational definition of music as "an activity requiring planned repetitive motor behaviours oriented towards the production of sound." If it can be shown that elements in the archaeological record have come about through such an activity this could constitute indirect evidence for the existence of pre-historic musical behaviours. One behaviour that has left substantial traces in the archaeological record, flint-knapping, shares aspects of this definition of music although archaeologists have interpreted its existence wholly in terms of traces of tool manufacture. However, there is evidence for the percussive use of stalactitic lithophones by Upper Palaeolithic peoples, and it can be inferred that they exploited the sound-producing aspect of a broader range of lithic objects. We are currently investigating the principles whereby sound-producing lithic objects might have been selected and the nature of the sound-producing objects, and whether or not traces of their use chime with anything in the archaeological record. We have already carried out informal pilot tests (for examples see [and hear]: http://www.mus.cam.ac.uk/~cross/lithoacoustics/). The aim of the present project is to produce a corpus of data on the sound-producing qualities of lithic objects that can be used in the production of musical sound so as to produce a generalisable taxonomy as the initial phase of a larger-scale project. Initial results of the study will be presented and the implications of these results for an understanding of musical behaviours as evidenced in the archaeological and evolutionary record will be explored.

## Infants' Perception of Rhythmic Patterns

Tonya R. Bergeson (University of Toronto)

The purpose of the present study was to ascertain whether human infants, who have had very limited experience with the musical repertoire of their culture-to-be, would exhibit superior perceptual processing of metric rhythmic patterns relative to nonmetric rhythmic patterns, as do adults. A second goal of the present investigation was to explore the effects of grouping characteristics on infants' perception of metric rhythmic patterns. During a ten-minute test session, eight and a half to nine and a half month-old infants listened to repetitions, in transposition, of one of four simple rhythmic patterns: three metric rhythmic patterns varying in grouping characteristics, and one nonmetric rhythmic pattern. From time to time, infants were required to indicate their detection of rhythmic changes to one note of the rhythmic pattern by turning to the sound source (i.e., loudspeaker located to their left). Infants were able to detect the change in all three metric rhythmic patterns. By contrast, they were unable to detect the change in the nonmetric rhythmic pattern. Furthermore, infants more readily detected the change in the metric rhythmic patterns when these patterns consisted of two rather than three groups of notes. The present results with prelinguistic infants parallel the findings on adults' perception and production of rhythms. Thus, infants' performance is consistent with the notion of perceptual biases or predispositions for the processing of metric rhythmic patterns.

## Infants' Recognition of Music: A Socio-Cultural Study

Alexandra Lamont (University of Leicester)

This study explores whether seven- to nine-month-old infants are able to detect small and large changes to melodies drawn from familiar and unfamiliar musical styles. Previous research shows that six-month old infants are able to detect large changes to short musical sequences in a "familiar" musical style (Western tonal music for Western infants). Infants at this age have also been shown to detect smaller changes and changes to prototypical musical sequences in unfamiliar styles.

This study contrasts small and large changes to real melodies, comparing infants' performance across different styles (familiar and unfamiliar) and different familiarity conditions (familiar style, familiar piece, and unfamiliar style and piece). The group of infants are part of a larger longitudinal study and data has already been gathered on their early recognition of melodies played to

them in utero. These melodies were chosen by parents as indicative of their preferred musical style, and records are currently being kept by parents concerning the amount and type of music played in the home.

A wide range of other data has been gathered about the infants' home lives, and results will be analysed using case studies in the light of this information. This provides a unique insight into the role of music in the infants' lives alongside a range of other factors which may explain differences or commonalities observed in their aural discrimination abilities with different styles and pieces of music.

## The Effects of Auditory Stimulus Intensity and Tempo on Long-Term Memory Formation in the Day-Old Chick

S. R. Toukhsati and N. S. Rickard (Monash University)

The facilitatory effects of exposure to musical stimuli on long-term memory (LTM) formation and learning have long been under investigation. Previous research in our laboratory has demonstrated that exposure to a complex rhythmic auditory stimulus facilitated LTM formation in day-old chicks, when using a weakly-reinforced version of a passive avoidance task[1]. In addition, it was determined that the optimal time of exposure to the complex rhythm stimulus, for the facilitation of memory formation, was for one minute. Moreover, the optimal time of presentation of the stimulus was five minutes post-training and the enhancing effect was not generalised to other auditory stimuli tested. By using day-old chicks many of the variables that have confounded past research in this field, when using humans, such as the effects of personal preferences or prior exposure, were excluded. Building upon previous findings, the aim of the current study was to investigate the effects of stimulus intensity and tempo on LTM formation. Using the complex rhythmic stimulus, it was clearly demonstrated that intensity and tempo had a moderating effect on the facilitation of LTM consolidation. Future research will consider the mediating effects of arousal on memory formation, such as noradrenaline release. Given the similarities between humans and chicks with regard to memory mechanisms, and the finding that exposure to a rhythmic component of music stimuli facilitated LTM consolidation, music therapists and educationalists should consider the use of complex rhythm for cognitive enhancement.

[1]Crowe, S. F., Ng, K. T., & Gibbs, M. E. (1989). "Memory formation processes in weakly-reinforced learning." *Pharmacology Biochemistry and Behaviour, 33*, 881–887.

## Session 3-40 (SMPC), 9 am

## Imagery and Memory

## Pitch Structure in Perception and Imagery: Evidence from College Musicians

John M. Holahan (Yale University School of Medicine) and T. Clark Saunders (University of Hartford)

We sought to determine: 1) Whether the probe-tone technique can be validated in a group-test format in perception and imagery conditions, and 2) The relationship between the cognitive structures of perception and imagery in a sample of forty-six trained musicians. Perception trials consisted of a melodic sequence followed by one of the twelve chromatic pitches (presented in random order, two trials per tone), which was rated by the listener for its "fit" with the preceding context on a scale from one to seven. Subjects repeated the melodic sequence in imagery immediately before the probe tone. In the imagery condition, the participants were presented a reference tonic tone which they used as the starting note of the imaged melodic sequence made familiar in the perception condition. They then rated the "fit" of the probe tone using the same seven-point rating system. The average ratings for the twelve chromatic tones of the perception task and imagery task were subjected to separate two-, three-, and four-group k-means cluster analyses. The two-, three-, or four-group ratings in the perception condition yielded high correlations (r = .72 - .97) with the standard Krumhansl (1990) ratings; whereas, the two-, three-, and four-group ratings in the imagery condition yielded low correlations (r = .34 - .43) with the standard Krumhansl ratings. That the perception ratings are consistent with Krumhansl's perception ratings, but the imagery ratings are not suggests that the cognitive structure of tonal imagery is less precise than, and unrelated to, corresponding structure of perception.

## From Novel to Familiar: What Listeners Learn When Learning Melodies

Julia C. Kuhn (University of Texas at Dallas)

How does the representation of a novel melody change during the course of learning the tune? This question motivates work examining the learning process for melodies. At issue is to what extent relative and absolute features of a melody are part of the "permanent" representation of that melody. We know listeners can recognize melodies transposed to different pitch heights or played at different speeds. However, listeners have also demonstrated accurate long-term memory for absolute features such as pitch (Halpern, 1989; Levitin, 1994) and tempo (Levitin & Cook, 1996).

The current paradigm examines listeners' ability to recognize changes in melodies learned as part of the experimental procedure. During the study phase, listeners hear repeated presentations of novel melodies. Listeners then are tested with melodies presented in their original form and in transformed versions. In order to test the importance of absolute vs. relative pitch information in long-term memory for music, transformations include direct transpositions and imitations with interval changes.

An initial investigation shows evidence that absolute pitch information is retained in long-term memory. Listeners discriminated between exact repetitions and transpositions of melodies at a level above chance. Furthermore, discriminations between exact repetitions and interval-altered lures tended to give higher performance when the test occurred in the original key than when the test was transposed out of the original key, suggesting that listeners partially relied on absolute pitch information to perform an interval discrimination task. Future experiments will clarify and expand these results.

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Levitin, D. J. (1994). "Absolute memory for musical pitch: Evidence from the production of learned melodies." *Perception & Psychophysics,* 56 (4), 414–423.

Levitin, D. J., & Cook, P. R. (1996). "Memory for musical tempo: Additional evidence that auditory memory is absolute." *Perception & Psychophysics,* 58 (6), 927–935.

## Evidence of Verbal Encoding in Memory for Timbre

Nancy Rogers (Lawrence University)

Musical understanding relies heavily upon the listener's memory, and our capacity to remember aural events is critical to our musical understanding. This does not mean, however, that music must be encoded in (and retrieved from) memory exclusively as aural representations. Instead, musical memory might also be encoded by other means, such as verbal or kinesthetic representations. This paper presents evidence that trained musicians employ verbal encoding strategies.

During an initial training period, participants heard a short melody presented in a variety of timbres and learned to identify half of the timbres by name. Immediately after the training period, listeners heard the same melody presented in twenty-four different timbres (some of which had been explicitly named during training) and wrote the name of each timbre. At the end of this timbre series, participants were told to study their lists for one minute before handing them in. In the final portion of the experiment, listeners heard the same melody presented in another series of twenty-four different timbres (some of which had been explicitly named during training). This time, listeners wrote the name of each timbre and also indicated whether they had heard this timbre during the previous series.

Significant differences emerged among the different training conditions: timbres that had been explicitly named during training were recognized at substantially higher rates than timbres that had been heard but not explicitly named. Furthermore, accurate labels were associated with superior discrimination (regardless of the timbre's training condition), while inaccurate labels were associated with below-chance performance.

## Identifying Popular Recordings from Brief Excerpts: "Name That Tune" Revisited

E. Glenn Schellenberg and Margaret C. McKinnon (University of Toronto, Mississauga)

We examined listeners' ability to recognize brief excerpts of popular recordings. Our goals were two-fold: (1) to determine whether performance varies as a function of the presence or absence of vocals in the excerpts, and (2) to determine whether successful identification requires prior priming of listeners' long-term memory representations. Listeners heard 200- or 100-ms excerpts of five popular recordings and then matched the excerpts to the song titles and artists. Each listener was tested twice:

once with excerpts that contained vocals and once with purely instrumental excerpts. In order to assess the possibility that priming enhances performance, some listeners heard longer, 20-s excerpts (taken from different segments of the recordings) before completing the matching tasks.

Performance was above chance levels for 200-ms excerpts, and poorer but still better than chance for 100-ms excerpts. The priming manipulation had no effect on performance. The vocal manipulation interacted with the duration of the excerpts. For 200-ms excerpts, performance was superior with vocal excerpts. For 100-ms excerpts, performance was significantly better for instrumental excerpts than for vocal excerpts. These findings confirm that very brief excerpts of recordings contain information useful for identification. Moreover, because the excerpts were too brief to contain any changes in pitch or tone durations, the results support our earlier contention that listeners rely on their long-term memory of the timbre of the recordings to complete this task. With extremely brief excerpts, the presence of the vocal information in the excerpts appears to interfere with timbre recognition.

## Session 3-41 (SMPC), 10:30-11:50

## Neuromusicology

## Short-Term Effects of Musical Ear Training on Auditory Brain Activation Patterns

Eckart O. Altenmüller, Gundhild Liebert, Wilfried Gruhn
Institute for Music Physiology and Musician's Medicine (IMMM)
Hannover Academy of Music and Drama, Germany

In previous studies, we demonstrated that six week musical training produces changes in auditory brain activation patterns. In the present study we investigated, whether thirty minute ear training affects brain activation in a similar way. The topographical distribution of cortical DC-potentials was assessed with thirty-two electrodes while thirty-two musically trained subjects had to listen and to identify 140 major, minor, diminished or augmented chords (n = 35 each). Subsequently subjects received either musically or verbally based ear training. After the training, EEG-measurements were repeated and cortical activation patterns before and after training were compared. Listening to the chords caused a bilateral fronto-temporal activation pattern with remarkable interindividual differences. Ear training produced an increase in brain activation with a local maximum over the sensory-motor hand-areas. The brain activation pattern as a whole varied systematically in the different training groups.

The data indicate that processing of musical chords depends on highly individually developed neuronal networks reflecting the auditory "biography," i. e., the personal experiences during learning. We propose that the actualisation of kinaesthetic representations of the hand during ear training at the piano accounts for the increase in activity over sensory-motor regions after short-term training.

## Pitch Matching and Singing Abilities among Williams Syndrome Children

Donald A. Hodges (University of Texas, San Antonio)

Williams Syndrome (WS) individuals make an interesting population to study because of the potential for linking genetic and neurological evidence with behavioral output. Much of the information concerning reported musical abilities is anecdotal, as there are few published studies in the literature. Several of the published studies used subjects who were attending a music camp, and it is possible that there was a subject-selection bias. It would be difficult to establish norms for WS individuals due to the limited number of subjects available and the extreme variability in general cognitive abilities. Nevertheless, it is important to continue to acquire data to determine how prevalent musical abilities are among this population.

The purpose of this study was to test the ability of WS individuals to match pitches and to sing melodies. WS subjects were identified in a large, metropolitan area and tested by a certified music therapist. They were asked to sing various intervals, pitch patterns, and familiar melodies, and to improvise vocally to an accompaniment. Thirteen subjects (seven males, six females), ranging in age from seven to twelve, have been tested so far. Although data collection and analyzation are ongoing, early indications are that there is considerable variety in abilities. Some WS children perform these tasks poorly, while others display quite remarkable skills. Poor performance may be due to inability to understand directions, lack of concentration, or may also be linked to age, as it has been suggested that musical abilities may appear later in WS individuals than in normals.

## Frontal Brain Electrical Activity (Eeg) Distinguishes
## Valence and Intensity of Emotions Induced by Music

L. J. Trainor, C. D. Tsang, D. L. Santesso, S. L. Tasker, & L. A. Schmidt (McMaster University)

Recent models postulate that emotional responses can be distinguished on the basis of frontal brain activation. We tested these models with musical materials. In Experiment 1, we examined whether the pattern of regional EEG activity (indexed by the negative of alpha band power) distinguished emotions induced by four musical excerpts, which were known by adult ratings to vary in affective valence (positive vs. negative) and intensity (intense vs. calm). Adults exhibited greater relative left frontal activity to joy and happy musical excerpts and greater relative right frontal activity to fear and sad musical excerpts. We also found that the amount of frontal activity decreased from fear to joy to happy to sad excerpts. Thus, asymmetries in frontal activation were associated with emotional valence and overall frontal activation with emotional intensity. Two of the main determinants of emotion in music are tempo (increased speed associated with positive emotion) and mode (major mode more positive than minor mode). In Experiment 2 we collected six musical excerpts (based on stimuli by Peretz, 1998) and modified them such that we had a slow- minor, slow-major, fast-minor, and fast-major version of each. Consistent with Experiment 1, a change from fast to slow or from major to minor resulted in increased right frontal activity whereas a change from slow to fast or from minor to major resulted in increased left frontal activity. Together, these data appear to be the first to distinguish valence and intensity of musical emotions on frontal electrocortical measures.

## Brain Responses to Musical Expectancy Violation

W. Einar Mencl (Yale University School of Medicine and Haskins Laboratories)

Leonard Meyer's widely-held theory of the basis of the emotional experience in music states that emotions arise when our internally-generated expectations of the ongoing musical piece are either fulfilled or violated. While much is known about the behavioral effects of musical expectancies, little is known about the neural structures that support them. This work investigates the brain responses to harmonic expectancy violation by measuring localized blood flow using functional magnetic resonance imaging (fMRI). While being scanned, subjects make simple judgments on two types of musical stimuli. First, subjects hear short blocks of short melodies. Within each block, melodies either end on a musically expected or unexpected note. Analysis is geared to identify brain areas where the mean activity level changes between these two conditions. Second, subjects listen to a long sequence of tones that implies a central tonic key. Occasionally, out-of-key tones are inserted into the ongoing sequence. By isolating brain areas that respond specifically to the unexpected out-of-key tones, neural sites involved in the fulfillment and violation of musical expectancies can be identified. Pilot results from this experiment indicated that a set of cortical areas responded to expectancy violations, and matched well with previous findings using ERPs [event-related potentials]. Results from the full sample will be reported, and will assist a better understanding of the emotional experience of musical listening.

## Session 3-42 (SMPC), 10:30-11:50

### Atonal and Modal Structures

## Shifting Sonorities: An Auditory-Scene-Analysis Approach to Early Atonality

Alfred Cramer (Pomona College)

The prevalent analytic method for atonality interprets the work as composed of a geometry of tones describable by means of set theory. But this approach and others fail to account for the beginnings of the Second Viennese School's atonality in a style that, according to the composers, was polyphonic.

I argue that Bregman's concept of auditory scene analysis provides terms for understanding such polyphony. Using examples from Schoenberg's Three Piano Pieces, Op. 11 and Webern's string quartet works opp. 5 and 9, I show how the early atonal harmonic scheme results in a texture of constantly shifting psychoacoustic groupings of tones. Harmonic progressions often involve structures of widely spaced dissonances such as minor 9ths and major 7ths in conjunction with consonances such as 3rds and 4ths. These interlock so that the introduction of a new tone reconfigures the auditory scene, for example by "capturing"

tones that had previously "belonged" to other tones. This hypothesis, then, treats the spacing of sonorities as essential to early atonal syntax, thus diminishing the importance of notions such as inversional equivalence in this music.

Experimentation is still needed in order to evaluate the perceptual viability of atonal textures as auditory scenes. But my hypothesis has historical support. Recordings show that the Viennese School favored performances emphasizing affinities and divisions within textures. And the notion of "auditory scene" is consistent with the empiricist world-view shared by the Viennese School with many of their contemporaries, regarding the outside world as a diffuse sensation parsed in the mind.

## Tonal Profiles of Dorian and Lydian Modes

Sarah Creel (University of Rochester)

How does one aurally determine tonic in modal music, which departs from major and minor scale intervallic frameworks? The tonal hierarchy model (Krumhansl, 1990) predicts that listeners rely on frequency or recency of tones to infer tonic, while Butler's (1989) intervallic rivalry hypothesis predicts listeners might infer an incorrect tonic, aligning a major scale template on modal music.

Introductory music theory students completed a probe-tone task (e.g. Krumhansl & Kessler, 1982) with "context" stimuli (two chord sequences, a melody, ascending and descending scales) in C Dorian and Eb Lydian modes. Participants rated probe tones using intuitions, not theoretical judgments.

Krumhansl's (1990) key-finding algorithm was applied to each context stimulus. Eb Lydian contexts correlated with Eb major, Bb major, and G minor. C Dorian contexts correlated with C minor. This suggested listeners relying on familiarity with major and minor scale templates would choose the correct tonic easily for C Dorian, but would have difficulty with Eb Lydian. Results were moderately consistent with these predictions and with distributional information.

If frequency of occurrence alone controlled probe tone judgments, then in both modes—C Dorian and Eb Lydian—an A natural (present in both modes' stimuli) would be rated significantly higher than Ab (not present). Higher Ab ratings would indicate that participants may have assigned tonic using frequency or recency information, then assimilated context stimuli to the major or minor scale template on the same tonic. This occurred in Eb Lydian contexts, but not C Dorian. Implications of this finding will be discussed.

## Long-Term Memory and Perception of Octave-Equivalence with Atonal Melodies

Josh Mailman (Eastman School of Music)

Previous research on transpositional- and octave-equivalence had as primary variables their participant groups (musicians vs. non-musicians) and stimulus types (tonal vs. atonal). Moreover, atonal melodies were typically tested in contexts involving only short-term memory. The present study attempts to test atonal melodies in a long-term memory paradigm by training listeners to a set of atonal melodies in repeated sessions preceding the experimental trials. This investigation concerns *interval* -octave-equivalence, as opposed to the pitch-octave-equivalence commonly considered. *Interval*-octave equivalence (which relates, for instance, an ascending major third to an ascending major tenth and a descending minor sixth) is tested for the learned atonal melodies in tasks involving target/lure discrimination in addition to the tasks involving long-term-memory retrieval.

Stimuli consisted of melodies drawn from the twelve-tone and atonal music literature rather than manufactured melodies typical of previous research on atonal melody perception. Each of the training sessions on three consecutive days also involved testing. A melody labeling phase on the first day asked participants to invent melody labels which they would later employ in the identification task of the final session. Familiar condition testing on the final day consisted not only of *target/lure discrimination* under random octave-scrambling + transposition but also of *melody identification* under conditions: random octave-scrambling + transposition; contour-preserving octave-scrambling + transposition; and transposition only.

Significantly above chance performance on the tasks lends support to the existence of *interval*-octave-equivalence in perception of atonal melodies by skilled musical listeners in a familiar condition. The musical instrument of participants also had a significant effect.

## The Effect of Boundary-Marker Placement on the Memorability of Atonal Hexachords

Matthew S. Royal (University of Western Ontario)

This study examined the influence of melodic and rhythmic boundary-marker placement on pitch recognition within short, six-note atonal melodies. The two-fold purpose was: (1) to see if grouping boundaries arising from melodic contour affected recognition of pairs of pitches embedded in an atonal melody; (2) to see if pairs of pitches straddling grouping boundaries were more difficult to recognize than pairs occurring within one group.

Second-year university music majors were played a series of trials, each consisting of a six-note atonal melody, silence and then two probe pitches. The task was to decide if the probe pitches had occurred in the preceding atonal melody or not. Factors manipulated were melodic contour, serial placement of a rhythmic grouping boundary (long note) and probe condition (whether or not the probe tones had occurred in the melody). Melodies were constructed from the tone rows from the first movement of Schoenberg's 4th String Quartet (first and second hexachords), from Schoenberg's Violin Concerto (first and second hexachords), and from melodic material specially composed for this study.

Although the placement of a long note did not significantly affect the percentage of correct recognitions of embedded pairs, melodic contour did. Specifically, pairs of pitches were most successfully recognized as occurring or not occurring in the atonal melody when those pitches were placed next to a change in melodic contour. This finding is discussed in light of (a) other perceptual work relating to melodic contour (Huron & Royal, 1996; Thomassen, 1982), and (b) its ramifications for melodic dictation exercises.

## Session 3-43 (SMT), 9:00-12:00

### Poster Presentations

Lori Burns (University of Ottawa), Moderator

### A Model of Pitch-Class Set Associations and Voice Leading for Atonal Music

Edward Jurkowski (University of Lethbridge)

Theories used to explain the harmonic structure of atonal music generally are based on Allen Forte's set-class equivalences, related offshoots focusing on interval-class content, and David Lewin's transformations that allow for associations between different set-classes. These have been supplemented with definitions of voice leading (for example, see the work of Alan Chapman, Henry Klumpenhouwer, and John Roeder) and studies of invariance and symmetry (the latter incorporating ideas from George Perle). The present model builds on two developments: (1) dividing sets into dyadic pairs and looking at their relationships (specifically, the work by Richard Cohn), and (2) considering the combined sums (inversional relationships) and differences (transpositional relationships) of Klumpenhouwer Networks (Henry Klumpenhouwer and David Lewin). Instead of relating pairs of pitch-classes (e.g., $I_2$ or $T_2$ between notes C and D), the approach here relates the intervals between pitch-class pairs (e.g., a difference of 3 between interval 5 C-F and interval 2 C-D, where 5-2 = 3). The intervals in a set and their relationships are defined by an "Interval-Difference Network." The model demonstrates similarities between pitch-class sets through transposition of their dyadic subsets and by reinterpretation of the relative positions and relationships of the intervals. A sensitivity to pitch space as well as to more general pitch-class space allows for relationships based on voice-leading transformations as well as for more abstract inclusion in Interval-Difference Network Families. The result is another class of relationships between pitch sets which may be otherwise resistant to analysis by set-class or current transformational means but which are related by musical context.

## The Contra-Tonal Structure of Schoenberg's Twelve-Tone Rows

David Huron (Ohio State University)

Arnold Schoenberg's method of composing with twelve tones is shown to be consistent with Krumhansl's structural theory of tonality. An analysis of fourty-one twelve-tone rows from the 'classic' twelve-tone literature shows a significant consistency with the Krumhansl and Kessler key-profiles and with the Krumhansl and Schmuckler (K-S) key-estimating algorithm. When given partial statements of a tone row, one can predict the ensuing chromas, in part, by selecting the next chroma so as to

maximize local key ambiguity according to the K-S algorithm. The results of this research suggest it is a mistake to claim that Schoenberg's twelve-tone rows are 'unrelated to perception.' On the contrary, the shadow of learned Western tonal schemas is omnipresent in the construction of these pre-compositional rows. Tonality is present—albeit as a sort of reverse psychology. Where Schoenberg claimed to write music that avoided tonal implications, Krumhansl's structural theory of tonality suggests that Schoenberg's efforts were both highly effective and notably efficient in achieving this goal. The term "atonal" suggests music without regard to tonality. Given Schoenberg's well-known antipathy toward this term, a more charitable and accurate adjective might be "contra-tonal."

## Adorno's Apologia, Berg's Blush: Poetry and Principle in the *Seven Early Songs*

### Don McLean (McGill University)

Berg's *Seven Early Songs* were composed between 1905 and 1908 (before the *Piano Sonata*, Op.1), but were revised and published in an orchestral version in 1928 (after *Wozzeck* and the *Lyric Suite*). Adorno claimed that Berg's 1928 return to an earlier stylistic idiom seemed to leave the Songs "more in need of apologia than of commentary," despite the fact that Berg himself apparently "divulged the blushing music of a youth without blushing." Though Berg may not have blushed, Adorno did. And subsequent commentators have also kept their critical distance from the Songs, restricting themselves to the identification of those incipient technicalities that they prefer to find in Berg's later work. The Songs are regularly successful in performance, in both piano and orchestral versions. Yet an analytical study—an examination of the interaction of their poetic content and musical means, and a reassessment of their important role in the Berg-Schoenberg relation—has been conspicuously absent from Berg research. The current presentation fills this gap. It is shown that each Song exploits a particular technical principle of *fin-de-si(cle* chromatic harmony as received by Berg in his early studies under Schoenberg. And that the technical principle characteristic of each song can be related directly to the realization of its central poetic image.

## When Online Outperforms

### Eric Isaacson (Indiana University)

I argue that certain areas in undergraduate and pre-college music theory can now be taught at least as effectively through new technologies for online instruction. We can begin both to raise the expectations we have for our incoming undergraduate students and to make our core curricula more efficient, enabling us to expand the subjects and repertoires that we can cover. The poster displays criteria I feel are important for the mastery of musical concepts and the development of certain musical skills. I demonstrate lessons from Music Fundamentals Online, a self-contained, web-based course in music fundamentals. Data from user testing are displayed, showing that the instruction develops content mastery more efficiently than traditional classroom instruction, because students' on-task time is much greater. Evidence is provided that the majority of students are receptive to the computer-based format for these topics. I consider the kinds of music-theoretical topics for which this mode of instruction is and is not appropriate and describe how the traditional undergraduate theory curriculum might be completed more efficiently, providing more time for other topics and repertoires.

## Groove Theory—Through the Grooves of James Brown

### Christian Asplund (University of Oklahoma, Norman)

In our groove-saturated musical landscape, those compound ostinati that are Brown's grooves remain influential and ubiquitous (through sampling, lifting, and imitation). These grooves seem to maintain the listener's interest despite their repetitiveness, which suggests that there may be hidden treasures at the micro-beat level. What gives the grooves the power to sustain their many cycles of repetition? Transcription, analysis, listening, and even dancing reveal at least two related conclusions:

> 1) Brown's grooves gradually evolved in the sixties from swing to funk, and the essential differences between the two have to do with the shifting roles of the pulse and the least divisible unit, which is a kind of durational quantum.

2) The characteristic "lift" propelling the grooves is in part created by a linear succession of time-point "convergences" which have a hierarchy determined by pitch and metrical relationships that are unique to the idiom.

## The Music of the Beatles in Undergraduate Music Theory Instruction

Pandel Collaros (Bethany College)

The Beatles' repertoire provides a wealth of examples for music theory instruction, a sampling of which is presented in this poster. Analytic judgments are based on the author's aural analyses. References to analyses by others are also made. Sound recordings and notated examples are an integral part of the presentation.

The presentation includes examples that demonstrate the parallel key relationship, root-position and second-inversion triads, the cadential 6/4 chord, extended tertian harmonies, the altered dominant, the half cadence, the pedal point, modulation, mixed meters, polyrhythm, the Mixolydian mode, polychordality, secondary function, mixture, and chromatic mediants. The examples are taken from the following songs: "Across the Universe," "Piggies," "I've Got a Feeling," "Magical Mystery Tour," "And I Love Her," "A Hard Day's Night," "I Want You," "Oh Darling," "For No One," "Blackbird," "A Day in the Life," "Good Day Sunshine," "Mean Mr. Mustard," "Blue Jay Way," and "Something."

## Session 3-44 (SMT), 9:00-12:00

### Focus on Schenker

David Beach (University of Toronto), Chair

## Music Analysis As Critical Method: Schenker's Reviews of Brahms's Vocal Music, 1891–1892

Kevin Karnes (Brandeis University)

In 1891–1892, Heinrich Schenker contributed analytical reviews of Brahms's songs Op. 107 and choral pieces Op. 104 to the Leipzig *Musikalisches Wochenblatt.* These essays are among his very first published writings. In these reviews, Schenker attempts to defend Brahms's work against widespread charges of formal incomprehensibility and emotional detachment. Using analysis as a critical tool, he argues for the deeply moving correspondence of musical and poetic events in the pieces he discusses. Significantly, the analytical approach Schenker adopts in these essays, which involves, among other strategies, the construction of dramatic scenarios accounting for the musical events in a work, is strongly reminiscent of Wagner's writings about the relationshipbetween music and text in the music drama.

Such an approach within the context of a defense of Brahms's music seems to confound some of our commonly accepted notions of an unbridgeable aesthetic gulf existing between critical supporters of Brahms and Wagner at the turn of the century. Schenker's analytical reviews were received enthusiastically by prominent figures on both sides of the critical divide. This suggests that his critical methodology and analytical method reflect widely held late nineteenth-century conceptions of musical structure and meaning that largely transcended the musical partisanship which has come to dominate our view of the critical climate during this time.

## Precursive Prolongation

James William Sobaskie (University of Wisconsin, Stevens Point)

Certain elements in tonal music function as prefixes; examples include appoggiaturas and applied dominants as well as embellished instances of these. In fact, even more extended structures may represent compound prefixes to contextually superior components. All may be described as precursive prolongations. More specifically, precursive prolongations consist of contrapuntal prefixes, plus their surface-level objects, which begin to compose-out higher-level structural entities before the confirming articulations actually sound. The term precursive prolongation subsumes both prefix and object, conveys the anticipatory quality of these structures, and distinguishes them from ordinary prolongations, which are sustaining in nature. This concept draws

upon the notions of dependency, hierarchical levels, prolongation, and implication, and thus is congruent with essential principles of Schenkerian theory. Most significantly, the concept enables a fuller understanding of many intriguing passages in tonal music, accounts for their allusive effects, and offers valuable insights for shaping performance.

This presentation begins with an empirical examination of brief prefixial structures drawn from the literature. Next, it provides a formal definition of precursive prolongation. Finally, it applies the concept to analyses of music drawn from Beethoven's Sonatas Op. 31, Nos. 2 and 3, Brahms's *Capriccio*, Op. 116, No. 3, and Chopin's *Prelude*, Op. 28, No. 18. Graphic and aural illustration illuminates relations among structure, effect, and performance.

## Concentration and Fantasy in Brahms's *Fantasien,* Op. 116

Edward Laufer (University of Toronto)

This study offers an analytical consideration of these pieces, following Heinrich Schenker's approach. The *Fantasien* are characterized by an astonishing underlying compositional complexity, concentration, and conciseness—features which raise difficult analytical questions. These involve concealed motivic imitations and transformations, foreground figures becoming middleground motives, elisions, and parenthetical insertions: technical procedures which are always in the service of the particular dramatic character of the work.

Brahms referred to Op. 116 as "Fantasien," a designation which can denote works in which, programmatically, the composer is searching for a particular goal, as if pretending to have lost his way. This "fantasy" idea is associated with the technical procedures described. Amongst Schenker's unpublished analyses is a sketch of Op. 116/6: the present study provides a transcription and discussion of Schenker's reading, drawing consequences from it and carrying forth his approach to the other Op. 116 pieces.

## The "Pseudo-*Einsatz* " in Two Handel Fugues: Heinrich Schenker's Analytical Work with Reinhard Oppel

Timothy L. Jackson (University of North Texas)

Heinrich Schenker and Reinhard Oppel (1878–1941), Professor of Music Theory at the Leipzig Conservatory, corresponded regularly and intensively about the music of Handel. During his summer holiday from 7–13 August 1931, Oppel traveled to Galtür to consult Schenker: figuring large in the discussion was Handel's keyboard music, especially *Suite No. 2* in F major (HWV 426) and *Suite No. 8* in F minor (HWV 433). With reference to Oppel's preparatory analyses of these works (in the Oppel Collection) and Schenker's corresponding analyses (in the Oster and Salzer Collections), the historical component of this paper reconstructs Schenker and Oppel's discussions of large-scale tonal structure, diminution, elision, and hidden repetition in these works. Schenker showed Oppel how the putative tonic return of the subject toward the end of the fugue *which he called a "pseudo-reprise"* could be revalued as "the upper fifth" of the subdominant in undivided, i.e., through-composed, contexts. Proceeding from historical reconstruction of the Schenker-Oppel dialogue concerning these fugues, supra-historical technical issues are considered: because Schenkerian analysis has evolved since the early 1930s, Schenker and Oppel's analyses are not simply presented but also evaluated from a modern perspective.

## Session 3-45 (SMT), 9:00-12:00

### Neo-Riemannian Topics

Brian Hyer (University of Wisconsin, Madison), Chair

## Half-Diminished Functions and Transformations in Late-Romantic Music

Richard Bass (University of Connecticut, Storrs)

Theoretical discussions of harmonic function, as well as those dealing with neo-Riemannian voice-leading transformations, have been concerned principally with triadic relationships. Transformational models for seventh chords have been proposed only

recently, and without demonstration of their usefulness in the analysis of complete musical structures. This paper adopts an analytic approach based on the coadjuvant nature of harmonic functions and voice-leading transformations. A focus on half-diminished seventh chords as independent of their inversional relatives, the dominant sevenths, recognizes the functional differences between these two chord types and yields an analytic model that is directly applicable to the nineteenth-century repertoire.

In the chromatic sphere of late-Romantic harmonic practice, half-diminished chords are adaptable to a variety of extended harmonic functions based on their resolutions, and they can also be organized into group-theoretical systems within which they are associated by minimal voice-leading distance. The half-diminished chords related in this way form three systems of four members each, with the total pitch content of each system expressing an octatonic collection. In works where half-diminished chords appear with some regularity, they help to characterize the overall sonority of the music in some clearly perceivable way. There are two tendencies that can be observed with regard to their usage: first, the proximate grouping of members of the same system, and second, changes from one system to another across larger musical spans according to some logical compositional scheme. These functional and transformational relationships are illustrated in examples chosen from the works of a diverse group of composers, including Wagner, Richard Strauss, Dvořák, Puccini, and Rachmaninov, and in the analysis of a complete piece by Scriabin.

## Hexatonic and Nonatonic Cycles in Late Nineteenth-Century Music

### Matthew Santa (Texas Tech University)

Many late nineteenth-century harmonic progressions explore symmetrical partitionings of the octave. Such partitionings, though problematic for Schenkerian analysis, respond well to Riemannian transformations, the logic of which is governed by parsimonious voice leading rather than by archetypal fundamental bass progressions. Thus, theorists have recently turned to the theories of Hugo Riemann in their efforts to explain harmonic progressions based on these partitionings. This paper explores the nonatonic cycle, a variant of Richard Cohn's hexatonic cycle that admits the dominant seventh chord, and in doing so takes a first step toward reconciling the harmonic theories of Rameau and Fétis with those of Riemann. The nonatonic cycle synthesizes their theories by including the dominant seventh as a structural harmony equal to that of the triad (Rameau), by reinstating the tritone and its resolution as fundamental to harmonic progression (Fétis), and by organizing triads and dominant sevenths into a cyclical network that exemplifies parsimonious voice leading (Riemann). The paper will conclude with examples of the nonatonic cycle from Liszt's songs "Das Veilchen" and "Enfant, si j'étais Roi" and from his Consolation No. 3.

## Cross-Type Transformations, GIS Homomorphisms, and Generalized Transposition and Inversion

### Julian L. Hook (Pennsylvania State University)

*Cross-type transformations* are mappings that transform objects of one type into objects of an entirely different type: for instance, mappings from pitches to pitch classes, or from triads to seventh chords. A simple cross-type analysis of an "omnibus" progression demonstrates the considerable analytical potential of cross-type transformations; standard formalizations of transformational theory, however, do not allow for such transformations at all. A brief discussion of the general theory of cross-type transformations will include a variety of examples. Most of these are also examples of *GIS homomorphisms*: structure-preserving mappings from one Generalized Interval System to another. In a case of particular interest, *cross-type transpositions* and *cross-type inversions* may be defined, generalizing the accepted notions of transposition and inversion within a single GIS. Examples of such transformations in the works of composers from Bach to Bartók will be presented, culminating in an example from the piano music of Karol Szymanowski in which cross-type transformations and inversions interact in subtle and complex ways.

## Flip-Flop Circles and Their Groups

### John Clough (SUNY at Buffalo)

A body of recent work by Richard Cohn, Julian Hook, Brian Hyer, Henry Klumpenhouwer, David Lewin, and others has employed groups of transformations traceable to Hugo Riemann's concepts of *Schritte* (dualistic transposition) and *Wechsel* (contextual inversion). Much of this work involves circles of major and minor triads such as Cohn's hexatonic systems. The paper

asks: What is the space of all such circles—formed by alternating major and minor triads in a consistent manner? It then proceeds to enumerate the 168 circles, called uniform flip-flop circles (UFFCs), that comprise this space.

Each UFFC may be viewed as an overlay of two constituent circles, one generated by transposing major triads by a constant interval and the other by transposing minor triads by the same interval. The enumeration proceeds by counting the possible constituent circles and their appropriate pairings, and accounting for rotations. Alternatively, but with the same result, each UFFC may be seen as arising from a pattern of two distinct Wechsels; however, a pattern may give rise to more than one UFFC. Navigation among the triads of a UFFC is accomplished by means of the appropriate, simply transitive subgroup of the Schritt/Wechsel group described by Klumpenhouwer.

The paper connects with Hook's work proposing a group of 288 transformations, of which Hyer's group of order 144 is a subgroup, and it touches on extensions to the arbitrary asymmetrical trichord, to dichotomies other than inversionally related chords, and to universes of other than twelve pieces.

## Session 3-46 (SMT), 12:15 p.m.

## Gender Studies and the Theorist: Identity, Pedagogy, Analytical Strategies
## Special Session, SMT Committee on the Status of Women

### A Personal Path to a Feminist Music Theory

Diane Follet (Muhlenberg College)

This paper is the story of one woman's journey to a feminist point of view. Because it is a personal narrative, I make extensive use of the first person. While my experience may not be unique, I believe my perspective is.

Upon re-entering academia after a successful career as a CPA, I was surprised to discover that many women CPA's are treated with more deference and respect than are women academics. An unfortunate event occurred during the final year of my doctorate, and my perception of it was discounted by tenured male faculty. This experience refocused my dissertation research and reframed my sense of self. I began to study gender issues, and I felt compelled to make contributions of my own.

This talk discusses the new directions in my scholarship, the changes I was able to effect at my degree-granting institution, my new vision of my career, and how I brought a touch of feminism to freshman music theory. It is my hope that this tale will engender discussion, especially from graduate students, about what to expect in the Ivory Tower and ways in which women can successfully seek more inclusion in the curriculum and in academic life.

### Towards a Feminist Conception of Tonal Coherence for Prokofiev's "Wrong-Note" Music

Deborah Rifkin (Oberlin College)

Prokofiev's distinctive compositional style can be recognized easily by its quirky turns of phrases and unexpected harmonies, which have been called "wrong notes" by many scholars. Theorists and critics describe notes as "wrong" in order to capture the notes' incongruous effect within tonal contexts. Calling some notes wrong seems to imply that they are incorrect substitutes for the "right notes," which would be notes that conform to conventional tonal expectations. "Wrong notes" invite a feminist analysis because they occupy a function in tonal structure similar to that of Other in feminist theories. According to feminist writings, Other is defined by the dominant ideology in terms of a lack. "Wrong notes" are considered Other because they break hierarchical transformation rules that form the philosophical basis of Schenkerian theory. In other words, "wrong notes" lack hierarchical derivation.

Although they cannot be included in a hierarchical model of tonal coherence, "wrong notes" do not completely destroy tonal coherence. Instead of dismissing the "wrong notes" as atonal aberrations, I challenge the structural model used to depict tonal coherence. Because hierarchies are based upon a Unique Connection Principle and require direct derivation from a root source, they demand either/or binary choices, which make hierarchies an imperfect model for musical structure. This paper explores an alternative means of representation, a network model, which can accommodate non-hierarchical musical associations.

Networks are feminist models of coherence because they can incorporate extra-hierarchical relationships between musical events that have been outcast as wrong or lacking. "Wrong notes" function in networks similarly to how women function in society, in that both women and "wrong notes" operate within a dominant ideology and in a space outside it. "Wrong notes" exist

within a hierarchical structure by consonantly supporting voice-leading motions,and they operate in a space outside the hierarchy by creating motivic associations across structural levels.

## Speculations on Feminine Modes of Hearing and their Relation to Feminism

Martin Scherzinger (Eastman School of Music)

What is a feminine hearing? Is it coextensive with a feminist hearing? This paper agonizes over the methodological fallout between Benjamin Boretz and Susan McClary by positioning them as extreme tendencies of a late-twentieth-century dialectic that, institutionally speaking, are no longer obliged to speak with one another. I read Boretz's maximally "experiential-quality-sensitized descriptive" music analysis  in "Experiences with no Names" (1991) under the lights of Fred Maus's feminine listening posture in "Love Stories" (1995) before deconstructing Boretz's sustained effort to resist the "ascriptive mode" that ostensibly reifies and reduces music's specific and chaotic "fully ontologized experiential-intellectual language" to "hearing ideologies." I make vivid the re-enclosure that marks the apocalytptic transgression Boretz desires of the musical experience in terms of what Jacques Derrida calls an "invaginated" metaphysical limit in "Le retrait de la metaphore" (1985). Yielding our bodies wholesale to unfettered sound irreducibly involves various openings, fractures and gaps that cannot not enfold as they open. I then ask, in step with McClary, what can distinguish Boretz's position from the old-fashioned aesthetic distancing espoused by David Hume and others, and finally distinguish the femininity of Boretz from the feminism of McClary on the musical terrain of Mozart.

*Friday afternoon, 3 November*

**Session 3-46 (AMIS-AMS-CMS-HBS), 1:30-5:00**

**Early Music in the Curriculum**
**Sponsored by AMIS, AMS, CMS and HBS in collaboration with Early Music America**
Thomas Kelly (Past President, Early Music America), Moderator

*"Early Music in the Curriculum" takes as its starting point the changing array of courses that comprise education for North American baccalaureate students in music. Compared to twenty-five years ago, the study of European music before 1750 has a reduced presence among non-studio music courses offered to music majors, competing for attention with courses largely in twentieth-century musics (composition, jazz, popular and non-European musics) and digital technologies. At the same time, the training of early music performers has attained a high level of achievement in specialized niches. In the 1980s and nineties, such curricular changes affected the hiring of faculty in early music areas; the number and nature of courses offered in early music and approaches to teaching it; as well as, concomitantly, budgetary support for print and audio-visual materials, for playable instruments, and for concerts offered by resident ensembles.*

Early Music in U.S. and Canadian Higher Education

Anne McLucas, Dean, School of Music, University of Oregon; James Grier (University of Western Ontario);
Jeffery Kite-Powell, president, EMA (Florida State University); Gerald Hoekstra (St. Olaf College);
and Cecil Adkins, past president, AMIS (University of North Texas)

The first panel reports on the present state of early music in college and university programs by addressing curricula in the U.S. and Canada; the status of early music degree programs (with special reference to the new guidelines adopted this year by NASM); issues facing early music performing ensembles that are not in early-music degree granting programs; and the instrument collections such ensembles must have in order to perform.

Teaching Early Music in the Curriculum

Margaret Sarkissian (Smith College), Kate van Orden (University of California, Berkeley),
John Wallace (Royal Academy of Music), and Ross Duffin (Case Western Reserve University)

The second half of the session presents a selection of approaches to the teaching of early music, focusing on areas presently of general interest in music curricula: on the one hand, the desirability for music students to experience the processes of improvisation and to gain flexibility in performance styles and techniques; on the other, ethnographic and cross-cultural viewpoints being explored in the humanities, as well as some of the now more familiar areas in cultural studies. A general discussion with all panelists closes the session.

**Session 3-47 (Joint), 2:00-5:00**

**Subject or Object? Concepts of Representation in Current Music Scholarship**
Eleanor Selfridge-Field (Stanford University), Organizer

*Notions of "representation" permeate discussions of music in highly diverse intellectual quarters. The question of what (if anything) music represents has been a preoccupation of aesthetic theories of Western music for well over a century. The question of how music may represent anything external to itself has engendered much recent discussion, particularly in parallel with the rise of semiotics and*

*cognitive studies. These subdisciplines, although entirely distinct from each other, give far greater attention to mental processes than earlier theories which concentrated exclusively on the music itself.*

*An apparently different set of questions emerges in computational studies, where the question of how music itself may be represented for symbolic processing reveals the binding influence of all representational systems on the results of queries dependent upon them. Such questions have had significant influence on the growth of cognitive theories, because actual applications reveal how devoid of value the results of psychologically deficient representations may be. At the same time they force the enquirer to choose between performance and notation as a basis for theorizing about music. A similar dichotomy is evident when confronting temporal processes with intellectual constructions of them. Inherent contradictions call into question the validity of such constructions. Four papers are offered as a basis for broader discussion.*

## Genuine and False Problems in Theories of Musical Representation: A Semiotic Perspective

David Lidov (York University)

The question whether and what represents was enormously exaggerated through much of the twentieth century. Here are four intellectual obstacles and some proposed rectifications:

1. The idea of absolute music—an absolute category of music which refers to nothing or refers only to itself. (Carl Dahlhaus has already done much to dismantle this too-neat package, showing us that the impulse to resist mimesis and verbal paraphrase in the nineteenth century was itself a sign of transcendence.) Many sign systems explore elaborations of structure which supersede their original representational functions. We can understand musical abstraction as a development comparable to these.

2. The idea that we can not incorporate brute cause and effect schemas in our understanding of subtle musical representation. Our physical responses to music are not fundamental to what music means, but fundamental to how music means.

3. The idea that music has no meaning because we can't translate it and the idea that we should not try to. This notion accords an excessive privilege to language in deciding what counts as meaning. Yet, what can not be translated (e.g., a poem) may still be described.

4. The idea that differences between the understanding of the producer of music and the understanding of the receiver of music preclude musical communication.

## Musical Process As a Critique of Representation

Christopher Hasty (University of Pennsylvania)

Compared to other arts music is customarily viewed as paradigmatically temporal and non-representational. While the first characteristic is generally lauded, the second is frequently a source of some embarrassment for the scholar who deals in representation. I propose that temporality and problems of representation are intimately linked and that rather than regret music's representational deficiencies we might more profitably look to musical practice for a critique of the notion of representation in general. I will relate both of these propositions to questions of musical analysis because it is here that problems of representation often seem most acute.

From a temporal or processive point of view music will be understood as actual event—evanescent, transitory, subject to passage. From this perspective "present" does not mean "standing before" us stable and complete; rather, "present" will mean ongoing, in the process of becoming, as yet incomplete. To analyze process we must arrest it in order to name its parts and judge their relationships; but so arrested, it can no longer be a process.

In order to fix or arrest the event, we are forced to make a model based on whatever characteristics interest us. In short, we must construct some sort of re-presentation. But if the temporality of an event is essential to what the event is, our abstraction from process may, in fact, be misrepresentation. Through our efforts at representation, we run the risk of losing a clear idea of the actual event to which the representation might correspond. This is always a problem for intellectual analysis if we take time and passage seriously. Although music is not more temporal and not necessarily less representational than many other of our activities, music by its very resistance to our attempts to hold onto it offers valuable opportunities to question our faith in representation.

## Domain Selection: Computational Approaches and Representational Paradoxes

Eleanor Selfridge-Field (Stanford University)

Encoding schemes which represent selected features of music symbolically are essential to all software for processing music. Although some debate is directed towards the selection of features which may influence outcomes, little debate is addressed to the more fundamental question of which domain--sound or notation—shall form the basis of a representation scheme. The choice has profound consequences for the results of later processing, however. The relationship between notation and sound is necessarily selective since not all features of sound are indicated in common notation; conversely many features of notation have no meaning in sound. Much speculative music theory of the past century is tacitly grounded on notational representations of music, whereas musical data used in computer-assisted analysis may come from either domain. Since notation is itself a method of representation, encoding schemes based on it are necessarily meta-representations and theories based on it are in a sense secondary. Yet the ephemeral nature of sound introduces much instability in evaluations based on it.

The dichotomy between sound and notation in computer applications may itself represent a different order of problems implicit in historically grounded musical analysis, for it would appear that at certain junctures of musical history (e.g., the early Baroque) a system of music-making based on signs on the page operated in direct opposition to a system of sounds in the air.

## Representing Music: A View from Cognitive Science

Lawrence Zbikowski (University of Chicago)

Early work in cognitive representation (from the 1950s) invested heavily in a computational/ symbolic approach and projected impressive returns within five to ten years. As Hubert Dreyfus and others have shown, such was not to be the future of cognitive science: the challenges of representing the outside world together with the complex interactions of the human nervous system (including the brain) presented formidable problems not easily addressed by the computational/symbolic approach. Music is a case in point: isolating "appropriate" musical phenomena for study is hardly a simple task. A thorough understanding of how humans process musical information must extend beyond the auditory system to include the physiological response to music and music making, and some account of how musical structures are correlated with those of other expressive domains.

Recent work in embodied cognition (e.g., by Lakoff and Johnson) together with work in perceptual symbol systems (Barsalou et al.) suggests more promising avenues for modeling cognitive representation. In this paper, I shall explore what this research has to offer music scholarship by considering a number of issues associated with musical representation, including the following:

1. the problem of "representing" a non-linguistic and ephemeral cultural product;
2. the correlation of representations of music with representations of other expressive domains;
3. the explanatory limitations of musical representations; and
4. whether music is a representational system distinct from natural language and capable of unique representations of non-musical phenomena.

By way of illustration, the opening of Schubert's "Erlkönig" will be used.

### Session 3-48 (Joint), 2:00-5:00

### Jazz Off-Record: Researching "Lost" Jazz Histories

Ajay Heble (University of Guelph), Chair

*This panel takes seriously observations of jazz studies scholars and writers who have argued that jazz historiography all too often winds up documenting the history of jazz records, privileging particular jazz performances, practices, and subjects selected by the gatekeepers of the record companies, while leaving many other jazz practices, artists, and social meanings that were not pressed into vinyl off the historical record. The panelists will share their diverse interdisciplinary methodologies and stakes, as well as discuss the challenges of researching jazz "off record," in such disparate sites as political alliances between African Americans and Africans facilitated by State Department jazz tours in the 1950s; collaborations between Italian and Jewish musicians in early New Orleans jazz; early history of Canadian jazz musicians and jazz in Canada; and the jazz practices of "all-girl" bands and historically black colleges. While the historical project of each panelist is distinct, all confront challenges in crafting jazz histories to counter received notions of what counts as jazz history; to ask who constitutes an "authentic" jazz subject and where can "authentic" jazz be played; and to raise questions about the complex political, cultural, and social meanings that have been struggled over, expressed, resisted, and negotiated in a range of historically situated jazz practices.*

## Jazz and Politics, Off the Record

Ingrid Monson (Washington University in St. Louis)

As important as audio recordings have been in documenting the musical process of jazz improvisation, their fetishization has resulted in entire histories of jazz based primarily on their reception, canonization, and documentation, to the exclusion of broader modes of historical inquiry. Overlooked in these accounts are musicians who were never (or only sporadically) recorded and the performances of major bands in unusual contexts such as political events and state department tours. This paper will focus on several performances "off the record" which provide insight into the global and domestic politicization of jazz in the 1960s. Based on materials from the archives of the State Department Cultural Presentations Program and records of civil rights organizations, Louis Armstrong's tour of Africa in 1960 (during the Congo crisis), Duke Ellington's tour of the Middle East in 1963, and Ellington's performance at Leopold Senghor's First World Festival of Negro Arts in 1966 will document the State Department's attempt to use the global prestige of jazz for its own purposes. Benefit concerts in the wake of the Freedom Rides (1961), and the Mississippi Freedom Summer (1964) document the participation of jazz musicians in the domestic struggle for civil rights. Emerging from this analysis is an argument for placing jazz recordings within a broader social and cultural framework of inquiry.

## Stars of David and Sons of Sicily: Constellations Beyond the Canon in Early New Orleans Jazz

Bruce Boyd Raeburn (Hogan Jazz Archive, Tulane University)

This paper will examine the activities and contributions of Jewish and Sicilian-American (including Arbresh) jazz musicians on the New Orleans scene, 1900–1940, noting particularly the dynamics of interaction prevalent among these and African-American/Afro-French musicians, the roles available to these musicians within the jazz/legitimate music context, and aspects of transformation over time. Among the musicians discussed will be Marcus and Montague Korn, Mike Caplan, Charlie Fischbein, Godfrey Hirsch, David Winstein, and Meyer Weinberg; Arnold "Deacon" Loyacano, Margiotta Brothers, Nick LaRocca, Leon Roppolo, Anthony Parenti, Joseph "Wingy" Mannone, Sharkey Bonano, Louis Prima, Luke Schiro, and others.

## Dear Old Northland: Embracing the History of Jazz in Canada

Mark Miller (Toronto *Globe and Mail*)

Jazz was introduced to Canada in 1914 when Freddie Keppard and the New Orleans Creole Ragtime Band (a.k.a. the Original Creole Orchestra) toured the Pantages vaudeville circuit in Western Canada. Despite the music's remarkably early arrival in this country, it was not until the publication in 1997 of *Such Melodious Racket: The Lost History of Jazz in Canada, 1914–1949*—eighty-three years later —that an effort was made to document its dissemination and development on a national basis. This paper will review the attitudes behind this oversight, the sources for this research, the relationship between jazz and its history in Canada and jazz and its history more generally— i.e., as accepted in the United States— and the effect of this relationship on the Canadian perception of jazz in Canada.

## Historically Black Colleges and "All-Girl" Bands:
## What if Jazz History Included the Prairie View Co-Eds?

Sherrie Tucker (Hobart and William Smith Colleges)

This paper will examine the history (and historical omission) of the Prairie View Co-eds, an African-American all-female big band based at Prairie View A & M during World War II. Drawn from a much larger project on "all-girl" big bands during World War II, this paper draws from interviews with seven musicians who played in the Prairie View Co-eds in the 1940s, as well as extensive secondary research in trade magazines, African-American newspapers, and publicity, annuals, and bulletins from the archives at Prairie View University. Kelso B. Morris has recently pointed out that the role of dance bands from historically black college is greatly under-estimated in jazz historiography. Indeed, the role of black college women in such musical organizations is

even less acknowledged. This paper examines the race, gender, class, and other social implications of envisioning a jazz historical framework that includes the Prairie View Co-eds.

## Session 3-49 (AMS), 2:00-5:00

### Topics in Medieval Music
Peter Lefferts (University of Nebraska), Chair

### Pythagoras and the Construction of Arab Music History

Ramsey Clark El-Assal (Princeton University)

One motivation for the earliest comparative studies involving Arab musical manuscripts was a desire to rediscover vestiges of antique Greek practice in Near-Eastern sources. Beginning with Mersenne's problematic attempt in 1634 to acquire and analyze an Arab treatise for his *Harmonie Universelle*, the prospect of better understanding Hellenistic music sparked, in the decades that followed, other like-minded investigations. My paper demonstrates that, even though reconstructing Greek practice ceased rather quickly to be the goal of most Arabist musicologists, the framework by which manuscript evidence was sorted and situated continued to be very much informed by this original preoccupation. I will argue that the appraisal of surviving literature based on the presence or absence of Hellenistic theory, has led to the neglect of many important texts whose strategies of scalar- and melodic-organization differ. The result: an incomplete understanding of Arab music history.

Historiographic in nature, this paper will focus on the efforts of the earliest investigators of Arab music theory: Mersenne, Peiresc, and Napolean's music specialist Villoteau. Close attention will be paid to the utilization of this first generation's research in second and third generation studies by Fétis, Riemann, Kiesewetter, Helmholtz, Carra de Vaux and Land, among others.

### Singing with the Angels: Foundation Documents as Evidence
### for Musical Practice in Byzantine Monasteries

Rosemary Thoonen Dubowchik (Southern Connecticut State University)

In the foundation document for the monastery of St. John the Theologian on Patmos, written in 1091, the monk Christodoulos describes singing of psalmody as a conduit for spiritual striving, a view echoed in many *ktetorika typika* written by Byzantine monastic founders. Singing psalms and hymns was considered the soul of the monastery, a mystical incense-offering, a guard against temptations of Satan, and a means of joining humans on earth with the heavenly, angelic choir.

The centrality of music to worship required those responsible for regulating monastic life to make many decisions concerning musical practice. Yet, with the exception of the Pantokrator monastery *typikon*, foundation documents have not been studied by musicologists. Taken as a whole, they provide a wealth of information on subjects which include attitudes towards music and singers (monastic and professional); music-making as labor; endowment of musical establishments; the size of choirs and duties of officials who directed them; when and what to sing; the manner of chanting considered suitable (or unsuitable!) for monastics; maintaining discipline within the choir; the demeanor expected of chanters and punishment for transgressions of rules; reconciling variant practices and correcting errors; and the role of female monastics in the musical life of their own institutions.

In this paper, I will discuss evidence gleaned from sixty-one *ktetorika typika* in light of other types of sources, and the overall significance of these documents in broadening our understanding of the place and practice of music within the multi-faceted experience of Byzantine monasticism.

### Inscribing Music for the Cult of Saint James: What Notation in the Codex Calixtinus Reveals

Sarah Fuller (SUNY at Stony Brook)

Monument to the cult of Saint James nurtured at the celebrated pilgrimage site in Compostela and repository of specially tooled repertoires of chant and polyphony, the Codex Calixtinus is a prime product of religious enterprise in mid-twelfth-century Europe. Although the Codex and its contents have been subject to considerable scholarly scrutiny, basic issues of where the

volume as produced, whether the existing manuscript is the original version of the complete book, and why this hagiographic compilation includes a substantial component of music remain unsettled.

Investigation of the musical notation and scribal hands in both monophonic and polyphonic sections offers new evidence for conditions under which the manuscript was produced. Systematic analysis of the notation indicates that two skilled music scribes were principally responsible for the music sections, that one or more revisers reviewed and corrected their work, and that other, less skillful, hands occasionally intervened with complete pieces. These latter interventions (which may be autographs by those responsible for the melodies) suggest that the musical repertoire was in part being compiled as the copying was being carried out. This supports the view that the present Codex Calixtinus is the original complete book, with music sections executed by a coordinated team of scribes. The principal chant scribe does not always employ the advanced technology of staff notation on (red) inked lines. The connotative notation he sometimes practices suggests roles for notation beyond that of preserving repertoire. In this codex, musical notation also serves a semiotic function, signaling the act of singing and conjuring the aural ambiance of worship at the Cathedral of Santiago in Compostela.

## The Play of Fact and Fancy in Enlightenment Readings of the Trouvères

John Haines (Shorter College)

Although twentieth-century scholarship has often belittled Enlightenment approaches to medieval song, the eighteenth-century's fundamental achievements played a pivotal role in directing Old French musical study in the following two centuries. Specific contributions of the Enlightenment include an unprecedented classification of primary sources, editions based on this study, and the formation of an authoritative canon of trouvère melodies. Two attitudes towards medieval song during this period may be distinguished: a creative, sentimental one and a scientific, rational one.

The scientific approach was inspired not only by recent discoveries in paleography, archeology, and textual criticism, but also by a well-developed tradition of medieval literary studies. Antiquarians began to reproduce the musical notation of manuscripts, and these attempts were the focus for later quarrels concerning authenticity. Side by side with this rational approach, a more creative one flourished, rooted in popular literary works of the so-called troubadour style which recast medieval tales for Enlightenment readership. Old French melodies were arranged for popular use, and, if a melody was not found in the manuscripts, an alternative was fabricated in a suitable nostalgic style. These two approaches to trouvère song, sentimental and rational, were rarely viewed as mutually exclusive in the eighteenth century. Only later ages have derided the delicate balance between fact and fancy in Enlightenment appreciation of medieval song.

## Session 3-50 (AMS), 2:00-5:00

### Music in *Fin-de-siècle* France
Steven Huebner (McGill University), Chair

### An "Englishman" in Paris: Handel and the French, 1866–96

Katharine Ellis (University of London)

This paper examines the politicized nature of Handel reception in Paris during the last third of the nineteenth century. Handel's presentation as a Republicanized and de-Germanized figure was of key importance, as was the consistent reception of his music as rock-like, indomitable, and expressive of social cohesion. Debates concerning France's weak choral health as compared with her Protestant neighbours were closely linked to broader concerns after the Franco-Prussian War about the quality of the French education system and the nation's perceived level of cultural capital.

According to many writers, the national male-voice choir tradition was currently in crisis because of the musical illiteracy of its participants and the simplistic banality of its repertory. From the 1860s the orphéon movement became a focus for lobbyists wishing to overhaul France's choral traditions such that Handelian repertory sung by mixed choirs would replace a musically unworthy all-male tradition. The obstacles presented by such recommendations in relation to the propriety of female choir members were fraught, and, to the dismay of reformers, never fully overcome.

The Handel rage began to subside in 1876–77, the bicentennial year 1885 saw no grand Parisian celebration, and Charles Lamoureux's 1896 performances of Messiah were received in the press almost as an act of nostalgia. In Paris (though not in the provinces, which reveal a different story), the Handel oratorio revival exemplified the notion of 'expedient canonisation': his

music became a temporarily appropriate vehicle for cosmopolitan nationalism fuelled, though not produced, by the experience of recent defeat.

## Rameau Revisited: National Identity and History in *Fin-de-siècle* France

Anya Suschitzky (Merton College, Oxford University)

This paper explores the revival of Rameau in France at the end of the nineteenth century. Accounts that search for the origins of neoclassicism have suggested that this ancient composer's "new appearance" during the Third Republic foreshadowed a more famous return to old styles. But neither the scholarly ideologies that supported the Rameau industry nor the relationship of revival to anti-Wagnerian feeling has been extensively discussed. This paper examines the emergence of Rameau's *Oeuvres complètes*, which began in 1895 under the direction of Saint-Saëns with contributions from musicologists and composers such as Dukas, Debussy, and d'Indy. Taking Dukas's 1902 edition of *Les Indes galantes* as a case study, I will suggest that, despite claims about historical authenticity in the critical apparatus, Dukas took significant liberties with the sources in order to bring *Les Indes* into line with a certain strand of contemporary operatic style, an approach that the editors of the *Oeuvres complètes* fully endorsed. Their accompanying essays, however, characterized Rameau as the epitome of the French "classical" tradition and the inventor of nineteenth-century genres, thereby pitting him against Wagner and the German canon and fashioning him as the precursor of modern French music. Rameau's revival was thus deeply implicated in nationalist debates, while also adding a striking paradox to notions of historical authenticity: attempts by Dukas, Debussy, and d'Indy to reconstruct Rameau's operas in an "original" form were inevitably bound up in the belief that the composer's significance had become manifest only a century and more after his death.

## In Search of the *Mélodie Française*

Katherine Bergeron (University of California, Berkeley)

Camille Mauclair called it the *"lied" français*. Charles Koechlin called it *mélodie*. The terms themselves are not as significant as the phenomenon to which they bear witness—that, in the first decades of the twentieth century critics were beginning to take note of a new and essentially French art of song. A singer like Reynaldo Hahn confirmed the phenomenon in performance, demonstrating to society ladies the naturalistic and highly nuanced pronunciation that was essential to the art, praising the *voix parlée* of a lyric tenor like Jean de Reszké, thrilling to the cadences of a popular *diseuse* like Yvette Guilbert. For him the French art of singing was nothing less than the art of singing in French—in a word, an art of diction that opened new frontiers of expression, joining elite and popular music in common cause.

If historians have been quick to observe high and low elements in the works of a bohemian like Satie, they have all but overlooked it in Debussy, whose famous innovations in prosody have been viewed as more esoteric than eclectic. And yet closer observation of Debussy's *mélodies*—especially those composed in the wake of *Pelléas*—gives evidence to the contrary. In this paper, I examine Debussy's ultramodern setting of Paul Verlaine's "Colloque sentimental" (1904) and its relation to *chanson* culture—most significantly, in its citation of a well known cabaret pianist. This unexpected connection opens the way to further correspondences that, touching on histories of education, linguistic science and the spoken theater, point to the deeper cultural significance of French song at the dawn of the twentieth century.

## Melodic Tonicization in Fauré's Songs

Lisa Harrington (University of Colorado, Boulder)

The harmonic language found in Fauré's songs is often enigmatic: a particular chord's function can be impossible to explain, and a passage's tonal center difficult to pinpoint. Attempts to explain Fauré's most cryptic harmonic choices invariably fall back on "good counterpoint." Interestingly though, the vocal melodies of Fauré are considered conservative; they rarely leap around or contain wide or dissonant intervals.

I propose that Fauré composed his melodies with a conscious effort to convey harmonic information left ambiguous by the more radical coloristic effects of the piano accompaniment's harmonies. Fauréan vocal melodies almost always describe a simple,

stable tonality, even (or especially) while the supporting chords are nebulously shifting. This implied tonality gives the listener a framework with which to bridge the more incomprehensible harmonic functions of the supporting chords, often anticipating the direction the accompaniment will take. Not unlike composers of bitonal music, Fauré demands that his listener perceive and retain more than one harmonic reality concurrently: the listener must not only "hear" the melody in one key while the supporting harmonies suggest others, but also retain a tonal center in memory, thereby to draw non-simultaneous harmonic connections between melody and accompaniment. By examining passages from "Lydia," "Green," and "Prima Verba," this paper will demonstrate how identifying a melody's implied tonal framework provides insight into Fauré's coloristic and multi-dimensional harmonic language.

## Session 3-51 (AMS), 2:00-5:00

## Music and Film
David Neumeyer (University of Texas at Austin), Chair

## "What Ever Happened to Great Movie Music?": The Direct Cinema Movement and Hollywood Film Music of the 1970s

Julie Hubbert (University of South Carolina)

In an essay written in 1974 entitled "What Ever Happened to Great Movie Music," film composer Elmer Bernstein lamented a recent and dramatic change in Hollywood film music: the preference for using pre-existing music over originally composed musical scores. Although Bernstein points to the commercialization of film music (the proliferation of theme songs and pop and jazz soundtracks), this paper will challenge that conclusion. The drastic change that the aesthetic of film music witnessed in the 1960s and seventies, I will suggest, was also the work of an important revolution in documentary filmmaking, the "direct cinema" movement.

While the visual aspects of the direct cinema approach—the signature "shaky camera" look—have received substantial analysis, very little has been said about the equally profound effect this new aesthetic of realism has had on the role of music in film. This movement triggered a revolution similar in scope and dimension to the initial introduction of synchronized sound to film in 1927. In the name of realism the direct cinema filmmakers dramatically collapsed sound and music together into a single dimension. If the microphone didn't pick up any music, they mandated, then the film had no music.

This paper will trace the influence this pivotal documentary movement had on the use of music in three important narrative films of the 1970s: Bogdanovich's *Last Picture Show* (1971), Scorsese's *Mean Streets* (1973), Lumet's *Dog Day Afternoon* (1975).

## Thomson's Dodecaphony and Other (D)Evils in *Louisiana Story* (1948)

Neil Lerner (Davidson College)

Robert Flaherty directed his last film, *Louisiana Story*, on a commission from Standard Oil of New Jersey. Flaherty's output as a filmmaker frequently emphasized the tensions arising when natural and industrial cultures came into contact, and this documentary marks one of the earliest instances of a company using film in order to improve its public image. Commentators on the film quickly note the poetic realism generated by its cinematographic achievements; they also point out how the film presents the intrusion of the oil company into the bayou through the perspective of a young Cajun boy, which perhaps explains the film's curious attitude towards the oil seekers, who are positioned as unproblematically benign, although clearly out of place.

Yet if one moves beyond the visuals and considers Virgil Thomson's Pulitzer Prize-winning score for the film, a carefully subtexted indictment comes into focus. While providing what could be considered synchronous, parallel underscoring for the rhapsodic scenes of nature (using several Cajun folk songs whose unsung words introduce more levels of meaning), Thomson interlards a heterodox twelve-tone chorale for the entrance of the oil derrick. More Lisztian and Straussian than Schoenbergian dodecaphony, Thomson quietly sets up the materials of serialism as a signifier for evil, critiquing Standard Oil in a way otherwise impossible. As he has done before in documentary scores, Thomson writes a fugue, this time with a tritone-laden subject and three countersubjects. Close readings of Thomson's mercurial writings about the aesthetics of Schoenberg and Cage reinforce this understanding of the film score.

## Mediating Music: Film and Television as Systems of Musical Meaning

Melanie Lowe (Vanderbilt University)

Although classical music contributed to cinematic meaning even before the advent of soundtracks, Stanley Kubrick points to the problem of meaning and non-original music in film. In defending his decision to replace Alex North's original score for *2001: A Space Odyssey* with the music of Richard Strauss, Johann Strauss, Khachaturian, and Ligeti, he remarked: "Don't underestimate the charm of the Blue Danube. Most people under thirty-five think of it in an objective way, as a beautiful composition. Older people associate it with a Palm Court orchestra or have another unfortunate association . . . ." While the signification directors intend for soundtrack music is determined chiefly by the cinematic context (and is, arguably, unknowable), the effect of soundtrack music also becomes dependent on a viewer's individual musical experience. Unlike earlier American film audiences who would have heard classical music mostly on concerts, radio, or recordings, today's typical film viewer comes into contact with it most frequently in the context of popular culture: movies, television, advertising. The possible meanings of classical music are now increasingly determined within extra-musical, particularly visual, contexts. In turn, these meanings, prescribed by cinematic and televisual contexts, are transferred onto purely musical encounters as well as further film and television experiences. Claimed by other media, classical music sounds in a feedback loop that generates its own self-reinforcing cultural echoes.

## Looney Tunes as Postmodern Icon: Origins and Developments in the Cartoon Music of Carl Stalling

Margaret Martin (SUNY at Stony Brook)

Cartoon audiences have long been familiar with the music of Carl Stalling (1888–1974) as accompaniment to the antics of Bugs Bunny and other Warner Bros. animated characters. Beginning in the late 1980s, however, Stalling's work has been granted a place of new importance; through the release of the CD series *The Carl Stalling Project* and the endorsements of John Zorn, Stalling's trademark pluralistic and fragmented musical style has been heralded as an early prototype of musical postmodernism. While Stalling has been claimed as a key figure presaging the development of a postmodern present, this newly won status has unfortunately obscured a crucial historical aspect of his music: the lengthy process by which Stalling arrived at this particular "postmodern" style.

This paper explores both the origins and development of Stalling's cartoon music. As I show, many of the purportedly postmodern musical traits found throughout Stalling's cartoon scores are actually variations on musical conventions transplanted from the composer's early career as a silent film era moviehouse accompanist. I will compare Stalling's 1931 cartoon *The Village Smitty* with his late 1940s *Acrobatty Bunny* to illustrate the degree to which the composer's musical style evolved in response to changes in the structure of narrative cartoons.

## Session 3-52 (AMS), 2:00-5:00

### New Directions in *Primo Ottocento* Studies
David Rosen (Cornell University), Chair

### Opera as Dramatic Situation: The *Largo Concertato*

Luke Jensen (University of Maryland)

An imperative task in the re-examination of the *primo Ottocento* repertory is to challenge more recent judgments that have employed modern concepts of "opera as drama" to the genre. This has led to the criticism of how composers set certain crucial episodes of the plot, is interpreting a seemingly static moment as a disappointing break in the action and perhaps even demonstrating a lack of theatrical or musical genius. Contemporary writers instead used the phrase *situazione drammatica e musicale*. An examination of the language of contemporary critics reveals that they evaluated these moments with a different aesthetic criterion. A full appreciation of these composers techniques demands an understanding of the *situazione drammatica e musicale*, especially as played out in the *largo concertato* of the potent internal act Finales. After reviewing contemporary writing, this paper examines representative sections from major works such as Mercadante's *Il giuramento*, Pacini's *Saffo*, and Coccia's *Caterina di Guisa*, and proposes that the composers'—and the audiences'—interest was rather in the situation itself and how it captured and prolonged a moment pregnant with possibility.

# Mercadante and the *Introduzione* in Transition

Karen Bryan (Arizona State University)

Saverio Mercadante was one of the most renowned and active composers of the *primo Ottocento*. Verdi's success in the 1840s, as well as Mercadante's immersion in the academic world of Naples, combined to eclipse his reputation both among his contemporaries and with later scholars.

The influence of Mercadante's middle period operas cannot be overlooked. In these eight compositions, most commonly referred to even by him as reform operas, he explored new ways of combining traditional musical elements that would most effectively unify musical and dramatic considerations. His goals, which he outlined in his correspondence, became the philosophical basis of his work in the late 1830s. Although the results were not consistent, the larger structures of the operas reflect his success in replacing the standard formulaic set pieces with complex, dramatically unified structures. The two operas in which Mercadante achieved his most satisfying results were *Il giuramento* and *La Vestale*. Extended scene structures became the foundation for the development of complex dramatic units.

Mercadante's efforts are illustrated most clearly in the *introduzione* of each opera. Through the use of modified and extended structures, motivic representation, and a new, more careful attention to the dramatic possibilities of choral writing, he achieved results that foreshadowed the more successful efforts of Verdi and, even later, the *verismists* at the end of the century.

This paper explores the formal, thematic, and harmonic devices that the composer employed to achieve the desired fusion of musical and dramatic elements in the *introduzioni* of these two operas.

# Otto Nicolai on Italian Theatrical Culture in the 1830s

Helen M. Greenwald (New England Conservatory of Music)

This paper highlights composer Otto Nicolai as chronicler, a writer with keenly defined tastes, a style etched in hyperbole, and a point of view shaped by profound ambition, wit, and resourcefulness. Unlike other critics of 1830s Italian opera (Berlioz, Mendelssohn, Wagner), Nicolai cut his teeth in Italy as student, singer, church organist, conductor, and composer; it was his intention to stay. And while he was most certainly a malcontent, and in the end a foreigner frustrated by cultural differences, he was, nonetheless, a sharp-eyed and sharp-tongued participant whose observations provide an unfiltered glimpse of the musical heroes of the *primo Ottocento* and their milieu.

Nicolai's account of his 1833 journey from Berlin to Rome is filled with awe (for architecture) and disdain (for poor performances and foreigners): Venetians are "riff-raff" with beautiful houses, and the sound of the girl's chorus in St. Mark's is "unbearable croaking," marked by "accursed" tempi; he is surprised by the female contrabass players in the orchestra, but not appalled. Nicolai's views are uncamouflaged: Verdi is a composer "devoid of technical ability," a man with the "heart of an ass." Donizetti is an object of jealousy. Nicolai's essays for Schumann's *Neue Zeitschrift für Musik*, in particular, "Einige Betrachtungen über die italienische Oper, im Vergleich zur deutschen" (1837) are equally unpretentious and colorfully direct: He notes that most Germans dismiss Italian opera as "characterless bilge and aural masturbation," but claims there is still much to defend in both Italian form and melody. His proposed fusion of German and Italian styles is uniquely fresh, direct, and detailed.

# "Sessant'anni di storia": Re-Examining Giovanni Pacini's *Le mie memorie*

Denise Gallo (Catholic University of America)

Although they have rightly questioned the veracity of Giovanni Pacini's autobiography, *Le mie memorie artistiche*, music historians not only have cited it as the chief source of information about the composer's life and career but have considered it a quotable commentary about the inner workings of the primo Ottocento theatrical arena. Although the book might be excused as the misrememberings of the sixty-nine-year-old composer who attempted to document a career that spanned more than forty years, examination of Pacini's correspondence, autograph scores, personal papers, and articles from the contemporary musical press demonstrates that many of the inaccuracies were quite obviously intentional. Among these untruths are reports about compositions such as the opera *Carmelita* and the oratorio *Sant'Agnese*, as well as saccharine observations about his relationships with some of his fellow composers, particularly Vincenzo Bellini, with whom he in fact engaged in a two-sided cutthroat rivalry. Based on archival research, this paper reconstructs a portrait of Pacini as he really was. Rather than a self-serving teller of tales, the picture of him that emerges is representative of so many other composers of his day—tormented by personal and professional

insecurities and, in the shadow of Giuseppe Verdi, battling to remain in their profession. In addition to clarifying the chronicle of a truly significant primo Ottocento personality, this study proposes new perspectives for viewing the nineteenth-century Italian theatrical world.

## Session 3-53 (ATMI), 1:00-2:15

## On-Line 2: Distance Collaboration and I-2 (Internet 2)

### Distance Collaboration for Making, Teaching, and Learning Music

John V. Gilbert (New York University) and Fred J. Rees (Indiana University School of Music at IUPUI)

This session will feature two models of distance collaboration for music instruction. One is a web-based project that began in 1996, focusing on creative aspects of composition and performance that united musicians, actors and dancers in the US, Canada, and Romania. The other is a graduate music program (begun in 1993), that uses interactive televised instruction, web-based videoconferencing and electronic course management (WebCT), and other electronic technology to deliver instruction. After an overview of both projects, there will be a discussion of the benefits and problems that collaborating at a distance posed for the students, creative artists, and instructors.

## Session 3-54 (ATMI), 2:15-3:45

## Pedagogy/E-Tools 3: What's Your Theory?

### Using Integrated Sequencing/Notation/Audio Software to Teach Music Theory and Music Technology

Phil Shackleton (Azusa Pacific University)

Integrated sequencing/notation/digital audio systems like *Logic Audio* and *Cubase* can revolutionize the instructional approach to music theory, counterpoint, orchestration and composition, not to mention music technology itself. Having all these functions available all the time in a single integrated system allows uses that are impossible with combined stand-alone products. These systems allow students to produce work that can be immediately seen by all in class via computer projection, with easy editing on the spot by professors wishing to illustrate alternate solutions to musical problems raised by a student's work, and without labor intensive preparation by the professor to create computer presentations with animation of score and sound, etc.

### Hearing Tonal Music: Musical Dictation for a New Age

John R. Clevenger (University of California, Santa Barbara)

In this presentation of *Hearing Tonal Music for Instruction*, a new methodology for the classroom administration of musical dictation is introduced that takes full advantage of modern multimedia technology to create a learning environment of unprecedented pedagogical effectiveness and sensory appeal. By using a teaching station equipped with a computer, a General MIDI synthesizer, room audio, and data projection, this multimedia instructional software product allows for the successful incorporation on a daily basis of dictation drawn from real music (comprising rhythmic, melodic, and harmonic dictation together) within the aural skills curriculum. In so doing, this new instructional resource transforms aural skills training into an aesthetically rewarding experience that affords students insights into the workings of great tonal music, while helping to familiarize them with the musical literature. Preparation time is dramatically reduced for the instructor; the pedagogical results positive. A companion program, *Hearing Tonal Music for Practice*, which allows students to practice these skills outside of class in a lab setting, is also demonstrated briefly.

## Session 3-56 (CMS Panel), 2:00-3:10

## Making Freedom: Improvisation As Interdisciplinary Performance and Pedagogy
David Denton (Edinboro University of Pennsylvania), Chair
Kitty Pappas (Eugene, OR), Moderator
Ellen Waterman (Trent University), Laura Koenig (University of Alaska), and Jane Rigler (Madrid, Spain)

Improvisation, a viable tool for developing creativity and technical freedom in a variety of musicians, has been a challenge to define. Improvisation gives the performer the permission and the challenge to explore sound in solo and ensemble playing and movement using the body-mind complex, while releasing that "other" thing called creative imagination, that requires varied experiences and an impulse from the Muse to make a new creation happen.

It is the improviser's diversity that we propose to explore and celebrate in the panel "Making Freedom." We have identified the following eight areas for discussion: (1) improvisation as empowerment for the performer as composer; (2) improvisation within interdisciplinary performance; (3) improvisation within western historical tradition; (4) improvisation as a pedagogical methodology; (5) improvisation as gendered musical practice; (6) improvisation as social ethics; (7) improvisation through technology; and (8) improvisation as a discipline for building technique.

The four panelists, Kitty Pappas, Ellen Waterman, Jane Rigler, and Laura Koenig met at the University of California in the early 1990s. Classically trained, we had come to UCSD because of its reputation as a cutting-edge composition school. We aspired to virtuosity as we labored over the torturous scores of late twentieth-century modernism. Improvisation liberated us in different ways. It inspired us creatively and intellectually, and has remained with us, both in performance practice and in pedagogy, despite the fact that we have pursued very different career paths. While we have varied approaches to, and philosophies of improvisation, we have agreed that it informs our technique, our ability to articulate ideas both to audiences and to students, and our ethics, our politics of being performer/composers in the music world. Whether in real-time composition, scholarly performance practice or in combination with other media, musical improvisation has become a way of making our freedom.

## Session 3-57 (CMS Lecture-Recitals), 2:00-3:25

### Turkey and Japan
Mary K. Ernst (University of Virginia), Chair

### Eastern and Western Connections in the Piano Music of Turkish Composers

Ayşegul Durakoğlu (Musica Mundana)

The purpose of this lecture-recital is to introduce the piano compositions of Turkish composers and demonstrate how they combine western compositional techniques with aspects of Turkish traditional music. The presentation begins with a brief historical background of Turkish music and continues with the introduction of Turkish composers who have emerged since the birth of the Turkish Republic in 1923. The selected piano compositions show different stages and aspects of Turkish polyphonic music.

The early works exhibit a polyphonic character combined with monophonic structures and traditional rhythms of Turkish folk songs. In later stages, the compositions are developed into a more spontaneous style without the direct utilization of traditional tunes. Today, Turkish composers exercise their efforts in a rather wide range of approaches: some prefer the most recent techniques, others utilize atonal, serial, or indeterminant elements in their music. However, the trends of traditional folk elements are also implied. Among the selected composers are Ulvi Cemal Erkin, Cemal Resid Rey, Adnan Saygun, Ilhan Mimaroglu, and Kamran Ince.

### Innovative Modernization in Honma's *Cross-Mode for Piano* (1978)

Yumiko Oshima-Ryan (Carleton College)

The presentation will feature an analysis and performance of Masao Honma's *Cross-Mode for Piano*. This contemporary composition illustrates Honma's inventive modernization of "national" elements emerging from something he calls "the Japanese sensibility". The analysis will focus on clarifying the concept of "Japanese sensibility," identifying specifically Japanese elements, and finding examples in *Cross-Mode*.

Masao Honma is among Japan's most important living composers. He likes to challenge the cliché that music is a common language the world over. In addition to common responses to music there are unique responses built on the experience of sound in each particular culture. Japanese "sensibility" or characteristic musicality is defined by such unique responses. Its influence can be found in a wide range of musical forms: traditional Japanese music, folk songs, and *warabe-uta* (children's play songs), etc.

A short analysis of *Cross-Mode* will focus on the composer's adaptation of two uniquely Japanese elements: 1. melodies based on the Japanese "fourth-frame chords" (four Japanese tetrachords devised by Fumio Koizumi, musicologist) as found in *minyo* (Japanese folk songs), 2. rhythms, such as *Jo-ha-Kyu* (accelerating free rhythm towards climactic sections of a piece) found often in Noh music. Two short musical examples from Honma's other major compositions supplement the analysis and demonstrate "the beauty of sound in Japanese music" for which Honma continuously searches: *Sokyo-Hensei* for amplified seventeen-string koto and organ, and *Four Movements for Warabe-Uta* in 3 Parts.

## Session 3-58 (CMS Poster Session), 3:00-4:25

### The Emergence of Jazz in New Orleans

John Hasse (Smithsonian Institution)

Jazz, according to popular lore, was born in New Orleans' brothels. It grew up in the red-light district, Storyville, until the U.S. Navy forced the area's closure in 1917, whereupon the jazz musicians left the city and took the new music up the Mississippi River to Chicago. From there it spread across the nation.

Is that the way it actually happened? Well, not really. This widely embraced notion is freighted with five misconceptions: about where the music started, about where it was played in New Orleans, about when the exodus of jazz musicians began and why, about their journey north, and about their pathways out of New Orleans. If the public is confused about early jazz, so are many historians. After decades of arguing about the origins and early development of jazz, scholars are still far from unanimity about how it came into existence. In fact, the early years of jazz are shrouded in a kind of fog, which the passing decades have thickened.

This paper is an attempt to bring into focus findings from scholarship in a number of disciplines about how New Orleans created the conditions that led to the emergence of jazz. Six jazz-creating conditions are posited: (1) fluid cultural boundaries, (2) an active Afro-Caribbean culture, (3) a vital musical life, (4) a strong dance tradition, (5) a pervasive "good times" atmosphere, and (6) the prevalence of brass bands. As well, this paper will discuss the venues where the music emerged, and its pathways as it left the city via what became a diaspora of New Orleans-born jazz musicians.

### A Practical Approach to Teaching Twentieth-Century Melodic Dictation and Sightsinging

Craig Cummings (Ithaca College) and John W. White (Duquesne University)

This poster session presents a successful approach to teaching twentieth-century musical skills, concentrating on the area of melodic dictation and sightsinging. Information about scale types, triadic patterns, and trichord contour types is followed by sections on Impressionistic, post tonal centric, and post-tonal non-centric music. Pitch patterns typical of the literature and a few sample melodies are included.

The scale types include major, the various types of minor, diatonic modes, whole tone, pentatonic, and octatonic collections. In addition to working with entire scales, an effective exercise is to play or sing brief scale fragments, working to hear them and to identify their parent scales. Triadic patterns are introduced to establish working with trichords in a familiar context.

As the students master scale types and triadic patterns, one may then begin to work with trichords associated with Impressionistic music: chromatic, whole tone, two types of pentatonic, quartal, and quintal. The trichord patterns may be transposed, reordered, and combined into pentachords and hexachords. Finally, one may work with entire melodies, applying the pitch patterns to the literature.

The post-tonal centric unit retains the previous patterns and scale types and adds the remaining "01X" trichords [(0,1,3), (0,1,4), (0,1,5), and (0,1,6)]. It also adds symmetrical tetrachord patterns—for example, (0,1,4,5) and (0,1,6,7)—as well as exercises which drill compound intervals. The post-tonal non-centric unit adds new concepts and patterns, including the Viennese trichord and patterns constructed from superimposed minor and/or major thirds and sixths.

## The Hands-On Approach to a Medieval-Renaissance Survey: Activities in Music History

Cynthia J. Cyrus (Vanderbilt University)

It has become a commonplace of pedagogical theory that students learn more by doing than they do by listening. Nevertheless, it can be hard to relinquish lecture, particularly in an area of study such as music history of the Middle Ages and Renaissance for which students have little background. This poster facilitates the transition to a "hands-on" approach to music history by presenting five goals for student activities and by offering a repertory of activities that meet those goals.

I present details on four broad categories of student-based activities, with both sample assignments and concrete results in the form of student responses, descriptions, and pictures. Historical re-enactment allows students to bring an historical event or social practice to life. These are the classroom events that students will remember best; a decade later, I am still reminded of "that dance day" and "the Pheasant banquet" by former students. Creative writing and skits form a second category of student activity; they allow students to synthesize what they have learned. Students might apply their knowledge of the mass, for instance, by creating the text for an introit. Group work, including team-based game shows, short exercises at a series of "stations" around the room, and multi-person discussion of an open-ended question, allows direct and rapid feedback on students' mastery of both specific detail and conceptual understanding. Finally, more traditional tasks such as map work or isorhythmic analysis can be enlivened through competition or a reward system.

## Rethinking Pedagogical Norms: Northwestern University's New Approach to Teaching Music Theory

Stacey Davis (Northwestern University), Linda Garton (Northwestern University),
and Eric Honour (Northwestern University)

abstract to come??

## Strategies for Small-Handed Pianists

Lora Deahl (Texas Tech University) and Brenda Wristen (Chadron State College)

When pianos were first invented, they were no bigger and often smaller than harpsichords. Throughout the nineteenth century, however, pianos gradually expanded both in range and key size. Increases in action depth, hammer size, and key weight exacerbated problems for small-handed players. Devices to stretch the smaller hand into compliance were in vogue during the nineteenth and early twentieth centuries, and many famous pianists and teachers of piano recommended stretching or strength conditioning exercises for small-handed pianists. In fact, these "remedies" were largely ineffective and contributed to the growing numbers of students who sustained serious physical injury attributable to piano playing.

The object of the presentation will be to alert pianists of the inherent risks of having small hands through a discussion of biomechanical studies relating hand size and shape to injury. In addition, specific technical strategies for small-handed players will be presented in the following topical areas: *fortissimo* playing; playing of large chords and octaves; fingering, redistribution, and/or rewriting of notes; broken chord playing; and hand position and posture. The 7/8-size keyboard developed by inventors Chris Donison and David Steinbuhler is discussed as an attractive alternative solution. The general conclusions of this study are as follows: avoidance of traditional stretching or strength conditioning exercises, caution in choice of repertoire, educating students about injury prevention, empowering small-handed students to develop appropriate coping strategies, cultivating an aesthetic appreciation for many different styles of piano playing, and the universal adoption of 7/8-sized keyboards.

## Welcome to Theory Camp! More Than Simple Remediation

Jeff Gillespie (Butler University)

Many of us involved in undergraduate theory teaching have noted a decline over the past decade in knowledge of the basic elements of music by entering students. At this institution, a solution was sought that would address this problem in a positive

and productive manner. The main question we posed was: how can we solve the problem of remediation in a way that is not demeaning to students and does not put them at a curricular disadvantage? "Theory Camp" has become our solution.

Theory Camp, first offered in 1996, is an intensive elements course that takes place just prior to Fall semester. But camp is much more than an elements course; it is an introduction to campus life, an opportunity for incoming students to become acquainted with each other, with faculty, with the campus and city, through planned social activities in the evenings. The academic goal of Theory Camp is obvious—to prepare students to enter the theory "core" confidently and on schedule. What was not originally anticipated was how beneficial the social component would be to the overall success of the camp.

Camp graduates have been tracked as they have progressed through the theory sequence, and data gathered from students and faculty are gratifying. According to the overwhelmingly positive comments from campers and faculty, the experience has proven to be advantageous to learning as well as a significant part of the transition into college life. My presentation presents data from graduates and outlines a typical day at camp.

## Arts Integration in a Competency-Based Curriculum

Patricia Ann Grutzmacher (Kent State University)

In 1997–1998, Marshallville School (Green Local Schools, Wayne County, Ohio), completed a system-wide initiative to develop competencies K-12 in a pilot program for the Ohio Department of Education. Attention was focused on the Comprehensive Arts Education: Ohio's Model Competency-Based Program, and The National Standards for Arts Education. In partnership with the music departement of Kent State University-Stark Campus, emphasis in grade five was placed on developing problem-solving and critical thinking skills through arts integration experiences. The partnership provided training for teachers inexperienced in teaching through an integrated arts curriculum, interactive field-experiences for Kent State University education majors, and elementary students with creative arts-centered learning experiences.

Information being studied concurrently in music, art, and creative writing was integrated with a solar system unit. The teaching team included a college music professor, an art teacher, and a classroom teacher. There were twenty-four fifth graders. Education majors from Kent Stark participated. Using Gustav Holst's *The Planets*, students studied compositional techniques, and compared the tools of the composer with the tools of the painter. They wrote creatively, performed sound poetry, and created visual art. They imagined new planets through music listening activities, and described these new planets through writing and drawing. The final outcome was a giant book titled *Our Imaginary Planets*. The processes of learning were described, and the giant book was exhibited in the Kent Stark art gallery. The fifth graders and the college students participated in a gala exhibit opening and a concert by the college band featuring "Jupiter" from *The Planets*.

## Arts in Education Doctoral Studies 1962 to 1968:
## An Overall Description, Identification of Art Forms Used, and the Resultant Effects

Ronald Lee (University of Rhode Island)

abstract to come??

## Teaching Students to Perform from Memory

Gregory Young (Montana State University)

The extent to which students should be required to perform from memory is a question that comes up often in university settings, competitions, festivals, preparatory programs etc. This poster focuses on the benefits of memorization, whether one decides to ultimately perform using music or not, as well as techniques to help performers prepare to play from memory. Together with an undergraduate research student, I surveyed faculty and students on their experiences, techniques, thoughts and advice with respect to memorization, and we conducted a workshop at the Montana/Idaho Clarinet Festival during which we solicited and taped audience input.

We found that although singers, 'cellists, pianists and other instrumentalists have some unique challenges related to their instrument/voice, many of the benefits of memorization and the preparation techniques are similar. For example, the extent to

which emotional impact influences one's ability to remember something; the kinesthetic, aural and visual components of preparation; the benefits of analytical score study and positive visualization; as well as the increases in expressive freedom achieved through memorization, were common to all instruments/voices.

Summarized in two charts will be 1) the many preparation techniques used by respondents, and 2) the benefits inherent in the memorization process. Also included will be our methodology, a philosophical statement gleaned through this process, and conclusions.

## Session 3-59 (CMS Workshop), 3:15-4:25

### Teaching First-Year Music Theory
John Buccheri (Northwestern University), Chair
Pamela L. Poulin (Peabody Conservatory of Music)

Not all instructors who teach music theory have been taught how to teach music theory. For many, their primary teaching area is other areas such as performance, music education, music history. At the 1999 Denver CMS Music Theory Open Forum there was strong interest expressed in having a pedagogy workshop on the teaching of first year music theory.

This workshop focuses on a few specific, teaching techniques that may be used in the classroom presentation of a variety of first year topics such as voice leading, chord connection, root position, first and second inversion of triads, seventh chords and small forms. Some techniques that I have found helpful in enhancing the teaching of ear training will also be presented (sight singing, dictation, keyboard). In the review of fundamentals that accompanies many first year programs, I would like to show how twentieth-century concepts as well as materials from other cultures may be used as vehicles to review these fundamental materials (e.g., exotic/other scales, freely related triads/chords using a modified pop symbol analysis). My presentation would include audience participation. Although this proposal includes a large spectrum of seemingly disparate topics, I will demonstrate how a few techinques may be used for a variety of topics and situations.

## Session 3-59 (CSTM), 2:00-5:00

### Traditions from Ireland and England
Leslie Hall (Ryerson Polytechnic University), Chair

### Engaging Quests for Quintessential Irish Traditional Music

Kaley Mason (University of Alberta)

This paper explores the veneration of regional culture as the purest source of traditional music in Ireland. Assessments of authenticity in traditional music always unconsciously underlie our quests for what Ian McKay cogently calls "the Folk" (McKay 1998). I first confronted this Western tendency while living as an exchange student in Belfast, Northern Ireland. In the spring of 1998, I searched for stylistic features from Ireland's pristine musical past. Believing that these treasures could only be discovered in remote regions where modernity had yet to gain a foothold, I headed for the rugged Northwestern region of the Republic of Ireland. There – beneath the shadows of Errigal Mountain in County Donegal – I embarked on a quest for the quintessential Irish musical tradition. Needless to say, I was routinely dismayed when I encountered a confluence of disparate musical forms instead – ranging from country music, to popularized Irish tunes, to classic rock.

Through this reflexive vein, I address broader questions that reside at the core of the case study. What is a regional musical identity? Can we determine the regional quality of a musical form simply by examining genres, repertoire, and melodic features? (Ó Hallmhuráin 1998) How does regional music interact with national agendas? What happens to regional identities in modernity's wake? Ireland is presently undergoing dynamic economic, political, and cultural transformations. Nationalism, tourism, and the recent flow of European capital destined for regional development has engendered disparate conceptions of Irishness. How do these forces shape our expectations for authentic regional culture?

## Examining the "Heritage" in *Canadian Heritage*

Sherry Johnson (York University)

*Canadian Heritage*, a group of eighteen step dancers and fiddlers from across Ontario, was formed in 1996 in response to an invitation to represent Canada at two international performing arts festivals. Billed as "Canada's Answer to Riverdance," the group has also performed to sold-out audiences across southwestern Ontario. While I perform with *Canadian Heritage* as their piano accompanist, I take no part in the decision-making of the group, as I do not attend regular practices or meetings. It was in this dual insider/outsider role that I first became intrigued by the group's invocation of both "Canadian" and "heritage." In this paper I focus specifically on the concept of "heritage" as it is understood by members of the performing group, and myself, in relation to our performances, and to step dancing in general.

At the root of my inquiry is the dichotomy between a fixed, essentialist concept of "heritage," and a more fluid understanding of "heritage" as symbolic construct, concluding that this dichotomy is more relevant to how we *talk* about "heritage," than how we *practise* it. In fact, because of the emphasis on development and creativity in Ottawa Valley-style step dancing, the use of an essentialist concept of "heritage," in practice, would first necessitate its construction by participants. Perhaps a reflection of our postmodern age, the fragmentation and juxtaposition of various references to "heritage," in relation to our name, performances, processes of cultural selection, and understanding of what we do, are not considered contradictions by the performers in the group, but rather a "natural" state for step dancing at the turn of the century.

## Waxing Nostalgic: The Creation of an Irish Dancing Community

Danica Clark (University of Alberta)

Due to the success of shows such as "Riverdance" and "Lord of the Dance," the popularity of Irish dancing has surged in the past decade. From its beginnings as a cultural form relatively unknown outside of Ireland, Irish dancing has become part of the Western mainstream. With growing interest in this art form and sport, more Irish dancing schools have cropped up across North America and the UK, competitions have magnified in size, and more dancers have been able to make a living as professional performers.

With Irish dancing's move from church basements and town halls to worldwide concert stages and global video distribution, those who participate in Irish dancing have struggled to maintain a sense of community. One way that this has been achieved is through the use of nostalgia. By linking themselves to the past and emphasizing the notion of "tradition" in dance moves, costumes and competitions, participants have sought to bridge the gaps between old and new, local and global.

Based on my experience as a dancer, competitor and ethnographer, this paper will discuss the concept of nostalgia in the negotiation and maintenance of community for members of the Mattierin School of Irish Dancing in Edmonton, Canada.

## Deconstructing Morris

Norman Stanfield (Vancouver, B.C.)

Not William Morris, the pre-Raphaelite poet and artist, or even Morris the Cat, but a form of folk dancing that has a long and colourful history among England's working classes. Since its near demise and subsequent revival at the hands of Cecil Sharp and Mary Neel in the early years of the twentieth century, it seems to be an icon of all that is "England," with its rural emphasis and rough-and-ready street ambiance.

But all is not well in the land of morris dancing. As Tony Blair and his Labour Party continue to promote devolution in the not-so-United Kingdom, the concept of "Britain" is being replaced with an emerging outline of "England." And rather than contributing to this all-to-familiar search for a national identity, Morris Dancing is muddying the waters. Why? Because most modern morris dancers continue to promote the theory of its origins as a vestige of a Fertility Cult. Not only is this a questionable and largely debunked theory, it even hinders the above search by ignoring the history of morris in the working classes of England so carefully described by historians such as Keith Chandler. The resultant confusion may very well be the source of the hostility towards morris found in the popular press.

Canada is drawn into this controversy because Morris Dancing is well established in its major centres. And rather than adding to a growing awareness of the position of "anglo-Canadians" in its multicultural fabric, it only obfuscates by claiming the same questionable origins.

## Session 3-60 (CUMS), 2:00-4:00

### Renaissance/Baroque

William Bowen (University of Toronto, Scarborough), Chair

## Music As Propaganda: The Function and Style of Civic Music in Late Renaissance Venice

Johanna Devaney (York University)

In the late sixteenth century, while most Italian court chapels—including the newly-reformed Papal chapels of Rome—strongly favoured a rich polyphonic style of musical composition derived from the Franco-Flemish styles, the Venetian school of composition went against this trend, making extensive use of a unique and very novel texture of antiphonal and homophonic devices. This paper explores the religious and political considerations that contributed to the unique musical style of Venice, particularly to the music used for civic ritual, and how this style helped to perpetuate the "Myth of Venice." It argues that the dual nature, secular and sacred, of Venice's civic ritual created a need for music which conveyed the desired qualities of the Republic. Namely its power, wealth, stability, independence, serenity and piousness—the "Myth of Venice." The music perpetuated the "Myth" through number and quality of the musicians, the use of liturgical motets in a civic context, and the treatment of the motet texts within the compositional style.

## Peter Philips Then and Now

Rachelle Taylor (McGill University)

The fascinating life of Peter Philips (ca. 1560-ca. 1628), an English composer exiled on the continent after 1582 whose compositions compare in number and scope to those of Byrd, has suffered from poor documentation due to his *émigré* status.

This paper presents my new discoveries concerning Philips's Antwerp period (1590–96), his court duties and benefices, and an entirely new perspective: his involvement in the British secret service. The following primary sources will be read in the context of European Counter-Reformation history and contemporary foreign policies: Foreign and domestic State Papers preserved at the British Public Record office; diplomatic and other government correspondence contained in the papers at Hatfield House and in other British *collecteanea*; documents from parochial archives at Antwerp and ecclesiastical archives preserved at Mechelan for the diocese of Brabant; certificates of citizenship at Brussels; the correspondence of Richard Versteghen, poet and Catholic pamphleteer; and Jesuit papers housed in the Vatican Archivio Segreto.

Raw findings constitute the *prima materia* and stand on their own. I will tie the new documentation concerning Philips's predicament as an exile to a consideration of his poor integration in British music history. The neglect of Philips's life and compositions (a fact that has wider implications) is the result of an Elizabethan historiography that has largely suppressed the Catholic oppositional discourse prevalent in the twilight years of the Tudor dynasty. I will conclude with a brief overview of other Elizabethan and early Jacobean composers involved in covert activities.

## Purcell in Print: England's Orpheus in the Eighteenth-Century Marketplace

John Higney (University of Western Ontario)

Since his death in 1695, Henry Purcell has become a potent icon of English cultural identity. His works are at the core of England's musical canon and have influenced countless leading composers for over three centuries; yet, no comprehensive critical/cultural history of Purcell and his music has ever been attempted. Part of a broader reception study, this paper is a selective publication history of Purcell's music in the eighteenth century. The bibliographic research presented in this paper reveals that printers and booksellers produced and disseminated over two hundred individual publications of Purcell's works during the eighteenth-century alone. Purcell produced music in nearly every genre, and for nearly every social situation, of the day: from church, to court, to coffeehouse. This multiplicity is reflected in the bibliographic variety of his publications. Issues discussed in this paper include the following: Purcell's reputation is often associated with the collections produced after his death such as the various editions of *Orpheus Britannicus*, but fully one-third of eighteenth-century Purcell publications were issued as individually titled single song sheets. Who manufactured these publications and for what market? Typographic details of the various editions of *Orpheus Britannicus* clearly indicate that the publications were created by different craftsmen at different times during the early

eighteenth century. Were the various editions of *Orpheus Britannicus* merely a marketing device intended to sell old stock; or, did an active market for Purcell's music exist? A variety of primary sources are consulted, including contemporary newspapers and magazines, scores, memoirs, and general histories. This paper challenges us to reconsider our conception of Purcell's audience and reputation in the eighteenth century.

## Session 3-61 (CUMS), 2:00-4:00

### Twentieth Century

Murray Dineen (University of Ottawa), Chair

The Sound of Dreams: Language and Time
in Toru Takemitsu's *Far Calls. Coming, Far!* and James Joyce's *Finnegans Wake*

Lynette Miller Gottlieb (SUNY at Buffalo)

Toru Takemitsu wrote several compositions that adopt as their titles quotations from James Joyce's revolutionary novel *Finnegans Wake.* Initially, there would seem to be little common ground between the Debussy-influenced Japanese composer and the notorious Irish modernist. In my paper, I explore the numerous aesthetic intersections between Takemitsu and Joyce by examining Takemitsu's evocative *Far Calls. Coming, Far!* (1981) for violin and orchestra, which is rich with Joycian influences and allusions.

Takemitsu and Joyce are mutually fascinated by language's facility for representation and communication and both use language as the material of a puzzle which they manipulate to result in word play. Other shared linguistic qualities between the works include the privileging of spoken language over the written word and an emphasis on ambiguous meaning. Furthermore, the status of time becomes significant in *Far Calls. Coming, Far!* and *Finnegans Wake* because both are written to replicate dreams. According to Freud, flexible, non-traditional forms of temporality constitute a key characteristic of unconscious thought. Therefore, it is fitting that Takemitsu's and Joyce's "dreamworks" invoke a philosophy of cyclical, flowing temporality. Takemitsu employs rheology (the flow of matter) via the symbol of water in the use of a SEA motive (E flat/S, E, A), while Joyce relies on River Liffey. Ultimately, my paper employs the text of *Finnegans Wake* as a fascinating and enlightening tool to pursue an original, cross-disciplinary interpretation of Takemitsu's *Far Calls. Coming, Far! .*

Form and Process in Steve Reich's *Music for Pieces of Wood*

John Brownell (York University)

Recently, the analytic methods developed for investigating pitch structures in non-tonal music have also produced a considerable literature in which number-theoretical theorems are repeatedly found to privilege not only the central pitch structures of traditional Western functional harmony of the tonal era but also cognate fundamental structures found in many non-Western musics. When similar number-theoretical arguments are made in the domain of rhythm, many of the most common asymmetrical ostinatos (or time lines) found in sub-Saharan African, Latin-American, Africa-derived popular musics, and minimalist composition emerge.

Temporal structures in Steve Reich's *Music for Pieces of Wood* are examined from a number of perspectives employing notions of cycle, repetition, wave motion, interference, complementarity, and circularity. It is shown that all of the ostinatos employed by Reich are favoured rhythmic structures in modulo 12, modulo 8, and modulo 6 systems. In addition, patterns resulting from combinations of these ostinatos, whether complete or incomplete, also form favoured structures.

This paper extends the analytical methodology of atonal theory to the domain of rhythm. In light of the limited pitch content of most so-called minimalist music (and of this piece in particular), and the fact that the small technical literature that exists deals primarily with pitch relationships, it seems clear that the attempt should be made to take rhythmic structures seriously in a piece and idiom where such structures have generally been ignored or treated superficially.

## Playing with Xenakis: The Matrix Game in *Achorripsis*

Linda Arsenault (University of Toronto)

Scholars have examined creative game strategies employed by Iannis Xenakis in his compositions based explicitly on game theory, but the implementation of similar tactics adopted in his other compositions has remained unexplored. One conspicuous case occurs in his 1957 composition, *Achorripsis* (Greek for "jets of sound") in which Xenakis utilized Poisson's law of rare events to fashion a matrix for the formal structure of the piece. Despite his description of it as a "game of chess for a single player who must follow certain rules of the game for a prize for which he himself is the judge" (*Formalized Music*, 32), scholars have not focused on Xenakis's game matrix, either on its mechanics or on its significance as a twentieth-century compositional device.

Following a brief introduction and explanation of Poisson's law, the present paper first analyzes: 1) the mathematical procedure for determining the number of each kind of event in a matrix consisting of 28 columns by 7 rows; 2) the rules governing the distribution of musical events of varying densities within the matrix; and 3) Xenakis's solution to the game. Having revealed the critical rules gleaned from the analysis, the paper subsequently demonstrates the construction of an algorithm of the matrix. This practical approach demystifies the methodology and highlights both the degree of freedom and the constraints inherent in this stochastic application.

## Session 3-62 (CUMS Lecture-Recital), 4:15-5:00

### "By a Canadian Lady": Piano Music 1841–1997

Andrew Zinck (University of Prince Edward Island), Chair
Elaine Keillor, piano (Carleton University)

This lecture-recital surveys music written for the piano by Canadian women composers over a period of 150 years. The earliest available published composition is the *Canada Union Waltz* ("By a Canadian Lady," 1841) whose title refers to the union of Upper and Lower Canada as recommended in Lord Durham's report of 1840. Short pieces by Frances J. Hatton (came to Canada 1869) and Susie Frances Harrison (1859–1935) show the limitations of what publishers would print. Gena Branscombe (1881–1977) wrote chamber and orchestral works, but it was mainly her songs, choral settings and piano pieces that were published. Barbara Pentland (1912–2000) and Rhené Jaque (b. 1918) have been influential teachers. Alexina Louie (b. 1949) has been widely recognized for her evocative eastern-influenced orchestral works. Deidre Piper (b. 1943) explores a new concept in the Sonata "für Elaine."

## Session 3-63 (IASPM), 2:00-5:00

### Processes of Ritual and Transformation in Popular Music Performance

Susan Fast (McMaster University), Chair
Catherine Graham (McMaster University), Respondent

*Performance studies, as initiated by Richard Schechner and developed by other writers such as Victor Turner and Barbara Browning, has transformed the scholarship of drama and dance by turning attention from texts to practices, from bounded instances of expression to ritual events that encompass various stages and participants (Scheckner's model of performance as "gathering-performing-dispersing" is relevant here), and from mind/body dualism to integrated human actions and interactions that take place in particular spaces, used in particular ways to help shape the experience.*

*Some music scholars have independently pursued such a trajectory, perhaps most notably Christopher Small, whose analysis of orchestral concerts as complex rituals highlights just these concerns and illuminates the underlying values that make such experiences important to those who participate in them. A number of other musicologists and ethnomusicologists have explored such approaches to various repertoires, but popular music studies has not yet been much affected by these highly promising theoretical developments.*

*The aim of this session is to investigate two interconnected aspects of performance theory as they apply to various particular popular music performances (detailed below): certain rituals of the performances (whether structured by performers, audience members or both) and the ways in which these rituals serve either as liminal or transformative experiences (liminality and transformation in performance are theorized by both Schechner and Turner). Importantly, each of the three papers probes the ways in which musical details are an intergal part of the ritual/transformative experience in popular music performance. Since this is a relatively new theoretical area for popular musicscholars, we have invited Catherine Graham, whose area of specialty is performance studies (drama), to serve as respondent to the papers; her expertise with the theoretical sources and her contrasting disciplinary perspective will certainly enrich the discussion.*

## On the One: Parliament/Funkadelic, the Mothership and Transformation

Robert Bowman (York University)

In his essay "Towards a Poetics of Performance" Richard Schechner locates the "essential drama" of performance "in transformation—in how people use theatre as a way to experiment with, act out, and ratify change." While all popular music performances, arguably, have the potential to bring about such transformations, little scholarly work has been done on how exactly these occur and what the nature of the transformations are at the three different levels suggested by Schechner. This paper will attempt to investigate Schechner's theoretical ideas as they apply to performances by the funk ensembles led by George Clinton alternately known as Parliament, Funkadelic and P-Funk in the years 1976–78 and 1995. In these four years, Clinton mounted extraordinary tours whose performances culminated with the landing of the symbolically-loaded "Mothership," a spaceship which brought the charcter of Dr. Funkenstein (played by Clinton) back to earth to defeat Sir Nose D'Avoidofunk and thereby make earth funky once again. A number of other characters also appeared in these performances representing various aspects of Clinton's complex funk cosmology. As these specific performances by P-Funk involve a clear political narrative suggesting "transformation," they are particularly appropriate popular music vehicles with which to "test" Schechner's theories. The methodology involved will be largely ethnographic involving interviews with various members of Parliament/Funkadelic and surveys with "maggots," as fans of the group are affectionately known. Woven into the analysi will be the author's own critical close reading of a number of these performances.

## Qualities of Motion in Popular Music

Robert Walser (University of California, Los Angeles)

Rarely have the ritual aspects of performance situations been considered in relation to musical details—to not only the conventions and procedures that guide particular performances but also the tiniest, fleeting choices that can profoundly intensify or alter the experience of a performance from moment to moment. This paper begins by examing the bodily performances of audience members in relation to the music they are responding to and participating in. Why is it appropriate to headbang with one kind of music, pogo with another, line-dance or sit motionless to accompany other sounds? Part of the answer has to do with the total performance situation: the same music will evoke different response when differently framed, as by the powerful conventions of the twentieth-century concert hall, for example. Yet physical motion is often very specifically and immediately related to musical details. We know that many listeners to many kinds of music prefer to move their bodies in some sort of participation, yet the vast majority of musical analysis has proceeded in a disembodied fashion. In addition to the precedents mentioned above, I find helpful Lakoff and Johnson's work on the bodily basis of metaphor, which they understand as conceptual mapping via neural connections. From recent work in comparative linguistics and cognitive science, they conclude that not only propositional language but all forms of cognition and feeling are grounded in physical experience. This presentation explores the productive potential of these ideas for popular music studies through discussion of several contrasting moments of recorded performance as well as a brief live performance, all the examples coming from 1990's pop music.

## Liminality and Transformation in Stadium Rock: The Case of U2's *Popmart*

Susan Fast (McMaster University)

Far from simply serving as a forum in which a band or artist plays their songs, rock concerts can be well-choreographed multi-media events in which costumes and props, video, the running-order of the music, particular musical events within that order, the assumption of characters by the artist(s) and various other ritualized activities in which the audiences engages (singing along, lighting lighters, physical contact with the performers, etc.) serve to create what Victor Turner calls a liminal (threshold) phase: a fructile chaos, a fertile nothingness, a storehouse of possibilities...a striving after new forms. It is in this phase, Turner argues, that one is transported from the indicative or the everyday to the subjunctive or the world of possibilities. How is such a liminal phase created in a rock concert? What is at stake, culturally, in such moments? What modes of analysis might one use to interpret them? In this paper, I propose to begin to answer these questions through an analysis of what I view as the liminal making attributes of U2's spectacular *Popmart* concert (1997–98).

## Session 3-64 (IASPM), 2:00-5:00

## Music and the Digital Media

Roger Johnson (Ramapo State College), Moderator

Panelists: Paul Friedlander (California State University, Chico), E. Michael Harrington (Belmont University, Nashville), Steve Jones (University of Illinois at Chicago), and David Mash (Berklee College of Music)

We are at a decisive moment in the evolution of musical technologies and media. New audio streaming and compression software known as MP3 permits CD-quality sound files to be downloaded from the web, heard and exchanged with no loss of sound quality to any home computer or player. MP3 has the obvious potential to completely revolutionize the sale and distribution of music and to transform the very definition and value of intellectual property. Members of the panel will explore important, closely related issues and questions raised by digital media which are having significant impact on music.

 •What is the present state of the post MP3-music industry? How will the various gatekeepers and tastemakers of the culture industries operate within post-MP3 media? How can new voices, diversity and pluralism find their places and their communities?

 •What are the emerging legal and intellectual property issues and rights under the Digital Millennium Copyright Act and the recent Report on Copyright and Digital Distance Education by the U.S. Copyright Office?

 •What is the nature of sound, music, listening, use, function and meaning within digital media? How can we in the educational, scholarly and critical disciplines help students and practitioners to understand and seize opportunities for music, education and culture as we move into the next century?

These are very open, uncertain and exciting times. We in academe need to pay close attention to these substantial, rapidly occurring changes with their resulting problems and opportunities. We have much to learn from Chuck D and Public Enemy, Prince (the artist), Tom Petty, the Beastie Boys and especially many new and still unknown artists who are already taking advantage of the internet as a means for getting music out to a large and receptive public.

## Session 3-65 (IASPM), 2:00-3:30

## I'll Take a Beat and I'll Flip It: Understanding Digital Sampling in Hip-Hop

David Sanjek (BMI), Chair

## "Just a Way for My Music to Keep Living": Hip-Hop Sampling As Creative Cooperation

Ryan Snyder (University of Michigan)

Many academic critics fundamentally misunderstand sampling due to their reliance on a model of individual ownership which perhaps doesn't apply in this case. This particular shortcoming is an effect of a more basic misunderstanding. Scholars writing about hiphop music and culture tend to assume that the terms through which hiphop is represented by the mainstream media and major label music industry are the terms through which hiphop musicians and listeners understand themselves and their various interactions. On the contrary, drawing on ethnographic participant-observation done in the local Detroit hiphop scene, I argue that we need to work to understand hiphop artists on their own terms-which may or may not be synonymous with those of the mainstream. Through this specified concern with the lives, agencies, and actual music-making practices of independent hiphop musicians we can come to an understanding of sampling as a process of cooperation that manifests on social, ethical, and aesthetic levels.

## "Synthetic Substitution": Breakbeat Compilations and the Ethics of Hip-Hop Sampling

Joe Schloss (University of Washington)

Hip-hop sampling is usually portrayed as an anarchic looting of recorded musical history. While mainstream commentators bemoan the loss of creativity that such musical "stealing" requires, more sympathetic voices see this state of affairs as a liberating force from the commodification of musical practice. What most people on both sides of this debate often lose sight of is that sampling is not a moral free-for-all, but operates within a strict ethical protocol that is enforced by the community of hip-hop producers. There are two reasons why this important factor is overlooked. First, most academic writing about hip-hop is not concerned with specific social formations within the community, but with more general and abstract issues. Second, the producer's

ethics do not address whether sampling *itself* is acceptable—this is a foregone conclusion—but rather the relative moral value of specific approaches to sampling.

In this paper, based on seven years of participant-observation among hip-hop producers, I will address the moral world they have created by focussing on the ethical debate within the producers' community over one specific issue: the appropriateness of sampling from so-called "breakbeat compilations." These are records that assemble rare jazz, funk, and soul singles into (often unlicensed) vinyl anthologies, thus reducing the need for producers and DJ's to search for original recordings. The varied and often contradictory objections that have been raised to the use of such compilations reveals much about the values, the work ethic, and the social structure of the hip-hop community.

## Sonic Serendipity: The Art of (Ironic?) Sampling

Oliver Wang (University of California, Berkeley)

Not only has sampling—as an aesthetic practice—entered its third decade, but its maturation has come about in an age of unparalleled access to music—past and present. With vinyl once on the verge of obsolescence, hip-hop's hunger for sampling material has brought back out-of-print albums and singles into our present day. Coupled with the expansion of digital music into the Internet, music producers have a seemingly limitless range of sonic styles and sources to quote from. It's been argued that hip-hop producers rarely sample ironically, i.e. they don't purposely choose a sample for textual coherence between the source sample and the target song. However, I would argue what has happened are instances of non-intentional irony created through sampling, where both source song and finished product share thematic or conceptual aspects whether conscious or not.

This paper seeks to explore examples of how ironic sampling has emerged in the last twenty years and suggest that rather than see these as purely random examples of accidental alignment, we might instead see them as signs that sampling's hunger for past transports important, recurring issues from music's past into our social present and potential future.

## Session 3-67 (IASPM), 3:45-5:15

## Re-make, Re-model: Reinventing the Popular
David Brackett (SUNY at Binghamton), Chair

## Devo, "Satisfaction" and the Impact of Parody

Theo Cateforis (College of William and Mary)

Ironic and Irreverent. These are the labels usually reserved for the late 1970s new wave band Devo. At a time when America's most popular rock group, KISS, were selling millions of records by marketing themselves as individual superstar personalities, Devo took to the stage as five faceless automatons in matching industrial factory worksuits. Devo further lampooned fanclubs like the KISS "Army" by promoting their own "corporate collective" through which one could purchase Devo leisure suits, 3D glasses and other absurdist paraphernalia, all modeled via the images of vacuous, enthusiastic shoppers lifted straight out of the 1950s advertising world. By "repeating with critical distance" various textual elements of popular culture, Devo fashioned what literary critic Linda Hutcheon would call a parody; one that made the ostensibly natural material of everyday life suddenly appear abnormal.

While critics have praised Devo's visuals and lyrics for their parodic qualities, rarely have they addressed the music itself for its similar effects. This paper links Devo's social critique with its musical, through a close analysis of the band's minimalist cover version of the Rolling Stones's 1965 classic "Satisfaction." As I show, by confusing the function of the backbeat with the upbeat, by employing a funk style bass riff that denies a typical bodily sense of groove and through other subversive means, Devo repeats rock music's conventions with a critical distance. The familiar is thus defamiliarized, enacting a parody that strips away our sense of a natural rock music language to reveal its status as a construct.

## "Killing Me Softly" (Un)Covered: Sexual/Textual Violations

Ivan Raykoff (University of California, San Diego)

"Killing Me Softly With His Song" (Fox/Gimble) has been covered by over a dozen recording artists since Roberta Flack's classic 1973 rendition. Typically sung by a female vocalist, "Killing Me Softly" narrates a masochistic confessional: a woman's emotional impressions upon hearing a young man performing "his" song, which she cathects as an intimate expression of her own identity and experience. This imagined song provides a memory-script which exposes her passivity and psychological vulnerability. Its performance also enacts a nostalgic submission, as the boy's instrument becomes an extension of her own fragile body, empowering him to manipulate her physically as well as emotionally. At the climax, the narrator's acoustic penetration is matched by a visual one ("he looked right through me") which results in the ultimate erasure of her identity ("as if I wasn't there"). The repeated chorus, eventually dissolving into moans and sighs, affirms a cycle of perpetual subjugation.

Part of a larger project on popular "cover" versions, this paper explores how remakes of "Killing Me Softly" vary the song's lyrics, composition, and performance, and thereby the complex psychology of the narrating singer-listener. Certain male crooners such as Perry Como and Andy Williams even change the pronoun (."… With Her Song"), which problematizes—at times amusingly—the song's gender-specific metaphors. Most recently, The Fugees, a hip-hop group featuring Lauren Hill, revise the concept of "killing" to refer to dubbing and the male D.J., a textual revision that transfers the song's connotations of sexual and psychological violation to the technological domain.

## "A Night on Disco Mountain": Disco, Classical Music, and the Politics of Inclusion

Ken McLeod (McMaster University)

Following the social and political turmoil of the sixties and early seventies, North America was fertile ground for an escapist, non-threatening music that could transcend geographical, racial, gender, and class boundaries. Disco clubs and dance floors operated as sites of pluralistic cultural diversity, a diversity which, at least initially, was reflected in the large variety of musical styles and approaches which were incorporated in the disco phenomenon.

One of the most extreme examples of disco's capacity for musical inclusion is found in the plethora of classical—disco cross-pollinations. Artists such as Tuxedo Junction and Wendy Carlos constructed disco arrangements of classical artists ranging from Mussorgsky and Bach to John Williams and George Gershwin. Walter Murphy's "A Fifth of Beethoven," and David Shire's "Night on Disco Mountain," among others, became instant commercial radio and dance hits selling millions of copies. Focusing on these two works, including the context of their production, reception and use in the film *Saturday Night Fever*, I explore the techniques by which disco challenged aspects of hierarchical classical musical construction. By privileging unusual instrumental combinations and negating sonata form theme areas and other key relationships, the musical and cultural recontextualizations of these well known classical works directly challenge traditional readings of their "heroic" and "aggressive" nature.

## Session 3-68 (SEM), 2:30-4:30

## Questioning Received Wisdoms: Rethinking the Ethnomusicology of Hindustani Music

Daniel Neuman (University of California, Los Angeles), Organizer and Co-Chair
Regula Burckhardt Qureshi (University of Alberta), Organizer and Co-Chair

*North American and European ethnomusicologists have studied Hindustani music for over three decades, yet the field has changed remarkably little. Our panels brings together a cohort of specialists in order to interrogate, from a personal and historical position, what has happened to the ethnomusicology of Hindustani music in over a generation of scholarship. How have we situated our work, relative to India-specific disciplines like Indology and Indian anthropology: How relative to the art music disciplines of Indian and Western musicology? And, most important, how have we written the culture of musical discipleship (parampara) that has been the hallmark of Indian art music studies and the central marker of our legitimacy? Finally, how have we resisted or embraced post-positivist influences. And why has our scholarship appeared seemingly so conservative, so definitive, so full of answers rather than questions?*

*In light of current post-modern, post-colonial critiques raise by new generation of Indian music scholars, how can we productively revisit, rethink, and above all interrogate the received wisdom of our well-regarded, well-guarded field of study? Individual papers address these questions on the specific terrain of their work and lay the ground for a discussion among the panel, with a general discussion to follow.*

## Rethinking Gharānās

Daniel Neuman (University of California, Los Angeles) and Dard Neuman (Columbia University)

This paper revisits certain debates around the concept and "facts" of gharānās, the so-called hereditary-based musical stylistic schools of Hindustani music. It suggests that our own definitions of gharānās and discussions about who and what is included in them, is situated within the historical emergence of the phenomenon itself. We view the relatively recent birth of the gharānā as a significant occurrence in the history of Hindustani classical music, and suggest that this marks the introduction of "tradition" as an enframing concept. Can we, in other words, see the birth of gharānā as the moment when Hindustani musicians first began to objectify themselves? If so, is it possible to examine how that shift in self-perception altered how music was received, performed and transmitted? Finally, we ask how such a shift might alter our own assumptions about our own histories of Hindustani classical music.

## Writing the Culture of Discipleship: Paradigm and Practice in Hindustani Ethnomusicology

Regula Burckhardt Qureshi (University of Alberta)

Discipleship has been a central paradigm for ethnomusicologists of Hindustani music and is foundational to many of its important studies. Almost invariably a starting base, if not the primary reason for field research, learning to sing or play has perhaps contributed to the formation of authors as much as their scholarly findings. Drawing on my own and other studies, I want to problematize discipleship in relation to dominant knowledge frames that have informed our work during the last decades. I first examine discipular scholarship and how its oral mode of transmission serves as a source for learning orally transmitted canonical musical content. Then I explore discipleship itself as a relational, multileveled, and highly contextual process of enculturation that may put notions of canonicity and detached musical knowledge into question. Finally, I contend that discipleship has contributed to the practice of a post-or rather counter-colonial ethnomusicology that has relevance beyond the confines of Hindustani music studies.

## Perceptions in History

Bonnie C. Wade (University of California, Berkeley)

In our panel's consideration of Western ethnomusicologists' work on Hindustani music, I wish to look at historical study. My purpose is both to look back at the contributions of several scholars and also to look forward to consider where our studies might have positioned Hindustani music studies into the immediate future. I take the term "Hindustani" seriously in establishing the scholars whose work I include. That is, those of us who have worked on music in elite spheres in North India from the Sultanate period forward (what Qureshi refers to as "other musicologies") (Srivastava, for instance). I raise such issues as the necessity for questioning sometimes the received historical truths, the treasured historical perceptions of those from whom we learn about history orally.

## An Ethnomusicologist Looks at His Field: A View of the Forest from a Few Trees

Charles Capwell (University of Illinois at Urbana-Champaign)

Hindustani music, by its very name, suggests a unity that transcends regionalism. It has the appurtenances required of a Great Tradition and commands the general obeisance of a hegemonic institution. As a subject of scholarship, it naturally inspires the canonical approach of description, analysis, and classification, thereby reinforcing the means of its predominance, and its social effectuation has, with equal inspiration, been similarly treated. For these reasons, perhaps, ethnomusicologists may appear to have taken a conservative, definitive stance in their scholarship on Hindustani music. In so far as this is considered a true account of a fault, I would defend such an approach as part of a traditional and productive alliance between elite practitioners of art and scholarship; in so far as it is considered an accurate assessment of a lack in ethnomusicological scholarship, I would defend it as having done more than merely tread in worn paths. The former requires some consideration of the early paths followed by

ethnomusicologists studying Hindustani music and assumptions taken up from Western disciplines, including musicology, which may have stressed concepts such as reification and evaluation; the latter requires consideration of what attempts have been made to accommodate new methods and subjects of intellectual inquiry such as what paying attention to matters of gender or visual representation has done to open areas ignored in the past. In some part, I bring to this consideration of Hindustani music, the perspective from Bengal.

## Session 3-70 (SEM), 2:30-4:30

## Repatriation in Native American and Canadian First Nations Communities: Whither Ethnomusicologists?

Charlotte J. Frisbie (Southern Illinois University, Edwardsville), Organizer and Chair
Anthony Seeger (University of California, Los Angeles), Discussant

*Among the rights legally guaranteed to Native Americans by the end of the twentieth century was that of reclaiming identifiable parts of their cultural heritage that had been removed earlier in time by various individuals and mechanisms. While the 1990 law known as NAGPRA has resulted in much professional discussion, within ethnomusicology, recent dialogues have predominately show-cased one piece of the whole, or intellectual property laws, rights, and responsibilities. This panel focuses on repatriation as a process that supports self-determination and revitalization of indigenous Native North American communities. While First Nations, to date, have no legal remedies comparable to NAGPRA, repatriation is of equal importance in Canada, and local approaches continue to attempt to facilitate the return of items of cultural significance to rightful indigenous owners. In both the United States and Canada, repatriation involves many professions, including museum directors and curators, anthropologists, archivists, ethnomusicologists, folklorists, and lawyers. Processes vary with individual situations, and inevitably force discussions of other matters, including cultural property owner-ship, representation, intellectual property rights, the ethics of collecting, access to and responsible use of collections, and the contemporary realities of dissemination.*

*To stimulate broader discussions of repatriation within ethnomusicology, this panel assembles ethnomusicologists and others from both the United States and Canada who have direct experience with repatriation. Hailing from anthropology, museums, sound archives, and/or federal institutions with repatriation programs, participants, both during and after two anchor or contextualizing papers, will offer diverse perspectives on some of the many challenging issues involved in repatriation.*

## *Nagpra* and Ethnomusicologists: An Overview

Charlotte J. Frisbie (Southern Illinois University, Edwardsville)

This paper serves as the first of two anchor papers in the panel. Based on personal research on *jish* or medicine bundles (sacred, living entities belonging to qualified Navajos, and ultimately, the Navajo Nation), as well as courtroom experience as an anthropologist providing "expert witness" testimony in a NAGPRA test case in New Mexico, the paper examines the Native American Graves Protection and Repatriation Act (NAGPRA, Public Law 101-601) of November 16, 1990 as a federal law. Particular emphasis is given to those sections of most importance to ethnomusicologists, anthropologists, museum directors and curators, archivists, and others who are, or may become involved with requests for the return of items of cultural significance to their rightful Native American owners or their descendants. Earlier repatriation efforts of selected U.S. institutions (including the American Folklife Center's Federal Cylinder Project) and individuals are summarized, and potential roles for ethnomusicologists, highlighted.

## Beyond "The Spirit Sings": Repatriation, Museums, and First Peoples in Canada

Trudy Nicks (Royal Ontario Museum and McMaster University)

As the second anchor paper, this presentation provides an overview of approaches to issues of repatriation in Canada from "The Spirit Sings" exhibition into the twenty-first century. Scheduled in conjunction with the 1988 Calgary Olympics, the Glenbow Museum's controversial exhibition named "The Spirit Sings" brought issues of repatriation and representation to public attention and led to the formation of a task force on museums and First Peoples, sponsored by the Assembly of First Nations and the Canadian Museums Association. After a national consultation, the Task Force (Hill and Nicks 1992) identified

three outstanding issues (repatriation, access to collections and research, and involvement of First Nations in museum programs) and provided guidelines for resolving these issues. The Task Force did not recommend legislation in the case of repatriation as it was felt that it could not adequately accommodate the diversity of First Nations cultures and interests in Canada. The report led to further dialogue and debate, and laid the groundwork for many collaborations between mainstream museums and First Nations communities. The paper presents examples of such collaborations and discusses repatriation in land claims legislation and other recent initiatives toward legal remedies.

Reference: Hill, Thomas, and Nicks, Trudy. 1992. *Turning the Page: Forging New Partnerships Between Museums and First Peoples,* 2nd ed. Ottawa: Assembly of First Nations and the Canadian Museums Association.

## Dissemination to Whom? For What Purposes?

### Judith Gray (American Folklife Center, Library of Congress)

Once the technology became available for "capturing" human voices on sound recordings in field settings, recordists also had the opportunity to share those sounds, either inside or outside the communities where the recordings were made. New audiences became a possibility. We have very little documentation regarding the thoughts of the early singers and speakers on this matter. And while several early twentieth-century ethnologists made reference to the preservation functions of such recordings, few seemed to think very specifically in terms of distribution. Yet the whole history of sound recordings demonstrates that once a master is available, copies almost certainly will be generated. This paper examines the history of copying and disseminating field recordings made principally in U.S. native communities in terms of collectors' "agendas," audiences, and changing professional and institutional understandings regarding responsible use of collections.

## Anthropological Entanglements with Traditional (Yuchi) Music and Dance

### Jason Baird Jackson (Oklahoma Museum of Natural History)

As an anthropologist and folklorist, I have been involved in studying Yuchi social dance music since 1993. As a human being entangled in deep friendships and commitments to Yuchi people I have, among other (scandalous) things, sung parts of this repertoire since being told to do so by Yuchi collaborators in 1996. My own engagements with Yuchi traditional culture index larger (and more generally relevant) processes of continuity and change in Yuchi society and its musical culture. In this paper I explore some threads in the complex tapestry of recent Yuchi musical history. While I link this discussion, in passing, to some ideas emerging out of broader repatriation and cultural property discourses, I am more interested in exploring the effects that a documentary attitude toward customary practices can have on the life of a community.

## Indigenous Cultures: Accessibility and Representation in a Global Environment

### M. Sam Cronk (Indiana University)

At this hopeful moment, we collectively acknowledge the impetus towards repatriation and intercultural reciprocity supporting the self-determination of indigenous North American communities. Yet within an unprecedented global framework, familiar issues of authority, representation, and ownership of cultural property (which includes material artifacts and the less tangible narratives, ideas, images, and music) continue to challenge our scholarship and institutions.

In this paper I focus on a digital resource, "Agayuliyararput—Our Way of Making Prayer," developed in cooperation with international scholars, museums, and Alaskan Yup'ik elders. This project raised problematic questions concerning North American legislation surrounding indigenous material culture, and the far more illusive intellectual property right laws governing digital environments. Underlying these practical issues are broader themes of "accessibility to" and the "ethics of collecting" First Nations cultures, constructs which are timely and relevant for any discourse on cross cultural exchange.

## Session 3-71 (SEM), 2:30-5:00

## Technologies of Remembering

David Henderson (University of Oklahoma), Organizer and Chair

*Studies of music and memory tend to fall into two broad categories: some researchers emphasize the cognitive and personal aspects of musical experience and learning, while others highlight the social and collective dimensions of remembering in and through musical performance. This panel explores the space between these two categories. Drawing particularly upon recent writings on nostalgia as a cultural practice and on the social construction of memory, we investigate instances in which ways of remembering interact with the technologies that help produce and reproduce memories. While we focus partly on the use of electronic media, we also wish to invoke a nineteenth-century meaning of the word "technology"—the systematic study of practical arts." If we take remembering itself to be a practical art, then our goal is to outline theoretical and methodological approaches to ethnographic research on music and memory. Recent work in ethnomusicology has uncovered many ways in which public cultural forms shape ways of remembering and imagining nations and ethnicities, pasts and presents. We listen closely to what producers and consumers say about the musical products and techniques that circulate in their communities, and investigate how the memories that music incorporates and provokes are intensely and personally felt even as they are technologically and socially produced.*

### Auditions of the Past in Nepali Film

David Henderson (University of Oklahoma)

The history of filmmaking in Nepal is much shorter than it is in India, yet it is long enough for some styles of filming, recording, and editing to have become relatively standard. While Hindi-language films continue to dominate the theaters in the Kathmandu valley, each year brings a few new Nepali-language releases. Directors, actors, and musicians working in the Nepali cinema have drawn from film and television traditions ranging from Bollywood to Hollywood, and these influences are quite audible in their work. Yet some distinctive practices have emerged, as well. In this paper I describe how sound effects, background music, and musical interludes provoke memories and ideas of the social landscape of Nepal. Sound effects often work to index character types—buffoons, sirens, artistes, and the like—and characters often are endowed with other identifying features that help viewers remember and imagine their place among the ethnic diversity of the nation. Background music frequently acts as a sonic icon of the setting or the action on the screen—particularly intriguing, for instance, is the use of *lok git* (folk music) to accompany a scene in a Himalayan village, or the use of rock instrumentals to accompany scenes that transpire between young men in the city. And musical interludes especially act as extended sequences of remembering, as characters have flashbacks that layer a history of social interaction onto the event at hand. Drawing examples from a recent film, *Allare,* directed by Ashok Sharma, and based ethnographically upon interviews and conversations with the director as well as upon viewings with Nepali audiences, I trace out these connections in detail.

### Theorizing an Ecology of Musical Memory

Benjamin Brinner (University of California, Berkeley)

Musicians' memory for music is socially and culturally formed, shaped not only by individual capabilities and motivations, but by performances heard, assistance (or hindrance) offered by other musicians, and the nature of musical compositions and performance processes. While variation in individual abilities remains largely beyond the reach of analysis, much can be said for a given musical community about general conditions under which musicians commit to memory, retain, and recall specific compositions if we ask the right questions.

These questions concern the balance of forces, resources, interests, and capabilities that situate individual memory in social networks and link it to cultural opportunities and necessities. In what contexts is memory nourished? What is the division of labor? Do memory specialists take the burden or is it more generally shared? This both shapes and depends upon the interaction of musicians in performance. What are the demands, the challenges? We can characterize the difficulties in the nature of the music to be played in terms of the number of pieces, their length and relative complexity, as well as performance contexts and evaluations. How strictly do audiences and other performers judge adherence to a text, model, or prior performance of a piece?

Drawing on research on Balinese and Javanese ensemble music as well as solo Malay storytelling, I show that the answers to these questions delineate the ecological system within which musical memory operates and that such systems are highly relevant not only for historical projects but for well-grounded comparative work, too.

## Direct Current Recall in Madagascar

Ron Emoff (University of Texas at Austin)

One prevalent product of foreign technology in Madagascar is the portable battery-powered radio/cassette-player combination, which Malagasy commonly call a "magneto." In towns and even in remote villages magnetos are played at volumes intended to be overheard, providing an almost invasive soundtrack to daily life. Magnetos are prohibitively expensive in Madagascar—to own one is an audible sign of prestige and accomplishment. Sound production, though, also plays a vital role in Malagasy ancestral spirit beliefs and practices. In its capacities to preserve, transmit, amplify, appropriate, alter, and localize varied modes of sound, and thus power, the magneto can in varied ways enhance these spirit beliefs and practices. Members of a particular group of Malagasy on the east coast even build one of their ceremonial wooden stringed instruments very true to the form of a portable magneto (with carved condenser microphone, fast forward, play, and other control buttons, carrying handle, speaker, and antenna) thus transferring currents of power, electrical and envisioned, that run through this sound-producing device directly into a complex scheme of empowerment in their own spiritual ceremonies. The magneto in Madagascar, then, is more than simply an audio device that enhances the flow of everyday life there. Beyond the songs, discourses, and news that it transmits or reproduces, the machine itself has become a variable sign of diverse powers, one that among other things evokes among Malagasy memories of ancestral, colonial, national, and other interactions throughout the past.

## Engineering the Terrain of Memory in Nepali Popular Music

Paul D. Greene (Pennsylvania State University)

Nepali identity, as it is imagined through music, cinema, literature, and websites, revolves around nostalgic representations of the mountains and of the country's alpine communities. A common theme in folksongs is the mountain trek, for trade or pilgrimage, in which Nepalis sing calls designed to be heard over great distances and express the sorrows of separation from native communities. In today's urban sound studios, musicians engineer a new nostalgia for the Nepali mountains, in popular songs concerning mountain journeys. In the new trek music, journeys are not only about the sorrows of separation, but also about meeting new people along the way. Musicians thus are re-engineering the journey theme as well as listeners' memories of Nepal. The new music serves the increasingly multicultural cosmopolitanism of Nepali urban youths. Ambient effects, especially digital reverb and delay, are among the new tools by which musicians situate listeners in mountain canyons, valleys, and other spaces. Like Kaluli waterfalls of song, Nepali popular songs transport the listener from place to place, simultaneously triggering and re-inscribing their memories of Nepal. This paper shows how sound engineering practices in *lok git, aadhunik git,* and Nepali pop continue and transform long-standing traditions of situating listeners in Nepal's landscape. As an increasing portion of the world's music is produced in sound studios, there is an acute need for ethnographic reception research on the meanings, functions, and perceptions of electronically-engineered sounds. This paper responds to this need, exploring Nepali ways of hearing and remembering through engineered music.

## Session 3-72 (SEM), 2:30-5:00

### Contested Categories and Narratives

Amy Ku'uleialoha Stillman (University of Michigan), Chair

### "You're Roman?": Musical Practice and the Creation of Social Categories among Roman (Gypsy) Communities of Western Turkey

Sonia Tamar Seeman (University of California, Los Angeles)

Since the 1990s, the growing impact of globalization on local cultures has inspired scholars to seek new theoretical formulations to account for changing forms of cultural production. In ethnomusicology, theoretical formulations by Erlmann (1993, 1994, 1996, 1998) and Slobin (1992) take into consideration the effects of interlocking networks at the local, urban, national, and transnational levels. Particular studies such as Monson (1999), Meintjes (1990) and others examine the role of agents in musical production, thus highlighting the ways in which musical production and consumption configures multiple senses of

geographic, social, and temporal space. This particular study seeks to bring to this discussion issues suggested by Roman (Gypsy) musical production in particular geographic and social spaces in Turkey.

Introduced in the 1960s, the neologism, "Roman," was primarily disseminated by professional musicians via commercial recordings as both a genre and a social category, effectively linking this new community name with a historical dance music genre. Culled from four years of field work in Turkey, this paper takes several instances of musical performance that invoke the local, the national and the transnational to tease out the ways in which various communities attempt to position themselves. Thus the music which is heard encodes various linkages, creating different worlds for the imagining of social belonging. In the performance of this socially-marked category of "Roman," I suggest that rather than an essential social category, "ethnicity" is also an imagined social space, which music as a form of aesthetic expression creates, negotiates, and contests.

## The Tamil Music Movement: A Challenge to Brahmanical Music Culture in South India

Yoshitaka Terada (National Museum of Ethnology, Osaka)

The Tamil music movement has challenged the domination of Telugu and Sanskrit songs in the repertoire of south Indian classical music since the 1930s. The proponents of the movement have consistently called for a better representation of Tamil songs which, according to them, are unjustly neglected. Although language is the primary point of contention, caste rivalry among the practitioners of music serves as its backdrop. Primarily non-Brahman musicians have transmitted Tamil compositions, while the majority of Telugu and Sanskrit songs are attributed to Brahman creation. Especially, the three famed Brahman composers of the nineteenth century (collectively known as the Trinity) are believed to represent the pinnacle of classical music. In this perspective, the Tamil music movement has in effect challenged classical music as a cultural arena nurtured and transmitted by Brahmans.

The Tamil Music Association, the flagship of the movement since 1943, and the Music Academy, the citadel of Brahmanical music culture since its inception in 1927, have promoted competing perspectives on music through their activities such as festivals, conferences, competitions, ceremonial functions, and education. In this paper I analyze such activities of these two music organizations, and trace the trajectory of their assertions on the issue of language in south Indian classical music. In so doing, I examine the degree to which the Tamil Music Association has represented the perspectives of non-Brahmans to form oppositional forces to the Brahman-dominated music culture.

## In the Tradition: Race, Culture, History, and Memory in 1990s Jazz

Travis A. Jackson (University of Michigan)

Among the persistent issues in jazz history and jazz historiography, the roles of race and culture in historical narratives have been the most frequently and hotly debated. Whether one conceives the debates in terms of the conceptions of musicians versus those of scholars and critics or in terms of the views of African Americans versus those of European and Asian Americans, what is at stake is legitimation. Drawing on written and orally transmitted narratives, these different social actors use the past to authorize (or invalidate) cultural practices, to determine whether jazz is an "African American" music, or a "universal" one whose origins have no discernible current impact.

Drawing on fieldwork conducted in New York City in the 1990s and reviews of criticism and secondary literature on jazz, this paper compares and contrasts different groups' understandings of "jazz" and the role of race and culture in those understandings. It focuses in particular on the interlocking roles of history and memory in the construction of jazz by performing musicians (Donald Harrison, Joe Lovano, Fred Ho) and cultural critics from differing backgrounds (Stanley Crouch, Albert Murray, James Lincoln Collier, Terry Teachout).

By focusing on the degree to which these individuals give greater priority to written historical narratives or the memory-centered historicity of orally transmitted ones, the paper concludes that the constructions of memory are in some ways more crucial to emergent understandings of jazz than the written histories upon which much extant jazz research is based.

## Latin-American Immigrant Musicians in the United States:
## Resistance and Accomodation to the American Category of "Latino"

Cristian Amigo (University of California, Los Angeles)

Latin American immigrant musicians in the U.S. find themselves at a crossroads with respect to their personal and artistic solvency. These new "Americans" have willingly and willfully assumed the great expense, risks, and consequences associated with migrating to the U.S. and their very lives and identities are staked on the outcome. Their success is partially related to their ability to maintain their sense and practice of being "musicians" or m(sicos in a transposed context. These musicians struggle with the "culture clash" of maintaining their pre-migration cultural identities and practices against the new personal and cultural spaces of being "Latino" in an American context.

Immigrant musicians from Latin American countries not represented by the larger, dominant Latino groups in the U.S. (Mexican/Chicano, Cuban, Puerto Rican, Cuban, Dominican), have to engage in the processes of assimilation and acculturation along three analytically distinct lines: (1) in relation to mainstream American musical culture; (2) in relation to the dominant Latino culture/s in the area where these immigrants reside; (3) in relation to a supranational American "Latino" musical culture itself allied to a national and international perception and circulation of latinid(d. I examine how the dialectic between individuals from underrepresented Latino cultures and dominant Latino cultures operates at the local ethnographic level. My paper addresses some ways in which such an ethnographic study might proceed. I believe this dialectic will register at the level of musical organization, technique, and sound/music.

## It's a Small World... But Where Are We in "World" Music?
## Global Imagination and Spatial Identity in World Music: A View from Asia Major

Junko Oba (Wesleyan University)

Toward the end of the twentieth century, one of the most notable trends in the hegemonic First World music industry is the surge of interest in various non-Western musics, which have been marketed as "world music" since the late 1980s. Although its market share is still relatively small, the visibility of world music has rapidly grown over these ten years; it has become an indispensable constituent of our sound- and media-scapes and thus greatly impacted the way we conceptualize the world and our global music map.

One important change is that the conventional bilateral perspective of the world has been replaced by a more totalizing and inclusive view, which is exemplified in phrases such as "It's a small world with a huge number of possibilities" or "we are all connected." It is worthy of note, however, despite such all-inclusive perspective, that representations of global musical diversity in our "world music" map are not necessarily well or evenly balanced as a result of the careful "aesthetic" screening.

This paper examines such selective representations of the world in "world music" and their impact on the spatial identity of the areas eliminated from this imagined global community, as it is reflected in the areas' music-making. Of particular concern is the case of advanced capitalist countries of East Asia, which is arguably the largest geographic area conspicuously absent and underrepresented in our current "world music" map. It is also an attempt to discuss "world music" at large from a different viewpoint.

## Session 3-73 (SEM), 2:30-5:00

### Positioning the Local and (Inter)National in Indonesian Popular Music
Julia S. Byl (University of Michigan), Organizer
Sean Williams (Evergreen State College), Chair
Andrew Weintraub (University of Pittsburgh), Discussant

*As Indonesia strives to remake itself in the face of social and political upheaval, this panel seeks to explore the representations of different facets of Indonesia in popular music at the end of the twentieth century. We discuss the rising prominence of popular music in the last two decades and the surrounding issues of media representation, systems of value and power, social critique, and the navigation between national and local identities, and in so doing aim to widen the definition of Indonesian music and open new discussions about the creation of meaning through the popular media. More specifically, we investigate these meanings through analyzing the role of popular music television in the imagining of the national and local, tracing commentary on value and power by a 1980s popular singer,*

*exploring how the changes in Toba Batak song position the intersection between ethnic and national identities, and examining the use of popular music in one genre of film.*

## Indonesianizing Music Television: MTV Goes Local?

R. Anderson Sutton (University of Wisconsin-Madison)

Since the early days of television broadcast in Southeast Asia, music shows have held a substantial percentage of total broadcast time. The Indonesian government station and its regional branches have regularly broadcast popular music of various styles, ranging from Elvis Presley imitations to indigenous, Western-influenced forms, as well as a selection of regionally-based "traditional" music and related performing arts from many parts of Indonesia. With the rapid rise of private television stations, the first established only in 1989 and four others in operation by 1995, Indonesia now offers a wider range of choices, many of them imported and broadcast with no change other than subtitling or dubbing in Indonesian. Among the imports in the early 1990s were MTV shows devoted to Western popular musicians. But MTV soon learned that their potential market in Asia could be substantially widened by tailoring their presentations to local tastes and expectations. In Indonesia this has resulted in a rapid Indonesianization of MTV product, from the hiring of Indonesian VJs fluent in both Indonesian and English, to the incorporation of music video clips and promotional materials in which songs, performers, and images are Indonesian.

This paper traces the rapid rise of music television in Indonesia during the 1990s, critically assessing the strategies used by those involved in production and programming, as well as the aesthetics of the music and its video imagery. While not arguing for an essentialist notion of "Indonesian" culture, either as a coherent whole or as an amalgam of essential regional cultures (Javanese, Minangkabau, etc.), the paper endeavors to identify the particular contours of musical and visual preferences and to interpret these as contingent upon historical, social, and aesthetic particulars that have come to define "Indonesia" in recent local imagination.

## Gombloh: Social Criticism in the Songs of a 1980s Indonesian "Pop Country" Singer

Martin Hatch (Cornell University)

As time passes, more and more courses with the words "popular music" in their titles are being taught in American colleges and universities. The source for much of this development can probably be found in the desire of (mostly music) departments to increase enrolments by engaging students in the areas of their interests. This occurs in tandem, however, with several developments in the nature of American social acceptance (the valuing) of popular music and its legitimization for scholarship (and acceptance in scholarly societies). Still, research and writing related to the place of popular music in a music curriculum is only just beginning, and it is very small in two essential areas: the quality of the power or standing of popular music and its relative musical and social value. And questions of the relative importance of popular music to the goals of teaching (primarily, but by no means solely, of music) in colleges and universities are still (often hotly) debated whenever they are raised.

Using terms common in most musical analyses, this paper seeks to explore, cross-culturally, questions of value and power in the music of Gombloh (Sudjarwoto Wumarsono), an Indonesian singer prominent in the late 1970s and throughout the 1980s. The relationship between the systems of value and power of popular music in Indonesia and America and the contrasts and similarities between the place of this singer's work in both those systems are briefly presented as a background to close consideration of the musical elements of several of his songs from a cassette called *Berita Cuaca (Weather Report),* commercially released in 1981 near the beginning of his rise in popularity in Indonesia.

## Navigating the Regional and National in Two Versions of a Batak Toba Song

Julia S. Byl (University of Michigan)

A constant theme throughout Indonesia's independence movement and subsequent history has been the balancing of national and ethnic identities. One positive consequence of the creation of an often dubious unity through a common language and an inclusive, though repressive, state philosophy is the extension of public space needed by many ethnic groups to exert their presence on a national level. The 1950s popular song "Butet" is arguably the most widely-known example of Batak Toba popular

song among Indonesians, despite its use of a regional language. The song, which depicts a mother relating her husband's wartime death to her daughter, attracted national attention for its anti-colonial story, and became a prime musical example of the blending of Toba and national elements.

In the 1990s "Butet" was again released in a successful Batak Toba recording by the Jakarta-based singer Victor Hutabarat. Like its predecessor, the song is aimed at a wider Indonesian audience, despite its Batak lyrics and instrumentation. However, unlike the earlier "Butet," the lyrics depict a father singing to his daughter about his separation from her mother, and the modern pop sound and Jakarta label reflect this modern twist. This surprising reversal invites attention to the changes in Toba Batak culture and identity expressed by these two songs. More specifically, in this paper I compare these songs and selected others within the Batak popular song genre to illuminate how current Batak music formulates national and ethnic identities in an environment increasingly affected by a fraying sense of nationalism and an ethnic identity no longer bounded by region.

## Indonesian Film and Popular Music: Identifying National Identity

Sathya Burchman (Wesleyan University)

Despite the abundance of academic attention given to "traditional" musics of Java, Bali, and other Indonesian islands, popular forms of music such as *kroncong, dangdut, campur sari*, and Western pop are part of a more relevant soundscape in the lives of today's Indonesians below the age of forty. Popular music's rise to prominence in Indonesia is directly related to the introduction and proliferation of electronic mass media. Among the earliest is film, which from the beginning included contemporary popular music *(kroncong)* in many soundtracks.

During the economic boom of the 1980s under Suharto's New Order, a genre of film emerged which capitalized on popular music, popular music stars, and populist themes to construct Islamic nationalist ideology. This paper examines two films of that genre as texts which reveal how efforts by the New Order government to build a national identity converged with corporate commercial interests in marketing both film and music across ethnic, class, and gender lines. In an effort to construct local historical aspects of national identity, these films emphasize continuity and universality. They search for cultural authenticity by mapping contemporary text on pre-colonial, pre-industrial stories that construct Indonesia as unchanging and bound by the ancient and mythic. This paper is an effort to locate popular musical agency in politics and economics within the layers of film construction.

## Session 3-74 (SEM), 4:30-5:30

### Ritual

Keith Howard (University of London), Chair

### Chinese Ritual Music in a Global Village

James Dale Wilson (Columbia University)

This is a multi-site ethnographic investigation of ritual life in single-surname villages in the Toishan region of Guangdong province, and of how ritual life impacts and is impacted by kin in the greater New York City area. The fountainhead of early Chinese migration to the United States originated in the Pearl River Delta of Guangdong Province, where Toishan is located. However, of those early arrivals, the majority never settled permanently in this country. Since that time, generations of Toishan Chinese have kept one foot in North America and another foot in the village and, for well over a hundred years, the lives of Toishan villagers have been bound up with events on the other side of the globe.

There is much that the performance of Toishan ritual music can tell us about processes of transmigration. This report uses ritual performance as a prism through which to examine contemporary global flows of capital and peoples and how individuals from this region have been historically predisposed to be part of those flows. To this end, it focuses on a specific group of musicians within a specific region of Toishan, and the clients, locally in Toishan and from abroad, who engage their services.

## Chasing Saint Nicholas: A Mid-Winter Noise Ritual in Central Switzerland

Helena Simonett (Vanderbilt University)

Fusing elements of pre-Christian rites of banning heathen gods and hostile natural forces with elements of Christian worship of St. Nicholas, the *Chlausjagen* ("chasing St. Nicholas") is a custom that has evolved into one of Central Switzerland's most magnificent manifestation of local tradition, both aurally and visually. As many of Switzerland's local customs, it is practiced within a small indigenous circle. Thus, rather than a matter of entertaining the tourists, the *Chlausjagen* is a significant ingredient of local life and an act of self-identification. Despite the successful attempts by the St. Nicholas Association, founded in 1928, to channel the youths' tumultuous and uncontrolled chasing into orderly processions that would mirror ideals of the modern nation-state, noise-making continued to be the central element of this mid-winter practice.

Based on archival research and on fieldwork in 1998 and 1999, this paper discusses the custom and its historical and contemporary meanings for the community, and analyzes one aspect of the infernal noise-making more closely: the *Geisslechlepfä* (scourge cracking).

## Session 3-75 (SEM), 4:30-6:00

### Nonference

### Studying the Relation between Music and Islam: Into the Twenty-First Century

Michael Frishkopf (University of Alberta), Organizer and Chair
Jonathan H. Shannon (City University of New York), Dane Kusic (University of Maryland, Baltimore County),
Ted R. Swedenburg (University of Arkansas), and Philip Schuyler (University of Washington)

Music and musicians have occupied an ambiguous status in Islamic cultures throughout history. Muslim religious scholars rejected music and musicians, or admitted them subject to strict conditions. Yet the sounds and aesthetics of Islam frequently represented the highest aesthetic models and served as a touchstone for musical authenticity and legitimacy. Still, relations between Islamic and musical practices were never uniform for all social agents, particularly during periods of rapid change.

Recently, modernization, nationalism, Westernization, globalization, and religious revivalism have wrought profound transformations in Islamic societies. Correspondingly, the relation between music and Islam has changed, becoming even less uniform than before. Thus today there is an acute need to re-examine this relation, through close observation of practice and discourse in a variety of contexts. We envision this roundtable as a dynamic and synergistic exploration of these issues, via brief individual position statements, followed by discussion.

## Session 3-76 (SMPC), 2:00-3:40

### Cognitive Music Analysis

## An Analysis and Classification of Folk Melodies, Using a Hybrid Approach with Inductive Learning

J.A. Carter and M.R. Brown (University of Derby, UK), B. Eaglestone (University of Sheffield, UK)

This paper investigates the analysis of folk melodies using a hybrid approach derived from existing cognitive music analysis methods (in particular, those of Lerdahl & Jackendoff, 1983, 1996 and Narmour, 1977, 1990), in an attempt to identify attributes that typically describe the style of sets of folk melodies.

A series of experiments were carried out to determine the feasibility of applying a hybrid analysis method, derived from techniques primarily designed for the analysis of western art music, to the folk music genre. The sets of tunes were taken from different cultural backgrounds (Irish, American, French), and were all scored for violin. The tunes were defined by musical scores, but with some performance information included such as slurs and ornamentation.

The hybrid analysis method was derived using elements of Lerdahl and Jackendoff's GTTM (1983, 1996) and Narmour's implication-realisation model (1977, 1990). Some statistical techniques (O'Canainn, 1978; Jarvinen et. al., 1999) were also included.

The results of the music analysis provided a set of attributes that described each melody, and these were used to classify the tunes according to their cultural background. The classification process was carried out using Quinlan's C5 algorithm for induc-

tive learning (Rulequest Research, 1998, 1999). The attributes for each set of melodies were passed through the inductive learning software and were classified with reference to a training set.

The degree of success of the classification process was evaluated using statistical techniques. The experimental results are evaluated and proposals for further developments identified.

## Music-Theoretic Constraints on Models of Music Cognition: Some Formal Problems with Associationistic Accounts of Tonal Structure

### Tim Horton (University of Cambridge, UK)

Connectionist models of pitch cognition seek to describe the perception of tonal structure in terms of the spreading of activation through a network of interconnected nodes that typically represent certain types of harmonic units. The activation transmitted between two nodes is a function of the frequency with which the units represented by the nodes have been paired in previous experience. Accordingly, such models represent a tonal structure as a pattern of activation, distributed over the nodes of a network, that derives from the statistical properties of the training environment and therefore reflects the transition probabilities for events to follow. These models thus discard much of the traditional apparatus of music theory that has long been regarded as necessary for the accurate description and explanation of tonal structure. Instead, they offer the prospect of an alternative account of tonal structure rooted in the principles of associationist psychology.

This paper will present a critical analysis of these connectionist models. First, the fundamental theoretical claims underlying such models will be identified, through an examination of their representational systems. The incompatibility of these theoretical claims with various aspects of tonal structure will then be demonstrated. Specifically, it will be shown that such models are unable to deal with a wide range of phenomena that implicate the existence of syntactic categories and relations in tonal music. Indeed, the phenomena to be presented in this paper not only falsify the models in question but also rule out whole classes of possible theories based upon associative principles.

## Set-Class, Chord, and Perception: Examining Associations between Set-Classes and Chords

### Tuire Kuusi (Sibelius Academy, Finland)

The present study is a part of ongoing research concerning associations between some pitch-class set-theoretical abstract models and listeners' perception of stimuli made in accordance with these models. One important property of a set-class is the total interval-class content included in it. As an abstraction a set-class has no chordal way of being, and it can be represented by different kinds of pitch sets (chords or melodies). Hence, one total interval-class content of a set-class can be represented by many different total interval contents of the pitch-sets. The total interval content of a pitch-set, in turn, includes as important factors the intervals between adjacent pitches, intervals between the lowest pitch and the other pitches, etc.

In this study fifty-eight subjects rated twenty-eight block-chords derived from twelve pentad set-classes on nine different semantic scales. A digital grand piano sound was used as the timbre. It was found that chords derived from one set-class were rated rather equally despite the differences in chordal setting if the chords had some salient character (for example high degree of dissonance or strong associations with the dominant seventh chord). It seemed that some of these salient characteristics were bound to the total interval- class content of the set-classes from which the chords were derived. There were also cases in which the chords derived from different set-classes were rated very equally. In these cases it seemed that the qualitative characteristics of chordal setting influenced in perception more strongly than did the total interval-class structure.

## Perceived Similarity of Non-Tonal Tetrachords Compared to Predictions of Selected Twentieth-Century Chord Classification Systems

### Art Samplaski (Ithaca, NY)

Seventy trained musicians rated the similarities of pairs of tetrachords under several different experimental conditions. A set of stringent criteria for the retention of listener data was used to ensure greater reliability and predictive power of the results.

Listeners' responses were analyzed via multidimensional scaling and additive tree analysis; the derived configurations were compared to the (qualitative) clustering predictions of four chord-classification systems: Forte's (1988) pc-set genera, Hindemith's (1937/1942) system, and two recent proposals by Harris (1989) and Quinn (1997). In all cases except those with some significant ambiguities, none of the classification schemes' predictions matched the perceived similarity groupings of listeners. Instead, a number of potential factors involving chord spacing and ordering of adjacent notes were identified as contributing to listeners' similarity ratings. These factors appear to interact or compete with each other in various domains, leading in some cases to complex or seemingly chaotic structure. No significant difference in strategies for judging similarity was observed depending upon listeners' experience or inexperience with nontonal music.

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Hindemith, P. (1937/1942). *The craft of musical composition, vol. 1: Theoretical part* (Trans. A. Mendel). New York: Associated Music.

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## On the Role of Embodiment in Music Perception and Cognition

Vijay Iyer (University of California, Berkeley)

The goal of this work has been to develop an enlarged view of music perception and cognition that incorporates physicality, temporality, and culture. According to the theory of embodied cognition, which has emerged in the cognitive-science community over the last decade, cognition is seen to be inextricably intertwined with bodily experience in the physical world, as well as with interpersonal experience in the cultural world; cognition is not treated merely as abstract, disembodied computation, but rather as concrete, embodied activity. This dual theoretical framework, involving both the embodiment and the situatedness of human cognition, grounds our understanding of cognitive processes in physical and cultural realities. Drawing from the above concepts, I suggest a number of consequences for music perception.

1) Musical meter seems to be delimited by natural timescales of physical embodiment and human memory; furthermore, meter perception requires specific, culturally contingent decoding strategies.

2) Summarizing some results on rhythmic expression in African and African-American pulse-based musics, I discuss how expressive microtiming variations may be decoded as the sonic trace of a physical, culturally situated body.

3) The embodied framework provides a useful view of musical improvisation as a kind of dialectic between symbolic and situational constraints. Musical meaning in improvisation depends on temporal situatedness, a crucial aspect of embodiment.

All of these examples contribute to a holistic, broad view of music perception and cognition, incorporating physical embodiment, temporal situatedness, environmental factors, and cultural context as constitutive elements.

## Session 3-77 (SMPC), 2:00-3:40

### Rhythm and Tempo

## Modeling Multilimb Coordination in Unstructured Dance as a Perception-Action System

Steven M. Boker and Minquan Xu (University of Notre Dame)

The perception of rhythm and the production of movement have long been hypothesized to be closely linked. The current work explores several models for this perception-action system; ranging from a top-down, cognitively guided system to a tightly coupled perception-reaction with only peripheral cognitive involvement.

Subjects (N=13) were asked to dance to a set of rhythmic stimuli whose perceptual segmentation probabilities had been empirically estimated. Subjects wore magnetic field 6 degree-of-freedom motion tracking sensors on their hands, upper forearms, head, sternum, hips and upper shins during their dances. Motion data was gathered at 80 Hz simultaneously from all sensors and was synchronized to the auditory data. Previous work has found that the more ambiguous the stimulus, the less well the subjects

synchronized with the stimulus. This result lends support to a tightly coupled and low level pre-cognitive rhythm perception—motion production system from which a Gestalt conscious awareness of a rhythm is formed.

The present work cross-validates the previous experiment and extends it to include interlimb coordination during the production of the dance. This interlimb coordination is examined using multivariate time series techniques to estimate the dimension of the structure of the interlimb coordination during synchronization with the auditory stimuli.

## Tempo Discrimination: Influences Due to Pitch Characteristics

Marilyn G. Boltz (Haverford College)

Previous research has shown that even though two melodies may have the same tempo, one may seem faster or slower than the other due to the relative number of contour changes, the magnitude of pitch skips, or the regularity of the unfolding rhythm. This illusory tempo effect has been attributed to an "imputed velocity hypothesis" in which listeners may be imposing subjective temporal accents on melodic change points or alternatively, overgeneralizing certain invariants of audiovisual motion within the natural environment. These two hypotheses were contrasted through a set of experiments that relied on a paired comparison task in which melodies within a pair always contained the same number of notes and either a same or different tempo. In Experiment One, melodies varied in their relative pitch height (high vs. low) as well as their respective timbre (high vs. low). Melodies within Experiment Two not only varied in their overall pitch height but also the momentum of their pitch trajectory, namely, the number of consistently rising or falling notes before the melody's ending point. Results revealed that relative to their standard referents, comparison melodies that were actually of the same tempo were perceptually judged to unfold more quickly when they displayed a higher pitch, a higher timbre, and a greater momentum toward an eventual ending point. These findings suggest that illusory tempo effects in music perception can stem from more global principles of motion that apply to audiovisual events.

## Pulsedness

Benjamin Carson (University of California, San Diego)

This paper presents a method for the examination of musical pulse. Cognitive scientists and music theorists have investigated rhythm perception with the help of practical constructions that arise from tradition.[1] These include meter, "internal clocks," "prior" or culturally-determined grammars, and other terms which, it could be argued, describe higher order cognitive activity. The distinctions made in these approaches are provisional: they perform best when applied to standard or uncomplicated musical passages. Added to these difficulties is a more elaborate problem of analogy between parameters of musical information, which can be found in Lerdahl and Jackendoff's General Theory of Tonal Music.[2]

A parameter-integrated mathematical model of musical pulse is proposed, and its uses in analysis, experiment, and composition are shown. Two principles distinguish the model from those which are reviewed here. The first is that an index of pulsedness should orient a single event to rhythmic activity which precedes it. The second arises from the first: although "distribution-in-time" seems to be the main information determining the pulsedness at a given event, such distributions cannot be assessed before it has been established *what* events count as members of the preceding group. A sequence of single events can be found to lack pulsedness even if evenly spaced, depending upon the distribution of subgroups within the sequence, segregated according to their non-temporal aspects. Examples from Haydn and Varèse are discussed.

[1]P. Desain, "A (De)Composable Theory of Rhythm Perception," *Music Perception* (1992); E. Narmour, "Some Major Theoretical Problems Concerning the Concept of Hierarchy in the Analysis of Tonal Music," *MP* (1983); D.-J. Povel and P. Essens, "Perception of Temporal Patterns," *MP* (1985); H. G. Tekman, "Interactions of Perceived Intensity, Duration, and Pitch in Pure Tone Sequences," *MP* (1997); Ibid., "Cue Trading in the Perception of Rhythmic Structure, *MP* (1995).

[2]Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music*, (Cambridge: MIT Press, 1983).

## Temporal Drift

Geoffrey L. Collier (South Carolina State University) and R. Todd Ogden (University of South Carolina)

In this research we address the problem of temporal drift in simple isochronous rhythmic tapping. By "temporal drift" we are referring to the tendency observed among musicians and non-musicians alike for the tempo to vary up and down. In addition to being a musical curiosity, this fact is of interest for two reasons. First, it presents a problem for the Wing-Kristofferson model of motor timing, a model that has been very widely applied since introduced in 1973. Researchers who have employed this model have generally treated temporal drift as a nuisance variable. Attempts to deal with it have not been wholly satisfactory. Second, the ubiquity of temporal drift implies that drift is a potentially interesting source of motoric variability, worthy of study in its own right, rather than being treated merely as a nuisance variable. We present a nonparametric test statistic ("q") for the presence of drift that doesn't make strong assumptions about the shape of the drift. We also present studies of its properties using both simulations and real data. Along with this, we decompose variance into three sources; motoric, central/clock, and central due to drift. Finally, we also present preliminary research on the structure of the drift using local linear function estimation.

## The "Garden-Path" Phenomenon in the Perception of Meter

Peter Vazan and Michael F. Schober (New School for Social Research)

To what extent is meter perception affected mandatorily by the accent structure of musical sequences? Alternatively, can people hear one rhythmic pattern from different metrical perspectives? Our study models a listening situation in which a listener's initial metrical hypothesis is disconfirmed later in the piece. In each trial, the same rhythmic pattern (a cross- rhythm based on a 2 by 3 polyrhythm) was presented simultaneously with visual information indicating a different meter. Participants were asked to bring their hearing in line with the visually presented pattern, which in most cases started somewhere else (with a different phase) than the one they heard; they were asked to tap the new meter, which allowed us to assess their perceptions. This procedure models the psycholinguistic "garden-path" phenomenon in a musical setting. However, the process of reinterpreting meter freeing oneself from an initial metrical interpretation and adopting another is quite unlike reinterpreting meaning during sentence comprehension, because of music's strict temporal order and its inexorable continuation. Hanging one's musical perceptions in real time is like trying to jump out of a moving train and jumping back into another carriage. Finally, results from the study were correlated with people's tapping performance in various metrically ambiguous musical excerpts.

## Session 3-78 (SMPC), 4:00-5:00

### Perception and Aural Skills

## Diagnostic Assessment of Aural Skills Based on Cognitive Principles: Placement Testing and Curricular Ramifications

Gary S. Karpinski (University of Massachusetts at Amherst) and Sigrun B. Heinzelman (City University of New York)

This paper examines the use of cognitive principles as a basis for designing and implementing a diagnostic placement examination in aural skills for first-year college-level students. Traditional methods of assessing and evaluating the aural skills of incoming college music students—interval and chord-quality identification, error detection, dictation, and sight singing—have proven to be ineffective predictors of success in traditional aural skills curricula. Future achievement in aural training hinges not so much on students' proficiency in such complex behaviors but on much more basic aural abilities and skills.

A ten-minute aural examination was devised based on research in musical intelligence, pitch discrimination, musical memory, and tonal perception, which tests such fundamental skills as pulse inference, pitch matching, short-term rhythm and pitch memory, and tonic inference. The results of the examination are used to place students in either of two curricular tracks in aural skills.

This paper presents the cognitive principles underlying the designs of the various test items and explores the interpretations of various responses to each item. The pedagogical designs for the two curricular tracks are examined, investigating how specific goals and methods of this curriculum are dependent on the perceptual and cognitive skills measured by the examination. The paper also explores how best to develop the skills of those individuals exhibiting specific deficiencies on the examination. The

paper goes on to investigate correlations between diagnostic examination scores and actual achievement during the academic year, and student achievement in the years before and after implementation of the two-track curriculum.

## Pitch and Loudness Perception Abilities of Musicians and Non-Musicians

Nancy L. Vause, Timothy Mermagen, Eileen Resta, and Tomasz Letowski
(Human Research and Engineering Directorate, U.S. Army Research Laboratory)

The Army Research Laboratory (ARL) has been exploring pitch perception. An offshoot of the research has been interesting data suggesting musically trained listeners may exhibit enhanced pitch discrimination abilities compared to non-musically trained listeners. Performance of musically trained listeners exceeded performance of listeners without musical training on all tasks. Additionally, listeners with high frequency hearing loss performed better than the listeners exhibiting flat hearing loss. A University of California, San Francisco study reported 10% of musicians possess absolute pitch. This rate is 200 times higher than the rate for the general population. The present study examined pitch and loudness perception capabilities for different octave frequencies, as well as intensity discrimination; among the general population; Army band members; professional musicians; and musically trained civilians (with and without hearing loss). The implications for musician and audience perception will be explored.

## Tonal Perception Thresholds and Pitch Identification by Absolute Pitch and Relative Pitch Possessors

Janina Fyk [??and Scott D. Lipscomb] (University of Texas at San Antonio)

This study investigates the pitch identification abilities of two specific populations of music listeners: individuals with Absolute Pitch (AP) and those with Relative Pitch (RP). In a series of two experiments, the first addresses the matter of tonal perception thresholds. Stimuli consisted of a series of sine tones covering a one-octave range from C4 (261.6 Hz) to B4 (493.9 Hz). Note duration was also varied by the investigators and included 10-, 15-, 20-, 25-, and 30-ms tones. Subjects listened binaurally to sixty randomly-presented sine tone trials. Subjects were required to match the pitch of the presented tone. The precision of pitch-matching was measured in cents and tonal perception thresholds for AP and RP possessors were established using the average error method, in which the boundaries of the inter-quartile range were considered to be the tonal perception threshold.

The second experiment investigated pitch identification of short tones by AP and RP possessors within the same frequency range described above. In this experiment, subjects responded to randomly-presented tones on a MIDI keyboard. Both the MIDI pitch number and the response time were recorded, allowing the investigators to consider not only the accuracy of each subject's response but the amount of time taken to respond as a function of variations in frequency and note duration. A model of pitch identification—including the interrelationship between the tonal perception thresholds and both the accuracy and response time—will be proposed, identifying significant distinctions between strategies used by AP possessors and RP possessors.

## Session 3-79 (SMPC), 4:00-5:00

## Emotion and Mood

## Relaxing Music Reduces Psychological and Physiological Stress Reactivity During a Cognitive Stressor

Wendy Knight and Nikki S. Rickard (Monash University)

The detrimental effect of stress on health is well-established.[1] Previous research has shown that relaxing music is capable of reducing subjective anxiety and stress.[2] However, the effects of relaxing music on physiological parameters of stress reactivity have been less consistent. The aim in the current study was to determine whether a piece of relaxing music mediated psychological and physiological indices of stress. Forty-five females and forty-six males were exposed to a short cognitive stressor involving preparation for a public speaking task. Participants performed the task either in silence, or while being exposed to the Pachelbel's Canon in D major. Pre- and post-task measures were taken for psychological anxiety, heart rate, systolic blood pressure, salivary cortisol and salivary immunoglobulin A (IgA) levels. In the absence of the music treatment, the stressor significantly increased subjective

anxiety levels, heart rate and systolic blood pressure. In the presence of relaxing music, these increases were significantly diminished, and in some cases, even reversed (for both males and females). IgA levels increased significantly in response to the music, despite the stressor having no effect on either IgA and cortisol levels. Relaxing music therefore substantially mediated psychological and cardiac measures of stress, but had little effect on the hormonal or immune indices of stress measured. While a number of methodological issues relating to the type of music and stressor need to be considered in future research, the current findings have promising implications for the role of music in reducing cardiovascular effects of cognitive stress.

[1]Edelman, S., & Kidman, A. (1997). "Mind and cancer: Is there a relationship? A review of the evidence." *Australian Psychology,* March, 79–85.

[2]Henry, L.L. (1995). "Music therapy: A nursing intervention for the control of pain and anxiety in the ICU: A review of the literature." *Dimensions of Critical Care Nursing,* 14, 295–304.

## Is Listening to Music Like Getting a Colonoscopy?: Remembering Musical Affect

Alexander Rozin (University of Pennsylvania)

Most affective labels for music represent remembered experiences. Music critics, subjects in psychology experiments, and everyday listeners use words such as "sad," "emotional," and "intense" primarily to describe music already gone. Completely unstudied is how such affective labels and the remembered musical experiences they represent derive from moment-to-moment experiences. What is the mapping from affective present to affective past? Building on the work of psychologists who have explored this issue in the domain of pain, the present study was conducted to determine how listeners derive global evaluations of past musical durations from moment-to-moment experience.

Subjects produced moment-to-moment emotional intensity ratings while listening to various selections by pressing a pressure-sensitive button. They also reported the remembered affective intensity of each example. Statistical evaluation of the data suggest that the assumption that remembered experience equals the sum of moment-to-moment experiences fundamentally misrepresents how listeners encode and label past affective durations.

The results shed new light on common practices of psychologists, composers, performers, and music theorists. Listeners' methods of integrating, compacting, and distorting on-line experience cast doubt upon the usefulness of some experimental methodologies employed to study affect. They also provide clues as to how a composer or performer might leave listeners with a powerful memory at the expense of individual moments during the piece. Lastly, the results indicate that a single graphical analysis of a musical experience can represent either moment-to-moment experience or the memory of that experience but not both.

## The Mozart Effect: An Artifact of Mood and Preference

W.F. Thompson, E.G. Schellenberg, and G. Husain (Atkinson College, York University)

Rauscher, Shaw & Ky (1993) reported that spatial abilities are enhanced by listening to Mozart, but the so-called "Mozart effect" remains to be explained in a satisfactory manner. We examined whether the Mozart effect might be a consequence of positive mood induction, such that participants perform at enhanced levels following exposure to a pleasant or preferred stimulus. Our participants (N=24) completed a paper-folding-and-cutting task twice: once after listening to ten minutes of music, and once after sitting in silence for ten minutes. The music was a Mozart sonata (a pleasant, non-challenging piece from the Classical repertoire) for half of the participants, and an Albinoni adagio (typically described as sounding sad) for the other half. The music and silence conditions were separated by a week, and testing order (music-silence or silence-music) was counterbalanced with the music manipulation. We also obtained ratings of preference and mood from each participant in both conditions. Performance on the spatial task was higher following the music condition than the silence condition for participants who listened to Mozart, but not for participants who listened to Albinoni. In other words, we successfully replicated the Mozart effect. Nonetheless, similar response patterns were observed for the preference and mood variables. Moreover, when differences in preference or mood were held constant, the Mozart effect disappeared. The findings are consistent with our suggestion that the Mozart effect is an artifact of preference and mood.

## Session 3-80 (SMPC Poster Session), 2:00-5:00

### Location Uncertainty and the Binding of Musical Features

Michael D. Hall (University of Nevada, Las Vegas)

Illusory conjunctions, the perception of incorrect combinations of presented features, frequently occur in vision (e.g., Treisman & Schmidt, 1982), providing evidence for a process that binds features to enable object perception. Recently, evidence of a corresponding auditory process has been obtained through illusory conjunctions of musical features (e.g., Hall, Pastore, Acker, & Huang, in press). However, the factors that contribute to auditory illusory conjunctions are unclear. The current investigation assessed the contribution of one important variable for visual illusory conjunctions, uncertainty about the location of features (e.g., Ashby, Prinzmetal, Ivry, & Maddox, 1996), to illusory conjunctions of pitch and timbre. Musically trained listeners searched pairs of tones for a presented target timbre (piano or violin), its corresponding pitch (low, medium, or high), and the pitch of the remaining tone. Experiment one evaluated the effects of location uncertainty for tones distributed in space (by varying the lead-time for tones to different earphones by .25, .50, or .75 ms). Experiment two extended this evaluation to auditory time (using a variable ISI of 250, 500, or 750 ms) to address binding errors in short-term memory. Error rates were submitted to several models of search performance to assess the incidence of illusory conjunctions and feature misperceptions. Models differed regarding their inclusion of (1) various guessing strategies, (2) illusory conjunctions, and (3) assumed effects of location uncertainty. The relative fits of models to the data were compared across levels of location/distance. Implications for building an appropriate model of auditory feature binding will be discussed.

### The Armchair Researcher

Rosemary Mountain (Concordia University)

The Armchair Researcher was designed as a means to promote dialogue among musicians and psychologists on issues relevant to music analysis. Important components of twentieth-century music such as texture, timbre, atonality, and polyrhythmic structures have received scant direct attention from cognitive scientists, and many musicians who specialize in the field are not yet conversant with the lingo of psychology. Therefore I have been developing a multi-format environment for the presentation of various approaches and questions designed to encourage reflection and hopefully stimulate further investigation.

The Armchair Researcher is constructed in modules dedicated to specific issues, aimed to gauge reactions to proposed terms, correspondences and approach. Communication of modules and responses can occur live or by virtual means, whether by post or internet. The context of a poster session allows a blend of the virtual and the real, with score fragments, spectrograms, audio clips, and some moving images displayed on computer as they would be on a web page, while proposed matches, suggestions of vocabulary to be employed, and questions can be discussed in person.

The current modules under development focus on musical textures and gestures: prototypal examples with suggested parameters for perceptual identification are drawn from the musical repertoire and supplemented by versions with timbral and temporal modifications. In order to examine the possible relationship between musical gesture and human movement and mood, visual images of motor movement are presented for comparison with what seem to be their musical counterparts.

### Role of Prior Mood in Aesthetic Evaluation of Music

Valerie N. Stratton and Annette H. Zalanowski (Pennsylvania State Altoona College)

The study explored the hypothesis that aesthetic evaluation of music might be influenced by prior mood. Thirty college students were asked to rate the aesthetics of an unfamiliar selection of classical music. There were three conditions: one group heard only the test music, a second group first heard a happy popular song intended to induce a happy mood, and a third group first heard a sad popular song intended to induce a sad mood. Each piece of music was rated for enjoyment, aesthetics, and familiarity. Mood was assessed before and after the test music using the Multiple Affect Adjective Check List - Revised. Aesthetic ratings of the classical piece were also made using the Continuous Response Digital Interface, an apparatus which allows ratings to be made continuously with a large dial; the position of the dial was recorded by a computer program every four seconds. Results indicated that the aesthetic ratings of the classical piece were influenced by the mood condition, but in an unexpected direction. The happy mood group rated the music significantly less aesthetic than the other two groups. However, some con-

founding factors were identified. The happy song was more familiar and enjoyable than the sad song, and thus led the classical music to be rated less familiar and less enjoyable by comparison. These factors may be involved in aesthetic judgements, and additional studies are in progress using non-music stimuli to induce mood.

## Maternal Speech and Singing to Infants

Takayuki Nakata and Sandra E. Trehub (University of Toronto)

Caregivers' singing and speaking interactions with prelinguistic infants may differ in form, function, and impact. The present study was designed to provide preliminary information about maternal and infant behavior in such speaking and singing contexts. Mothers and their 6-month-old infants participated in two sessions separated by approximately one week. In the first session, mothers were videotaped as they sang to their infant for five minutes and talked for five minutes (in random order). In the second session, infants were presented with two four-minute videotapes, one of their mother's previously recorded singing and the other of her speaking (in random order). Infants were videotaped as they watched both performances.

An examination of maternal attention-getting strategies revealed that mothers placed toys in infants' line of sight significantly more often during speaking than during singing episodes. They also used more attention-eliciting vocalizations (i.e., loud, rapid-onset) during speaking than singing episodes. Nevertheless, infants looked significantly longer at their mother's recorded image while she sang than while she spoke. Another sign of infant attention and contentment—reduced body movement—was more prominent during maternal singing compared to speaking episodes. In short, we found evidence of differential maternal behavior and infant responsiveness during maternal speaking and singing interactions with 6-month-old infants. Mothers' relatively subdued episodes of singing were successful in gaining and sustaining infant attention. By contrast, their highly variable episodes of talking, which were interspersed with intense, rapid-onset vocalizations and object movement, failed to achieve comparable levels of infant engagement.

## Infants' Physiological and Behavioral Responses to Maternal Singing

Tali Shenfield, Sandra E. Trehub, and Takayuki Nakata (University of Toronto)

Mothers across cultures fine-tune their behavior to optimize their infant's attention and arousal. One way in which they do so is by singing in a distinctive infant-directed style. There is evidence that infants show attentional and affective preferences for such infant-directed singing over mothers' usual style of singing. If such singing to infants is successful in capturing infant attention and modulating arousal, its consequences should be reflected in physiological measures. The goal of the present study was to document the effects of finely tuned maternal singing on infant attention and arousal, as reflected in salivary cortisol levels. Mothers (N=31) were video-recorded as they sang to their 6-month-old infants for a period of ten minutes. Samples of infant saliva were obtained immediately preceding and ten minutes after the singing episode. Levels of salivary cortisol were subsequently assayed as an index of infant arousal. Videotapes were coded for instances of infant loss of interest or distress and for maternal interventions that were contingent on such signs of infant disengagement. The proportion of contingent alterations of maternal performance yielded an index of maternal fine-tuning or sensitivity. Although singing, in itself, did not produce changes in infants' level of salivary cortisol, finely tuned maternal singing did produce such changes. Specifically, infants who heard finely tuned performances had unchanged or slightly increased cortisol levels; those who heard less finely tuned performances had decreased cortisol levels. The fine-tuning or sensitivity of maternal performances was also associated with sustained infant attention during the singing session.

## Session 3-81 (SMT), 2:00-4:15

## Twentieth-Century Designs

Allen Forte (Yale University), Chair

## "Lines and Circles . . . [Strange] Figures": Musical Dialectics and Dramatic Ambivalence in *Wozzeck*

Wayne Alpern (Mannes College of Music)

When Wozzeck describes his hallucinations to the Doctor in Berg's opera, he conjures up mysterious images of some secret geometric code. "Lines and circles," he mutters, "figures . . . if only one could read them!" Analytic interpretations have focused upon the circle as a symbol of Wozzeck's state of mind and Berg's own view of life, but with ambiguous results. Some see the circle as a pessimistic image of fatalistic doom, others as an optimistic metaphor for hopeful rejuvenation. A dialectical conception of the opera suggests their unresolved juxtaposition, simultaneously asserting affirmative and negative conceptions of life.

But it is Wozzeck's "lines" rather than his "circles" that unlock the geometry of ambivalence encoded in the "figures" of the open field. A "dialectical ramp" of two intersecting lines in oblique motion embodies this vacillation between dynamic affirmation and static negation. Tracking this "figure" as a musical metaphor reveals a profound ambivalence at the heart of Berg's masterpiece. Half soldier, half seer, wandering across the open field of life, Wozzeck catches a fleeting glimpse of this ambiguous geometry of hope and despair tugging against one other, juxtaposed without victor, each sharing Berg's stage to weave a delicate synthesis of unresolved antinomies.

## Intervallic "Multiplication" in the Music of Claude Debussy: An Extended Theory of Transpositional Combination

Christoph Neidhofer (McGill University)

In his landmark book *Penser la Musique Aujourd'hui* (1963) Pierre Boulez discusses a compositional device called "multiplication." In this device, first a twelve-tone series is partitioned into smaller units. Then one unit, or pitch-class set, is "multiplied" by another by transposing one of the two sets on to each pitch-class of the other set. Intervallic "multiplication" is what Richard Cohn has described as "transpositional combination" in the context of Bartók's music. While "transpositional combination," as defined by Cohn, is designed as a tool for the analysis of music that projects different transpositions of a particular *set-class*, I propose extending the notion to music in which intervals are not transposed as set-classes but as diatonic *step-classes*. A given step-class may project different set-classes.

This paper develops an alternative approach to transpositional combination that applies to set-class as well as step-class contexts. I shall discuss all possible chord-types that can be generated via "multiplication" of the various step-class sets and present the pertinent mathematical generalizations. I shall then apply my approach to Claude Debussy's étude "Pour les quartes" and show how Debussy's chords and modes can be generated via the extended notion of transpositional combination.

## Conceiving and Communicating Multiplicity in Post-Tonal Music Analyses

Josh Mailman and Richard Randall (Eastman School of Music)

This paper discusses problems and proposes solutions regarding the conception and communication of post-tonal music analyses and systems of data representation (e.g., labels) used in these. David Lewin (1986) has discussed the advantages of leaving open the possibility of multiple interpretations during the course of analysis. Although he describes the desire for multiplicity, Lewin does not identify the role that labeling systems necessarily play in the conveyance of multiplicity. Multiplicity in the exposition of an analysis necessarily requires a communication channel that can follow and clearly represent a changing mental conception of music itself. Our research finds that the *representation* of our conceptions feed back on the *conception* of music itself and *vice versa*. To analyze music with unordered pitch-class sets (pc sets), for instance, is to imagine music *in terms* of unordered pc-sets. To the degree that music-analytical expression depends on extant labeling systems, the representation of such multiplicity would require multiple (and possibly incompatible) descriptors (from different labeling systems) for each musical event. Since we'd rather use a labeling system that encourages rather than limits the possibility of such multiple interpretations, our project employs a labeling system called SCRN/TRN (Set Class Realization Notation / Transformation Realization Notation). It re-

solves the "multiple interpretation" issue by representing in a single coordinated notational construct what would otherwise require an *ad hoc* combination of labeling systems already available.

## Session 3-82 (SMT), 2:00-5:45

### Words and Concepts
Janna K. Saslaw (Loyola University), Chair

## Where Musical Places Come From: The Conceptual Metaphor States Are Locations

Arnie Cox (Oberlin College)

There are no actual locations in music, nor actual distances or motion between musical locations, and yet much of music discourse is premised on the belief that there are. Although it has been recognized that such metaphoric concepts are treated in practice as if they were literal, it has not been explained why we should have such concepts in the first place. What is it about musical experience that motivates conceptualizations of locations, distances, and motion? Metaphor theory in music has begun to identify the cross-domain mappings and image schemas relevant to musical motion and space, but we do not yet have an account of the motivations behind, and constraints on, our mapping of spatial relations onto the relations of musical tones. As a result, theories and epistemologies that are premised on the metaphor of musical "space" still depend largely on shared intuitions regarding the logic, aptness, and value of such metaphoric representations. This paper offers an account of how embodied experience motivates and constrains conceptions of musical motion and space, and it shows how these concepts emerge from the same metaphoric reasoning whereby we conceive abstract state-locations and motion in other aspects of everyday life.

## The Musical Idea and the Basic Image in the Atonal Songs and Recitations of Arnold Schoenberg

Jack Boss (University of Oregon)

This paper is taken from a larger study-in-progress which attempts to show that many of Schoenberg's songs and recitations — tonal, atonal, and serial — elaborate three kinds of framework, all of which derive from the notion of "musical idea" so prominently represented in his writings. These frameworks are the complete idea, the incomplete idea or unresolved opposition, and the basic image. The complete idea generally comprises an opposition of elements, elaboration of that opposition, and ultimate resolution, while the unresolved opposition leaves off the last stage. The basic image translates a visual image of some kind into a musical shape, which then serves as a starting point for further development.

The paper shows how the motivic and harmonic structures of two atonal works—"Als wir hinter dem beblümten Tore," Song eleven of *Das Buch der hängenden Gärten,* Op. 15, and "Nacht" from *Pierrot lunaire,* Op. 21— grow out of, respectively, a complete idea and a basic image, and how these frameworks and their motivic/harmonic elaborations parallel the structure and meaning of the texts. Since the paper's insights about harmonic elements and relations are presented using the language of pitch-class set theory, the paper also demonstrates ways in which Schoenberg's notions of coherence intersect with familiar models of pitch-class set coherence.

## Hearing the Unspoken in Britten's *Death In Venice*

Shersten Johnson (University of Wisconsin-Madison)

Of particular interest among recent writings on the subject of text-music relations are those inquiries that focus on the dialectical character of text and music. Britten's *Death in Venice* is especially suited to an investigation of this type, since its story, formulated in words, centers on the loss of words, a loss so critical that it cannot be redeemed even by music. In particular, an analysis of scene twelve shows the interconnection between Aschenbach, his words, and the musical daemons that surround him. Because of his choice not to speak at this pivotal moment, both his words and his music are irrevocably changed.

This paper focuses on the way those lost words sound in conjunction with their music, using a method of analysis that can accommodate that dynamic interconnection. This method, developed by Lawrence Zbikowski, employs conceptual models to

depict the way a listener might combine perceptions of music and text to create meaning beyond that of the text alone. Freud's writings on repression and blockage in the creative process provide further structure for the analysis. In this way, the paper not only addresses the influence of specific musical elements on the perception of Aschenbach's blocked words, but goes a step further to show where the music itself goes through its own process of repression, failing to supply the words and meanings that Aschenbach so desperately seeks.

## The Analysis of Song: An Approach from Conceptual Blending

### Lawrence Zbikowski (University of Chicago)

"We await the development of a syntax of song." Thus Kofi Agawu ended a 1992 essay in which he argued that, despite the rich critical and analytical literature that had developed around art song, there was still no theoretical model adequate to the phenomenon of song. In this paper I present work towards such a model, based on recent research in cognitive linguistics by Gilles Fauçonnier and Mark Turner. This research has shown that, under certain circumstances, concepts from two separate domains, each constructed by language, blend together to create novel concepts in a third domain. I propose that a similar sort of conceptual blending can occur when one of the domains is constructed by music. Using the technology developed for analyzing conceptual blends, I show why two different settings of the same poem by Joseph von Eichendorff— one by Schumann (Op. 39/1), the other by Brahms (Op. 3/5)— give rise to two quite different songs. I argue that this model offers a way to account for "the syntax of song."

## An Historical Approach to Musical Topics

### Raymond Monelle (University of Edinburgh)

The semiotics of musical topic theory is more complex than was implied by Leonard Ratner in his book *Classic Music.* Topics are mixed signs, manifested as conventional signs (symbols) with their roots in icons and indices. A careful study of both signifiers and signifieds usually reveals that topics are cultural items signifying units at some remove from the world that creates them; typically,a topic makes use of a contemporary signifier (though this may be elaborately concealed) to mean an imaginary signified plucked from the culture of several centuries previous. In this respect, musical topics resemble literary topics. Examplesare given, including the equestrian topic, and the hunt, military, pastoral, and Turkish topics.

## Session 3-83 (SMT), 2:00-5:00

### Scales and Chords
Henry Martin (Rutgers University), Chair

### *Diabolus in Musica:* Structure and Tonality in the Wolf's Glen

#### John L. Snyder (University of Houston)

The fundamental ambiguity of the tritone relationship with the tonic makes it inimical to functional tonality; in Schenkerian terms, it can exist only as a secondary relationship, e.g., as bIII/III (Beethoven's Op. 26, II), or N/iv (as Schenker reads Berlioz's *Symphonie Fantastique,* IV, mm. 152ff). But, in the Berlioz, explaining the Db chords in G minor as N/iv rings hollow, as nothing in the passage suggests C minor. Analysts must therefore ask: just *how did* tonal composers use the TT/I relationship? *What effect* does this usage have on tonal structure? And, how can the resulting structural anomalies be *accounted for* in analysis? A *locus classicus* for tritone relationships is the Wolf's Glen Scene from Weber's opera *Der Freischütz.* The scene begins and ends in F# minor, but most of the scene is in C minor. Further, Eb major and A minor are also important centers. Absolute key associations play a role, but my central question is the fundamental structure of the scene.

Several new ideas are proposed: multiple tonal threads, discontinuity and resumption, and abandonment. The scene is viewed as a collection of separate tonal threads, some of which are interpolated into others. Discontinued threads may be resumed later,

or simply abandoned. Graphically modeled on Schenker's interruption symbol (‖), discontinuity is indicated by an ellipsis ( ... ), and abandonment by an obelus (†). An important distinction will be drawn between *prolongation and projection*: the scene projects the F# diminished seventh chord but does not prolong it.

The paper also makes connections to dramatic theory, and to the dissolution of tonality in the late nineteenth century. Brahms's *German Requiem*, IV, and Bruckner's Symphony No. 6, I, will also be cited.

## Debussy's Chromatically Displaced Dominants: A Force of Nature

D. Boyd Pomeroy (Cornell University)

This paper departs from an observation that certain pieces by Debussy feature the consistent chromatic displacement (usually downward) of dominant-like gestures. From a historical perspective, this dislocation of "dominant rhetoric" from its normally associated tonal-syntactical constraints could be viewed as an extreme manifestation of certain nineteenth-century trends in this direction. From a functional perspective, however, the dominant's wholesale chromatic displacement raises perceptual questions. It also engages an interesting theoretical issue—the "#IV / (bV)" problem—concerning the limits of chromatic transformation in tonal music, and the subject of a recent article by Matthew Brown and Dave Headlam. Given these authors' conclusionthat, in genuinely tonal music, apparent #IV's/3V's can relate to the tonic only indirectly, how can the dominant's chromatic displacement be apprehended as such within a tonal context? Adapting Richard Bass's model of "wrong note" chromatic displacement in the music of Prokofiev, I suggest that Debussy's apparent 3V's similarly operate in the capacity of substitute for their "diatonic shadow." After consideration of the tonal/formal conditions under which the chromatic substitution can be effectively perceived as such, the remainder of the paper demonstrates how these conditions are fulfilled in four movements—from *La mer*, the orchestral *Images*, and the piano preludes. Finally, taken together, these pieces point to an intriguing correlation between chromatically deformational tonal structure and programmatic or evocative content, suggesting that Debussy associated the technique with the musical portrayal of nature's more elemental, untamed aspects.

## Modes, Scales, Functional Harmony, and Non-Functional Harmony in the Compositions of Herbie Hancock

Keith Waters (University of Colorado, Boulder)

Herbie Hancock emerged as one of the most influential jazz composers and pianists of the 1960s, and his compositions played a significant role in the expansion of the jazz harmonic language that took place during that decade. Some commentators use the term "modal" to describe the harmonic vocabulary of Hancock's compositions—in these instances modality may refer to harmonic ambiguity, static harmony, the scalar foundations behind individual harmonies, and/or the absence of functional harmonic progressions.

The paper addresses the question of analytical approaches in the absence of functional harmonic progression. In the compositions "One Finger Snap," "Jessica," and "King Cobra," Hancock creates compositional organization through the use of interval cycles in both the harmonic and the melodic dimensions. In addition, the paper suggests that two scalar collections, the diatonic (D) and acoustic (A), provide the source for Hancock's harmonic vocabulary. We may hear the movement among and between D and A collections in degrees of relative closeness and distance, labeled here as the "distance value." I provide a series of networks which show the relationship of all D and A collections at each possible distance value, and I show how Hancock systematically exploits these distance-value relationships in his compositions.

## The Role of Triads in Ligeti's Recent Music

Eric Drott (Yale University)

One of the most remarkable features of György Ligeti's music from the late 1970s to the present is its embrace of triadic harmony. Unlike his music of the 1960s, known for its extreme chromaticism and widespread use of clusters, his latest works explicitly utilize consonant harmonies, albeit in a non-tonal context. Moreover, the return to triadic harmony intersects with another of his recent preoccupations, namely the exploration of polyrhythmic and polymetric devices. By analyzing the deploy-

ment of triads in a number of his recent works, including his Etudes for Piano, this paper shows how complex rhythmic dissonances interfere with the perceptual and functional roles of the harmonic dimension. Drawing on theories of auditory perception developed by Albert Bregman, this paper argues that vertical and horizontal structures are set against each other in Ligeti's works, so that the one interferes with the other. At the same time, this paper interprets Ligeti's music in light of the repudiation of the triad in the modernist aestheticsof Boulez and Adorno, in order to describe how his recent works situate themselves between both tonal and post-tonal traditions.

# *Friday evening, 3 November*

## Session 3-81 (AMS Panel Discussion), 8:00-11:00

### Recent Researches on Scottish Music Manuscripts

James Porter (University of Aberdeen), Chair
Warwick Edwards (University of Glasgow), Gordon Munro (Scottish Academy of Music and Drama),
Marjorie Rycroft (University of Glasgow), David J. Smith (University of Aberdeen),
Matthew Spring (Bath Spa College), and Evelyn Stell (University of Glasgow)

This panel involves short informal presentations followed by discussion of recent research on Scottish music manuscripts. Compared with Ireland, for example, Scotland has a wealth of unpublished music manuscripts from the Renaissance period up to the present—several hundred are known in various libraries and private collections. While many of them have been referred to and cited by scholars such as Henry Farmer, Nelly Diem, Bertrand Bronson, Samuel Bayard, and John Ward, few have been published in scholarly performing editions. Genres range from late medieval plainchant to solo songs, ballads, lute tunes, music for clarsach, fiddle, bagpipe, recorder, harpsichord and other instruments. Both sacred and secular music will be considered. Recent research and published analysis have shown the manuscripts to contain valuable information on style, taste and technique (such as the Panmure manuscript, which illuminates the performative style of Sainte-Colombe through his pupils, the brothers Maule). The manuscripts are of general interest, too, because they contain not just Scottish music, but music of diverse national origins; English, French, German, Irish, and Italian tunes are commonly found. The panel will discuss both common and unique problems of script, instrumentation, and interpretation within an often dramatically-changing set of social and historical contexts.

## Session 3-82 (AMS Panel Discussion), 8:00-11:00

### Panel Discussion
### The Music of Tuscany, 1650–1850: The Restoration and Preservation of a Forgotten Repertory
### The Panel Session is dedicated to the memory of William Holmes

Susan Parisi (University of Illinois at Urbana-Champaign), Chair
Irene Alm (Rutgers University), Frank A. D'Accone (University of California, Los Angeles),
Aubrey Garlington (University of North Carolina, Greensboro), Ellen Harris (Massachusetts Institute of Technology),
John W. Hill (University of Illinois at Champaign-Urbana), John P. Karr (University of Louisville),
James Leve (Fitchburg State College), Lowell Lindgren (Massachusetts Institute of Technology),
Kay M. Lipton (Pasadena City College), Colleen Reardon (Binghamton University),
John Rice (Rochester, MN), Harris Saunders (University of Illinois at Chicago),
Edmond Strainchamps (State University of New York at Buffalo), and Robert Lamar Weaver (University of Louisville)

The repertory of Tuscan music relative to its merits and quantity is unknown to historians, musicians, and the public. The general ignorance is especially to be noted with respect to the music of the late seventeenth through the early nineteenth centuries and increases from the early portion of this period to the late, even though the number of new operas premiered in Florence in the late 1780s and nineties exceeds the numbers individually produced in Naples, Venice, and Milan. With the exception of the keyboard sonatas of Giovanni Maria Rutini, the obscurity of chamber and orchestral music is even deeper than that of opera. The existence of a large number of sacred choral and organ compositions is simply unknown. Before the publication of the *New Grove Dictionary of Opera* (1992) many of the principal composers and librettists could not be found in the major encyclopedias and dictionaries. The purpose of the Panel Session is to explore possibilities for alleviating this situation. Now is an appropriate time for the effort because of the great expansion of published catalogues undertaken by the Associazione toscana per la ricerca delle fonti musicali, by the publication of two reference works that make the operatic repertory more readily accessible to scholars (Francesco De Angeli's *Melodramma*, and Robert L. and Norma Weaver's *Music in the Florentine Theater*), by the discovery and preservation of a substantial amount of other genera in this repertory at the University of Louisville, and finally by the establishment of the international society, Musica Toscana, Inc., dedicated to the objectives stated in the title of the panel. After a tribute

to William Holmes by Frank D'Accone, the ten-minute position papers will be divided into two groups. The first will present new research as a continuation of Professor Holmes's own work. The second will focus on the practical problems of supporting the publication of musical editions, achieving and maintaining a suitable volume of excellent editions, and encouraging scholarship in the field. Other methods of disseminating knowledge of and acquaintance with the music, such as recordings, performances, and lectures will be discussed. Of particular interest are procedures that will make international cooperation possible with as little duplication of effort as is practicable.

The schedule of ten-minute position papers or reports is as follows:

- D'Accone, "William Holmes"
- Lindgren, "*Opera Observed* in Early Eighteenth-Century London: The Roles Played by Prominent Florentines"
- Leve, "A Comic Servant. Two Lovers and a Fool: Turning *Orlando Innamorato* into a Florentine Comic Opera"
- Alm, "Eighteenth-Century Opera and Dance: Comparisons between Venice and Florence."
- Reardon, "Siena in the Tuscan Repertory"
- Strainchamps, "Ecclesiastical Archives, with Special Attention to the Archives of S. Lorenzo"
- A representative of the Associazione toscana per la ricerca delle fonti musicali, "The Accomplishment and Plans of the ATRFM: publications and theses"
- Weaver, "A Survey of the Tuscan Repertory of the Late Eighteenth-Century"
- Karr, "Musica Toscana, Inc.: Its Accomplishments and Plans"

## Session 3-83 (AMS), 8:00-11:00

## The Rediscovered Berlin *Sing-Akademie* Library in Kiev: Its Impact on Bach Studies and Editions

Christoph Wolff (Harvard University), Chair

Hans-Joachim Schulze (Bach Archiv Leipzig), Ulrich Leisinger (Bach Archiv Leipzig), and Peter Wollny (Bach Archiv Leipzig)

In July 1999, the long-lost library of the Berlin Sing-Akademie, one of the world's most important collections of eighteenth-century music, comprising some 5,000 manuscripts, was rediscovered by Christoph Wolff in Kiev, Ukraine. The collection, which includes a significant number of largely unique Bach family materials, had been evacuated during World War II to Silesia, but then disappeared with no information available about its post-war fate and for a long time was feared destroyed. Shortly after their discovery the holdings of the Sing-Akademie library were examined by a group of Bach scholars led by Wolff at the Central State Archive-Museum of Literature and Art of Ukraine in Kiev.

The Berlin Sing-Akademie, a private choral society, was founded in 1791 by Carl Friedrich Christian Fasch and directed from 1800 to 1832 by Carl Friedrich Zelter; in 1829 it presented the celebrated performance of Bach's *St. Matthew Passion* under the direction of the young Felix Mendelssohn. A central portion of the Sing-Akademie archive consists of the estate of Carl Philipp Emanuel Bach, which includes music by his father and brothers, a collection of works by his ancestors (the famous *Altbachisches Archiv*), and the bulk of his own compositions in autograph or authorized copies, among them twenty Passions not transmitted elsewhere, fifty keyboard concertos, and numerous other vocal and instrumental works.

The proposed study session is intended to inform the scholarly community of the Kiev findings and to discuss various aspects of their impact on future Bach scholarship.

The schedule of papers is as follows:

- Wolff, "Introduction: The History of the Berlin Sing-Akademie Library—a Survey from 1791 to the Present"
- Wolff, "Johann Sebastian Bach and the Old-Bach Archive"
- Schulze, "C.F.C. Fasch's Collection of Four-Part Chorales by J.S. Bach"
- Wollny, "Three Pages of Unknown Sketches by J.S. and W.F. Bach"
- Leisinger, "New Sources for C.P.E. Bach's Songs"
- Wolff, "C.P.E. Bach's Own Thematic Catalogue of His Keyboard Music"
- Leisinger, Schulze, and Wollny, "C.P.E. Bach's Hamburg Choral Works"

## Session 3-84 (AMS), 8:00-11:00

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

Richard Crawford, Editor-in-Chief, *Music of the United States of America* [MUSA], Chair
James Grier, author, *The Critical Editing of Music;* Mark Clague, Executive Editor, MUSA;
Philip Bohlman, Series Editor, Recent Researches in Oral Traditions; Paul Ranzini, Managing Editor, A-R Editions;
and Austin Clarkson (Series Editor, The Stefan Wolpe Society Critical Editions)

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

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

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

The purpose of this ninety-minute panel is to reconsider the state of critical editing in musicology today. Beginning with five- to ten-minute position statements, panelists representing a range of current series will address a variety of themes in critical editing, including editing as criticism, editing and identity, the impact of technology on critical editions, and new scholarly initiatives in critical editing. By bringing these issues into a public forum for music scholars, the panelists hope to begin a conversation about the role critical editing plays in musicological research today and the role it might play in the future.

## Session 3-85 (ATMI), 7:30-8:15

## Technology & Performance 3: Panel on Performance

Creating a MIDI Ensemble: Organizing, Funding, Rehearsing, and Performing

Rocky J. Reuter (Capital University)

The panel, consisting of experienced ensemble leaders who will already be present at the conference, will discuss their experiences forming both student and faculty MIDI ensembles and the pros and cons of such an ensemble, with the intention of encouraging the development of such ensembles.

**Session 3-86 (ATMI), 8:15-9:30**

**Technology & Performance 4: Live MIDI Concert II**

Ten Calabi-Yau Shapes for Flute, Guitar, and Max/Msp

Stephen Taylor, Kimberly McCoul Risinger, Angelo Favis (Illinois State University)

"Ten Calabi-Yau Shapes" for flute, guitar, and Max/MSP uses digital technology both to enhance and confront the acoustic instruments. The flute and guitar achieve super-human extremes of range and speed, similar to Machover's concept of "hyperinstruments," thanks to Max/MSP. But they also trigger other purely electronic sounds, which play with and against the live musicians. The presentation also includes a brief introduction to Max/MSP.

Real-Time Multimedia Networks for Music Instruction: Hardware, Software, and Content Shells.

Mark Lochstampfor and Michael Cox (Faculty MIDI Duo, Capital University)

One of the most exciting venues for technology sessions in recent years has been live musical performances using MIDI instruments and instrument controllers. Previous performance groups have provided a variety of interesting technological performances and musical styles. This proposed performance will continue in that tradition, providing diversity of musical styles as performed by a smaller ensemble than previous groups, a duo. Technological aspects of this performance will include multiple layers of MIDI sound sources controlled by a wind controller and keyboards as well as a performance that includes computer controlled sequences with the live performers. The diversity of musical styles performed during this session will feature the use live controllers and sequences and will incorporate traditional, contemporary, and jazz fusion styles as well as a transcription of a work for concert band.

**Session 3-87 (SAM Plenary Session II), 8:00-9:30**

**An Evening with Dr. Billy Taylor—Celebrating a Lifetime of Achievement in Jazz**
Rae Linda Brown (University of California, Irvine), Chair

Dr. Billy Taylor, jazz's most passionate advocate, will speak on his career and music. One of the best known faces in jazz, Billy Taylor has done more than nearly anyone to spread the music's message. Bringing the past, present, and future together, he portrays distinguished musicians on the CBS program *Sunday Morning,* and he hosts a weekly NPR program, *Billy Taylor's Jazz at the Kennedy Center.* He is artistic director at the Kennedy Center of a discussion/performance series which includes some thirty jazz programs a year. He is also leader of his own trio.

At this session the Society for American Music will present to Dr. Billy Taylor its Lifetime Achievement Award.

## Session 3-88 (SMT), 7:00-10:00

## Expanding the Canon IV: Musical Representations of 'Self' and 'Other'
### SPECIAL SESSION, SMT COMMITTEE ON DIVERSITY
Yayoi Uno Everett (Emory University), Chair
Martin Scherzinger (Eastman School of Music), Respondent

### "Witnessing Representations?": European Music's Imagined East

Ralph Locke (Eastman School of Music)

This paper explores the uses and limits of "representation critique" (as seen in writings of Edward Said and others) to explicate the numerous exotic musical works that were composed in Europe during the several decades just before and after 1900 (i.e., during the most intense period of Western colonization and empire-building in North Africa and Asia).

Exotic works function in two main ways:

1) The culturally Other may comprise a surface-level (hence transparent?) metaphor/pretext. Thus, the semantics of Otherness is conveyed primarily by extramusical reference and stands in tension with the work's prevailingly Western musical style. Radames, in *Aïda,* is scarcely Egyptian except in costume; similarly, the courtiers in *The Mikado* are, in most respects, utterly British.

2) The Other may exert an indelible influence upon the work's shape and substance; semantic meaning thus impacts directly upon musical vocabulary and syntax. Diverse instances to be briefly explored include Borodin's *In Central Asia,* Puccini's *Madama Butterfly,* and Debussy's "Pour l'Egyptienne" from *Epigraphes antiques.*

A new definition of "musical exoticism" will be proposed that, unlike other recent definitions, does not focus exclusively on "authentic" borrowings or on invented "exotic" styles stereotypically coded (for listeners) as foreign. It therefore is well suited to deal not just with the cases listed in category two above but also with those in category 1, which have until now been generally treated as atypical examples of musical exoticism or as in some other way problematic.

### "That's Why We Won't Take You, OK?": Women, Representation, and the Myth of the Unitary Self

Ellen Koskoff (Eastman School of Music)

This paper examines some of the ethical issues inherent in ethnographic and historical research on music and its social context, using "feminist epistemology" to highlight problems of analysis and interpretation. I assert that the fieldwork process, that quintessential method of data collection, which most distinguishes ethnomusicologists from historical musicologists, creates tensions for the ethnographer that are different in kind from those of the historian, tensions that must be resolved on an ongoing basis within a real-life context. Ethnomusicologists, whose "subjects" are living people with whom they form real relationships, differ from musicologists, whose "subjects," no matter how vital they may appear from their works, are historical, and therefore unable to counter contemporary interpretations of their lives. Feminist analysis, essentially drawn from a western political ideology, does not always work outside that context, and indeed, the feminist ethnographer may find her or himself quite at odds with an informant who "argues back." To illustrate these issues, I draw examples from my own fieldwork, analyzing the tensions that result from competing feminist agendas in the field.

### "Ethnomusicology" of Contemporary Classical Music

Fred Maus (University of Virginia)

In their ethnographies of schools of music, Henry Kingsbury and Bruno Nettl disregard their extensive personal involvement with classical music to write from "participant-observer" or "outsider" stances. This approach accepts a problematic conception of ethnomusicology. Their texts often read as satire, as though the authors take an outsider's persona in order to bring out comical or pathetic aspects of classical music. In fact Kingsbury and Nettl resemble another, putatively quite different kind of writer. In the tradition of "radical" or "experimental" composition in North America, composers such as Cage and Oliveros have written brilliantly about the aspects of classical music from which they wish to distinguish their own work. The scientific aura of Kingsbury's and Nettl's writing disguises their participation in this dissident tradition.

A contrasting strategy, intentionally avoided by Kingsbury and Nettl, can serve the goal of understanding social aspects of classical music institutions. Recently, a number of writers have written autobiographically about their formation as classical musicians, mixing narrative with social and political discussion of their own experiences. Such writers, reflecting intimately and critically on their own experiences, are not simply "insiders" nor "outsiders" to classical music, and their writing offers an alternative to Kingsbury's and Nettl's pretense of distance.

## Hearing Japanese—Hearing Takemitsu

Steven Nuss (Colby College)

Much recent Japanese scholarship has been devoted to making and supporting claims that the Japanese appreciate, process, and organize language and abstract sounds in ways quite distinct from non-Japanese. Though I initially dismissed the notion of "hearing Japanese," the various physiological, psychological, and sociological claims made by advocates of these "uniqueness theories" surfaced again and again with positive reviews in many of my conversations with a number of influential Japanese composers. Regardless of the questionable validity of many of the uniqueness claims, they are undeniably at play in significant ways in the composition and reception of post-war Japanese art music, and they offer important insights into how the Japanese see and hear themselves. The most persistent arguments in the uniqueness debate are of two basic types: 1) theories of physiological uniqueness, and 2) theories of cultural uniqueness.

This paper offers an overview of both these types of uniqueness literature/research and explores their implications/possibilities for ways of "hearing Japanese," and for building listening strategies for, and ways to explain the genesis of, content and form in passages from works by Toru Takemitsu, the composer regarded by most Japanese and non-Japanese alike as the most "Japanese" member of the post-war generation of Japanese composers.

## Session 3-87 (SMT), 7:00-10:00

## Mid-career Renewal and Responsibilities
### Special Panel, SMT Committee on Professional Development
Elizabeth W. Marvin (Eastman School of Music), Moderator
Allen Forte (Yale University), Robert Wason (Eastman School of Music), John Buccheri (Northwestern University),
Martha Hyde (SUNY at Buffalo), and Pat McCreless (Yale University)

These panelists represent senior music theorists who continue to renew themselves professionally—by means of exploring new areas of scholarship or new teaching venues, by re-examining their pedagogical approaches or moving from teaching to administration, by pursuing grants for research or study abroad, by returning to performance, or by other means. Panelists will also address the responsibilities that come with advancement to the ranks of senior faculty.

Each member of the panel will focus upon a particular topic of professional renewal, but most have experiences that cross these narrow boundaries. They therefore will not limit themselves rigidly to their assigned topic, but will speak broadly to the issue of professional renewal while covering their focus area in more depth. The primary topics for each member of the panel are: changing areas of research focus (Forte), returning to performance and pursuing travel opportunities (Wason), reexamining and revising pedagogical approaches (Buccheri), moving into (and out of) administration (Hyde), and mentoring and other responsibilities of senior faculty (McCreless). Following presentations by the panelists, there will be an opportunity for questions to the panel from the audience and open discussion of issues relating to professional renewal.