

Saturday morning, 4 November

Session 4-1 (Joint), 8:00-12:00

Art Meets Science: Collaboration Between Music Theorists and Music Psychologists

Richard Parncutt (Karl-Franzens-Universität Graz), Co-Organizer and Moderator

Steve Larson (University of Oregon), Co-Organizer and Moderator

In the interdisciplinary spirit of the Toronto meeting, and to explore the inter-relationships of science and art, our session is the first that we know of in music research in which collaboration between artists and scientists is not merely encouraged, but a requirement for participation. One author of each paper is a music theorist (or an academic whose primary qualifications and publications are in the domain of the arts) and the other a music psychologist (or an academic whose primary qualifications and publications are in the domain of the natural sciences). The aim of the session is to generate original insights in music theory and analysis. Each paper emphasizes the relevance and implications of its findings for music theory and analysis, and each is supported with musical examples.*

The session closes with a discussion of the purpose, pragmatics, and politics of collaboration between music theorists and music psychologists, led by Richard Parncutt. Topics of interest include the extent to which music psychology should be included in the training of music theorists, and music theory in the training of music psychologists; and the extent to which music theory positions might require knowledge of music psychology, and music psychology positions might require knowledge of music theory.

1 MUSICAL MATERIALS

1.1 Perceptual vs. Historical Origins of Musical Materials

R. Parncutt* (Karl-Franzens-Universität Graz) and Roland Eberlein (Universität zu Köln)

Parncutt and Eberlein compare perceptual and historical explanations for the nature and origin of elements of tonal-harmonic syntax such as melodic and harmonic fifths and fourths, avoidance of parallel fifths, prevalence of triads in root position, and falling fifth cadences. They consider the relative importance of the history of compositional rules and practices, the physical structure of musical instruments, and perceptual models of pitch perception and consonance-dissonance. For example, in common-practice tonal music, major and minor triads in root position outnumber triads in first inversion, which in turn outnumber triads in second inversion. Should an explanation of this statistical pattern rest on the history of voice leading, on the sixteenth-century practice of *falsobordone*, or on modern perceptual theories of consonance and fusion?

1.2 Musical Materials And Social Meanings

Eric Clarke* (Sheffield University, UK) and Julian Johnson (University of Sussex, UK)

Clarke and Johnson consider the relationship between musical material and musical meaning from the twin perspectives of critical theory and perceptual theory. Adorno's vision of a "material theory of musical form," in which the sedimentation of social meaning within musical material was a central preoccupation, remained a tantalizing possibility that he himself never successfully realized in his own writing. By incorporating more recent perceptual theory, it may now be possible to pay proper attention both to the specific material and formal properties of music, with due awareness of the reciprocal relationship between material and listeners, and at the same time to consider ideological and critical aspects. A synthesis of this kind has the potential to make a contribution to analysis (by bridging the gap between formalist and critical traditions), to critical theory in music (by moving towards a realization of Adorno's ideal of a material critical theory), and to music perception (by demonstrating that perceptual theory and empirical methods can make a contribution to cultural theory). The approach will be illustrated by perceptually informed analyses of one of Webern's atonal instrumental miniatures, and a track by the British pop musician Tricky.

2 PERCEPTION OF STRUCTURAL RELATIONSHIPS

2.1 Thematic Variation and Cognitive Similarity

Nicola Dibben (Sheffield University, UK) and Alexandra Lamont* (Leicester University, UK)

Dibben and Lamont ask whether the surface and deep structures of music are always intertwined, and whether this relationship is style-dependent. Findings from existing work in cognitive and music psychology are reviewed to generate a set of surface and deep features of music to which listeners have been shown to be sensitive in different contexts. This feature set is applied to the analysis of a range of tonal classical and atonal serial music. Extracts are selected for degrees of similarity and difference following the above analyses, and listeners' similarity ratings of these extracts are examined. A combination of cognitive theories of similarity and music-analytic principles clarifies whether variation technique in tonal and atonal music is likely to lead to clearly structured and easily perceptible musical settings, and to what extent these factors are dependent on musical style.

2.2 Surface Effects On Perception Of Deeper Levels

Gunter Kreutz* (Goethe-Universität Frankfurt) and Oliver Schwab-Felisch (Technische Universität, Berlin)

Gunter Kreutz and Oliver Schwab-Felisch also investigate the relationship between surface and deeper structures, but from another angle. They report a study in which listeners hear sixteen-bar compound melodies composed in the style of J. S. Bach's works for unaccompanied stringed instruments. Surface locations in the pieces corresponding to events at deeper levels are systematically varied. In each trial, the music is followed by one of three different reductions: Schenkerian, time-span (after Lerdahl & Jackendoff), and music-theoretically "incorrect" foils. Three groups of listeners – experts specializing in Schenkerian analysis, music students, and non-musicians – rate how well the reduction matches the preceding music. Possible implications for the development of perceptually-oriented approaches to reductive analysis are considered.

3 DYNAMIC RELATIONSHIPS BETWEEN MUSICAL ELEMENTS

3.1 Measuring Musical Forces

Leigh VanHandel* (Stanford University) and Steve Larson (University of Oregon)

VanHandel and Larson report the results of an experiment in which listeners rate the relative strengths of different melodic continuations in given contexts. Listeners' judgments are compared with the predictions of various algorithms (Larson 1993, Lerdahl 1996, and further revisions of these) that model the interaction of "musical forces." The experimental results and theoretical models are also compared with a survey of the distributions of the same continuations in common-practice tonal music.

3.2 Modeling Tension And Attraction

Joshua Fineberg (Columbia University), Carol Krumhansl* (Cornell University), and Fred Lerdahl (Columbia University)

Fineberg, Krumhansl, and Lerdahl theoretically and empirically examine music-theoretic models of the cognitive distance, tonal tension, and tonal attraction between pitches, chords, and keys within a tonal pitch space. The models are ultimately based on the stability conditions in Lerdahl and Jackendoff's theory of prolongational reduction. Computer implementations of the algorithms ease quantification in specific theoretic and analytic applications. The efficacy of the models is evaluated by comparing predictions with listeners' responses in perceptual experiments.

Session 4-2 (CSTM-SAM), 8:30-12:00

Traditional Music in North America

Neil V. Rosenberg (Memorial University), Chair

Gaelic Language Attitudes and the Valuation of Mouth Music in Cape Breton, Nova Scotia

Heather Sparling (York University)

There is an assumption in sociolinguistics that “language and culture are often seen to go together” (Adegbija 1994:25). The belief that language affects culture, which of course includes music, is so ingrained that it is rarely articulated explicitly. The question is, how do language and culture go together? This paper examines the impact language attitudes have on musical choice and valuation in Cape Breton Gaelic culture.

A popular song genre on commercial Gaelic recordings and in classrooms is “puirt-a-beul,” or “mouth music.” While these songs are popular with tourists and Gaelic learners, native Gaelic-speaking consultants tend to have a low opinion of them. I argue that this disparity in estimation may be attributable to differing attitudes towards the Gaelic language. For language learners, who are part of the current Gaelic revival, puirt-a-beul are an important entry point to the culture. Puirt-a-beul are accessible to the non-Gael due to their repetitive nature and upbeat tempo. Language learners enjoy their basic vocabulary, simple grammar, and humorous lyrics. In the past, however, Gaelic was perceived to be an impediment to social advancement and economic opportunity in both Scotland and in Canada. Native Gaelic speakers in Cape Breton, for many of whom Gaelic was forbidden at both school and home, may fear that puirt-a-beul misrepresent Gaelic culture to outsiders, contributing to the devaluation of the culture.

Through the use of ethnographic interviews, musical examples, and sociolinguistic analysis, this paper will indicate that language attitudes directly affect the value and use of puirt-a-beul within Cape Breton Gaelic culture.

The Conditions for Cape Breton Music

Burt Feintuch (University of New Hampshire)

In New Orleans They Mardi Gras, In Cape Breton We Ceilidh” reads an ad targeted at visitors to Cape Breton Island, Nova Scotia. “Ceilidh” is a Gaelic word, originally connoting a neighborly gathering for good talk, but it is now also the official name of Route 19—the Ceilidh Trail, that is—which hugs the western side of the island. Along the Ceilidh Trail, “ceilidh” is shifting its meaning to describe a music session, and “ceilidh” is on its way to becoming a verb in Cape Breton. What Cape Bretoners call “Cape Breton Scottish violin music is thriving, and especially during the summer, people are ceilidhing at a nearly feverish pace.

Why is this music burgeoning at a time when many other regional musics of the same vintage have largely vanished or radically transformed themselves? Cape Bretoners tell a story about this—a story asserting that music is in the genes, speaking of isolation from other musical influences, gradual decline, and a 1970s television documentary that revived the music. But that doesn’t fully address the question of what cultural and economic circumstances enable the music. How can we understand what it is that supports and encourages people to keep on ceilidhing in this economically marginalized place? My paper will examine the ways in which Cape Breton musicians have made an accommodation: thriving in the interstices between locality, tourism, and mass markets, representing an idealized identity to local people and visitors, and playing remarkably vital music.

Scots Fiddle Tunes in the U.S. and Canada: Transformation versus Retention

Chris Goertzen (University of Southern Mississippi) and Paul F. Wells (Middle Tennessee State University)

In the late eighteenth and early nineteenth centuries Scottish fiddlers such as Niel and Nathaniel Gow, Daniel Dow, William Marshall, Alexander McGlashan, and many others wrote, collected, and published many hundred reels, strathspeys, jigs, and hornpipes. Tunes from this era form a cornerstone of traditional fiddle repertoires in North America. “Lord MacDonald’s Reel,” “Mason’s Apron,” “My Love She’s But a Lassie Yet,” “Miller of Drone,” “Soldier’s Joy,” and “Braes of Auchtertyre” are among the tunes with 200-year-old Scottish pedigrees that are known to fiddlers throughout much of the United States and Canada. These tunes have fared differently in different regions of North America in terms of constancy of title, melodic stability, and relative popularity. In Cape Breton, Nova Scotia, for instance, where many fiddlers are musically literate and have access to and respect

for the old Scottish tunebooks, there is a high level of retention of both title and melody, and performance style still bears a close relationship to that of Scotland. In the northern United States English adjustments of Scottish tunes are a factor. In the southern U.S. there has been much more transformation. “Miller of Drone” has become “Grey Eagle” and is popular among contest players as a vehicle on which to demonstrate their ability to improvise new strains and variations. The first strain of “Mason’s Apron” has acquired numerous second strains and many new names, such as “Wake Up Susan,” “Redbird,” and “Jack of Diamonds.”

Gamblers, Drunkards, Politicians, and Other Fiddlers in the Antebellum South

Dale Cockrell (Vanderbilt University)

Fiddling was a central feature of the antebellum Southern musical world among lower-class whites and blacks. This paper presents new evidence on the nature of fiddling in the South garnered from a study of the era’s newspapers and travel accounts. It provides details on the contexts in which fiddling flourished.

This is also, necessarily, a study of historiography and what evidence tells us about social relations. To give example, I focus on fiddling/violin-playing in Natchez, Mississippi. Natchez was a divided town with a rowdy riverfront landing (Natchez-under-the-Hill) that supported a social and musical life quite different from that found on-the-Bluff, where respectable society lived. There are even fiddle tune titles that draw attention to the under/on dichotomy. In brief, the citizens of the Bluff who left records and who loved or played music—newspaper editors, music store operators, music teachers, among others made it clear that their bowed instrument of choice was the *violin*. References to under-the-Hill music are almost without exception to the role taken by the *fiddle*. The complicating role that race played in many aspects of antebellum Southern musical life including fiddling and violin-playing in Natchez cannot easily be extrapolated from a straightforward reading of the historical records left us, mainly, by those on-the-Bluff. For somewhat self-serving reasons, historiography would have it that antebellum Southern music and life is at heart a function of race; in fact, it appears that it is essentially a function of class.

Edith Fowke and Traditional Music in Rural Ontario

Allen Kirby (Loyalist College, Belleville, ON)

Song collector Edith Fowke first went to Peterborough County, Ontario in 1956. There she uncovered an abundance of folk songs that had remained relatively invisible until that time. Edith realized the significance of her discovery and compared it to finding gold. “Luck was with me,” she said, “the first area I tried was Peterborough...it soon became clear that I had struck a very rich lode.”

In spite of major urban growth in the area, many parts of Peterborough County remain untouched from the time Edith did her fieldwork there. The folk music tradition is still very much in evidence. In my paper, I will discuss the music and musicians of the county, past and present, and the influence of Edith Fowke. She encouraged musicians to nurture their music and pass it on. Current Peterborough area musicians, including some of the descendants of her informants, have been the recipients of this heritage. Traditional Ontario folk music reveals much of the province’s rural history and way of life. Edith ensured that folk songs and singers from Ontario would receive recognition through her publications and the recordings released by Folkways Records.

Maud Karpeles, Newfoundland, and the Crisis of the Folksong Revival, 1924–1935

David Gregory (Athabasca University)

Devastated by Cecil Sharp’s death in 1924, Maud Karpeles stopped collecting traditional songs for five years, a period that coincided with a significant reduction in the quality of the *Journal of the Folk Song Society*. By the end of the 1920s the English folk music revival was in severe decline, and little was being done to address the crisis. The movement, it appeared, had probably died with Sharp.

In 1929 Karpeles suddenly made a field trip to Newfoundland, followed by another in 1930. Some of the fruits of her collecting were subsequently published in *Folk Songs from Newfoundland*. One of the most vocal advocates of the controversial merger between the Folk Song Society and the English Folk Dance Society, she was subsequently a founding member, secretary,

and driving force behind the International Folk Music Council. She organised the first International Folk Dance Festival, held in London, England, on July 14–20th, 1935.

Why did Karpeles go to Newfoundland, and how did her experience there impact her subsequent life and work? Was there a connection between her field trips and her decision to devote the rest of her life to the international folk music movement? Drawing upon evidence provided by her Newfoundland notebooks and diaries and by her unpublished autobiography, this paper will attempt to answer these questions.

Session 4-3 (Joint), 9:00-12:00

The Sense of Sound: Imagining Music and Sensuality

Tomie Hahn (Tufts University) and Bonnie Gordon (SUNY at Stony Brook), Co-Organizers

The senses serve as the body's interface to the world and the arts a reflection, or a way of "making sense" of life. Despite the overwhelming amount of research on the body and the inextricable intertwining of sense and song, scholars of music tend to avoid specific discussions of the senses. This interdisciplinary panel fills that void, focusing on the relationship of the sensorium to the expressive arts at diverse cultural and historical moments. Placed side-by-side, madrigal song, virtual reality, the pageantry of the Torah service, Monster Truck rallies, operatic singing, and the emergence of the radio reveal the constructedness of the liminal extremes of the senses as defined by the worlds they emerge from.

The senses are situated in a unique position as the link between body (including self and individual) and the world. Further, they act as mediator of the social and of existence, simultaneously constructing these parameters—what defines the body, self, social group, time period, or world. Here, notions of "construct" are reflexive, because, as the body comprehends its existence through the filter of cultural definitions, culture is also constructed via the senses and the constraints of the physical.

The presentations in this session question how and why our perceptions of the world differ so greatly. How do different cultures imagine the senses and perception? How might we historicize the sensual? Given that song and instrumental expression often moves body and soul to heightened realms, it would be easy to posit music and the senses as universals. However, this panel will argue precisely the opposite point, that the varieties of experience marked by music and sensualities remain radically constructed and stand outside of biological reality. Our papers will collapse dualisms of mind/body, science/humanity, human/machine, culture/nature, man/woman, self/other, in order to understand culturally created cosmologies. Our investigations all touch upon three recurring themes: the interplay between the senses, text, performance, and ritual; the relationship between the voice, body, and spirit; and the expansion of the senses via technology.

On the eve of the millennium, with the emergence of new technological worlds, Western culture seems particularly concerned with expanding the limits of human sentience—witness the internet explosion, virtual reality, the computerization of early modern scores, and digital sound. This moment of technological advance, similar to the invention of the printing press, sound recording, and the computer, will undoubtedly alter our concepts of the senses and by extension our understanding of the body, emotion, and self. At the same time the mistrust of the senses has a long tradition in Western thought and is bundled with imaginings about the "nature" of music as a sensual form of expression. The contemporary body that depends on virtual senses threatens our trust of the senses. This session will use this distrust to bridge gaps between disciplines, making the sensorium a vehicle for interrogating our experiences of the expressive arts in culture.

Sensual Orientations: Considering the Sensibilities of Fieldwork

Tomie Hahn (Tufts University)

Through fieldwork, we are plunged into another culture's sensory framework, or world. Fieldwork experiences provide researchers with an opportunity to make sense of the world from a variety of cultural perspectives, a variety of sensual orientations. Interviews can reveal artists' thoughts on cultural values, aesthetics, meaning and symbol, creative process, performance identity, and concepts of performance. In this presentation I will draw from my fieldwork experiences in Japanese and Japanese-American dance, Monster Truck rallies, and interactive performance pieces utilizing physical data sensors to reveal a variety of performance sensibilities.

Kisses and Control

Bonnie Gordon (SUNY at Stony Brook)

In Monteverdi's fourth book of madrigals lovers only touch each other once. The seventh book overflows with *baci* and the one dramatized in "Eccomi pronta, ai baci" goes awry. Ergasto bites his lady leaving teeth marks on her face. Unlike the Petrarchan lovers of Monteverdi's early madrigals who suffer inside, this pain marks external surfaces. The shift from a poetry of inwardness and innuendo—one that outwardly eschews the body—toward tactile and playful erotics in which lovers kiss and taste each other might seem to indicate a more embodied sensibility. But I will argue that, the attention to tactile detail bespeaks an emptying out of song's alterity and a distancing from the body, marked by musical gestures whose virtuosity, consistency, brevity, and circular motion frame the voice within an independent musical logic that operates apart from the body.

Song, Sense, and the Emergence of Music

Gary Tomlinson (University of Pennsylvania)

Before the full coalescing in Europe around 1800 of a modern ideology of music, song could lodge itself in the European imagination as a rich amalgam of primal utterance, tropological elegancy, affirmation of shared humanity, and confirmation of drastic human difference. All these ingredients originated in early modern conceptions of the passionate powers of voice and lived on in Enlightenment rethinking of these powers. I will outline this cultural formation and trace some of the changes wrought in it around 1800, linking the decline of the earlier ideology to the emergence of modern music and a modern anthropology as well.

The Torah Service and the Re-Enactment of Revelation

Jeffrey Summit (Tufts University)

Jewish prayer is centered on the performance of liturgical and sacred text. In certain services, the public reading of the Torah amplifies this performance by the use of pageantry, procession, sexual imagery, music and choreography. I examine how this ritual re-enacts the historical experience of revelation and why many contemporary worshipers understand this multi-sensory ritual to be the core of authentic religious expression in Jewish prayer.

Body Waves: Transmission, Audition, and Attention in the Emergence of Radio

Nathan MacBrien (Stanford University Press)

Focusing on the historical emergence of radio music in the 1920s and 1930s, MacBrien will discuss the media-technological formation of the listening subject. Contemporaneous musicological writings, media criticism, fiction, poetry, and journalism suggest that radio, in its infancy, could produce subtle shocks of embodied awareness in the listener that depended precisely on disembodiment of the performer. By removing the listener physically from the "point of audition" (Chion), radio forced an unaccustomed separation of ear from eye, with occasionally vertiginous results. Vertigo—an irreducibly historical phenomenon tied to modern technology—could be mastered through the practice of attention through active listening. The moment of vertiginous shock, however, could also register a physical awareness of other modes of experience that writers seem to have found very difficult to describe. The paper argues for a rehabilitation of Walter Benjamin's notions of experience for understanding this experience and its relevance for contemporary aesthetics.

Music at the Edge of the World's Knowledge: A Techno-Feminist Perspective

Elizabeth Tolbert (Peabody Conservatory)

From a techno/feminist perspective, Elizabeth Tolbert will examine writings on music put forth by evolutionary psychologists such as Pinker and Miller to show how the dialectic between concepts of science and imaginings of what is mind and what is body are contributing to ongoing myths about music in Western academic culture. Drawing on material from the electronic journal *Edge*, an intellectual forum that conceives of itself as a "third" culture bridging the arts and the sciences, Tolbert proposes that music as a feminized entity is deeply implicated in evolutionary accounts of the development of language and human cognition. If music is among our few species-specific traits, then the lines imagined between human and non-human are especially relevant for an understanding of music within Western academic discourses.

Session 4-4 (AMIS-HBS), 9:00-12:00

Organology and Brass Instruments

J. Kenneth Moore (Metropolitan Museum of Art, NY), Chair

The Soprano Trombone Swindle

Howard Weiner (Freiburgim Breisgau)

The soprano or discant trombone is the stepchild of the trombone family. Developed late in comparison to the other trombones, it hardly found employment by composers of stature; only Johann Sebastian Bach called for a soprano trombone, in three of his cantatas. By chance and through the absence of historical knowledge in following generations, however, Christoph Willibald von Gluck and Wolfgang Amadeus Mozart were also brought into connection with this instrument. Thus, in the nineteenth and twentieth centuries various false facts concerning the soprano trombone have made the rounds. In concentrated form, they are to be found in *Posaune*, vol. 8 of Hans Kunitz's series *Die Instrumentation* published in 1959. Kunitz, however, did not content himself with a simple retelling of the usual legends, but rather fabricated a grandiose history of the soprano trombone, a forgery that has found great acceptance in spite of its obvious source-historical problems. The influence of Kunitz's swindle is clearly discernible in many articles, lexica, and books on organology and will be discussed in this paper.

The French Connection: Origin and Early Days of Périnet-Valved Bb-Cornet Design

Niles Eldridge (American Museum of Natural History)

The bewildering diversity of cornet design stands in marked contrast to the configurational monotony that has characterized trumpet manufacture since the nineteenth century. Yet the history of cornet design diversity is far from chaotic, and it has proven possible to pinpoint the origins and subsequent histories of major models that set the standards and were industry leaders over successive intervals of time. Several designs originating from the Parisian ateliers of Courtois and Besson in particular dominated Périnet-valved cornet design on both sides of the Atlantic from the 1850s up to the end of the nineteenth century—and one of those designs (the Besson Concertiste dating from the early 1870s) became the forerunner of modern cornets.

The Right Measure: How Brass Instrument Makers of the Nineteenth Century Decided on Dimensions of the Bore

Herbert Heyde (Metropolitan Museum of Art, NYC)

This paper suggests that the most common way to determine the bore of brass wind instruments was empirical by nature in the nineteenth century. Accumulating experience as a manufacturer and trial and error were the prevailing methods to determine precise dimensions that would produce a particular sound quality. In addition to this approach, proportional methods played a role that was not directly related to music. Some written sources and extant instruments indicate the use of procedures that

attempted to develop designs using a rational approach and, in this way, to impose distinct dimensions. The paper discusses the sources and instruments in question.

Did Sax Invent the Saxhorn?

Arnold Myers (University of Edinburgh)

The maker and inventor Adolphe Sax successfully fought a legal battle defending the novelty of the family of instruments now known as saxhorns. This paper re-examines the claims of Sax and his rival instrument makers, drawing on systematic measurements of surviving instruments. The criteria for an acoustically significant characterization of brasswinds are explored. The paper concludes with a discussion of what is meant by a family of instruments.

Session 4-5 (AMS-SAM), 10:15-12:00

Copland: A Centennial Retrospective II. New Perspectives on Copland

Elizabeth Bergman Crist (University of Texas at Austin), Chair

The Informal Copland: New Material

Vivian Perlis (Yale University)

Copland, the West, and American Identity

Jessica Burr (Princeton University)

Copland on Hollywood

Sally Bick (Yale University)

Copland and the Dance

Marta Robertson (Gettysburg College)

Copland, Twelve-Tone Music, and the Cold War

Jennifer Delapp (University Of Maryland, College Park)

Problems of Self-Borrowing in Copland's Music

Daniel Mathers (University Of Cincinnati)

Copland studies, spurred in part by the opening of the Copland Collection at the Library of Congress, currently engages a variety of scholarly issues. Vivian Perlis discusses previously unpublished material from tape recordings made with Copland while reviewing files of juvenilia with him. Jessica Burr examines Copland's popular image as a composer of the American West, and what this image has meant for his place in American musical life. Sally Bick considers how Copland's initial experiences in Hollywood led to a series of important articles that function as a critical assessment and evaluation of Hollywood film music. She also examines how Copland's work helped to foster innovation, elevate standards, and endorse Hollywood film music as a potential genre for the American art-music composer. Notwithstanding such obstacles as mutually exclusive music and dance vocabularies, Marta Robertson examines Copland's choreographic scores within their collaborative and choreographic contexts in order to understand these compositions as complete artworks. In the light of American awareness of Communist opposition to the twelve-tone technique and Copland's difficulties with anti-communist forces, Jennifer Delapp suggests connections between the Cold-War political climate and Copland's interest in dodecaphony. Daniel Mathers provides an overview of important ways in which Copland's music is indebted to self-borrowing; he also considers some of the major problems entailed for research.

Session 4-6 (SMT-SEM LECTURE-RECITAL), 10:30-12:00

Translating Norwegian (1901–2000): Appropriations of Folk Music from and by Norwegians

David Loberg Code (Western Michigan University), Organizer

Deborah Stein (New England Conservatory of Music), Chair

This lecture-recital presents three points (from the beginning, middle, and close of our century) illustrating differing ideologies and methods in which traditional Norwegian folk music has been appropriated and translated by Norwegians themselves to be incorporated into other musical styles (such as classical art music, jazz, and world music). More specifically we focus on the music of a single folk district, Telemark, as it has been interpreted varyingly by Edvard Grieg, Eivind Groven, and the Chateau Neuf Spelemannslag. The presenters include scholars from the fields of ethnomusicology, musicology, and music theory; along with performers with diverse backgrounds in classical, jazz, and folk music.

Polishing the Jagged Rocks: Edvard Grieg's Slåttar, Op. 72

Arvid Vollsnes (Universitetet i Oslo, Norway)

Silvia Roederer (Western Michigan University), piano

Karin Loberg Code (Kalamazoo, MI), hardingfele

In 1901, Edvard Grieg (1843–1907) began work on what has been considered by some his most original and exemplary contribution to the Norwegian national style—his *Slåttar* (Norwegian Peasant Dances), Op. 72 for solo piano. The suite is an arrangement of *hardingfele* (harding fiddle) tunes from Telemark which have been part of an aural tradition transmitted from fiddler to fiddler for many generations. This project was not initiated by Grieg, but rather resulted from the persistent efforts of Knut Dahle, a *hardingfele* player, who wrote to Grieg over a span of ten years to enlist his aid in preserving these folk melodies from Telemark. Grieg never heard Dahle play, basing his composition instead on written transcriptions by Johan Halvorsen, a classically-trained violinist. Although considered by Grieg to be written down “in a manner reliable even for research-work,” the transcriptions represent a rather crude translation of the idiomatic pitch systems, rhythms, ornamentation, and metric structure of the folk melodies into a Western art-music style.

In the case of his *Slåttar*, Op.72, Grieg's stated objective in arranging the music for the piano was “to raise these works of the [peasant] people to an artistic level.” Norwegian national composers seemed to regard folk music not as something to preserve, but as raw materials, as bits of rock. Grieg's contemporary Rikard Nordrak writes: “Nationality in music...means building a house out of all these bits of rock and living in it.” The performance portion of this presentation includes several movements from Grieg's suite heard side-by-side with the same tunes performed on the *hardingfele* in the traditional folk style.

Quest for the Pure Voice: Eivind Groven's Renstemt Organ

David Loberg Code (Western Michigan University)

Silvia Roederer (Western Michigan University), keyboard

Øyonn Groven Myhren (Oslo), voice and seljfløyte

In contrast to his predecessor Edvard Grieg, Norwegian composer and ethnomusicologist Eivind Groven (1901–1977) was born and raised within the strong folk tradition of Telemark. His first instruments were the indigenous *hardingfele* and *seljfløyte* (willow flute), both of which utilize non-tempered tuning systems. Upon his first encounter with the piano as an adult, he found the music rather harsh to his ear and considered 12-tone equal temperament to be out-of-tune.

It was as a result of this clash of cultures that Groven resolved to construct a keyboard capable of playing in pure tuning, or just intonation, first experimenting with the piano, and later succeeding with a 36-tone organ which can automatically adjust the tuning dynamically during performance. Of the organ's two modes of operation—fixed and dynamic tuning—the former was intended primarily for playing arrangements of traditional Norwegian folk music and the latter for Western tonal art music. With various scales, Groven tried to approximate the tunings employed in folk songs and by indigenous Norwegian folk instruments such as the *hardingfele* and *seljfløyte*. The performance includes some of Groven's folk and classical compositions featuring a newly constructed 36-tone piano system modeled after Groven's organ.

New Traditionalism: The Chateau Neuf Spelemannslag and World Music

Tellef Kvifte (Universitet i Oslo) and members of the Chateau Neuf Spelemannslag

Formed in 1994 at the University of Oslo, the Chateau Neuf Spelemannslag (CNS) is representative of a new kind of Norwegian folk music which incorporates influences of classical, jazz, rock, and world music. The music of the CNS is firmly rooted in Norwegian traditions, and the performers have studied with several well-known and respected folk musicians and dancers. After learning the melodies by ear, the members of the CNS develop the arrangements collectively. The non-conventional orchestration gives the band its unique sound; along with the singers and traditional instruments like the fiddle, *hardingfele*, accordion, and a Norwegian type of recorder, one hears saxophone, clarinet, oboe, electric bass, guitar, piano, and percussion. The term *spelemannslag* refers to a local or regional fiddle club, a longstanding tradition the CNS not only descends from, but redefines. Today most spelemannslags are constituent members of the Langdlaget for Spelemen, a seventy-five-year-old national organization dedicated to the preservation and perpetuation of Norwegian folk music and dance. The acceptance of the CNS as an official registered spelemannslag was somewhat controversial, due to both their music and the make-up of the ensemble. The fact that CNS is a spelemannslag, and not simply a band, means that they are part of Norwegian folk culture, not external to it, and perhaps more importantly, that Norwegian folk music is not a static body of preserved works, but rather is a living, evolving tradition.

The performance portion of this part presents music by the CNS, highlighting folk music from the Telemark tradition.

Session 4-7 (AMS), 9:00-12:00

Masters of the Renaissance: Dufay, Obrecht, and Josquin

Julie Cumming (McGill University), Chair

Revisiting Dufay's *St. Anthony* Mass and its Connection to Donatello's Altar of St. Anthony of Padua

Eleonora M. Beck (Lewis and Clark College)

In a 1987 article, David Fallows proposes a connection between Dufay's *St. Anthony* Mass and Donatello's bronze altar of St. Anthony of Padua. Both were conceivably composed between 1443 and 1450 and Fallows suggests that Dufay probably wrote his Mass for the altar's consecration in 1450, after a documented voyage to Turin with '*novem religiosum*.' For Fallows the works share common structural features: (1) the twelve Mass movements correspond to Donatello's twelve musical angels, and (2) the division between Proper and Ordinary of the Mass in Dufay's work relate to two types of sculpture found in Donatello's bronzes (statue and relief).

In this paper I wish to revisit Fallows' intriguing argument and suggest that the Mass and altar share little in common beyond the subject of St. Anthony—which is also a matter of contention since Dufay's extant Mass is traditionally believed to have been written for St. Anthony Abbott and not St. Anthony of Padua. I propose a new reading of Donatello's altar and enigmatic twelve musical putti based on the legend of St. Anthony of Padua. It will be also be demonstrated that Donatello modeled the placement of the twelve figures after similar figures in Giotto's Scrovegni Chapel frescoes. Like Giotto, Donatello included the angel musicians to accentuate the concept of justice and the just life of St. Anthony of Padua.

Syphilis, Indulgence, and the Virgin Mary: Obrecht's *Missa Maria Zart*

Birgit Lodes (University of Munich)

"The sphinx among Obrecht's Masses" (Rob Wegman) still holds many mysteries. Why is the Mass so long? Why did Obrecht use a German monophonic song as his basis and treat it so extensively in all the voices—is this really primarily because of the attraction of the song's musical qualities, as Fabrice Fitch recently suggested?

Tracing the genesis and the meaning of the monophonic song opens up new perspectives. The text and melody of *Maria zart* were very popular from ca. 1500 on in south-German regions. As contemporary sources testify, forty days of indulgence were granted for reading or singing the text, or even for hearing it read or sung. Through the legend of its genesis, moreover, the song acquired an additional meaning of even more immediate relevance: people believed it to offer potent help against the new illness then spreading rapidly—the "malafrantzoz," syphilis.

These two meanings carried by the monophonic song can help us understand Obrecht's Mass—as well as another, anonymous *Missa Maria zart* (in the “Codex Leopold,” Munich, Mus.ms. 3154) and the numerous polyphonic settings of the song—from the perspective of contemporary composers, singers, and listeners, among them Emperor Maximilian I and his chapel. More important, perhaps, exploration of this context does much to explain some of the musical peculiarities of Obrecht's setting; sheds unsuspected light on an obscure period in his biography; and leads to a new understanding of the mysterious *Missa Regina celi* that Obrecht wrote for Maximilian in 1503. Thus, the sphinx will reveal some—if happily not all—of its mysteries.

Josquin Desprez, Singer of King René d'Anjou

Lora Matthews (University of Ottawa and Carleton University) and Paul A. Merkley (University of Ottawa)

Following the revisions to the years of Josquin Desprez's service in the Sforza court of Milan and the discovery of the identity of Iudochus de Picardia, it became imperative to re-examine notices for the singers of the court of René of Anjou. In the course of this work, many new notices (unknown to Robin and Esquieu) have been recovered for several of René's singers. Among these are surprising, new documents for his singer Josquin Desprez; these describe transactions concerning several new benefices that extend his service in the 1470s, and reveal an established musician who enjoyed substantial income and the favor of his patron.

This new information is evaluated against the Milanese, Roman, and French biographical evidence and indications for the composer. In addition, it affords an opportunity to re-examine the hypothesis of the transfer of some of the personnel to the chapel of King Louis XI of France. It also demonstrates how routes of patronage have become increasingly more important in the study of the movement of singers and musical repertoire.

Other documents point out circumstances that are suggestive of connections between certain occasions and Josquin's repertoire. These would alter the chronology further from what has been supposed for this period, and this in turn calls into question stylistic assumptions that have been the basis of the stylistic superchronology, as well as the role and position of the larger musical establishments in the late 1470s in the inception and propagation of new styles.

Josquin the Teacher: A Lost Treatise and Vestiges of an Oral Tradition

Jeffrey Dean (Manchester, England)

In *Il perché musicale* (1693) Angelo Berardi explained that a minim rest was too short to mitigate consecutive fifths or octaves, because “they do not create any variation in the harmony, as Josquin well observed,” and quoted a sentence in Latin. (This was known to Fétis but has scarcely been taken seriously since.) The same sentence was tacitly quoted in Gaffurius' *Practica musica* (1496) in such a way that this cannot have been what Berardi was referring to. Whatever the text was, it had no wide circulation, and if it was really by Josquin it must have been written early in his career and was probably suppressed by the author.

The doctrine of the text quoted by Gaffurius and Berardi can, however, be put into a wider context of teachings loosely ascribed to Josquin. The testimony of Adrian Petit Coclico, who claimed to have been Josquin's pupil, has been largely discounted because of his proven autobiographical untruths, but it is congruent with the witness of others, including Gaffurius, Aaron, Frosch, and Lampadius. Specific examples will be given of a web of unusual statements made by one or more of these authors, all attached to Josquin by at least one of them. Josquin can be shown to have had a distinctive and rather unconventional idea of the practice and teaching of composition.

Session 4-8 (AMS), 9:00-12:00

Revisiting the Classics

Richard Cohn (University of Chicago), Chair

Thematic Rapprochement in the Recapitulation of Classical Sonata Form

Anatole Leikin (University of California, Santa Cruz)

Tonal unity between the principal and the secondary groups in the recapitulation of Classical sonata form is the main but not the only procedure through which the initial conflict between these two groups is resolved. A tonal integration of the principal and secondary sections in the recapitulation is customarily accompanied by an acquired thematic rapprochement as well. The thematic recapitulatory rapprochement, found in both mono-, duo-, and polythematic sonata forms, is achieved through transposing some essential thematic elements in the secondary group onto the same pitches as in the commonly-held thematic material in the principal section. Consequently, the secondary group in the recapitulation moves closer to the principal group not only tonally, but also thematically.

Although the acquired thematic rapprochement in the recapitulation has not been described in the past by music theorists, innumerable examples from the Classical repertoire illustrate composers' intuitive sensitivity to this proceeding. Composers may even occasionally sacrifice a degree of tonal unity in the recapitulation for the sake of its thematic integrity (as, for instance, in Beethoven's Piano Sonata Op. 13).

Most of the time, composers place common thematic elements at prominent positions: at the very beginning or ending of a theme, or at a theme's climactic point; often such elements are emphasized through repetition. However, these thematic elements are not always obvious within a textural/thematic conglomerate; therefore it is often up to the performer to highlight and delineate them.

The presentation will focus on both structural and performing aspects of this important formal procedure.

Op. 131 and the Uncanny

Joseph Kerman (University of California, Berkeley)

In the reception of Beethoven's Quartet in C# minor, Op. 131, glowing accolades for its "normality" (Tovey, Kerman) and "unity" (Becker, Kinderman, etc.) have obscured elements of alienation and critique that should have recommended the piece to a critic like Aforo (but did not). While indulgent notice has been taken of disruptive moments in the Andante and the Scherzo, unsentimental scrutiny of the finale has been lacking.

I read this finale as an explicit critique of the heroic/tragic ethos of sonata form, more explicit than in, e.g., Opp. 130 and 132. Cutting across sonata-form action in this piece is a counter-narrative staged by two first-group themes, on *fortissimo*, the other *piano*, both continuously transformed. Originally merely juxtaposed, ultimately they are realigned as counter-forces and control the dynamic.

While the *piano* theme is originally (I shall try to show) little short of a travesty of the first-movement fugue subject, it becomes less uncanny at each return. The *forte* theme, for all its bluster, shows signs of instability early on, as in the disconcerting (though not to most critics) *aporia* of mm. 17–21. Its defining modulation to the minor dominant does not make it to the recapitulation, and ultimately the melody collapses into rhythmic shards. The rhetoric of Beethoven Hero is undercut by a final transformation of the *piano* theme stirring extraordinary new memories of the opening fugue. Here Beethoven truly recaptures its affect ("the saddest thing ever said in music"—Wagner) rather than just tinkering with its celebrated pitch content.

An Insular World of Romantic Isolation:

Harmonic Digressions in the First Movement of the Early Nineteenth-Century Piano Concerto

Steve Lindeman (Brigham Young University)

Many composers writing piano concertos in the early nineteenth century exploited possibilities inherent in the genre as perfected by Mozart. But others expanded or redefined some of the concerto's classical parameters—formal delineation, thematic content, harmonic vocabulary, and virtuosity—in fresh, experimental ways.

One manner of experimentation in the early nineteenth century was to define a tonally distant, isolated area scored as the exclusive domain of the soloist (metaphorically equated as the “individual” in some descriptions of the genre), far removed from the tonal world prescribed by the orchestra (i.e. “society”). Examples may be seen in the piano concertos of Chopin, Field, Moscheles, Ries, and Wieck, which assign wide-ranging harmonic digressions to the soloist in the first movement. These digressions propel the movement far afield from its presumed harmonic goal, typically to such distant areas as the flat mediant, submediant, or Neapolitan areas. By mid-century, harmonic subversion to different areas became almost formulaic, inevitably employed in the areas of pronounced virtuosic display immediately preceding the second and third ritornellos.

Robert Schumann was an astute observer of this practice, having reviewed many of these works in the *Neue Zeitschrift für Musik*. In this paper, I will examine harmonic digressions in several concerto first movements by composers mentioned above, as well as Schumann’s own Piano Concerto in A minor, Op. 54.

Schubert Reception: From Excursions to Structure

Suzannah Clark (University of Oxford)

In the nineteenth-century, Schubert’s instrumental music was generally regarded as lyrically beautiful, but structurally flawed. More recently, scholars have attempted to see his structures as simply “other”: Dahlhaus contrasts Schubert’s “lyric-epic” with Beethoven’s “dramatic-dialectic” form; Schenkerians have given greater prominence to Schubert’s “design,” elevating his experimental harmonies from the foreground to the middleground; and McClary and others have celebrated these structures as possible representations of a homosexual subjectivity. As Agawu has rightly pointed out, however, the differences between these readings are mainly in their language: while the nineteenth-century view is the most obviously judgmental, each reading presupposes a “norm,” by seeing Schubert’s model as “deviating” from Beethoven’s (Dahlhaus), by understanding non-tonic and non-dominant harmonies as expansions within rather than substitutions of background events (Schenkerians), or by seeing the Schubertian counternarrative within normative harmonic conventions (McClary). This paper goes beyond Agawu’s observation by offering a solution to the problems in these approaches—indeed by demonstrating how music theory can “catch up” with musicology. I will propose that Schubert’s music can be released from the shackles of pedigreed habits of theoretical thinking, opening a new analytic strategy to support the view of Schubert’s instrumental music as “other.” Where musicologists have based their reception histories on the apparent theoretical truism that Schubert’s harmonic adventures must be organized by structural fifths, locating his otherness in harmonic excursions, I will suggest that Schubert’s characteristic harmonies are *themselves* the structure. It is when these harmonies are given a structural status that Schubert can be said to have created his own distinct mode of expression.

Session 4-9 (AMS), 9:00-12:00

Performers and Composers

Jane Bowers (University of Wisconsin, Malwaukee), Chair

“If His Enthusiasm Did Not Carry Him Away”: Beethoven’s Timpanist Ignaz Manker (Ca. 1765 - 1817)

Theodore Albrecht (Kent State University)

Because Joseph Haydn spent his career leading the orchestra of the Princes Esterházy, often writing passages especially for his personnel, scholars have long sought out documents that shed light on this aspect of his activities. Beethoven, however, who never held a similar position and who reputedly disdained the orchestral players with whom he worked, has only recently become the focus of such documentary study, involving payroll, census, marriage, death, and estate records in Vienna and elsewhere.

From 1802 to 1814, Beethoven wrote most of his orchestral music for either the Theater an der Wien’s augmented orchestra or a composite ensemble consisting largely of that theater’s personnel. After spending six years in Esterházy’s employ as a violoncellist, Ignaz Manker became timpanist at the Theater an der Wien in 1802. Because Manker had experience in chamber music, Beethoven wrote piano-timpani duets into his Piano Concertos Nos. 3 and 5, the piano version of the Violin Concerto, and even the *Choral Fantasy*. Similarly, because Manker possessed the ability to tune timpani to unusual intervals, Beethoven wrote innovative passages for him in *Leonore* and Symphonies Nos. 7 and 8. Further exposed timpani parts in Beethoven’s Symphonies Nos. 4 and 5, the Violin Concerto and other works from this period provide ample evidence of rapport between the composer and a

specific orchestral musician. Such new insights, when applied to other orchestral sections as well, will significantly alter our perception of Beethoven's creative process and, as implied in the title above, his expectations in performance.

Performers Interpreting History: Finding “Una Voce Poco Fa”

José Antonio Bowen (Georgetown University)

This study draws upon over 150 recordings (from 1899 to 1999), manuscripts (including two by Rossini), annotated scores and published editions of Rossini's “Una voce poco fa” (from *Il Barbiere di Siviglia*). Using transcriptions of the notes performed, this paper demonstrates that pitch choices in these performances are largely governed *not by the written score*, but by oral traditions specific to individual measures. Generations of singers have inherited different melodies, as well as articulations, dynamics, phrasing, and tempo changes from their teachers and coaches. It is, therefore, possible to construct an evolutionary tree of “Una voce poco fa” that traces its fluid history in performance.

These variations are not the result of improvisation; whether in manuscript or in performance, performers offer a consistent version. Performances are also largely consistent within geographical areas and historical periods; singers from Spain, France, Germany, and Italy are easily identifiable from the notes they sing. Singing notes from the score is largely an aberration before 1950.

This paper demonstrates a methodology for separating the regional, institutional, period and other “styles” (which performers apply to all works) from the work-specific “traditions” (which are attached to specific pieces or measures). As the unique interpretation is then created out of an interaction with these components (and not generally from a dialogue with the score), “performance analysis” demands a unique integration of traditional source study (albeit of new sources) with an awareness of the real conditions of the sounding work.

“The Taste for Music Has Increased Extraordinarily...”

Hélène De Montgeroult and the Paris Conservatoire In 1795

Maria Rose (Yale University)

The native pianistic culture of Paris before 1820 has been generally described by music historians as a virtual pianistic desert, characterized by a taste for fashionable virtuoso displays by visiting performers. As in London and Vienna, female amateurs constituted a vast market for easy piano repertoire and even the most respected composers provided streams of popular music-for-the-home.

The work and teaching of Hélène de Montgeroult, born Countess de Charnay, will be presented in this paper as evidence of a more refined level of local pianism than has been recognized. She studied with Hüllmandel and Dussek, and can be considered an important link between them and the French Piano School. Following the French Revolution, professional music education in Paris improved when the *Conservatoire national de Musique* was founded in 1795; Montgeroult was appointed its first piano instructor. Public professional institutions were generally closed to women, but she received the highest rank and salary; proof of her exceptional position.

In 1820 she published a *Cours complet pour l'enseignement du forte-piano* in three volumes. Many such methods appeared at that time, but Montgeroult's had an especially long-lasting influence on subsequent generations of pianists. Its emphasis on the application of vocal technique suggests a link with the pianistic styles of C.P.E. Bach and Dussek. It will be argued that her work contributed to an understanding of Dussek's distinct piano technique while elements of her methodology found their way into later French piano methods.

The Climate for Women's Musical Creativity in Turn-of-the-Century England

Paula Gillett (Yale University)

In late nineteenth-century England, women's creativity was widely held to be limited to small forms suitable to the private realm. In music, this was taken to mean ballads appropriate to drawing room presentations and short piano pieces. A number of authoritative pronouncements, from the writings of Schopenhauer, the findings of brain researchers, and statements by such

eminent musicians as Hans von Bulow and Anton Rubinstein, gave support to this prejudice. My presentation will examine the nature and tenacity of the denigration of female creativity and will explore the ways in which a number of turn-of-the-century women composers were able to defy contemporary expectations by their significant achievements in a variety of musical genres.

Session 4-10 (AMS), 9:00-12:00

Nineteenth- and Twentieth-Century Opera

Andreas Giger (Louisiana State University), Chair

Climbing the Alps on the Nineteenth-Century Italian Stage

Emanuele Senici (Oxford University)

In this paper I investigate the visual representation of Alpine landscape in nineteenth-century Italian opera, from Bellini's *La sonnambula* (1831) to Catalani's *La Wally* (1892), presenting a wealth of primary sources—mostly stage and costume designs—and interpreting them in the light of contemporary iconographical traditions.

Early nineteenth-century European culture constructed the Alps in two different ways: one could be called “sublime,” the other “idyllic” or “pastoral.” Building on the legacy of Rousseau's philosophical anthropology and its literary manifestations, the operatic representation of an idyllic Alpine landscape promoted it as the site of a prelapsarian communion between nature and the human subject. Visually, this meant a recuperation of the centuries-old iconographical topos of the *locus amoenus*. As the century progressed, however, the evolution of travel and the increasing popularity of the Alps as a tourist destination made them more familiar to urban audiences, rendering this kind of idealization no longer possible. Alpine landscape lost its status as the purest, most “natural” site, becoming instead fantastical and obscure, and acquiring, perhaps paradoxically, an almost exotic flavor that aligns it with other, better-known forms of *fin-de-siècle* operatic exoticism. While this new cultural construction could be translated into visual, musical, and textual terms for new operas, the fact that works from earlier in the century remained popular meant that a schism opened between their updated visual apparatus on the one hand and their relatively fixed musical and literary texts on the other, thus significantly altering their meaning.

“Celestial Bodies” and “An Erring Sister's Shame”: Censorship, Victorian Decorum, and Verdi's Operas

Roberta Montemorra Marvin (University of Iowa)

Verdi experienced difficulties with censorship of his operas for much of his career as a consequence of the religious elements, the politically charged subjects, and the socially relevant issues essential to his dramaturgical ideals. While the censorship of Verdi's dramas in Italy has been addressed, the effect of censorial intervention on the performance and reception of his works elsewhere in Europe has not been adequately studied. My paper begins to fill this void by launching an investigation into censorship of Verdi's operas in a single location and era—Victorian London.

Drawing on letters and copies of the librettos from the Lord Chamberlain's Office (the agency responsible for approval and licensing of all theatrical works in London), annotations made in the operatic texts by the Examiner of Plays, published Parliamentary proceedings, and reviews from London newspapers, I present a profile of the licensing procedures followed by the English censors, their criteria for approval, and the nature of censorial intervention in these operas and view this against contemporaneous writings on the essence of religious belief and devotion, the accepted image of women, and the role of theatrical entertainment in promoting social decency. I use specific examples from Verdi's operas (focusing on *Imasnadieri* and *La traviata*) to illustrate official censorial attempts to protect Victorian sensibilities. My study questions how the pretenses authorities sought to uphold in the name of religious, moral, and social decorum affected the production and perception of Verdi's works at their first London performances.

The Lighter Side of *Lady Macbeth*

David A. Griffioen (Indiana University)

Dmitri Shostakovich, writing about his opera *Lady Macbeth of the Mtsensk District*, explained that he had written music for the character Sergei “in the style of the light genre.” Far from a mere descriptive term, the “light genre”—a pejorative reference to jazz, cabaret, popular music and the like heard at clubs, cafes, and meeting halls—had been hotly debated on ideological and musical grounds in the Soviet musical press in the late 1920s, shortly before *Lady Macbeth's* composition. Musicians of all stripes weighed in, and most (including Shostakovich) demanded the genre's elimination and the censure of its practitioners, who were derided as “fox-trot-ists” and “gypsy-ists.” During the controversy, Shostakovich even felt compelled to withdraw his “Tahiti-Trot” (his light-hearted arrangement of “Tea for Two”) to escape such labeling himself. The struggle ended with the decisive defeat of the light-genrists; still, soon afterwards, Shostakovich not only wrote music in the light-genre style, but publicly applied the dangerous label himself.

Relying on published comments by Shostakovich and others and musical examples cited by them, this paper traces the Soviet controversy surrounding the “light genre,” noting its sociological and ideological associations (decadent, promiscuous, bourgeois) as well as musical characteristics. These characteristics mark Sergei's fourth-act music from *Lady Macbeth*, differentiating it from the surrounding musical fabric and endowing his musical characterization with the light genre's negative connotations. The effectiveness of Shostakovich's musical expression of his harshly negative appraisal of Sergei depends on our awareness of these references to *Lady Macbeth's* Soviet musical context.

Performing Empire: Opera in Colonial Hanoi

Michael E. McClellan (Chinese University of Hong Kong)

Material manifestations of power constitute a basic tool of empire. Forts, barracks, and other governmental structures generate a controlled landscape that contains both colonist and colonized. Thus, it is not surprising that the French government of Indochina inaugurated costly building projects to reify their command over Southeast Asia, including the construction of three theaters intended for opera. These auditoriums fulfilled several functions. The architecture proclaimed France's technological superiority, while the performances celebrated French culture. Together, opera and opera house represented the glorious past of the metropole and the triumphant future of its empire.

This examination of colonial opera focuses on Hanoi. After a tentative start in the 1880s, a regular opera season was established there in the 1890s. By recreating a semblance of French cultural life in this corner of Southeast Asia, city officials hoped to strengthen their ties with France. Unfortunately, transportation problems, the climate's effects on instruments, and the apathy of the native Vietnamese combined to emphasize Hanoi's isolation. Opera in Vietnam made the distances—physical, social, and cultural—that separated the colony from France even more apparent.

Sources for this study come from the Bibliothèque Nationale (Paris), the Centre des Archives d'Outre Mer (Aix-en-Provence), and the National Library and Archive of Vietnam (Hanoi). This material (administrative documents and municipal records concerning Vietnamese theaters), has received little attention in the past, yet it confirms the significance of musical theater to France's colonial project in general and to the development of Hanoi as a cultural center in particular.

Session 4-11 (ATMI), 8:00-9:15

Pedagogy/E-Tools 4: It's All Theoretical

Theory and Musicianship—Software for Practice, Instruction and Assessment

Kelly Demoline (Kelly's Music)

A demonstration and comparison of “cutting edge” theory software, such as MusicLab Melody/Harmony, Practica Musica, and Musica Analytica.

Creating Web-Based Applications for Post-Tonal Theory

Reginald Bain (University of South Carolina)

This paper discusses issues surrounding the creation and implementation of Web-based applications created with JavaScript and the Beatnik browser plug-in that aid in the analysis and composition of post-tonal music. The focus of the paper will be on AtonalAssistant, a tool for musical set theory, and MatrixMaker a tool for generating matrices commonly employed in the analysis and composition of serial music.

Session 4-12 (ATMI), 9:15-10:30

On-Line 3: Long-Distance Composition

The Effect of Online Mentoring on Quality of Constructive Feedback About Original Student Music Compositions

Sam Reese (University of Illinois at Urbana-Champaign)

This presentation will report the results of an experimental research study and describe the related instructional program. The purpose of the study was to determine the effect of on-line mentoring on the quality of constructive feedback by university music education majors about original student music compositions and on attitudes toward teaching technology-based composition. Data were collected through pre- and post writing tests, pre- and post attitude scales, and descriptive surveys. These were analyzed using repeated measures ANOVA.

A Collaborative Internet Music Composition Project: Lessons Learned from a Two-Year Study

Maud Hickey and Amanda Leon-Guerrero (Northwestern University)

The purpose of this presentation is to share the results of a two year collaborative Internet music composition project. MICNet is designed to allow student composers to publicly display their work and to receive feedback from composers and University music education students. The compositions were submitted by elementary, middle, and high school students. The respondents were university pre-service music education students, public school teachers, the student composers themselves, and a professional composer. We will show the MICNet site and layout and share sample compositions and interactions amongst some of the participants. Comments were coded to identify emergent themes in the data. Based upon this qualitative analysis, we will describe the nature of interaction that took place. In addition, a model will be presented which illustrates this interaction.

Session 4-13 (ATMI), 10:45-12:00

Curricular Issues 4: Presentations with Attitude!

Student Attitudes and Self-Assessments in an Introduction to Music Technology Class

Sara L. Hagen (Florida State University)

Two important aspects of assimilating technology into an integrative pattern of application is a positive attitude and the perception that technology adds value to learning and to one's profession in the real world. Providing a high quality, yet succinct, one-semester course that will set the stage for a lifetime of technology use is a tall order. Student attitudes have been linked to successful learning on all levels, but also in technology, especially in the education field. By providing a solid foundation and building a pedagogy that supports a life-long learning habit, music students may have enough confidence to continue learning and using technology beyond the walls of the classroom. A recent historical perspective report suggested that development is too far ahead of effectiveness research and that a pedagogy of music technology may be advantageous to music educators. Toward that

end, this study may provide some helpful insights into teaching methods that may foster a positive attitude toward music technology and learning with computers.

Books that Sing, Ensembles that Sizzle, and Theory Assignments that Live! Curricular, Social, and Technological Revision of Music Theory Instructional Environments

J. Timothy Kolosick (University of Arizona) and Robert Clifford (University of South Florida)

Today's music students have grown up in a technologically rich environment. They have never known a world without remote controls, walkmen, and compact discs. Recent research in language acquisition demonstrates that adolescents tend to read and learn those things that allow them to engage in conversation with persons who mean a great deal to them. As part of our Music Theory curriculum, The University of Arizona School of Music and Dance has developed a twenty-two-station computer facility with MIDI pianos, computers, and synthesis modules to enhance learning. These learning tools are used in the standard music curriculum, rather than "technology" classes. This presentation will describe and demonstrate a technologically rich learning environment in which students learn music theory, ear training, and arranging skills using tools similar to those of today's music production studios. Those in attendance will learn how to apply today's tools to varied learning styles and modes to allow students to learn more effectively.

Session 4-14 (CAML), 9:00-10:45

Electronic Documents: Management, Access, Licensing, Reference Cataloguing and Access to Library Electronic Resources

Cheryl Martin, Director of Bibliographic Services (McMaster University Library)

This presentation describes the recommendations of a Task Force at McMaster University Library, regarding the cataloguing of and access to electronic resources. Electronic journals are available both individually, and from aggregators, and can be accessible either via the Library catalogue, and/or the Library web pages. There is much debate as to what type of access should be provided, and how to handle problems such as title changes, merges and splits, URL changes, and journals added and dropped from aggregators. All these aspects pose a real challenge to Technical Services management. The presentation will discuss pros and cons involved in this situation.

Session 4-15 (CMS), 9:30-10:55

Twentieth-Century Topics

Judith Shatin (University of Virginia), Chair

Feminist and Non-Western Perspectives in the Music Theory Classroom: John Harbison's *Mirabai Songs*

Amy Carr-Richardson (East Carolina University)

John Harbison's *Mirabai Songs* (1982) are musical settings of English translations of poems by a young woman, Mirabai, who lived in India during the sixteenth century. After her husband was killed in war, she defied Indian tradition by refusing to sacrifice her own life on her husband's funeral pyre, choosing instead to focus her life on the worship of Krishna. Mirabai's poems address both her fervent devotion to Krishna and the manner in which she is criticized and ostracized by her family because of her nontraditional choices.

The six *Mirabai Songs* offer an excellent source for interdisciplinary studies in the music theory classroom. The poems themselves invite the consideration of women's issues and perspectives of Indian culture. Musically, the songs exemplify topics typically addressed in the twentieth-century portion of an undergraduate theory sequence, such as irregular and additive meter, and the study of intervallic unity through set theory. Because metaphors found in the poetry are expressed through text painting, the meaning of the poems is intimately tied to their musical setting. Thus, the musical setting of certain phrases of text raises further topics for discussion: religious metaphor in non-western culture, rhythmic and larger temporal concepts in Indian music, and the integration of these factors in Harbison's songs. The *Mirabai Songs* enable the study of both pitch organization and

rhythmic/metric features typically explored in the twentieth-century literature of an undergraduate theory class, as well as the rich interaction of these musical aspects with issues of gender and non-western culture.

Women Composers under Communism

Nancy Van de Vate (Vienna, Austria)

This paper is concerned with three women composers who received their musical training and built successful careers under Communist regimes: Myriam Marbe of Rumania, Ruth Zechlin of the former East Germany, and Ivana Loudova of the former Czechoslovakia. All three composed music in the large forms, and all were part of mainstream musical life in Communist countries. (Sofia Gubaidulina is not included here because of greater familiarity with her life and music in the West.) Career summaries of the three composers will consider the extent to which Communism and its strict governmental controls may have helped or hindered their professional development. Also discussed will be ways in which rigid government control may have affected their stylistic development. Brief mention will be made of other Communist-era women composers (e.g. Bernadetta Matusczak and Marta Ptaszynska of Poland.) The presentation will include recorded musical examples by the three main composers and excerpts from an extended interview with Ivana Loudova in Samorin, Slovakia on May 11, 2000.

Simultaneous Contrast and Additive Pitch Designs in Messiaen's *Saint François d'Assise*

Vincent Benitez (Bowling Green State University)

Olivier Messiaen admired the painter Robert Delaunay for his use of simultaneous contrast. Indeed, Messiaen claimed that Delaunay's paintings came very close to what he saw when he heard music. Delaunay was influenced by the color theories of Michel-Eugène Chevreul and Ogden N. Rood and incorporated color contrast as a significant part of his painting approach. In structuring a composition, Messiaen associated specific sonorities with specific colors and employed them like a painter, juxtaposing colors and highlighting them via their complements as the work unfolded. More than any other pitch technique, Messiaen's additive designs approximate simultaneous contrast through the interaction of pitch structures and processes. The number of concurrent pitch events varies from a few strata to a chaotic me'lange of many layers.

This paper studies the additive pitch designs employed in Messiaen's opera *Saint François d'Assise*. *Saint François* is an ideal piece for this study, for it contains, according to Messiaen, all of his harmonic procedures and the colors that he envisioned for his chords. The paper begins by addressing how color theory is related to both Delaunay and Messiaen's artistic outlooks. Slides of selected paintings by Delaunay, such as *Discs: Sun and Moon* (1912–13), are shown to illustrate his adaptation of color theory. Second, additive pitch designs are categorized with examples drawn from the opera. Finally, the additive pitch designs and color schemes of "Le Baiser au Lépreux," the opera's key scene, are studied. Sound-color structures are explored for emotive contents arising from color schemes.

Musical Acculturation in the Millennium: The Universal Egg and the Question of Boundaries

JoAnn Koh (Mount Vernon Nazarene College)

Session 4-16 (CMS-SAM) 9:00-10:55

Canonical Considerations for the American Musical Theater and its Inclusion in College and University Curricula

Gayle Seaton (Florida State University), Chair

Paul Laird (University of Kansas), Thomas Riis (University of Colorado, Boulder),

William Everett (University of Missouri), and Ann Sears (Wheaton College)

With apologies to Rodgers and Hart, Rodgers and Hammerstein, and Irving Berlin, we assert that it is time for music historians to grapple seriously with the rich legacy of the American musical theater, defined here as those genres that most often appear in Broadway theaters: operetta, musical comedy, musical play, and revue.

Broadway shows and music are presented eagerly by college and university performers, but Broadway has yet to find a permanent niche in music history curricula. Recent textbooks, both in general studies and music major courses, include aspects of the American musical theater, but usually Broadway is covered with one or two well-known representatives, such as Oklahoma! and West Side Story. Few students experience enough of the American musical theater, for example, to place a work into an appropriate historical context.

We will not argue Broadway's importance, but will address issues pertinent to making American musical theater genres accessible for curricula, including the formulation and dangers of a canon and how two professors approach the topic in classes for music majors and other students. Each pair of papers will be presented as a unit followed by discussion.

“If You Asked Me I Could Write A Book”: An Approach to an American Musical Theater Canon

Paul Laird (University of Kansas)

The question of musicological canons is addressed from several angles in *Disciplining Music: Musicology and Its Canons* (1992), edited by Katherine Bergeron and Philip V. Bohlman. In his “Epilogue,” Bohlman notes that “Very few of musicology’s endeavors fail to exhibit some investment in canons and canonizing” (p. 198). He describes the process of canonic formulation: discovering a repertory with “some putative value” or “conscious repudiation of the past”; a shift in mindset from the past and present as works are appropriated for use in the future; and finally the canon’s replication in publications (pp. 203–04).

Certainly these steps occur in the history of the Broadway musical theater, where various canons already exist, sometimes for reasons of commercial success. Beginning with *Oklahoma!* (1943), there are three or four dozen shows that have never left the repertory because they offer presenting organizations a marketable product. Another canon includes Broadway songs that are “standards.” Replication of these canons occurs in performances and books.

A canon formed for educational purposes, however, must be broader, presenting in itself a sketch history of Broadway. Members of this panel recently confronted the *de facto* formulation of such a canon when assembling a table of contents for *The Cambridge Companion to the Musical*, currently being written. The first paper of this session will include a list of accessible shows (most with recordings or scores available) dating back to the nineteenth century that provide a functional history of the American musical theater.

“You’ve Got to Be Carefully Taught”: Canonical Concerns

Thomas Riis (University of Colorado, Boulder)

Assembling such a canon, however, is dangerous. Choosing one or two shows to represent important creators such as George and Ira Gershwin or Rodgers and Hammerstein risks misrepresentation. Some Broadway creators, such as Kurt Weill and Stephen Sondheim, almost intentionally avoided repeating a particular type of show. Canonic creation includes weighing different criteria: artistic merit, musical quality, relative importance of creators and performers, commercial success, and any other factors that made a show famous or especially important. Clearly all Broadway genres must be represented, but how does one

compare the relative importance of, for example, *The Student Prince*, *Girl Crazy*, and *A Chorus Line*? It should be possible within such a canon to trace the history of each Broadway genre, some of which have existed for the entire century, such as the musical comedy from Cohan to the present day. The canon should include shows that are not part of what might be called “mainstream Broadway,” including African-American shows by Noble and Sissle and perhaps the German-language theater from the early years of the century. Should opera, another genre not ordinarily heard on Broadway, be part of the canon? Such caveats, some unique to the musical theater, will be addressed in this paper. Many of these issues and our canon itself will serve as fodder for the following discussion.

**“They Say It’s Wonderful”: The American Musical Theater in Courses
for Undergraduate and Graduate Music Majors**

William Everett (University of Missouri)

“Say It with Music”: The American Musical Theater in General Studies Courses

Ann Sears (Wheaton College)

Canonic formulation forces one to make the choices necessary to place musical theater works in curricula. The second half of this session includes thoughts on the presentation of American musical theater to all types of college and university students. Two college instructors who make the American musical theater an important part of their curricula, William Everett and Ann Sears, will address issues involved in such courses. Everett teaches classes for undergraduate and graduate music students and allows the American musical theater to take its place beside other genres, especially in graduate courses on American music and twentieth-century music. He also teaches a graduate course on the Broadway musical and will share the process of its formulation. Sears teaches a general studies course on the Broadway musical and will address its special issues, including the challenges of bringing Broadway repertory to students who do not know it well and how Broadway shows provide an effective window to other times.

Session 4-17 (CMS Robert Trotter Lecture), 11:00-11:55

Education through Music: The Dream and the Reality

Dale Olson (Florida State University), Chair and President, The College Music Society
Alexander Ringer (University of Illinois)

Session 4-18 (CSTM), 9:00-10:00

**Oral Tradition and the Medieval Music Curriculum in Ontario:
Ideas, Experiences and Possibilities**

Judith Cohen (York University)
Kari Veblen and Sonia James-Wilson (University of Toronto)

The Ontario Ministry of Education mandated a Grade Four curriculum including a medieval unit, which has now been taught for several years, despite the fact that there are no teacher training sessions or educational materials to support it. Concerned, we initiated a study collaborating with four teachers to generate a medieval music component for the medieval unit. Our project is based in a culturally-diverse inner-city Toronto school. The process of working with children in school contexts raises many issues. What musics should represent the medieval era’s range of cultures and time periods? What is possible and appropriate for fourth graders? How can we involve children actively without trivializing the music?

Questions of oral and written transmission arose. We were also conscious of the impossibility of audio documentation, lack of notation for non-Christian cultures and incompleteness of notation or performance contexts. Our lessons drew upon the continuance of instruments and oral traditions in folkways, and time-honored techniques such as repetition to facilitate aural

learning and participation. Survival of certain medieval songs in French Canada served to illustrate differences between survival of words and actual melodies.

This presentation examines theoretical and practical aspects of working with this interplay between manuscript and oral tradition, to be demonstrated with live and recorded musical examples. Political realities have motivated this project and shape our analysis as we seek to draw implications for a synthesis of ethnomusicological, musicological and performance experiences in music education.

Session 4-19 (CSTM), 10:00-12:00

Chinese Traditions

Paula Conlon (University of Oklahoma), Chair

East Meets West at Chinese Festivals in Toronto

Margaret Chan (York University)

For various reasons, many diasporic Chinese artists feel the need for reaching out to the wider society as they position themselves on what they perceive as a mainstream-minority dichotomy. Taking advantage of the staging of Chinese festivals at public venues such as the Harbourfront Centre, a number of Chinese artists express their intent of meeting the West through syncretized musical pieces. Through such pieces, these artists hope to build bridges that connect people(s), if not cultures.

This paper, which develops from my dissertation research that focuses on Chinese musical performances during contemporary Chinese festivals in Toronto, is based on a couple of *er-hu* pieces composed and performed by George Gao. Through these works, I explore the paradoxes and contradictions as the East seeks to meet the West in an uneasy musical contact zone. While the power hierarchy embedded in the phrase “East meets West” is often unnoticed, I shall highlight the ways such power dynamics are enacted in Gao’s syncretized musical works. The ways intercultural (mis)understanding is effected will also be examined.

The two pieces under study (both premiered by the composer at the 1997 and 2000 Chinese New Year festivals), are entitled “Embroidering a Lotus Purse” and “Peach Blossom in the Birch Forest.” In the former, Gao adapts a Shaanxi (NW China) folk tune in a theme and variation format, while he incorporates some “jazzy” components in several of its variations. Also in a theme and variation format, the latter piece combines a traditional classic Chinese *guqin* (plucked zither) piece “Trivariations of the Plum Blossom” with “Land of the Silver Birch,” a piece attributed (by the composer) to Canadian First Nations.

Music in Vancouver’s Chinatown: The Social Dimension

Alan R. Thrasher (University of British Columbia)

Music making among Cantonese speakers in Vancouver takes place in both established music clubs and at newer and often less formal venues. While the high-profile historic clubs are located in the heart of Chinatown, increasing numbers of upwardly-mobile Cantonese people have moved to the suburbs, forming new centres of activity. At most clubs, weekly rehearsals are dominated by the singing of opera-derived songs (sung mostly by women) and accompanied by instrumentalists (mostly men). Performances occur in conjunction with Chinese New Year and at other annual events, the primary functions being fundraising, social integration and entertainment. I propose to examine some of the important social elements of this tradition, notably the balance maintained between professional and amateur roles, gender roles, associations with non-musical activities (which often differ from one club to another), cultural/literary values reflected in the music, and the dilemma of attracting second-generation Cantonese-Canadians. A brief taped example will be played in illustration.

Chinese Russians and Their Folk Music

Yaxiong Du (University of British Columbia)

The Russian nationality is the only nationality of western origin in China. More than 4,000 people of Russian origin live in Xinjiang and Inner Mongolia. They first began moving to China from Tsarist Russia in the early nineteenth century and contin-

ued until after the October revolution in 1917. Chinese Russians speak Russian, their customs and clothing are almost identical to those of Russians in the former Soviet Union and most of them believe in the Orthodox Eastern Church. In rural areas, groups of about ten Russian families live together in small villages. They have reclaimed and cultivated the wasteland on the banks of rivers.

Although small in population, the Chinese Russians have a rich folk music tradition including folk songs, dance music and instrumental music which has been influenced by the musics of various Chinese groups. Based on fieldwork in 1982 and 1993, the author describes characteristics of Chinese Russian folk music and discusses its significance.

Session 4-20 (CUMS), 9:00-10:15

Dance

Phillip Adamson (University of Windsor), Chair

Body Language: The Expressive Role of Gestural Variations in the Ballroom Minuet, ca. 1700–1725

Alan Dodson (University of Western Ontario)

An important aspect of the early eighteenth-century minuet is the use of improvised or quasi-improvisatory variation techniques in both its figures and its steps. In particular, these procedures seem to be related to the flirtatiousness of this dance, a quality depicted amusingly in the *Parodie sur les caractres de la danse* (*Mercur de France*, 1721). Evidence of this phenomenon can be found in period accounts of the *menuet ordinaire*, a standard couple dance performed in virtually all formal balls in the French court after 1700, and in published choreographies of minuets for important state occasions from the first quarter of the century.

The peak of interest in the *menuet ordinaire* occurs when the partners join hands, so the dance can be viewed as an elaboration on the opening honours, at the conclusion of which the partners take hands for the first time. In preparation for this climactic event, there are several repetitions of a figure in which the dancers cross paths without joining hands, and they maintain nearly continuous facial opposition. Thus, the idea of an introduction between a man and a woman is presented twice (after opening honours and in the dance proper) and in such a way that features which often precede such an introduction, notably eye contact and a sense of anticipation, are subtly dramatized. In performance, this structural variation was often further emphasized through the strategic introduction of impromptu step substitutions. Choreographies of more complex minuets, which were disseminated using a notational system codified in Raoul Auger Feuillet's *Chorégraphie* (1700), use increasingly innovative figures and steps in ways that enhance these suspenseful and flirtatious effects.

The Meeting of Cultures: Dance as an Arena for Social Change in Russia under Peter the Great

Elizabeth Sander (University of Western Ontario)

Any discussion of Tsar Peter the Great and his epoch must take into account the dramatic social, cultural and political changes which occurred largely by virtue of Peter the Great's sheer force of will. There is no doubt that the tsar's authoritarian gestures included the conscious enforcement of rules of social behaviour borrowed from the West. Together with his military reforms and war campaigns, Peter's cultural reforms transformed Russia into a cosmopolitan state, fostering mutual respect between Russians and Europeans.

One of the more notable cultural institutions adapted from the West during the Petrine epoch was that of the *assamblei*, introduced by decree in 1718. The most formalized aspect of social interaction at the *assamblei*, or assembly, was that of dance. This paper, drawing on hitherto rarely examined primary documents, including the *Tagebuch* by Friedrich Wilhelm von Bergholz, will explore the nature of dance at assemblies taking place during the last four years of Peter the Great's reign, from 1721 to 1725. In keeping with the theme of the Toronto 2000 conference, this paper will explore intersections, as well as divergences, between cultural practices. Drawing on primary sources both from Russia and from Western Europe, there will be an evaluation of how deeply cultural practices in Peter the Great's assemblies were actually indebted to borrowings from the West. We will observe that the assembly in Russia consisted of a strange mixture of freedom and compulsion, and we will see how formalized recreation was an effective ideological tool by which Peter exerted his authority in venues which otherwise would not have been subject to rigorous regulation. The deeper significance of the reforms to Russian national identity and to the legacy of Peter the Great will also be addressed.

Session 4-21 (CUMS), 10:45-12:00

Criticism/Interpretation

Jacinthe Harbec (Université de Sherbrooke), Chair

Reconsidering Repression in Verdi's *Don Carlos*

Heather Wiebe (University of California, Berkeley)

Underlying much recent critical treatment of *Don Carlos* is a conception of public life as fundamentally incompatible with individual satisfaction, and of the public realm as an essentially repressive force. But attention to how the opera diverges from this framework reveals a number of significant gaps between *Don Carlos* and our expectations of it in this regard, and suggests, furthermore, that the one-dimensionality ascribed to some of its characters—Posa and Carlos in particular—may be somehow connected to these gaps. What is it about this opera's presentation of the relationship of public and private that eludes us?

My study will examine a number of critical approaches to *Don Carlos*, focusing on their treatment of public-private conflict as it involves the opera's three central male characters, Carlos, Philippe, and Posa, and highlighting the aspects of these characters which prove difficult to account for. Using a model recently presented by literary critic Christopher Lane, I will offer an alternate interpretation of the relationship of the interior world of emotions and desires with public life in *Don Carlos*, arguing that the opera reflects themes of the inherent dangers of desire and represents public life as a potential refuge against these dangers. In this interpretive framework, a primary concern of the opera appears to be the *failure* of public life to fulfill this function, and its pervading sense of loss is focused in part around this perceived collapse of citizenship's stabilizing role in masculine identity.

Surréalisme et musique en Belgique

Marie-Noëlle Lavoie (Université de Montréal)

Dans le domaine des correspondances artistiques, il est généralement admis que le surréalisme n'a pas eu d'incidence notable en musique. En Belgique cependant, le groupe surréaliste de Bruxelles a manifesté un grand intérêt pour la musique et a su lui faire une place de choix en intégrant dans ses rangs le compositeur André Souris (1899–1970). L'objectif de cet exposé est de démontrer les analogies entre la démarche musicale de Souris et les principes de création du groupe, qui permettent d'établir l'existence d'une musique tributaire du surréalisme bruxellois. La spécificité musicale du groupe dans le contexte d'un mouvement peu ouvert aux compositeurs constitue le point de départ de la présentation. Suivra un aperçu des diverses manifestations témoignant du rôle de la musique. L'auteure abordera ensuite l'idée de lieux communs, clef de voûte de la création bruxelloise, à partir d'exemples littéraires et picturaux tirés de textes de Paul Nougé et de tableaux de René Magritte. En dernier lieu, les Iuvres de Souris seront présentées comme la contrepartie musicale de la philosophie artistique mise de l'avant par le groupe surréaliste de Bruxelles.

Session 4-22 (CUMS LECTURE-RECITAL), 12:30-1:30

The Vocal Music of Anton Webern: The Persistence of Tonality and its Influence on Performance

Maureen Volk (Memorial University of Newfoundland), Chair

Anton Webern wrote for the voice throughout the course of his career as composer, from very early works to some of his last compositions. Webern's songs can therefore serve as a basis for study of his changing compositional styles, from high Romanticism to strict dodecaphony. But are there components of tonality within all these styles? Are there tonal gestures and elements that create a continuity from Webern's early works to the later works? This lecture-recital will explore that possibility, within the context of two representative song groups, the *Fünf Lieder*, Op. 3 and the *Drei Lieder*, Op. 25.

Further ideas can stem from the actual performance of the song groups. Can the idea of tonality as a feature that unifies disparate works of Webern's oeuvre connect in some way to actual performance of the songs? Webern's vocal music can appear somewhat daunting to the performer, with its large intervallic leaps and complex rhythms. But perhaps many of the melodic gestures, if approached within the context of the German Romantic tonal tradition, can become easier to hear and to sing. The presenters will discuss ways of approaching these songs as performer and as listener.

Session 4-23 (IASPM), 9:00-12:00

Exporting the Local, Importing the Global: Cuban Music at the Crossroads

Deborah Pacini Hernandez (Brown University), Chair

Despite decades of hostilities between the U.S. and Cuba and the continued existence of a forty-year old U.S. blockade designed to isolate Cuba from the rest of the world, Cuban music has always been in dialogue with musics from elsewhere, including the United States. This pattern has become more open and expansive as the music industry has become an increasingly global phenomenon. This panel is designed to explore a number of instances of these rich musical exchanges, countering images of Cuba as culturally-isolated and frozen in time. These include: the influence of Cuban music on the development of local musics elsewhere (Zaire); the effects on the local Cuban music scene of incorporating non-Cuban popular musics (rock and rap); the complex dynamics involved in importing live Cuban music to the United States; and the Cuban reaction to a joint U.S.-Cuban musical collaboration (Buena Vista Social Club).

Cuba, Cosmopolitanism, and the Re-Invention of Rumba in Congo-Zaire

Bob W. White (University of California, Santa Cruz)

Most first-time listeners of Congolese popular dance music comment on the fact that this typically African musical style actually sounds Afro-Cuban. This is not a coincidence, given that since the beginning of Congolese urban popular music in the 1940s, popular music from Cuba has been one of its primary sources of inspiration. In this paper I will look briefly at how Cuban music came to be imported and distributed in the Congo and I will discuss some of the stylistic borrowing that has given Congolese music a strongly Afro-Cuban flavor. But I am also interested in the way that Congolese rumba (also known as “soukous”) has gradually undergone a process of indigenization which has made it the “musica franca” of much of sub-Saharan Africa and an important marker of Congolese national identity. My central argument is that Cuban music became popular in the Congo not only because it retained elements of “traditional” African musical and performative aesthetics, but also because it stood for a form of urban cosmopolitanism which was something other than European. By comparing the appropriation of Afro-Cuban music in the Congo during two distinct historical periods (on the eve of independence and at the end of the Mobutu regime), I hope to show not only how changes in larger political economies correspond with changing notions of cosmopolitanism in a local African setting, but also how popular music mediates at various levels between the local and the foreign.

A Secret Society Goes Public: The Relationship Between Abakuá and Cuban Popular Culture

Ivor Miller (Schomburg Center for Research in Black Culture)

The Abakuá Society for men is derived from the West African Ekpe Societies of the Cross River Region. It was founded in Havana, Cuba in 1836 to resist slavery, and has since been active in many aspects of Cuban culture. Although hermetic and little-known even within Cuba, an analysis of Cuban popular music recorded from the 1920s till the present reveals Abakuá influence in nearly every genre of Cuban popular music. Abakuá lore is orally transmitted, and Cuban musicians who are Abakuá members have continually documented key aspects of their society’s history in commercial recordings, often in Abakuá language. Because theirs is a secret language for initiates only, Abakuá have commercially recorded actual chants of the society, knowing that outsiders cannot interpret them. Even so, these recordings have been very popular because the Abakuá represent a rebellious, even anti-colonial, aspect of Cuban culture. Now played throughout the Americas, Africa, Europe, and Asia, Cuban popular music and its derivatives maintain Abakuá language and aesthetics as integral elements. Because so little has been written about the society by members themselves, commercial recordings with Abakuá content are an important source of knowledge about this group. While listening to the lyrics, I realized that Abakuá musicians have sung about their contributions to Cuban history, their liberation struggles, and race relations. My research suggests the rising importance of Abakuá as a symbol of Cuban culture. During my presentation, I will play examples of Abakuá influence in Cuban music from 1916–1999.

Nationalizing Rock: Rock and Roll in Cuba, 1960–1980

Deborah Pacini Hernandez (Brown University)

The fact that musical interactions between the U.S. and pre-revolutionary Cuba were extensive and profound has by now been well explored in the literature. Little, in contrast, has been written about the nature of musical interactions since the blockade cut off all formal economic and cultural connections between the two countries. Contrary to what one might expect, U.S. rock and roll, which had begun making inroads into Cuba in the 1950s, did not disappear from the Cuban popular music landscape in the aftermath of the Revolution: tainted as the music of the enemy, rock and roll went temporarily underground in the 1960s, but it continued to exert a persistent-if subtle-influence on Cuba's popular music landscape. This paper will survey the complex relationship between rock and roll and concurrent developments in the Cuban popular music landscape between 1960 and 1980s (the years in which rock's status in Cuba was most precarious), paying particular attention to how young Cuban musicians sought to legitimize and nationalize a musical form so closely linked with the US. The presentation will be illustrated with slides, audio recordings and video.

Hip Hop Havana: Rap in Contemporary Cuba

Reebee Garofalo (University of Massachusetts-Boston)

While the influence of pre-Revolutionary Cuban rumba, mambo and cha cha and Cuba's pivotal contributions to salsa are rife in the literature, less well known is the fact that musical forms from the U.S., from jazz to rock, also became permanent, if marginalized, features of the Cuban popular music landscape. Rap is the most recent example of a U.S. cultural expression that has taken root in Cuba-primarily among urban, mostly black, youth.

This paper will examine the current state of the relatively nascent hip hop movement in Cuba. Rap arrived and spread primarily through informal mechanisms in Cuba, albeit during a time of relative openness to outside cultural influences. This paper will analyze the changes that have occurred in the process of transmission and translation. The fact that rap is the product of and makes explicit references to oppressed minorities in the United States, has made it more difficult to dismiss its presence as imperialist and has compelled young Cubans to deal with race in new ways in a country where racial differences have not generally been considered part of the national identity. While rappers in Cuba clearly take their cues from their U.S. counterparts, they have indigenized both the lyrics and the rhythms, transforming Havana rap into an expression of local culture that is quite distinct from its U.S. models. The presentation will make extensive use of slides, video, and recordings collected during recent field trips Havana.

Revolutionary Modernity Does Not Sell Records: The Buena Vista Social Club

Ariana Hernandez-Reguant (University of Chicago)

The public for "world music" has increased in recent years in North America and Europe. Successful marketing strategies have often stressed the music's identification with "authentic" and exotic ways of life in remote places. Even though Cuba is not so remote, four decades of the U.S. blockade have shielded its everyday life from the public view. In this paper, I examine the success of the Grammy-winning album, *Buena Vista Social Club*, as well as Wim Wender's ensuing documentary, whose popular appeal in Europe and North America was based on marketing nostalgia and cultural "roots" void of political ideologies.

In contrast, while traditional music is the primary focus of European and North American producers, it sparks little interest among Cuban audiences, where "timba" dominates the popularity charts and media shows. A comparison of recent films on Cuban music made by European (Wim Wenders' *Buena Vista Social Club*, 1998), Cuban (Rigoberto Lopez's *Yo soy, Del son a la salsa*, 1997), and American (Randa Haines' *Dance with Me*, 1998) producers will further illustrate these points.

Session 4-24 (IASPM), 9:00-12:00**Musical Histories**

Charles Hamm (Dartmouth College), Chair

Before Fusion: Jazz in Crisis (1964–67)

Bernard Gendron (University of Wisconsin-Milwaukee)

In the mid-sixties, jazz was undergoing a multi-dimensional crisis, whose most palpable expression was a rapid and continuing economic downturn. Aesthetically and politically, the jazz community was embroiled in a divisive debate over the avant-garde. Was the avant-garde the next logical stage in the development of jazz or a tragically wrong turn? To what extent was it an expression of growing black radicalism and what did this politicization mean for jazz? Finally, there was the growing challenge of rock music, which was not only making substantial inroads into the college population, one of jazz's traditional bases, but was rapidly achieving legitimacy as an art form, and thus competing with jazz for cultural capital.

I will be examining these shifting and multi-layered discourses of crisis within the jazz community, during the years 1964–67, as they broach matters of economics, politics, and aesthetics. I will pay special attention to the rapid transition in jazz discourse from a primary preoccupation with the jazz avant-garde to a primary preoccupation with rock music. The upshot was the decision in mid-1967 by America's two leading jazz journals, *Downbeat* and *Jazz*, to give coverage to rock as well as jazz—the latter journal changing its name to *Jazz and Pop*. In effect, the bold move toward fusion occurred in jazz discourse before it did in jazz music, a fact whose significance I will explore.

“A Bad and Dangerous Epidemic”:**Rhythm, Dance, and the Vilification of Popular Music in Late Nineteenth-Century America**

Steven Baur (University of California, Los Angeles)

The latter half of the nineteenth century featured a remarkable intensification in American cultural self-consciousness. Numerous period commentators encouraged the development of intellectual, literary, and artistic practices, promoting them as a vital corrective to the crudeness and brutality they perceived in urbanizing, industrializing America. By the turn of the century, urban centers nationwide had in place a network of institutions, universities, museums, concert halls, theaters, opera houses, and others which provided a stable organizational base for the cultivation of humanistic and artistic endeavors. Leading “culturists” insisted upon the social value and moralizing agency of certain forms of expressive culture, and many were convinced of the power of music in particular to shape and influence individual behavior. While most writers at mid-century tended to attribute to all music the power to ennoble and elevate its auditors, post-Civil War critics were more discriminating in what music they prescribed as an antidote for social decay. This paper investigates two popular song idioms of the late nineteenth century that provoked especially harsh condemnations from social-minded cultural critics—the waltz and ragtime. Denounced at the time for their moral depravity and the “vulgar” bodily participation they elicited, I look into both post-Civil War dance crazes and consider bodily engagement as an issue in the valuation of musical works and practices. I discuss and analyze specific songs within the context of period social politics and consider ways in which such songs may have provided a site for negotiating the configuration of the body politic.

“Victory through Harmony”: Dance Music for Workers in Wartime Britain

Christina Baade (University of Wisconsin-Madison)

“Music While You Work” was first broadcast on 23 June 1940 as part of the British Broadcasting Corporation's response to World War II. Designed for factory workers, the programme featured a half-hour of uninterrupted music performed by dance bands and light music combinations. Its organizer, Wynford Reynolds, argued that dance music was not mere entertainment but a useful tool. Employing public relations, industrial cooperation, and up-to-date studies of productivity and workers' tastes, Reynolds worked to harness music over the radio to advance Britain's war effort.

According to Reynolds' reports, music boosted morale and decreased absenteeism and conversation; it was especially effective among “undisciplined” female workers and those doing repetitive tasks. Factory owners, however, were warned against simply

playing gramophone records: the objective of workplace music was to increase production—not to indulge workers. “Music While You Work” programming was scientific, regulating what music could be played and how it would be performed. Bandleaders were instructed to play familiar music with clear (“unjazzed”) melody and steady beat, maintaining a mood of “unrelieved brightness and cheeriness.”

Drawing from BBC archival materials, listener studies, and press sources, I will explore how popular music was both regulated and legitimized in the official discourses of “Music While You Work.” Further, I will examine listener reception and resistance to the programme, focusing on intersecting positions of gender, class, and national identity. The ideology of “Victory through Harmony” is significant not only to wartime Britain, but to broader questions of musical and social hierarchy, value, and power.

“Please, Miss Central, Find My Mamma”: The Telephone Girl, in Society and in Popular Song

Melissa Parkhurst (University of Wisconsin, Madison)

The telephone, with its 1876 invention and subsequent proliferation, revolutionized interpersonal communication in ways that were fundamental and pervasive. Public fascination with the telephone manifested itself in popular music, with dozens of songs appearing between 1890 and 1930 that address that telephone in all its guises. A recurring figure throughout these songs is that of the telephone girl, the operator who served as the mediator between the public and the technology itself.

Tracing the trajectory of the telephone girl in popular song reveals the ways in which a new technology becomes the site of an intense power struggle, involving issues of gender, ethnicity, and class. Women were deemed appropriate for operator jobs because the female voice was seen as more fitting to the delicate instrument, but their technical knowledge of the switchboard itself was downplayed or denied entirely. Their relationship to the telephone was constructed in opposition to that of the male expert, who presumably understood the technology he was using and therefore had rights to its ownership.

Surprisingly, early telephone songs often invest the telephone operator with a degree of moral authority, sometimes superseding even that of the mother, whose growing interest in extra-domestic activities was seen as a threat to the home. Later telephone songs, particularly during the 1920s, show the operators as good-time girls who are available simply by lifting the receiver. Steeped in issues of class etiquette, whiteness, and urban sophistication, telephone songs provide a multi-faceted picture of a new technology and the means employed for controlling it.

Session 4-25 (IASPM), 9:00-12:00

Structures and Constructions

Will Straw (McGill University), Chair

Female Vocality and the Celtic in Loreena McKennitt and Enya

Kirsten Yri (SUNY at Stony Brook)

In the last fifteen years, the sounds of high female voices have resounded through the airwaves and on radio programs with increasing frequency. Whether the Medieval Baebes, Anonymous 4, Enya, or Loreena McKennitt, these singers give voice to a modern and highly popular female vocality which they construct as lodged in an ancient and marginalized past. This paper explores the musical and cultural construction of such vocality focussing on the “Celtic” music of Loreena McKennitt and Enya. I discuss the different ways in which a discourse around the Celtic appeals to “femaleness” by for instance highlighting the unusually high positions women are thought to have held and the struggles the Celts endured through the centuries. In short, Celtic sources author(ize) contemporary discourse on the Celtic as unjustly persecuted, something which resonates with feminist concerns. I also examine the musical characteristics which may signify Celtic for listeners in this discursive light. Given how Celts have been constructed in contemporary culture, McKennitt’s and Enya’s music might be read as feminist and resisting dominant patriarchy. While this may describe the ways in which some fans interpret their music, the easy-listening category and the music’s frequent alignment with the New Age rob it of the possibility of resistance for many music critics. To be sure, the sociological and ideological theories of resistance, modes of critique developed for popular culture, were developed for sounds which were seen to deliberately resist dominant and commercial culture, often, by privileging sounds considered “disruptive” by the majority.

One Sings, the Other Doesn't: Musicality and the Human Figure in Music Video

Carol Vernallis (University of Northern Iowa)

Videos place heavy emphasis upon flattering depictions of stars. But what of the other figures in a music video? I consider the use of human figures in music video: the stars, other band members, and extras as well. The star performers seem to possess the greatest license in music video, but they are actually compelled to respond to music video's strictest and most pervasive conventions—the demand that the singer lip-synch the song while looking good. The extras, on the other hand, are restricted by their inability to speak, but they can nonetheless underscore a song's themes in a way that the star cannot. Videomakers have developed a variety of techniques that tease meaning out of the scheme of lip-synching singer plus silent figures in the background. Sometimes the extras play roles that naturalize the absence of speech: mermen, people overcome with emotion, even librarians. At other times, their silence becomes not merely conventional, but dark and uncanny. Their isolation from the musicians and each other can make them seem like allegorical figures, representative of some emotion or principle.

The use of lip-synch within a varied *mise-en-scène* can also raise questions about a performer's status in the video: is she a character in a narrative, or does she stand only for herself as star? I address the musical consequences of these conventions: does the indeterminacy of the background figures leave additional space for the song? Can the placement and comportment of the figures bring out the song's formal features?

Popular Song and the Construction of the Archetypal "Baby"

Lutgard Mutsaers (Utrecht University)

American popular song has served as the main vehicle to promote the concept of "Baby" as a grown person. "Baby" has appealed to a mainstream and international audience for at least the last hundred years, and has developed into an icon of singular importance and lasting popularity. It rules in the domains of romance and sexuality, where it can take on many roles and serve many different expressive needs. Despite its relative uselessness as a rhyming tool, the word "Baby" has become an indispensable lyrical instrument in a broad spectrum of popular music. Apart from noting its ubiquity, academics and critics have taken "Baby" for granted, leaving this intriguing archetype of popular culture without its well-deserved recognition.

This paper offers an explanation for "Baby's" success as protagonist of pop. First it traces "Baby's" origins and entrance into the world of popular song and follows its twentieth-century path and rise to stardom, the main objective being to disentangle the qualities of the archetypal construction of "Baby" that were handed down intact to our time. The research material consists of a selection from the category of popular songs with the word "Baby" in their title from the 1880s onwards. In these songs "Baby's" part is highlighted and its importance as key player in the song's plot underlined.

Hermeneutics of Suspicion: Paranoia and the Technological Sublime in Drum and Bass Music

Dale Chapman (University of California, Los Angeles)

One of the most significant developments in contemporary culture has been the characterization of our historical moment as a locus of the technological sublime. In such films as *Pi*, we are confronted with a world in which our technological achievements take on qualities that Kant attributed to the most powerful forces of nature: If our reason can comprehend such ideas as the Internet or multinational capitalism in the abstract, our imagination—our ability to intuit the object of our perception—finds itself wholly incapable of grasping the nature of the world in which we live. The notion of the sublime accounts for the simultaneous feelings of terror and awe that we feel in the presence of such a phenomenon.

In many ways, drum and bass might be seen as an aural analogue to this sensibility. Simon Reynolds has observed that the treacherous, volatile rhythmic conception of drum and bass suggests a world stripped of its reassuring veneer, a sense that dark, nameless forces are constantly at work, manipulating our lives through means that we are unable to grasp. In the present discussion, using musical examples by such artists as Photek and Lemon D, I would like to explore the ways in which the very process of musical construction in jungle—the sampling, fragmenting and reassembly of funk breakbeats that lends jungle its idiosyncratic musical quality—give rise to the sensibility of the technological sublime.

Session 4-26 (SAM), 8:30-10:00

Copland: A Centennial Retrospective I. Copland and the American Scene

Judith Tick (Northeastern University), Chair

H. Wiley Hitchcock (City University of New York), Carol J. Oja (The College of William and Mary),
and Wayne D. Shirley (The Library of Congress), Discussants

Copland, Ives, and Gambling with the Future

Larry Starr (University of Washington)

It is a well-known fact that Aaron Copland was an early admirer and promoter of Charles Ives's music; in the early 1930s, he wrote an important article of appreciation, "The Ives Case." Copland's enthusiasm for Ives at this time was by no means unqualified, however, and the article noted problems of organization and excessive complexity that appeared to characterize Ives's larger works. A lesser-known fact is that Copland significantly revised his opinion of Ives when his article was republished in 1968 in *The New Music: 1900–1960*. Here, Copland acknowledged his earlier "misapprehension," and praised the "richness of experience" that is suggested by the complexities in Ives's big works, claiming that the older composer had made "a gamble with the future, that he has miraculously won."

Copland's changing views of Ives attest not only to his perspicacity and open-mindedness as a critic, they also reflect the evolution and experiences of Copland the composer during this time period. Between the mid-1930s and the mid-1960s, Copland embraced an American populism that linked him more obviously to the familiar side of Ives than any of his preceding efforts. But it was also during this period that Copland wrote such complex pieces as the *Piano Fantasy* and *Connotations*, thus linking himself to Ives the "difficult" modernist. By the time *The New Music: 1900–1960* was published, Copland's oeuvre as a whole displayed a stylistic breadth that had also characterized Ives's output, and this stylistic heterogeneity had rendered Copland, again like Ives, no stranger to controversy. Like the older composer he grew to admire more and more, Copland had become a gambler with the future.

Copland and the "Jazz Boys"

David Schiff (Reed College)

In his compositions and critical writings Aaron Copland defined a competitive relationship between the music of the "jazz boys" and his own modernist style. Using a highly selective extraction of jazz "markers," excluding many elements of jazz composition and translating others into modernist equivalents, Copland figured jazz both as the music of brash primitivism and of the isolated self: at once the opposite and the essence of high art.

Copland and Gershwin

Howard Pollack (University of Houston)

Although Aaron Copland (1900–1990) and George Gershwin (1898–1937) moved in different professional circles and enjoyed only limited personal contact, they had much in common in terms of their backgrounds, careers, tastes, and ideals. Moreover, as has long been noted, their music features formal and stylistic similarities, including rhythmic, melodic, and harmonic traits derived from ragtime, jazz, city blues, and various folk styles.

What has gone largely unremarked is the fact that their work engages similar themes: the restlessness, excitement, and loneliness of contemporary urban life; the absurdities of American affectations and pretenses; and the resilience of the human spirit. Such themes characterize a wide range of their compositions, including their major works for the stage, *Porgy and Bess* and *The Tender Land*. These two operas contain a number of intriguing parallels, including the sober optimism of their endings, in which their protagonists, alone and hopeful, courageously depart for worlds unknown, thus offering archetypes for the American lyric stage at its most characteristic and distinctive.

Session 4-27 (SAM), 8:30-12:00

Music for the Movies

Martin M. Marks (Massachusetts Institute of Technology), Chair

Looking through the Ear: Musical and Auditory Encodings of Seeing in Film

Stan Link (Vanderbilt University)

Seemingly inherent and embodied in film as a medium, our relationship to cinematic evocations of corporeality itself appears immediate and unavoidable. Film “moves,” “sees,” and “hears” in ways that both reference and construct a body, senses, and perception. At the same time, however, the ability of film music and sound to encode semiotically everything from class and race distinctions to individual memory and emotion suggests the possibility that filmic corporeality may also be mediated signified as well as experienced. Indeed, musical representations of such things as a racing pulse, screams, and rhythmic movement are commonplace, and clearly affirm that the film’s “body” can become the subject of its soundtrack. But given the distinctive mechanics of visual perception and understanding, as well as their apparent priority in the film experience, the extent to which the soundtrack cross-codes the visual within the aural component might easily escape our attention. While much has been written in film studies to theorize the gaze, spectacle, and visual pleasure *etc.*, relatively little has been undertaken in musically oriented discourse to address the construction and reinforcement of visual subjectivity via aural means. With reference to several feature films including *North By Northwest*, *American Beauty*, *Contact*, and *Elephant Man*, this paper explores their employment of music and sound to develop, reinforce, and represent visual modes of attention. Functioning variously as spectacle, hallucination, synopsis, voyeurism, concentration, and astonishment, the soundtracks of these films offer instances of hearing that suggest its transformation into a type of seeing by other means.

Containment, Political Allegory, and Dimitri Tiomkin’s Score for *High Noon* (1952)

Neil Lerner (Davidson College)

Dimitri Tiomkin’s score for *High Noon* provides a vital key for the interpretation of this famous Western film as a parable about Hollywood and the politics of anti-communism. In *High Noon*, the boundaries between the diegetic and non-diegetic levels—the world of the narrative and its opposite, the “real” world—are continually collapsing. Such a narrative strategy is entirely appropriate for a film that was calculatedly constructed as a political allegory depicting the roles of individual and collective in the age of McCarthy. Screenwriter Carl Foreman was subpoenaed while the film was in production and eventually blacklisted in Hollywood, betrayed by his peers in a way similar to Kane’s “fictional” situation in Hadleyville.

In the history of Hollywood film music, Dimitri Tiomkin’s score for *High Noon* is singularly important as it was the first time a titular theme song was released before the film as a marketing strategy. This theme song presents one of several examples of a diegetic/non-diegetic rupture: the non-diegetic melody repeatedly bleeds into the story world (e.g., one character in the film plays the title melody, supposedly audible only to the audience, on a harmonica). Furthermore, the film follows diegetic time (time in the story world does not disappear through the elisions of continuity editing, but instead the story takes as long as the film takes to transpire). These ruptures repeatedly force the film out of its “safer” status as fictional narrative, confirming the film’s ongoing commentary about Hollywood in 1952.

Claiming Amadeus: Hollywood’s Appropriation and Resignification of Mozart

Melanie Lowe (Vanderbilt University)

This paper examines the American cinematic appropriation of Mozart’s music. A consideration of the use of Mozart in Hollywood film and television soundtracks from the mid- and late- twentieth century relative to the musical experiences of contemporary audiences reveals a significant shift in the acquired meaning of classical music in mainstream American culture. For example, while Mozart’s music is therapeutic for the acrophobic detective in Alfred Hitchcock’s 1958 film *Vertigo*, both John Hughes’ 1986 film *Ferris Bueller’s Day Off* and the current NBC sitcom *Frasier* encourage the viewer to hear Mozart as a sign of snobbery. Rather than psychological implications, the frequent and explicit association of classical music with superior intelligence, affluence, and caricatures of civilized human behavior imbues the use of Mozart’s music with social implications in late-

twentieth-century media. Mozart's music remains the same, but the cultural codes have shifted beyond those that are an inherent aspect of its musical code. In the process, Mozart's music becomes a cinematic code in its own right.

Brothers Gonna Work It Out?: Echoes of Blaxploitation Sound

Joanna Demers (Princeton University)

In 1971, Melvin Van Peebles wrote, directed, and starred in *Sweet Sweetback's Baadasssss Song*, a work that is widely regarded as the first blaxploitation film; it featured a soundtrack by the then-obscure jazz-fusion band Earth, Wind, and Fire. Blaxploitation encompasses action movies of the 1970s that feature African-Americans negotiating a campy underworld of crime, drugs, racism, and sex. In the tradition of *Sweetback*, most blaxploitation films showcased original soundtracks by contemporary soul composers such as Isaac Hayes, Curtis Mayfield, and James Brown. While most of these films were dismissed as exploitative B-movies, their soundtracks comprise some of the most finely crafted and socially critical music to emerge from the decade.

Blaxploitation has experienced a renaissance in the late 1980s and 1990s, owing in part to hip-hop music. Hip-hop artists frequently sample blaxploitation soundtracks in an attempt to align themselves with soul and funk figures who coded "blackness" acoustically as a gesture of solidarity with the Civil Rights movement. Blaxploitation-era soul has been imbued with canonical status in order to construct an "authentic" African-American identity. This discussion will isolate instances of translation (and mis-translation) when the revolutionary racial politics of blaxploitation music is sampled in post-1970s popular culture.

The Score for *Elizabeth*: An Abundance or Excess of Codes?

Linda Schubert (Los Angeles, CA)

The American Academy of Motion Picture Arts and Sciences has often favored period films for Academy Awards (e.g., in the 1990s alone, period films have dominated the Best Picture category). In 1998, Indian director Shekhar Kapur's period film *Elizabeth* made a powerful impact in the United States and was nominated for seven Oscars, including Best Music, Original Dramatic Score. The score for this film about Britain's great sixteenth-century queen has also aroused argument among musicologists.

The striking and supposedly contradictory presence of musical styles and pre-existent pieces not from the time portrayed—a common trait in period films—seems to be the source of the controversy. In this paper, however, I argue that the problem posed by "mismatched" music is the result of a particularly narrow understanding of how a score should relate to film images and narrative. The pre-existent pieces and styles have equally pre-existent associations, as well as meanings acquired from the film itself. These associations provide an abundance of musical codes (or an excess, depending on your point of view) that encourage a variety of readings—readings that may delight or disturb viewers, depending on their musical knowledge, preferences, and expectations.

In considering the reception of *Elizabeth* in the United States, I will unravel associations and explore alternative readings for particular scenes and cues in the film (e.g., the final scene, which uses Mozart's *Requiem*). Time permitting, I will also give a brief overview of films about Elizabeth to identify past scoring practices for the character.

Session 4-28 (SAM Lecture-Recital), 12:30-1:30

Two Minds with but a Single Thought: Zez Confrey and Louis Gruenberg "Jazz the Classics"

Ann Sears (Wheaton College), Chair

Kirsten Helgeland (University of Cincinnati)

Composers of ragtime and jazz works frequently used classical sources for inspiration. Reaction to such treatment of cherished melodies was varied, but primarily negative. Lest the assumption be made that only jazz composers wrote such pieces, this lecture-recital concerns two very different composers who modernized well-loved melodies.

Zez Confrey and Louis Gruenberg both had training in classical composition. Confrey's name is synonymous with novelty music for the piano, including his best-known novelty solo "Kitten on the Keys." Gruenberg believed that the use of elements of American popular music and jazz in classical composition would create an American style of composition. Both took famous keyboard pieces and modified them with syncopated rhythms, swinging tempo, and blue notes.

Each published a collection of two of these pieces in the 1920s and 1930s. Confrey's *Modern Conceptions of Six Old Masterpieces for Piano* (1925) drew great criticism, while Gruenberg's two sets of *Jazz Masks* (1929, 1941) received virtually no attention at all. The lecture-recital will conclude with a performance of some of the Gruenberg and Confrey pieces, contrasting the styles with which each composer approached "jazzing" the classics.

Session 4-29 (SEM), 8:30-10:30

Sponsored by the Popular Music Section of SEM

The Dynamics of Musical Change and Exchange in Caribbean Popular Music

Hope Munro Smith (University of Texas at Austin), Organizer and Chair

As recent works by Manuel, Guilbault, Averill, and others attest, the Caribbean's greatest contribution to world culture has been the original and dynamic musical genres that emerged from the region during the twentieth century. As the twenty-first century begins, Caribbean peoples continue to innovate on existing local musics and integrate global musics within local performance practice. The three papers on this panel discuss these changes and innovations and their intersection with local politics, gender relations, religion, and concepts of regional identity. Jerry Wever's paper studies the integration of U.S. Country & Western music and dance in St. Lucian society; Gigi Rabé's paper traces the influence of politics, economics, and religion on the content of Jamaican ska; and Hope Munro Smith's paper examines the musical innovations created by female performers of Trinidadian calypso and soca.

Innovation and Gendered Identity in Trinidadian Calypso and Soca

Hope Munro Smith (University of Texas at Austin)

This paper is a study of women's participation in the contemporary Trinidadian popular musics known as calypso and soca. The musical examples discussed in the paper were composed and performed for the 1998 and 1999 Carnival seasons. I examine how female popular musicians bring together personal opinion, public persona, and musical structure to create emotional bonds with their intended audiences and comment upon contemporary gender relations. My paper demonstrates how popular music addresses political concerns and the construction of gender roles not only by means of the rhetorical strategies of its song lyrics, but also through the stage presentations of musicians and their use of musical genres that are associated with certain social groups and their position within the social hierarchy. In Trinidad, as in other regions, the work of popular singers serves as signposts of a feminist project that resists domination while at the same time empowering audiences to question the relations that cause domination in their own lives. Within various contexts of music-making in Trinidad a space is opened to renegotiate gender identity and relations as well as to allow female musicians to innovate upon musical style and practice.

Mizik Manmay Lakai (Home-Children Music): U.S. Country & Western Music in St. Lucia

Jerry Wever (University of Iowa)

This is a study of U.S. Country & Western music in the small nation-state of St. Lucia, an island in the eastern Caribbean. By St. Lucians the music is called *Mizik Manmay Lakai* (Home-Children Music) in French Creole (Kwéyòl), and most often just *Western* in English. I question prevailing assumptions about the ways musical forms cross national and ethnic boundaries by presenting how U.S. Country & Western music is embraced, creolized, and integrated into the social fabric of St. Lucia. I also want to use this case study to talk about our social science notions of mixing—within the framework of creolization, and more specifically within the politically charged creolization processes at work in the formation of St. Lucian post-colonial identity. I first explore the history of St. Lucian interaction with Country & Western music and contextualize this within a matrix of musical movement in the Caribbean. I present one example of the ways Country & Western music becomes hotly contested as an issue within discourse about Afro-St. Lucian and creole identity. I then present details as to the extent and kind of its prevalence, its creolization (foremost the dancing), and particular ways it has become integrated into societal structure. For example, in some dancing venues, DJs playing Country & Western alternate with Creole string bands playing *kwadrils* (quadrilles) and other associated St. Lucian dances. This paper includes multiple explanations St. Lucians give as to why Country & Western music has become so integrated to the point that St. Lucians have gained a Caribbean-wide reputation. I analyze how the use of

this music has in the past broken down more strictly along class, generational, and rural lines, and show the fluid dynamics of these relations in the negotiation of contemporary St. Lucian culture.

Politics, Economics, and Religion in Ska: The Formation of Jamaican Identity

Gigi Rabe (UCLA and California State University-Northridge)

Ska is a genre of music first popularized in Jamaica in the 1960s. Known as the predecessor to reggae, ska emerged as a genre that borrowed musical elements from the Jamaican calypso or mento and American rhythm and blues. Since Jamaica gained its independence from Britain in 1962, politics and economics have played a role in the development of the music. References to religion are also prevalent in ska. In this paper I show how religion, politics, and economics helped to create a tradition that has become a part of Jamaican identity. I trace the formation of ska, including the political climate of Jamaica. Economics is also a part of the political agenda, and I investigate the politics of the Jamaican music industry and the use of “sound systems,” or mobile discotheques. Ownership of this new music, how some industry officials attempted to alter ska in order to make it appealing to white audiences abroad, and how the music has ties to different economic classes are also discussed. In regard to religion, I discuss how ska has links to various religious music traditions. Song texts are analyzed for possible Rastafarian themes and other religious meanings. Ultimately, this paper should prove that although ska was created from pre-existing art forms, the religion, politics, and economics within Jamaica shaped the music tremendously. Ska was and is an important representative of Jamaican identity after many years of colonial rule.

Session 4-30 (SEM), 8:30-10:30

Music and Identity in the Tatras and Balkans

Svanibor Pettan (University of Ljubljana), Chair

Music and Identity Politics in the Polish Tatras: Changing Meanings of Musical Symbols

Timothy J. Cooley (University of California, Santa Barbara)

First imagining and then actually recreating the political entity called Poland in the twentieth century, Polish nationalists turned to folk music for raw materials with which to build a new national identity. On the surface this and similar uses of folklore may seem like a return to nineteenth-century-style musical nationalism, and in some cases it was. However, increasingly after World War II in Soviet bloc nations, folk music gained a new symbolic role as an antidote to bourgeois capitalist ideologies. For example, in Poland folk music was used by ministers of culture as propaganda to promote the ideal of a unified “folk” in support of Poland’s communist government. In many cases the effect was the opposite of that desired, and many Poles who opposed the government and its ideologies shunned folk music. Others used the government’s support of folk music and folk music research to quietly undermine the communists’ programs. Since the end of communist hegemony in Poland in 1989, the symbolic meaning of folk music is once again being renegotiated.

In this paper I use the music-culture of the Tatra Mountain region of Poland to illustrate the changing meanings of musical symbols over time and across political movements. The music repertoire of this region remained surprisingly stable during the entire twentieth century, but the symbolic meaning changed from exotica, to national symbol, to symbol of an ethnic minority.

Sharing Songs with the Enemy: Albanian Epic Singers and Ethnic Identity in the Balkans

Nicola Scaldaferrri (University of Bologna)

The paper discusses how a broadly-shared musical tradition, such as the Balkan epics, is used in building a specific local identity. Geg Albanians, who have settled in Northern Albania and former Yugoslavia, sing epic songs (*këngë kreshnike*) which are nearly identical both musically and textually with those of their Slavic neighbors. Strong ties have always existed between Albanian and Slavic singers; nevertheless, these epics have proven to be some of the most potent devices in the development of nationalistic hostilities, especially during recent years.

I begin by focusing on the training and repertoire of individual Albanian epic singers, as well as on social aspects of epic song performance. I follow by discussing the context of Balkan nationalism, which allows also for a more general reflection of music and identity in a region where national, cultural, ethnic, and religious borders are always in conflict. Materials analyzed cover a period of over sixty years. Sources include the Parry-Lord Collection (containing nearly-unknown Albanian materials gathered between 1934 and 1937), communist-era publications by Albanian scholars, research conducted by the Institute for Albanian Studies of Prishtina (Kosovo), and my own fieldwork conducted among Geg Albanians between 1997 and 1999.

“In Death Song Has No Place”:
Mediated Musics and Issues of Albanian Identity in the Wake of the Kosova War

Jane C. Sugarman (SUNY at Stony Brook)

When war began in Kosova in early 1998, participants in the Albanian music industry found themselves caught between two contradictory stances: the longstanding belief that music making is inappropriate in times of death and suffering; and the equally longstanding practice of commemorating military heroism through song. While a few artists chose not to perform or to avoid themes of war, the great majority of prominent musicians responded with new productions and performances that directly addressed it. The result was a burst of musical activity, in the form of live concerts as well as cassette and video releases. Based on ongoing fieldwork in North America, Germany, Switzerland, and the former Yugoslavia, this paper examines the varied strategies taken in these productions, and the contribution that they made to the war effort.

In their wartime performances, many musicians were compelled to reinvent both their repertoire and their public image to suit the vastly altered circumstances of Kosova life. Even those singers whose presentations had once promoted images of a distinctive and cosmopolitan Kosova society turned to themes and tropes drawn from folkloric forms: gendered images of the warrior-hero or the lamenting mother; and visions of an “independent and united Albania.” For audiences in Kosova, such presentations naturalized the immanent possibility of death, extolling it as an Albanian national tradition. For those in neighboring states and the diaspora, musical performances underscored their obligation either to contribute materially to the war effort or to return to Kosova to fight for the “homeland.”

Belgrade, Spring 1999: Songs that Sustained the Nation

Ljerka Vidic Rasmussen (Middle Tennessee State University)

During the months of NATO’s air-strikes in Serbia, the intensity of anti-Western sentiment in Belgrade was underscored by a surge of artistic manipulation of Western cultural imagery. Particularly effective were recontextualizations of symbols of perceived Western hegemony; for instance, a highly visible poster exhibition titled “Windows 99” juxtaposed the images of Serbia’s destruction and Western corporate sponsorship.

Based on fieldwork in Belgrade in the aftermath of the NATO action, this paper reports on the massive mobilization of musicians as part of an organized resistance to the air campaign. It then explores the interweaving of cultural subversion and piracy, illuminating what members of the Belgrade Circle, following Baudrillard, have described as “the ambitious attempt by the symbolic machines of Serbia to cosmetically imitate the simulation model of the West” (1998). Central to this debate has been turbo-folk, a stylistic mutation of the newly-composed folk music genre which has dominated Yugoslav popular music since its commercial inception in the 1970s.

The hardened sound of turbo-folk and its monopolistic standing in Serbia’s cultural production of the 1990s mark the enduring vitality of this genre from the socialist past as well as a profound shift: once seen as a culturally illegitimate product, the music is now embedded in the structure of political power.

Session 4-31 (SEM), 8:30-10:30

Musical Hybridization IV. Instrumental Resources

Terry E. Miller (Kent State University), Chair

“Like Hens’ Teeth”: Sleepy Brown, Country Trumpet, and the Hybrid Culture of Western Swing

Tracey Laird (University of Michigan)

The musically hybrid genre of Western swing grew from efforts of country musicians like Bob Wills, Milton Brown, and Cliff Bruner to incorporate elements of African-American jazz into white “hillbilly music.” Prominent trumpet was one of the distinguishing elements of Western swing; yet, it remains the only period in which trumpet was a regular feature of country music. T. E. “Sleepy” Brown grew up in the area of northwest Louisiana that was a crossroads of many different musical styles. He honed his trumpet skills during the summer when he was still in high school, hitchhiking to Beaumont and Orange, Texas, during the 1930s to sit in with Cliff Bruner and the Texas Wanderers, which included pianist Moon Mullican. After high school, Brown played trumpet in a medicine show that toured Arkansas, hawking a foul-tasting laxative known as “Satanic Medicine.” In 1940 Brown recorded “You Are My Sunshine” with Jimmie Davis in Chicago; after World War II he joined Davis’s ten-piece Western swing band, and toured the nation until he returned home around 1950. My paper addresses how Brown’s career as a country music trumpeter exemplifies two things: the musical richness of the region encompassing Louisiana, Arkansas, and east Texas, where black and white southern musical styles intermingled and shaped one another; and the artificial nature of the racially exclusive categories of “race” and “hillbilly” music, which belie the frequent intercultural dialogue between black and white musicians in the southern United States.

The Saxophone, Not the *Nagasvaram*, in Traditional Weddings and Temple Rituals in Karnataka, South India

Gayathri Rajapur Kassebaum (Bharatiya Vidya Bhavan, Bangalore)

Hybridization is not a new concept in South Indian music nor is the practice of adapting Western-invented musical instruments in the performance of Karnatic music. The violin, with distinctive playing position and technique, is one example. The guitar and mandolin (adapted for playing in a manner similar to the fretted *vina* or non-fretted *gottuvadyam*) are other examples.

Recently the western saxophone has been adapted to Karnatic music. In the last quarter of a century, the saxophone has become a popular instrument not only in secular concerts and ensemble music, but also in temple rituals, especially in Karnataka state. Classical rāgas and traditional compositions are performed on the saxophone on the occasions of weddings as a substitute for the *nagasvaram* ensembles. In Karnataka the saxophone is not played as in the West. The playing technique and tuning are modified according to the requirements of South Indian classical music. At present the saxophone is a prominent instrument in traditional temples of Karnataka. Sometimes it appears alone in temple music and sometimes it is played together with *nagasvaram*, in both forms with traditional drums.

This paper is based on observations of performances, interviews with saxophone performers, and analysis of recordings to distinguish the hybrid saxophone from traditional *Nagasvaram* performances in the state of Karnataka, in the context of globalization of music.

From “No-Name Waltz” to “We Like to Party”: Musik Bambu and the Performance of Minahasan History in North Sulawesi, Indonesia

Jennifer Munger (University of Wisconsin-Madison)

Musik Bambu is an ensemble of locally-produced brass and bamboo instruments originating in the Minahasa Regency of North Sulawesi. This region of multiple ethnic groups was united under a common identity within the last 150 years through the efforts of missionaries and Dutch colonizers. In this presentation I trace the changes in Musik Bambu instrumentation and repertoire from the 1930s to the present, linking its development to Minahasa’s colonial past and present identity. Musik Bambu grew from a desire to perform western tunes; thus builders made instruments that emulate the sounds and shapes of western instruments. I argue that the predominance of Western repertoire in this genre is not due to an inevitable loss of local culture, nor

to an imposition of the colonial presence, but to a conscious striving to be modern and to incorporate the West as part of the Minahasan self. Embedded into the performance of this music are myths about past relationships with the Spanish, Portuguese, Dutch, and now Indonesia and the generic West. As the title of my paper suggests, the repertoire has changed considerably, from Strauss dance tunes popular in the colonial era to today's renditions of pop songs by the Vengaboys. But as new tunes are added, the past is not forgotten: "No-Name Waltz" and "March Minahasa" are played alongside "Send Me the Pillow" and "We Like to Party." Thus performers work with instrument builders, teachers, and financial sponsors to create a changing musical narrative of Minahasan history.

Music, Measurements, and Pitch Survivals in Korea

Robert C. Provine (University of Maryland, College Park)

In keeping with long-standing Chinese Confucian tradition, the young Chosŏn dynasty (1392–1910) court in Korea needed to establish in the early fifteenth century a new set of standardized measurements (length, weight, and volume) for use in the kingdom. The measurements were all proportionately related, so that if one were fixed, all the others were also determined. Following Chinese precedent, the Koreans did considerable research into the establishing of a fundamental musical pitch from which the other twelve pitches in the octave could be determined, and the length of the pitch pipe which produced this fundamental pitch in turn constituted a basic unit of length from which the other standard measurements could be calculated.

In the paper I explore this historical context and the unusual Korean process for setting their fundamental pitch and consequent measurement system. While the historically-attested Chinese procedure for setting the length of the fundamental pitchpipe involved lining up a number of grains of millet, the Koreans decided, after careful research and several test runs, to equate their pitch instead to that on surviving fixed-pitch instruments received from early twelfth-century China. Remarkably, that fundamental pitch is still in use in Korean court music today. As it turns out, the fundamental pitch borrowed from China, which happens to be C, was itself not from a pitchpipe based on grains of millet, but one derived from the sum of the lengths of three fingers of the emperor's left hand.

Session 4-32 (SEM), 8:30-10:30

Collaboration and Negotiation

Daniel Avorgbedor (Ohio State University), Chair

Havorlu: A Forum for Collaborative Creativity and the Perpetuation of Social and Artistic Values and Goals in New Anlo Ewe Songs

George Worlasi Kwasi Dor (University of Pittsburgh)

Havorlu is an institutionalized practice and process through which newly composed pieces are brought before a select group of artists for scrutiny and refinement among the Anlo Ewe of Ghana. Additionally, *havorlu* is a context for initiating new songs as well as for learning the refined songs in preparation for *hakpatoto* (choir rehearsal involving the entire group). This practice reverberates the debate of whether composition in oral cultures is an individual or a corporate activity (Merriam, *The Anthropology of Music*, 1964, p. 165).

In this paper I argue that the origination, development, and realization of a category of new songs in Anlo land involve collaborative and communal inputs, aside from individual contributions to the compositional process. Basing my evidence on data I collected from Anlo Ewe musicians between July 1998 and January 1999, I illustrate the manner in which *havorlu* meetings offer opportunities for such collaborations. I also examine factors that circumscribe the selection and the operations of the *havorlu* team, and factors that exempt a category of new songs from censorship and artistic appraisal at *havorlu*. Although the practice of *havorlu* sacrifices public celebrity of the individual Anlo Ewe composer, it promotes communal spirit, aspirations, and values. As my conclusion, I recommend the importance of such collaborations to contemporary composers, in particular, and musicians, in general.

Negotiating West Indian and African-American Styles of Musical Worship in a Brooklyn Pentecostal Church

Melvin Butler (New York University)

Scholars writing about the “Caribbeanization” of New York City have pointed out that, since the mid-1960s, political, economic, and cultural arenas have become increasingly influenced by transmigrants from the Anglophone Caribbean. In this paper I examine the dialectic between West Indian and African-American styles of musical worship at Emanuel Temple, a Pentecostal church located in Crown Heights, Brooklyn, home to many English-speaking West Indian residents.

At Emanuel Temple, the musical styles of West Indians co-exist with the styles of migrants from the U.S. South, who comprise the largest part of the church’s congregation. Drawing from my experience as church organist at Emanuel Temple, I explore differences in rhythmic conception, singing style, and song choice expressed by these two migrant groups, viewing these musical traits as identity markers that help African-Americans and West Indians distinguish themselves and evoke a sense of “home.” This paper also examines the ways in which musical differences between African-Americans and West Indians intersect with generational differences and are negotiated in the interest of musical coherence in the worship service, despite the presence of seemingly incompatible styles of musical expression. In underscoring Emanuel Temple’s ethnic diversity, I suggest that transnational processes of cultural exchange necessitate more comprehensive research that considers the impact of migration on black churches often assumed to be homogeneous.

Negotiated Harmonies: Reflections on *Simunye: Music for a Harmonious World*

Brett Pyper (Emory University)

In 1997 Warner Classics released an album titled *Simunye*, a collaboration between a church-based choir from Soweto and an early music ensemble from Oxford. Conceived as a cultural conversation between exponents of diverse choral traditions, the album emerged from a cultural exchange project which I had coordinated in the first year after South Africa’s first all-race elections. Like many similar crossover initiatives, the collaboration raised many questions concerning the poetics and the politics of musical pairings across cultural boundaries. It also marked one moment in a process in which so-called “ethnic voices” became ubiquitous on record-store shelves, as the “world music” impetus extended to the catalogs of formerly “classical” labels. Yet in the context of post-Apartheid South Africa, the album also represented an experiment on the part of various local role-players eager to adopt the newly accessible resources of the global culture industry to their own ends.

This paper reflects on the complex process of negotiating these often contradictory impulses over the life-span of the collaboration that issued in the recording. As the ethnographic and aesthetic interest which prompted me to initiate the program came to be mediated by a range of other role-players and institutions, it became increasingly important to scrutinize the process rather than merely the product of the collaboration, and to manage the inevitable disparities in power that come into play in such encounters.

Musical Hybrids in Zimbabwe: Improvisation as the Link between Musical Cultures

Myrna Capp (Seattle Pacific University)

Improvisation has been called a “universal” in music, and has been studied in jazz, classical music, and various traditional cultures by numerous scholars. This paper traces the process and outcomes of a turn-of-the-century experiment in combining the Shona *mbira* from Zimbabwe, with the Western piano, through improvisation. The goals of this collaboration are elaborated, as well as various approaches to initiating the improvisations. The process for deciding the style for the improvisation is discussed. The crucial role of intuitive listening—being sensitive to the nuances which each performer brought to the improvisations—is an important part of the discussion.

Awareness of the limitations, as well as the unique musical possibilities of each instrument, on the part of both musicians, was crucial to making the improvisations effective. Another important factor was the technical proficiency and musicianship of each of the collaborators. Verbal and non-verbal communication in this musical-cultural collaboration was of utmost importance, with mutual trust and honesty between the musicians a necessity.

Evaluation of the taped performances was necessary in leading to refining and perfecting of the musical results—the musical hybrids—to the satisfaction of both performers. All of the above, including the interpersonal relationships which emerged from

this kind of a collaboration are explored in the presentation. Cross-cultural musical improvisation as a healing agent in a troubled country will be discussed. The paper/presentation includes some taped musical excerpts of the collaboration, and photographs of the musicians taken on site in Harare, Zimbabwe.

Session 4-33 (SEM), 8:30-10:30

Whose Ragas are We Playing and How are We Playing Them?

The Sound of South Indian Ethnomusicology at the Turn of the Twenty-first Century

Zoe Sherinian (Franklin and Marshall College), Organizer and Co-Chair

Matthew Allen (Wheaton College), Organizer and Co-Chair

Recent studies in South Indian ethnomusicology have begun to move beyond an exclusive focus on musical analysis of classical genres, looking at issues concerning Non-Brahmin classical musicians and women performers, the maintenance of tradition in hereditary musical families, and popular and folk traditions of Dalit Bahujans. The panelists address central topics, methods, and concerns of South Indian ethnomusicology at the turn of the twenty-first century from four perspectives. T. Viswanathan examines the dialectic between change and continuity in Karnataka music across four generations of musicians. Matthew Allen views the mid-century Tamil Isai movement through the lens of one musician participant. Amanda Weidman addresses the transformation of the role of women in classical music in the early twentieth century, and Zoe Sherinian analyzes the contribution of lower caste Tamil Christian musicians and theologians to classical music, the Tamil Isai movement, and the contemporary Dalit civil rights movement.

Claiming a Space for Tamil Music:

The “Tamil Isai” Movement Seen through the Career of T.N. Swaminatha Pillai, Karnataka Flutist

Matthew Allen (Wheaton College)

The 1940s saw a movement in Tamil Nadu, promoting the valorization and performance of a repertoire of “Tamil Isai,” music composed in the Tamil language. This was felt by its proponents to be an urgent necessity for several reasons. A major reason was that the core repertoire of the Karnataka music tradition—as constituted by musicians’ concert choices and critics’ discourse—was composed in languages (Telugu and Sanskrit) with which the majority of Tamils were not conversant. The historical parameters of this linguistic debate and its relation to class and caste issues will be sketched by way of introduction. The major part of the paper will present and evaluate the role played in the movement by the flutist T.N. Swaminatha Pillai. During his career Pillai taught at several institutions including the Music College of the Annamalai University in Cidambaram. This university was a prominent institutional philanthropic project of Raja Annamalai Chettiar, benefactor of the Tamil Isai movement. Chettiar offered considerable sums of money to musicians for the performance of Tamil songs in their concerts, the composition of new music in Tamil, and the setting to music of Tamil texts whose original musical settings had been lost. Pillai’s composition of new music for kritis of the seventeenth-century Tamil composer Muttuttandavar, and his perspectives on the movement as a whole (elucidated through interviews with his student T. Viswanathan), are discussed in an attempt to give local and personal understandings to this large and complex socio-musical movement.

Recasting Rāga: Change and Continuity in South Indian Performance Practice in the Twentieth Century

T. Viswanathan (Wesleyan University)

This paper explores the dialectic between change and continuity in twentieth-century South Indian music, using rare historical recordings and contemporary performances to study how renderings of rāga evolved through the last century. While in the performances of many classical musicians a clear increase over time in the use and intensity of *gamaka* (ornamentation) can be heard, something approaching the opposite appears to be true for the world of film music. The implications of this apparent paradox will be discussed. In the latter part of the paper I discuss change in the practice of rāga within a particular hereditary performance lineage, using recordings of four generations of my own family as a basis. Recordings of the rāga Sankarabharanam by my grandmother Vina Dhanammal (ca. 1935), my mother T. Jayammal (ca. 1950), sister T. Balasaraswati (ca. 1960), and

niece T. Vegavahini (ca. 1980) will be analyzed to show how musicians in our family have balanced the imperatives of individual creativity and maintenance of sampradaya (tradition), and how we conceive of our family style. In its use of historical archival recordings, this paper represents a new departure in analysis of Karnataka music as, somewhat surprisingly, the large body of extant recordings dating as far back as 1904 has till the present rarely been used by South Indian ethnomusicologists as a tool for the study of musical change.

Recasting the Classical: Karnataka Music and Female Musicians in the Twentieth Century

Amanda Weidman (Columbia University)

Between 1900 and 1940 Karnataka music and Bharata Natyam came into being as respectable arts, emerging from a position of disrespectability in the nineteenth century to become showpieces of cultural revival. This depended largely on shifting these arts from one community of women, devādasis, to another: brahmins. Although this shift has been well documented in the field of dance, thus far hardly anything has been written about its implications in the field of music. This paper concerns the transformation of the role of women in the classical music world of South India in the twentieth century. The purpose is to show how women musicians have been affected by, and have constructed their lives within, the politics of music brought about by this transformation. What kinds of spaces are available for women musicians, both Brahmin and non-Brahmin, to occupy in the wake of such a history? I discuss this using interviews, concert reviews, and autobiographies.

Tamil Christian Strategies of Musical Identity Reconstruction: Recasting the Discourse of South Indian Ethnomusicology

Zoe Sherinian (Franklin and Marshall College)

Lower-caste, educated Tamil Christian musicians, theologian-composers and theorists have used a variety of strategies in an attempt to reconstruct and reclaim their identity through music. In the early twentieth century many adopted classical karnataka South Indian music and values. A primary motivation for this was to disprove the common stereotype that lower-castes do not have the intellectual and artistic capabilities of Brahmins. By mid-century others desanskritized classical music (re)claiming and (re)constructing high literary Tamil Isai (music). More recently Christians have rejected the use of karnataka music because they perceive its adoption as a cultural attempt at class/caste mobility that reflects the internalization and display of dominant cultural values. They have instead reclaimed village music and language.

Analysis of the careers and music of several Tamil Christian culture brokers shows that they are entwined in a discourse and reconstruction of caste, class, and ethnic (language) identity, tied to issues of self-esteem and stylistic value both within their subculture and as leaders and activists in the larger Tamil Isai and Dalit civil rights movements. Analysis of the meaning and impact of these musical roles and strategies of identity negotiation at the turn of the twenty-first century is an attempt to catch the ears of ethnomusicologists with a Dalit-Bahujan (oppressed majority) raga (Kancha Ilaiah:1996). To hear this raga/pan/patu I believe necessitates reevaluation of ethnomusicologists' previous tendency to focus on the classical genres from Brahminical perspectives and to resist cultural studies analysis.

Session 4-34 (SEM), 10:30-12:30

NONFERENCE

Rocking in the Free World: Global Perspectives on Heavy Metal

Jeremy Wallach (University of Pennsylvania), Organizer and Chair
Harris M. Berger (Texas A & M University) and Cynthia P. Wong (Columbia University)

At the turn of the century, heavy metal music has entered a new phase of global dissemination and stylistic hybridization. Starting in the 1990s, metal fans *cum* musicians around the world have been amalgamating distinctive features of western heavy metal with other musical traditions. These new alloys are immediately recognizable as "heavy metal," but take on new meanings and functions in their respective cultural settings. Thus in different national contexts, indigenously produced heavy metal is an outlet for class-related frustrations, a vehicle for a masculine-coded ethic of nonconformity and authenticity, a form of resistance

to government repression, and even a relatively innocuous form of entertainment for upper-class, upwardly mobile university students.

Although heavy metal is a topic of growing scholarly interest, this panel is the first forum to engage metal as a global phenomenon in cross-cultural perspective. Participants in this nonconference have explored metal subcultures in Indonesia, Malaysia, India, Nepal, China, Israel, and the United States. We examine specific examples of world metal both in relation to Euro-American metal and in the context of local musical traditions. Discussions problematize western definitions of heavy metal and engage what may be universal about world metal experiences and cultural formations.

Session 4-35 (SEM), 10:30-12:30

NONCONFERENCE

Internet for Scholars: New and Old Uses

Karl Signell (PLACE), Organizer and Chair

Robert Garfias (University of California, Irvine), Józef Pacholczyk (University of Maryland, Baltimore County),
and Jeff Todd Titon (Brown University)

To allow maximum audience interaction, the roundtable specialists will respond to questions rather than reading prepared statements. Topics are likely to range from past history, to current practice, to an imagined future.

Karl Signell moderated ETHMUS-L e-mail list for five years and has edited the e-journal *EOL (Ethnomusicology OnLine)* since 1995. *EOL* Board member Garfias has authored articles and reviews for the web and has used the web to supplement classroom teaching. Pacholczyk has contributed creative ideas as a Board member of *EOL*. *EOL* board member Titon pioneered multimedia computer-based authoring with his "Clyde Davenport" tale.

Session 4-36 (SEM), 11:00-12:30

Music for Children

Kari K. Veblen (University of Toronto), Chair

Call and Response and/or Leader and Chorus: The Function and Aesthetic of Music for and by Children in Kenya

Jean Kidula (University of Georgia)

Two music education systems co-exist in Kenya but can be perceived as serving opposed ends. Dr. (Mrs.) Akuno and Mrs. Mulindi-King conducted research on the place, function, and aesthetics of music education for children in Kenya. They represent two distinct approaches to music enculturation in rural and urban situations, traditional African and contemporary academic music education systems. Both educators examine the principles and practice of music and its cultivation from a young age.

The ethnic-based musical education seeks to fashion functioning, cultured individuals where music is not only a socializing / humanizing agent, but also serves in educating the child in the principles of music and musicianship. The national education system seeks to create a musician in the global context, drawing on other definitions of music to allow the child to function in contemporary academic and popular markets.

I discuss the similarities and differences in Akuno's and Mulindi's philosophies, research approaches, samples, and findings about music education for and by children from a call/response standpoint or/and a leader/chorus one. The researchers' gender also plays a significant role in their responsibility as educators and their search for effective tools and means for acculturation. I then suggest ways in which the two approaches complement each other and can be prototypes for the amalgamation of theory and method in music education for children in ethnic, national, and global multicultural contexts.

The Donkey's Ears Go Flop, Flop: Miyagi Michio's Koto Works for Children

Anne Prescott (Augustana College)

Miyagi Michio (1894–1956) was the first koto composer and educator who had a direct impact on the way that koto is taught. Miyagi felt that it was particularly important to reach young people in order to stem the decline in the number of people studying koto in the early twentieth century. He therefore made a conscious effort to attract new young students to koto music by composing works for children and developing a pedagogical method based on those pieces. His more than 100 works for children, most with lyrics by Kuzuhara Shigeru, make him the most prolific composer of koto works for children.

Traditionally beginners, including children, began their study of the koto with relatively shorter works from the classic repertoire, with no thought given to whether or not the playing techniques were suitable for a beginner or the lyrics (most from classic literature and some erotic) appropriate for children. Miyagi's compositions for children are short, new playing techniques are isolated for practice, the complex vocal style is introduced gradually, and the lyrics appeal to young people.

This paper examines the history of Miyagi's compositions for children, including the relationship to the *dōyō* (children's songs) movement of the 1920s. The *Miyagi Michio Shōkyoku Shū*, a carefully-planned pedagogical method still widely used today to teach beginners, and other works are used to explore Miyagi's method for teaching koto. Particular attention is paid to his method of teaching traditional playing techniques and vocal style.

Ice Cream Truck Music, the Sound of Frozen Novelties

Daniel T. Neely (New York University)

Ice cream trucks commonly use sounds associated with children's musical genres to elicit a desired response from those who hear them. What are the ways in which ice cream truck companies use these particular musical associations to generate responses and what can this tell us about connections among children's music, sound, and commerce?

Through interviewing people variously associated with ice cream truck music, I discovered that its simplicity belies a deeper, more visceral structure than commonly assumed. In many neighborhoods, like the one I lived in during the summer of 1999, ice cream trucks compete fiercely for territory. For drivers and their companies, amplified chime music plays a significant role in the development of communal and individual commercial space through its "attractive" and signifying properties. These properties, based both in the historical and physical qualities of the music, contribute greatly to its success.

This paper explores the history of sounds associated with ice cream trucks towards an understanding of how the music works aesthetically as a symbol in itself, how it evokes a sense of nostalgia through its timbral and melodic characteristics, and finally, how the music maintains and reinforces a particular socially-informed economic organization.

Session 4-37 (SEM), 11:00-12:30

Ethnomusicology as Genre and Practice III. Interrogating Disciplinary Boundaries

Deborah Wong (University of California, Riverside), Chair

It's NOT Not Music!: Ethnomusicology and Film Sound Design

Chris Alberding (University of California-Riverside)

This paper seeks to expand the boundaries of ethnomusicology as a scholarly discipline. With the notion of music as "organized sound" as a starting point, I argue that other forms of "organized sound" are equally expressive, aesthetically conceived, and worthy of scholarly study. The particular other manifestation of "organized sound" serving as the impetus for this paper is film sound—the sound effects produced by a process known as "sound design"—everything from footsteps and breathing sounds to animal growls, futuristic spaceship engines, and an underlying sonic ambiance.

As a recent cultural phenomenon, film sound design is particularly related to the study of new technologies and their impact on ideas of what constitutes expressive sound. Film sound designers are almost without exception musically trained, and they are typically concerned with sound in expressive ways. Sound designers create and organize sound for emotional impact, just as any composer of music does. Indeed, while not normally considered music, film sound effects are *musical* in several basic ways: they

are inherently expressive, are aesthetically conceived and evaluated, and create and respond to cultural expectations. Sound effects are even considered in musical terms such as “pitch,” “timbre,” “dynamics,” and “texture.”

Drawing from personal observations at a major film sound studio and interviews with a well-known and respected sound designer (himself an accomplished musician) in the Hollywood film and television industry, my study challenges conventional notions about the domain of musical ethnography and the limits of ethnomusicology.

An Alternative to Ethnomusicology in the Twenty-First Century

Hyun Kyung Chae (Seoul National University)

Ethnomusicology was introduced to South Korea in the 1970s by “outsiders” as well as by “insiders” returned from studying abroad. Major universities adopting the Western educational system began offering courses in ethnomusicology. Although ethnomusicology appeared to be a new and important discipline, it was still considered a field for “the others” looking into our music. Assuming that ethnomusicology was a discipline dealing primarily with folk music, Korean scholars whose main research interests lay in elite music were reluctant to adopt the methodology of ethnomusicology in their research. Furthermore, a rise in nationalism following the unprecedented economic growth in the 1970s triggered a strong skepticism against reflective studies of Korea and its culture introduced by “the others.” As an increasing number of musicologists in both historical musicology and ethnomusicology trained in the West have returned to Korea and begun sharing the need for musicological research on Korean music, a series of favorable changes have occurred recently. Starting with the establishment of a musicology program at the Korean National University of Arts in 1997, ethnomusicology-oriented graduate programs have been initiated at major universities. Several highly successful international conferences promoting research exchanges between Korean and foreign scholars have been organized in recent years. In addition to such active conferences, new journals are being established with papers contributed by both insiders and outsiders. At the turn of a new century Korean musicology yearns for an alternative musicology combining the theories, methodologies, and scope of both ethnomusicology and historical musicology.

A Model for a Reintegrated Musicology

Izaly Zemtsovsky (University of Wisconsin-Madison)

Twentieth-century musicology is divided; its reintegration is a mission for the twenty-first. In search of a new and appropriate theoretical basis, I propose two premises, one concept, and a model.

1. The domains we need to integrate include musicology (with all its historical and theoretical branches), ethnomusicology, and anthropology (with all its approaches—historical, sociological, cultural, biological and psychological). The last is the key, because the most effective way to integrate all music-centered disciplines would be the “anthropologization” of musicology: in other words, its transformation from a text-oriented discipline to one oriented toward human culture.
2. The prefix *ethno-* ought eventually to be recognized not as a contentious term, but as a universal category for all fields in the humanities. To ensure equality in the process of reintegration, we must not omit “the ethno” but add it to the theoretical base of all music studies. This is the best way to achieve a synthesis of musicology and anthropology.
3. The key concept for such a synthesis is “ethnohearing.” I wish to introduce this term to denote the way we inevitably perceive and make music according to our own auditory experience. Ethnohearing, which is a foundation of music-ethnic identity, belongs to all of us as ethnophors (bearers of ethnicity) and therefore can be a unifying force in music studies rather than a badge of difference.
4. In order to avoid the oversimplification that two-dimensional diagrams entail, I propose a pyramidal or three-dimensional table to encompass the model of reintegration that my paper serves to introduce and advocate.

Session 4-38 (SEM), 11:00-12:30

Restudies and Revaluations

Lorraine Sakata (University of California, Los Angeles), Chair

Korean Shaman's Ritual Music Revisited

Mikyung Park (Keimyung University, Daegu, Korea)

During the year 1981–1982 I executed a year-long field research on shamans' music on Chindo Island, Korea. Even though the shamans' ritual performance in general was multifaceted, the shamans of the particular island had shown very high degrees of musical capacity. After about twenty years, has the ritual music gone through many changes? The ritual tradition was nominated as an intangible cultural treasure by the government about 1980, and since then it gradually transformed into a sort of concert piece. While it requires a great musical virtuoso to perform the ritual, the old generation who were capable of performing the rituals had gradually disappeared, and a young generation of other tradition began to participate in performing scenes. To raise their status from low-regarded ritualists to nationally designated "intangible treasures," some shamans tend to identify themselves as performing artists, manipulating ritual content.

Through the comparative approach using my early eighties field data and current performance data in various contexts, I want to evaluate the degree of change and analyze the causes. Also investigated will be meaning of the tradition and the Korean policies and its results to protect it.

Music Research and Japanese Imperial Colonialism: Putting Tanabe's and Kurosawa's Research Activities on Taiwan in Context

Wang Ying-fen (National Taiwan University)

In the history of music research in Taiwan, the period of Japanese occupation (1895–1945) marked the beginning of research activities carried out by musicologists, among whom Tanabe Hisao (1883–1984) and Kurosawa Takatomo (1895–1987) stand out as arguably the two most important figures. They represent the first and the last Japanese scholars during this period to conduct fieldwork, to make recordings, and to publish LPs and book-length reports on the music of Taiwan. In addition, Tanabe founded the Society for Research in Asiatic Music (1936-) and became the forerunner of the field of comparative musicology (later ethnomusicology) in Japan, while Kurosawa presented the first paper on Taiwan's aboriginal music at the 1953 conference of the IFMC (now the ICTM), thus introducing Taiwan's music to the international musicological circle.

Despite their importance, Tanabe's and Kurosawa's works have largely remained unfamiliar to most of Taiwan's scholars, and it was not until very recently that Japanese scholars began to critically reexamine Tanabe's research activities. In such studies Tanabe's research on Taiwan's music was only briefly mentioned, and Kurosawa's works have been mostly neglected.

In view of this gap and in response to the recent trends of reflection on disciplinary history, this paper aims to examine Tanabe's and Kurosawa's research activities on Taiwan's music and to put them in their cultural and historical context in order to understand their meaning and their relationship to Japan's imperial colonialism in the first half of the twentieth century.

Retrospective and Update: The Music of the Shipibo People of the Amazon Basin

Theodore D. Lucas (California State University, Channel Islands)

The Ucayali River runs north and south more than half the entire length of Peru, and is the home of the Shipibo Indians, who live in approximately 350 villages in the Amazon jungle on both sides of the river. In 1967 I transcribed, analyzed, and categorized over 200 Shipibo songs that had been recorded a few years earlier by Dr. Donald Lathrap, a linguistics professor at the University of Illinois. The results of my work were published in the *Yearbook of Inter-American Musical Research*, edited by Gilbert Chase. I found that Shipibo music was almost entirely vocal, consisting of songs for various occasions sung by men, women, and children. The Shipibo singing style was unique, employing a good deal of falsetto, dynamic contrast, and repetition. Singers often inhaled while singing and sustained the final note of phrases to the end of their breath.

To determine the extent to which the Shipibo musical style had changed in the last thirty years, I visited several Shipibo villages in December of 1998, recording their songs on both video and audio tape, including some children's songs. One of the

villages I visited was the same village near Pucallpa where Dr. Lathrap had recorded the songs I first studied thirty-five years earlier. On one occasion I played a tape of some of those songs, much to the delight of the listeners. The shaman of the village, in fact, had been a student of one of the singers on the tape, who had died shortly after the tape was made. I found that the Shipibo musical style has changed very little in the last thirty-five years. Some songs have been forgotten, new ones created, but the style and character of the songs remain distinctly Shipibo.

Session 4-39 (SEM), 11:00-12:30

Constructing Classics and Traditions

Judith Gray (American Folklife Center, Library of Congress), Chair

Nostalgia and the Construction of a Cowboy "Classic"

Keri Zwicker (University of Alberta)

Though it is virtually impossible to escape the capitalist economy which reaches into every aspect of our twentieth-century lives, groups (or "communities") of people attempt to do this very thing by adhering to certain tastes, primarily musical tastes, that appear to sit outside mainstream commodified popular culture. Understandably, these musical affinity groups cannot operate outside capitalism, for CDs must be purchased, concerts attended, and specific clothes bought and worn. Yet group members still achieve a "sense" of existing outside commodified culture, even though their group must use commodities in order to distinguish itself.

This paper argues that for cowboy music listeners, this "sense" of belonging to an "outside-ness" is achieved through the use of nostalgia. Since the first cowboy music and poetry gathering in 1985, a following has developed for the traditional cowboy sound that, unlike its commercial cousin, country music, uses unamplified, traditional instruments and primarily cowboy-themed lyrics. The most important aspect of this musical genre, to both performers and audiences, is the authentic recreation of the music of the real cowboys of the Old West. Thus, Cowboy Celtic, a Canadian fusion band that melds Irish and Scottish elements with cowboy music would appear to be an unlikely candidate for success given its apparent "un-authenticity." However, by using nostalgia in promotional material and on-stage talk, Cowboy Celtic argues that the true roots of cowboy music are to be found in the Old World. My experience as both an ethnomusicologist and as the Celtic harpist for this band informs this inquiry.

Pasts and Presence: Tradition and Community in an Appalachian Dance Style

Anne Elise Thomas (Brown University)

"Tradition," once a taken-for-granted concept, has been the subject of much debate in the literature of anthropology, folklore, and ethnomusicology in the past several decades. Although we continue to explore its usefulness, Ben-Amos (1984) and others have illustrated that the word's versatility has led to its employment in multiple and shifting ways. Most often "a term to think with, not to think about," both the word itself and the practices it seeks to describe are plagued by the problem of "consciousness," as it seems the more one reflects upon them, the less "real" they become. "Revival" phenomena, in particular, suffer in prestige from their own self-awareness, as revivalists seemingly undermine the validity of their activity by the self-consciousness of their involvement.

This paper traces the development of a style of clogging synthesized and popularized in the 1970s by the Green Grass Cloggers of Greenville, North Carolina. Drawing upon older dance practices, this style, performed in festival stages and college campuses, represented a new direction in (and a new group of practitioners of) Appalachian dance. Yet in the time since the movement's inception, this style has come to be identified more closely by some with "traditional" or "roots" dancing. What happens when tradition changes hands, and how is a recently-formed practice negotiated in terms of "tradition"? Tracing the history of two clogging groups over the last thirty years, I investigate their performance, to quote T.S. Eliot, "not only of the pastness of the past, but of its presence."

Session 4-40 (SMPC), 9:30-12:00

Interdisciplinary Perspectives on Film Music

Annabel J. Cohen and Charlene Morton (University of Prince Edward Island), Organizers and Co-Chairs

Film music is one of the few musical genres developed almost exclusively during the twentieth century. Often previously subordinated to the purer forms of music alone, now, coincident with the new "age of multimedia" and the onset of the twenty-first century, film music is clearly stimulating a burgeoning growth of scholarship in a variety of disciplines. Because of the novelty of the enterprise, scholars have often fought for viability of this research pursuit within their particular discipline. This session brings together five perspectives on film music research. It offers an SMPC audience the opportunity to hear about the aesthetic, cognitive, technological, feminist film-theoretic, and ethnomusicological aspects of the relationship between dynamic visual and musical images. The five presenters and their abstracts are listed below.

Film Music and Systematic Musicology

Roger Kendall (University of California, Los Angeles)

Systematic musicology brings together an eclectic array of analytic systems in the study of music. This paper specifically consider the problem of meaning in film music using philosophical, semiotic, and cognitive aspects of analysis. After first introducing Leonard Meyer's (1956) three primary types of musical meaning—referentialism, formalism, and expressionism—a parallel is made with Charles Peirce's classification—index, icon, and symbol respectively. It is proposed that apprehension of syntactic or embodied meaning is essential to the communication of either iconic or indexical meaning and that therefore the tripartite taxonomical categories outlined above are not discrete and orthogonal. It is recommended that an understanding of musical meaning be considered in terms of a continuum from areferential (syntactical) to referential. Audio-visual examples and experimental results will illustrate the dynamic unfolding of meanings suggested by the model.

Film Music and Psychology

Annabel J. Cohen and Robert Drew (University of Prince Edward Island)

This presentation begins with the premise that the effects of film music are mental effects. Psychology is the science of mind, aiming to define the relations between the external events in the real world and subjective experience. Methodologies developed in the last century have elucidated the basic psychological processes underlying visual and auditory perception, attitude formation, and text comprehension. It is argued that such processes are also elicited by film music in the context of film. From this psychological perspective, it is therefore possible to test the film and music theorist's intuitions about the effects of film music on the mind of the listener. Examples of experiments conducted by the authors and others on the effects of music on film interpretation, memory, and absorption will be reviewed, and theoretical frameworks for conceptualizing the effects of film-music will be evaluated.

Technology and Film-Music (Multi-modal) Research

Scott D. Lipscomb (University of Texas at San Antonio)

Over the last half century, empirical investigations have provided insight into the cognitive processes involved in the perception of music in the context of motion pictures and animation. During this same period of time, technological developments in many cases have dramatically enhanced the ability to carry out this research from the perspective of both stimulus presentation and data analyses. From the stimulus presentation side, CD-ROMs, laserdisc players, DVD players, and other advanced media/place stimulus presentation under computer control. Using experimental design software like MEDS (Music Experiment Development System, designed by Dr. Roger A. Kendall), these new types of media provide an investigator the opportunity to generate a unique, random presentation of stimuli for every subject, rather than being tied to a finite set of videotaped presentation orders. On the analytical side, the personal computer has proven indispensable in the process of analyzing subject data, creating visual representations of data sets, and providing an exploratory environment through which the investigator can interpret these results.

This paper presents a sense of the evolution of film music research that has resulted as a function of emerging technology and its integration.

Film Music and Feminist Theory

Caryl Flinn (University of Arizona)

Film soundtracks, and, similarly, film analysis have clearly changed from early “classical” soundtracks and film studies. And so have feminist readings of film music: contemporary feminist work now includes examinations of music’s relation to female desire, the stereotyping of female characters, and the market-driven campaigns encouraging female audiences to purchase soundtrack recordings. It would, however, be erroneous to claim, at the turn of the millennium, that feminist methodologies are the only ones that explore issues of gender in film music. Several interesting analyses of music’s function as a means of “queering” classical texts have appeared, just as music has been used as part of a camp and kitsch aesthetic, crucial to much gay and lesbian film making. Feminist and queer theory have also enjoyed productive interactions with other methodologies, such as psychology and psychoanalysis, political economy, and formal analyses. Thus, this presentation will provide an overview of current issues and debates in the study of film music as a gendered and (en)gendering phenomena, pointing to future research.

Film Music and Ethnomusicology

Andrew Kaye (Albright College)

With a focus on cinema and the ethnographic analysis model, this presentation begins with the premise that all films are compositions (or cultural artefacts) reflecting the social values of the film maker(s). Musical adjuncts to cinema, moreover, are a case of additional choice, either because the ethnographic film maker has selected a particular musical event to memorialize or because the film musical editor(s) have come to agree that a particular musical element is appropriate. In this analysis, the author sketches the brief history of ethnographic film making, and shows how the larger perspective of cinema, within both chronological and culture-region perspectives, is the more satisfying approach. The presentation concludes with the analysis of two films, *King Solomon’s Mines* (USA, 1950), containing footage of the Tutsi music and dance performance, among other African musical references; and *Touki Bouki* (also known as *The Journey of the Hyena*, Senegal, 1973), with sound credits to El hadj M’Bow and musical references to Josephine Baker, Mado Robin and Aminata Fall.

Session 4-41 (SMT), 9:00-12:00

Cognition Research: Implications and Applications for Theory Pedagogy

SPECIAL POSTER SESSION—SMT COGNITION AND THEORY PEDAGOGY GROUPS

J. Kent Williams (University of North Carolina, Greensboro)

and Virginia Williamson (Pennsylvania State University), Co-Moderators

The Analysis of the Score as a Basis for Memory

Rita Aiello (Juilliard School)

Although there has been significant research on aspects of piano performance, few studies have addressed how classically trained pianists memorize their repertoire. Semi-structured interviews were conducted with four concert pianists. They were asked to describe what recommendations they would give to a technically proficient student for memorizing J.S. Bach’s Prelude in C major from Book one of *The Well-Tempered Clavier* and Chopin’s Prelude in E minor, Op. 28, No. 4. Specifically, the participants were asked: (1) to describe any analytic, auditory, kinesthetic, or visual memory strategies they considered valuable, and (2), if pertinent, to mark unedited copies of the scores to illustrate the strategies they suggested. All participants recommended an in-depth analysis of the scores more than auditory, kinesthetic, or visual memory strategies. Primarily, they recommended: (1) dividing the piece into sections according to its formal structure; (2) looking for salient melodic and harmonic patterns within the piece; (3) blocking the chords so that the composition could be understood as a chord progression. Pedagogical

cally these findings emphasize the close connection between theoretical understanding and performance from memory. The in-depth analysis of a score was regarded as the most valuable basis for developing memory strategies.

An Error-Detection Curriculum Based on Music-Perception Research

William E. Lake (Bowling Green State University)

A study of undergraduate music majors examines the relationship between aural error-identification success and success in tonal dictation. Previous research indicates a broad spectrum of difficulty in the detection of errors. With the use of text and graphics, this poster proposes a research-based, error-detection curriculum for undergraduate tonal ear training.

The Beneficial Use of Schenkerian Thought for the Improvement of Skill in Melodic Dictation

Donald Watts (Towson University)

This poster examines the efficacy of Schenkerian orientation for the pedagogy of melodic dictation within the tonal realm. Theories regarding the nature of human memory and perception run parallel to aspects of Schenkerian thinking. This compatibility can be seen in the writings of Diana Deutsch and Edwin Gordon, in Gestalt concepts such as Proximity and Common Fate, and in the Network model proposed by certain cognitive psychologists. The direct correlation of Thorndyke and Rumelhart's Story Grammar formula to a basic Schenkerian model strongly suggests that reference to various elements of the fundamental structure is requisite to our decipherment of other tonal events. As such, melodic and harmonic elements that generate the opening-closure phenomenon constitute the appropriate point of perspective for establishing good dictation-taking habits. The validity of this basic hypothesis is strengthened by results of the author's testing of college freshmen. Although tonal melody is the direct concern of the study, the author's findings broadly imply that all aural pedagogy should be idiom-specific with direct focus on a structural foundation.

Curriculum Development: Music Cognition Research Methods

Elizabeth W. Marvin (Eastman School of Music)

This poster shares ideas regarding the design of a graduate-level music cognition seminar. The poster primarily focuses on 1) the goals, philosophy, and organization of the course, 2) facilitation of experimental work by students, 3) bibliographical resources, and 4) other complementary activities at Eastman that support study of music cognition. The seminar is structured around two key activities: 1) focused discussion of experimental research articles organized by weekly topic areas, and 2) individual student experiments. Sample topic areas for weekly discussion include contour, attributes of pitch and pitch class, absolute pitch, tonal hierarchy vs. intervallic rivalry theories, tonal closure, and research influenced by Lerdahl-Jackendoff or Meyer-Narmour. Seminar participants read an introductory behavioral sciences text, learn elementary statistics and a menu-driven statistics software package, design and run an experiment, and write up their research in APA style. This project is divided into manageable steps with numerous due dates and individual mentoring appointments with the instructor. The class concludes with semi-public presentations of the participants' research in conference-presentation style. The poster concludes by describing a (non-credit) multi-campus music cognition seminar of faculty and students who share their research, offer tutorials, and discuss recent publications.

Session 4-42 (SMT), 9:00-12:00

Form and Tonality

Frank Samarotto (University of Cincinnati), Chair

Domenico Scarlatti and the Hidden Voice Exchange

Channan Willner (New York Public Library and City University of New York) and Floyd Grave (Rutgers University)

The voice exchange is a time-honored way of traversing and enlarging the distance between the opening tonic and the major supertonic on the road to the dominant. It appears with equal frequency in the long allemandes of F. Couperin, J. S. Bach, and G. F. Handel, and in the sonata-form movements of Mozart, Haydn, Beethoven, and Brahms. The voice exchange prolongs the tonic by introducing a passing supertonic and by adding an intervening dominant before the tonic's inversion. It often also changes the inverted tonic to a diminished-seventh or to an augmented-sixth chord. Most important, it provides for an expressive statement of scale degree 3 in the bass.

Only one composer systematically downplayed or avoided the appearance of this inversion: Domenico Scarlatti. In his *30 Essercizi per Gravicembalo* (London, 1738), Scarlatti employed the voice exchange in almost every sonata, but either relegated it to a fleeting appearance at the end of a long preparatory passage or else hid it altogether. Scarlatti would subvert the conclusion of the exchange by suspending scale degree 1 in the bass below, by continuing the suspension as the seventh under the supertonic, and by covering 1 in the upper voice with a sustained 5 overhead. I suggest that there were stylistic and historical—as well as rhythmic and tonal—reasons for Scarlatti's special and complex procedure. While under pressure to compose in a demonstratively gestural and didactic style that permitted strong dissonance at the surface, Scarlatti was also under pressure to compose in the new and tasteful galant manner, with large-scale, homophonically tinged chords that favored root positions over first inversions. The resulting compromise was as polished as it was challenging.

Another Look at Brahms's Three-Key Expositions

Peter H. Smith (University of Notre Dame)

Insight into Brahms's sonata forms has been aided by attention to the relationship between his expository strategies and Schubert's practice of organizing his expositions around three keys. Emphasis on the three-key idea, however, can have the effect of concealing a number of qualitatively different exposition types. The present study suggests the possibility for a more differentiated categorization of Brahms's expositions. Three-part expositions that arise via a mode shift in the secondary area are as common in Brahms as expositions based on three distinct keys. These mode-shift patterns derive from late eighteenth-century alternatives to bi-polar organization, rather than from Schubertian innovations.

A concern to demonstrate variety within the mode-shift category accounts for the choice of the fourth movement of the C-minor Piano Quartet and first movement of the First Symphony for detailed examination. The quartet and symphony illustrate Brahms's proclivity for tonal articulations that take on the appearance of middleground entities, but that prove to be subsidiary to more fundamental tonal processes. Also noteworthy is Brahms's treatment of "authentic" middleground entities, whose full articulative power he sometimes denies by withholding a normal course of preparation or continuation. Brahms tends to articulate shifts from major to minor within symphonic secondary areas, while he favors the reverse trajectory in chamber works. The quartet and symphony demonstrate that the pattern relates to differences in approach to tragic expression. The paper highlights the role played by stereotypical musical topics in realizing these different approaches and concludes with a comparison of Brahms's incorporation of religious topics in the two works.

Exposition Repeats and "Hermeneutic Enigmas" in Brahms

Richard Kaplan (Louisiana State University)

Hardly any notation in a musical score is more widely ignored in performance than the sign indicating an exposition repeat in a sonata-form movement. This paper argues for the musical necessity of following this instruction in the works of Brahms, who indicates exposition repeats in nineteen of his thirty-two first-movement sonata forms. Brahms frequently establishes what Patrick McCreless has called "hermeneutic enigmas"; that is, he raises issues early in a piece that are to be resolved later. McCreless

refers to these respective phenomena as “function versus correlate.” In several movements the “function” occurs in a notated first ending, and the “correlate” in the development or at the end of the recapitulation; thus, the effect of the enigma *and of its resolution* is lost without the observation of the repeat.

The paper documents four categories of function/correlate relationships. While the function typically occurs within a first ending, the correlate takes varying forms and occupies varying positions. In the first category, the second-time continuation represents either a departure from a norm established in the first-time music or a normalization of a model it presents. A second category shows the second-ending music not as a contrast to the first but as a consequence of it. In the third category, the first-time music is critical to the effect of a recurrence later in the movement. In the final category, exemplified in the G-Major Quintet, Op. 111 and the First Symphony, the first-time music establishes a “hermeneutic enigma” whose solution unfolds on the scale of the entire movement.

The Undivided *Ursatz* and the Omission of the Tonic *Stufe* at the Beginning of the Recapitulation

Lauri Suurpää (Sibelius Academy, Helsinki)

Heinrich Schenker’s well known definition of sonata form, presented in the final chapter of *Free Composition*, regards interruption occurring at the first level of the middleground as integral for a sonata-form movement. He argues that the exposition and the development together encompass the first branch of the interrupted structure, the most fundamental harmonic progression being the motion from the opening tonic to a dominant supporting a top-voice scale degree 2. The second branch spans the recapitulation, beginning with the tonic *Stufe* and the *Kopfton* and then completing the interrupted top-voice progression to scale degree 1. This paper examines two works the structures of which diverge from this description of sonata: the first movements of Haydn’s Symphony no. 95 in C minor and Schumann’s Third Symphony, Op. 97 in Eb major. The paper concentrates on the recapitulations. In both works the recapitulation begins, conventionally, with the opening theme of the movement in the tonic key at the original pitch-class level. Nevertheless, it would seem that these thematic returns are not supported by a structural tonic. The paper argues that this avoidance of a structural tonic at the outset of the recapitulation leads in these works to an undivided background structure. Thus the background does not follow the voice-leading principles of sonata form that Schenker described. That is, in these works the opening of the recapitulation does not suggest the beginning of a new structural process. Rather, the structure consists of one huge uninterrupted arch.

Saturday afternoon, 4 November

Session 4-43 (Joint), 2:00-5:00

Staging the Operatic “Voice”

Caryl Clark (University of Toronto at Scarborough), Organizer
 Allan Hepburn (McGill University), Chair and Moderator
 Carolyn Abbate (Princeton University) and Philip Brett (University of California, Riverside), Respondents

Teaching the Voice

Caryl Clark (University of Toronto at Scarborough)

“Heed My Sighs, Respond to Me”: The Voice and its Provocations

Heather Hadlock (Stanford University)

Disembodying the Voice

Linda Hutcheon and Michael Hutcheon (University of Toronto)

Performing the Voice

David Levin (University of Chicago)

“Voice” in opera is a complex and provocative topic and one that invites many avenues of exploration. Although the human voice and its various modes and registers of communication mark the beginning point of our investigation, issues of the physicality of the voice, the location of its authority, the mind/body split, singer/character dichotomy, vocal veracity and duplicity, and the ability of the singing voice to speak the unspeakable all come to the fore in this joint session. Each of the four papers addresses particular operatic works in an attempt to raise some broader points about the multiplicity of “voice” in the operatic context. Multimedia excerpts of performances will address further aspects of “staging of voice.” The collaborative nature of the operatic art demands interdisciplinary methodologies if the analyses are to be dynamic, contextual, and nuanced. “Staging the Operatic ‘Voice’” will engage in multiple vocality.

In “Teaching the Voice” Caryl Clark examines the staging of desire within the self-conscious representation of the vocal lesson in opera. Rossini’s *Il barbiere di Siviglia* (1816) and an earlier operatic setting of Beaumarchais’s play by Paisiello (1782) offer complementary approaches, as does Haydn’s comic intermezzo *La canterina* (1766) based on the third act intermezzo in Piccinni’s *L’Origille* (1760). With their intertextual links, these scenes highlight the expression of forbidden desire in opera buffa as they self-reflexively stage the irony of instructing a professional singer in the art of singing. Less vocal instruction than a site for the display of infatuation, ritualistic courtship, and diva worship, the voice lesson is rich in cultural commentary. Enacted in a private, domestic setting around a keyboard in the presence of an instructor/suitor and a guardian, the voice lesson opens up multiple interpretive levels. With its objectification of the voice and body through virtuosic display, it idealizes the young unmarried female while acknowledging the fearful power of her voice, it plays on the erotics of dominance and submission in the teacher/student relationship, and it revels in the complexity of voice embedded within hidden desires, disguise, relationship, performance and audition. The singer’s instruction and her song permit different levels of participation and hearing by on-stage singers/auditors and members of an audience.

Heather Hadlock considers Romeo’s prayer and his lament over Juliet’s tomb, in Zingarelli’s *Giulietta e Romeo* (1796), an “Orphic moment” in opera: a self-reflexive scene of vocal performance that stages the power of the singing voice itself. Romeo, originally sung by the celebrated castrato Crescentini, casts his voice outward to beg for a response from emptiness: “Lofty heaven, hear my prayer...,” “Beloved, hear my sighs, console me.” The singer’s voice, in this case, was also heard as an authorial voice, for these arias were said to have been composed by Crescentini himself, enhancing the Orphic authenticity of his utter-

ances. Juliet's apparent resurrection is a spectacular reward for the hero's grief, but the answer that Romeo's voice receives within the plot is only one of many responses it provoked from audiences in the generation after Zingarelli's and Crescentini's deaths. Romeo's arias, particularly the lament "Ombra adorata," became hallowed legacies that also spoke eloquently to the emerging Romantic sensibility, with its enthusiasm for mystical androgynous voices and dialogues with supernatural realms. As the most famous and enduring of the roles written for castrati and kept in the repertoire by female singers, "Romeo" inspired complex erotic responses from men and women in his audiences. His androgynous voice and appearance allowed listeners of either sex to identify simultaneously with both lamenting lover and longed-for beloved; they imagined themselves as subject and object of Romeo's utterances. As the years passed and styles changed, Romeo's voice inspired more and more powerfully nostalgic meditations on the lost voices and lost elegance of Zingarelli's era. His arias could be revived, but never perfectly; his song evoked desire, appreciation, and melancholia in equal measure.

Carolyn Abbate's argument, in "Debussy's Phantom Sounds" (*COJ* 1998) about the disembodied operatic voice as a master voice provides the starting point for Linda Hutcheon and Michael Hutcheon, whose "Disembodying the Voice" is a study of the non-musical means of dramatizing the "otherworldly" in opera. The long western tradition of linking the visual to the real and the rational has meant that the invisible is allowed to partake of the unreal and the spiritual. Indeed the paradigmatic invisible voice is the divine voice. In modern opera, the divine seems to require more than invisibility to gain that requisite authority, however: witness Britten's use of the countertenor voice to further mark the Voice of Apollo in *Death in Venice* or Schoenberg's use of the speaking rather than singing voice for his Voice from the Burning Bush in *Moses und Aron*. The invisible is associated not only with the divine but with the primitive terrors of the dark and unseeing, with what Freud called the uncanny both in its terrifying mode (e.g., the speaking Voice of Samiel in the first part of the Wolf's Glen scene in Weber's *Der Freischütz*) and in its legendary possibilities (e.g., the, again, speaking voice of Paul Bunyan in Britten's opera about the spirit of America). The uncanny and the authority of the divine come together most obviously in Wagner's *Parsifal* as the unseen dying Titirel exhorts his son to unveil the Holy Grail. The dead too possess this double power in Mozart's *Don Giovanni* where, in an example of what we will argue to be operatic prosopopeia, the voice of the dead Commendatore is projected onto his funerary monument. The dead, like the dying, inhabit a different existential realm than the audience and thus offer a real challenge for opera. To create a sense of the otherworldly, a sense of uncanny unease combined with quasi-divine moral authority, opera has often chosen to represent the unrepresentable through the disembodied voice.

In "Performing the Voice," David Levin examines the conjunction of voice and *mise-en-scène* in opera. Beyond the question of what or whose voice we hear in opera (an unsung voice? an angel's cry? a voice imparting "meaning" or "presence"?), the paper considers the particular exigencies of the staged voice, the voice in and the voice(s) of *mise-en-scène*. How might we account for the relationship between the inflection of a particular work (the work of *mise-en-scène*) and the disposition of voices within it? Thus, rather than "whose voice(s) do we hear on stage?" this paper asks: "whose voice(s) do we hear in a staging?" And how might we describe the theoretical implications of this latter question? What is the relationship between the voice(s) of *mise-en-scène* and the contested status of the voice in contemporary (philosophical, musicological) accounts of opera?

Session 4-44 (AMIS-CSTM), 2:00-5:00

Wind and String Instruments of Several Cultures

William E. Hettrick (Hofstra University), Chair

The Nascent French Bassoon, the Poitevins, and Louis XIII

James B. Kopp (Hoboken)

Marin Mersenne's *Harmonie universelle*, published at Paris in 1636, shows four double-bore, double-reed wind instruments that are neither dulcian nor bassoon, though vaguely similar to both. Modern critics of Mersenne have yet to agree on such basic issues as what size the instruments are, how many joints they have, and what they are to be called. A close examination of Mersenne's hitherto neglected *Harmonicorum libri* (1635) dispels many ambiguities and unlocks details that have gone unnoticed in the much-examined illustrations.

In my paper, a brief comparison of key passages in the French and Latin texts will lead to far-reaching conclusions. Evidence suggests that

1. Mersenne's proto-bassoons are directly descended from larger sizes of *hautbois*, or shawm; the disposition of keys and tone holes and the bore linkage derive from the extended-bore shawm, and not the dulcian.
2. Two of the instruments are now recognizable as bisected shawms, thus clarifying Mersenne's previously inscrutable "two-part" terminology.

3. Mersenne's third instrument is a later development, a one-piece instrument in which the anonymous maker has taken pains to improve performance while retaining aspects of the outer, shawm-like appearance of the first two instruments.

4. In the fourth proto-bassoon, a further refinement of the design, the maker grappled with design problems that were soon to give rise to the bassoon's wing joint, an ingenious, low-tech solution that is essentially unimproved more than three centuries later.

5. Louis XIII, an accomplished musician who greatly admired the shawm players he heard in Poitou, brought Poitevins and their traditional instruments, including the *basse de hautbois de Poitou* (another bassoon ancestor) to Versailles, where they encountered Norman makers, long credited as reformers of the baroque woodwinds.

6. The shawm was closely identified with the French court, to the point that the king himself may have intervened to oversee its preservation and development.

Mersenne's instruments, genealogically distinct from the dulcian, represent the known French precursors of the bassoon. Louis XIII and certain Poitevin makers appear to deserve significant credit for the morphology of the baroque bassoon, and thus for the basic shape of the modern bassoon.

Irish Identity through the Harp Tradition

Jennifer Gregory (University of Alberta)

Since the days of Brian Boru (tenth century) the harp has symbolised Ireland at her highest achievement, and its players and patrons were respected members of the nobility. In the eighteenth and nineteenth centuries, music was the only productive labour for those suffering a physical ailment (this includes peasants and those with noble roots). It is at this time that travelling pipe and fiddle players started to become more prominent. This new lower class strand of musicians (including some harpers) took on many aspects of the old tradition (in conception). The travelling tradition changed relatively slowly compared to Ireland's dramatically altered power displacement and social restructuring.

The intention of this paper is to explore the importance of the harp tradition as part of the Irish identity. The main scope of the paper covers the eighteenth and nineteenth centuries. I begin with a brief description of the harp tradition before the eighteenth century. This will cover the noble associations and practices that connected the harp to aristocratic culture. By the seventeenth century, Ireland was a colony undergoing many changes, but these changes did not interfere with the transference of many past associations of the noble tradition of harp playing to other travelling musicians. Instead of pursuing music as a satisfying pastime, these musicians used the profession to earn their means of subsistence. Although the people involved in the music making had limited resources, accounts of the musicians' practices when visiting the "peasantry" resemble the practices of a well-off musician visiting an established circuit of prominent gentry families. This paper will point to the similarities of contemporary accounts and draw attention to their resemblance to an idealised notion of the travelling musician consistent with an Irish identity conceived by the national intelligentsia.

Samuels' "Ærophor": History, Reception, Rejection

William Waterhouse (London, UK)

The Ærophor—or Ton-Binde-Apparat (legato device)—was an apparatus that allowed the wind-player to sustain his tone indefinitely by supplementing his normal supply of breath. The player pumped artificial air into his mouth via foot-operated bellows and tubing; whilst that from the lungs was being replaced, the player could breathe through the nose. Thus the air-stream remained uninterrupted, and the player could produce sustained tone or brilliant passage work (including staccato passages) for an indefinite period of time. The device was seen both as a means of enabling artistic effects to be achieved that would otherwise be impossible, as well as a means for lessening strain.

Its inventor Bernard Samuels (b. 1872) was a professional flute-player in Germany who regularly played with the Bayreuth Festival Orchestra. Between patenting his device in 1911 and 1915, he demonstrated it widely in Germany, Boston and New York, securing enthusiastic testimonials on both sides of the Atlantic from leading wind players, conductors and musicians. Richard Strauss duly prescribed it in his *Sinfonia domestica* and *Festliches Præliudium*. However, the Ærophor was to prove yet another casualty of World War I.

Thanks to rare source-material from Germany (Fritz Marcus archive) and the U.S. (America's Shrine to Music Museum, graciously supplied by Margaret Downie Banks), it is possible at last to document this fascinating "might-have-been" of early twentieth-century wind history.

The *Yanagawa Shamisen* and Its Place in Japanese Music: An Exploration of Tradition, Revival and Identity in Instrument Structure

Henry Johnson (University of Otago, New Zealand)

This paper explores the place of the *Yanagawa shamisen* (three-stringed plucked lute) in traditional Japanese music in terms of its tradition, revival and identity. The instrument represents the type of *shamisen* (or *sangen*) that was first introduced to Japan in the sixteenth century, and it is in this capacity that its present position will be examined.

Since the *shamisen's* introduction to Japan, the instrument has undergone several changes as it has been transmitted through a number of performance genres in different regions and social contexts. Even though a common structure is shared by each of these instruments, a variety of *shamisen* types are found today, each with its own unique characteristics of construction, performance practice, and repertoire. It is these differences among the instruments which give them their own unique identity within their performance genre.

The *Yanagawa shamisen* is today one of the smallest genres of *shamisen* in Japanese music. The paper will survey the form of the instrument in relation to other instrument types in order to explore its link with tradition, revival and identity. As an instrument of traditional Japanese music, the *Yanagawa shamisen* is examined in terms of how it has been revived in recent years and how its form can not only influence the reconstruction of music styles, but also stand as a powerful object which helps construct tradition and establish identity.

L'implantation de l'accordéon au Québec: Des origines aux années 1950

Yves Le Guével (Université Laval de Québec)

L'accordéon, qu'il soit de type diatonique ou chromatique, est de nos jours, au Québec, un instrument fort populaire. Depuis 1989 il a d'ailleurs droit à son festival annuel, le Carrefour Mondial de l'Accordéon, qui a donné naissance au premier économusée de l'accordéon de la province et du Canada. L'accordéon diatonique est avec le violon l'instrument de prédilection des musiciens traditionnels. Il a acquis ses lettres de noblesse sous les doigts de musiciens réputés, tels qu'Alfred Montmarquette, Théodore Duguay, Gérard Lajoie, Philippe Bruneau, Denis Pépin, pour ne citer qu'eux. L'accordéon chromatique à touches-piano, quant à lui, tient une place non négligeable au sein de la musique populaire moderne. A l'image de leurs collègues joueurs d'accordéons diatoniques à une ou trois rangées de boutons, de grands musiciens tels que Pat et Johnny Marrazza, Frank Ravenda, Marcel Grondin, ont contribué, selon leur époque, à asseoir sa popularité dans la province. Depuis une quarantaine d'années, des ateliers de fabrication d'accordéons diatoniques ont vu le jour un peu partout dans la province. Ce fut d'abord celui de Marcel Messervier, de Montmagny, dont le père, Joseph Messervier, réparait déjà des accordéons au début des années 50, puis ceux de Giles Paré, de Trois-Rivières, Marcel Desgagnés, de Jonquière, Robert Boutet, de Sainte-Christine-de-Portneuf, Sylvain Vézina et Raynald Ouellet, de Montmagny. Paradoxalement, l'histoire de l'implantation de l'accordéon au Québec reste quelque peu méconnue. Le sujet de la présente communication a ainsi pour but d'une part de retracer les premiers pas de l'accordéon au Québec, qui nous le verrons dater de l'époque romantique, et d'autre part d'identifier les lieux de distribution et production de l'instrument, et enfin de suivre son évolution dans le temps jusqu'aux années 1950.

Session 4-45 (IASPM-SAM), 2:00-3:30

Black & White / Folk & Commercial: Music and Cultural Politics

Travis A. Jackson (University of Michigan), Chair

The Only Genuine Colored Record: Black Swan and the Cultural Politics of the First Black-Owned Record Company

David Suisman (Columbia University)

Established in 1921, Black Swan Records was more than the first black-owned record company. It was a unique and revealing experiment in the use of music, phonograph technology, and private enterprise to enact a program of economic and cultural uplift. This paper draws on autobiographies, advertisements, and unpublished correspondence to trace Black Swan's history and its aim to provide an alternative to the exclusion and musical pigeon-holing African Americans faced in their dealings with white-owned record companies. Through the company's advertising in the radical and mainstream black press and its exhortations to consumers to support an all-black business, Black Swan actively politicized music consumption and racialized music production. Meanwhile, the company's innovative project attracted some of Harlem's sharpest musical and political activists. Pioneering civil rights activist W. E. B. Du Bois sat on the board of directors, and a striking number of other people associated with Black Swan later achieved great distinction in music, politics, or both. However, while the company tried to harness and exploit the combined power of music and business, low record sales called into question Black Swan's commitment to issuing only records by African Americans. By the mid-1920s the company had collapsed. However brief, Black Swan's unusual history details the complex power relations that shaped the music business in the 1920s, illuminates the challenges African Americans faced in trying to control their own cultural capital, and exposes the promise and contradictions inherent in using music for political ends.

"All Songs is Folk Songs": Working Musicians and Southern Music Markets Before the Blues

Karl Hagstrom Miller (New York University)

In the early twentieth century, southern "folk" musicians often crossed or blurred the lines between ethnic music styles and showed little deference for distinctions between folk and commercial genres in their everyday attempts to make money making music. Scholars have paid little attention to the ways in which musicians denied or confounded these distinctions. Instead they often have used racial categories and the supposed line between folk and mass-mediated culture to define the scope of their inquiry, focusing attention upon artists whose music best exemplifies the distinct musical traditions they examine.

This paper reframes the history of vernacular and popular music in the early twentieth-century South. It explores several musicians' personal histories in order to develop three inter-related themes. First, Southern musicians and audiences for generations had their ears (and often pockets) open to commercialized music. Second, Southern vernacular musicians were professional artists long before a few of them were courted by international recording companies. Their art was shaped by the contingencies of multiple audiences and local markets. It rarely represented the insular or singular worldview assumed by many collectors. Third, Southern vernacular music belied strict categorization according to race. Combined, these themes will help highlight the ways in which the assumptions and categorizations employed by the collectors who preserved the region's music have profoundly shaped our understanding of race, culture, and capitalism in the early twentieth-century South.

Crossing Racial Boundaries: The Role of the Southern Grassroots Music Tours in the Civil Rights Movement

Lydia Hamessley (Hamilton College)

The role music played in the Civil Rights Movement during the 1950s and sixties is well-documented. However, little attention has been given to southern mountain music from white communities and the way it participated, in partnership with African-American music, in the civil rights struggle. In 1965, a group of white students founded the Southern Student Organizing Committee, which functioned as a white counterpart to the Student Nonviolent Coordinating Committee. As a fund-raising venture, the organization sponsored music tours coordinated by Anne Romaine. Initially, the group imagined the tours would feature northern white musicians such as Bob Dylan and Joan Baez. Before the first tour, however, Anne met Bernice Johnson

Reagon, who encouraged Anne to use black and white southern musicians for these tours throughout the deep South and Appalachia. Grassroots musicians from white mountain and rural black communities traveled together for the two-week tours in April and October. The concerts emphasized the cultural and racial links between musics of the south, and the accompanying political workshops focused on southern heritage and the interdependence of black and poor white populations. Some tour members crossed racial boundaries for the first time; all members were subject to violent threats and actions from surrounding segregated communities. These tours, established by two women, one black, one white, played a notable role in the civil rights movement. This paper investigates the history of the Southern Grassroots Music Tours, focusing on its unique mission to celebrate southern culture and the connections between black and white music and communities.

Session 4-46 (IASPM-SAM), 3:45-5:15

Music and Space

Robert Walser (University of California, Los Angeles), Chair

“Come on in North Side, You’re Just in Time”:

The Negotiation of Ethnically Segregated Social Space in a South Side Chicago Jazz Club.

T.M. Scruggs (University of Iowa)

Von Freeman now enjoys the deserved reputation as one of the most prominent post-bebop jazz tenor saxophonists in the last quarter of the twentieth century. All too typically, his hard-won stature in his home town of Chicago and the U.S. only gradually followed his earlier appreciation in Europe and Japan. However, his importance to jazz must also be measured in at least two other major respects: 1) his role as mentor to younger players, and 2) his long-standing role of presiding over a unique social space for mixed-race audiences in highly segregated Chicago. His weekly performances on Chicago’s nearly exclusively African-American South Side have been a locus for jazz musicians and followers of the music in both black and white communities. These events are not just presentations of his quartet, nor limited to opportunities for aspiring musicians to sit in, for Von Freeman’s own verbal performance has been a key, if not crucial element, in creating the social event. Drawing on extensive fieldwork beginning in the late 1970s, this paper examines the totality of Von Freeman’s performances and some of the meanings it involves for members of one of the world’s most racially divided cities.

Grateful Dead Musicking

Matthew Tift (University of Wisconsin, Madison)

In his 1998 book, *Musicking*, Christopher Small challenges the dominant Western idea of music as a thing and explores the idea of music as an activity. In addition to performing, rehearsing, and practicing, “musicking” (the gerund form of “to music”), according to Small, might include activities like dancing in one’s living room, listening to a Walkman, or cleaning the stage after a performance. In part, by looking at the various dimensions of the traditional symphony concert, Small describes the relationship between the activities he characterizes as musicking and their contribution to our individual and social identities.

Drawing from Small’s theory of musicking, I submit a theory of Grateful Dead musicking. Tape trees, touring, illicit drugs, dancing bears, and Deadheads, in addition to the band itself, all contributed to Grateful Dead musicking; the intricate relationships between these activities defined musicking at Grateful Dead concerts. After defining Grateful Dead musicking, I examine how it, in its modern forms of Internet surfing, sharing recorded tapes, and buying Jerry Garcia ties, etc., occupies a transposed space. This new approach, by focusing on the rituals (actions) associated with Deadhead culture, helps to elucidate why the Grateful Dead inspired a *sui generis* mode of musicking.

The Development of the “New” Times Square and Its Impact on the Broadway Musical

Elizabeth L. Wollman (City University of New York)

This paper will examine the impact that the recent economic development of New York City’s Times Square district has had on the Broadway musical. The renovation of Times Square was spurred in the mid-1990s, when the Walt Disney Company purchased the New Amsterdam Theatre (currently home to the musical version of *The Lion King*) and named it the site for their own theatrical productions. The increased presence of entertainment conglomerates, both as real-estate owners and theater producers, has contributed to a remarkable transformation of Times Square: In less than a decade, the area—once viewed as a decaying neighborhood overrun by peepshows and porn shops—has become a slick, commercialized tourist attraction that has traded local flavor for its new status as a “global crossroads.”

The corporate presence in Times Square has resulted in the development of Broadway musicals that are produced, marketed, and advertised in unprecedented ways, for unprecedented amounts of money. Subsequently, Broadway musicals have a more complex relationship with the mass media than ever before. A resultant trend that shows no sign of waning is the proliferation of spectacle-laden, live versions of popular films on Broadway. Although such ventures prove popular with tourists, they work to limit access by independent, original productions to Broadway theaters. The paper will include case studies—drawn from original fieldwork—of the recent, highly successful theatrical versions of the films *Footloose* and *Saturday Night Fever*, which rely on familiar plots and music to draw their audiences.

Session 4-47 (AMS), 2:00-5:00

Reformation and Counter-Reformation

Jessie Ann Owens (Brandeis University)

Senfl’s Reformation and the Judas Trope

Rebecca Wagner Oettinger (University of South Carolina)

Ludwig Senfl occupies a curious position in music history. A respected friend of Martin Luther, Senfl’s religious sympathies lay with the Evangelical church. His compositions include a number of *Lieder* and motets sent to the Protestant Duke Albrecht of Prussia, who rewarded him with gifts. Yet Senfl spent most of his career at the Bavarian court, which would become a center of Counter-Reformation music and piety by the end of the sixteenth century. Senfl succeeded as a Protestant in a Catholic court, in spite of a warning he received in 1542 against using his art in the service of the Reformation. His works include one polyphonic setting of the *Judaslied*, a song with a colorful history in medieval folk piety and Reformation polemic.

The *Judaslied* originally was sung during the ceremonial “casting out of Judas” that took place during Holy Week in medieval Germany. During the Reformation, polemicists made the most of the intertextual associations with the betrayer of Christ by creating scores of contrafacta on the *Judaslied*. Priests, nuns, and monks all were likened to Judas, as well as the pope, Duke Moritz of Saxony, Catholic theologian Thomas Murner, and others. By the 1540s, polemical contrafacta on the *Judaslied* were ubiquitous, and the song’s meaning had changed from a critique of Judas to a commentary on contemporary events. Senfl’s choice of the *Judaslied* as a cantus firmus was a subtle affirmation of his Lutheran leanings, and may have sparked the 1542 rebuke from the Munich court preacher.

Trent Revisited

Craig Monson (Washington University)

In February 1562 papal legates at the Council of Trent admonished delegates not to circulate preliminary decrees, which had not been approved and signed by the congregations, “ad obviandum scandalis, quae oriri possunt.” Musicologists’ ignorance of this prohibition has provoked confusion, if not scandal. Reese first created the standard misimpression of the Council’s legislation by stringing together a preliminary canon, never actually approved in congregation, and the few lines that in fact supplanted it and were published by the Council. Others have regularly reiterated Reese’s version, from Lockwood (1975) to Weiss and Taruskin (1984) to Grout and Palisca (1996) to Atlas (1998). Prelates strived to say as little as possible about music, but musicologists have thus put words in their mouths that they never approved for publication and circulation.

A re-examination of documents from Sessions twenty-two, twenty-four, and twenty-five of the Council permits a reevaluation of this and other modern presentations and interpretations of music at Trent, and throws light on the roles of figures such as Beccadelli, Paleotti, Morone, the Cardinal of Lorraine, and Emperor Ferdinand I. It also allows a discussion of a real attempt to ban church music, largely overlooked until recently, which was as severe as the well-known one in the Palestrina legend. This attempt to suppress music in female monasteries was defeated in the general congregations, where convent music was “saved” by several delegates who spoke in its favor.

La Donna Vestita di Sole (1602) and Feminine Spirituality in Post-Tridentine Milan

Christine Getz (University of Iowa)

Orfeo Vecchi's madrigal collection *La donna vestita di sole* (1602) is unusual in both its approach to the arrangement of the texts and its association with the ducal chapel of Santa Maria della Scala, a musically conservative Marian chapel noted in current scholarship for its strong Ambrosian plainchant tradition, its peculiar calendar of Ambrosian feasts, its role in promoting post-Tridentine theological doctrine, and its prominent position in Milanese civic life. Yet this singular collection of spiritual madrigals, which was composed for Hippolita Borromea Sanseverina Barbiana, has heretofore received only passing mention. The dedication of *La donna vestita di sole*, the madrigals contained, and related Milanese archival documents reveal that the collection is an ordered cycle that functioned as a musical catechism for noblewomen in post-Tridentine Milan. Each individual madrigal of the collection is devoted to either the exegesis of a particular virtue ascribed to the Blessed Virgin or a pivotal event in her human experience. The Marian attributes enumerated in the madrigals are based upon those found in books on Christian doctrine that were used to teach catechism in the confraternity schools for boys in post-Tridentine Milan. Additionally, they echo feminine ideals espoused in Milanese *cinquecentine* devoted to Marian worship. The cyclical arrangement of the madrigals in *La donna vestita di sole* mirrors the popular post-Tridentine motifs of the rosary and the tree of Jesse, and was intended as a musical stepladder to the achievement of feminine spirituality.

Wo Es Gott Nit Mit Augspurg Helt: Religious Song and Criminality in Early Modern Augsburg

Alexander J. Fisher (Harvard University)

In June 1584, city officials in Augsburg, Germany, faced a popular revolt when they attempted to exile the Protestant preacher Georg Müller for his role in fomenting opposition to the introduction of the Gregorian calendar. In the subsequent months and years, a city council anxious to preserve the religious peace attempted to control the circulation and performance of polemical songs, including those supporting Doctor Müller. In an atmosphere of increasing confessional identification among Augsburg's Protestant majority and Catholic minority, officials feared the disruptive potential of such inflammatory songs, psalms, and chorales; those suspected of owning, singing, or distributing them were subject to imprisonment, interrogations, torture, and exile.

The most popular song about Doctor Müller, sung to the melody of the polemical psalm translation *Wo Gott der Herr nicht bei uns hält*, derived its potency from the multilayered symbolism of the original psalm and the new and subversive contrafact text. With the help of a remarkably well-preserved collection of criminal interrogation records in Augsburg, we can trace official attempts to suppress this and other songs which authorities believed threatened the public peace. These documents, which record the testimony of suspects and witnesses, show that the authorities were interested not only in the performance of songs, but also in how they originated, who bought, sold, and sang them, and why. Surviving exemplars of *Wo es Gott nit mit Augspurg helt* along with selected interrogations will provide an unusually rich starting point for an analysis of the relationship between singing, religious identity, and criminality in an early modern urban environment.

Session 4-48 (AMS), 2:00-5:00

Music and Drama in the Seventeenth Century

Wendy Heller (Princeton University), Chair

"Particular Gusto e Diletto alle Orecchie": Listening in the Early Seicento

Andrew Dell'Antonio (University of Texas, Austin)

On the heels of heated controversies over new musical styles, early seventeenth-century Italian presses produce an unprecedented flurry of essays on music by (and/or for) non-musicians, constituting the most extensive amount of commentary on music to that point by poets, philosophers, and other intellectuals. In a parallel development, musical prints of the time are frequently prefaced by "notes to the reader" concerning the expressive qualities of the music contained in the collection.

Such commentary does not draw on the established rhetorical and pedagogical tradition of sixteenth-century theoretical treatises; rather, it takes its examples from contemporary performance practice. Most important, the pervasive emphasis on the sense of hearing found in these essays reveals an awareness that discussion of music can, and perhaps should, be approached from the listener's (rather than the theorist's) perspective.

This phenomenon suggests that the increasing polarization of the roles of performer and audience in the early Baroque was accompanied by a perceived need for the "informed amateur" to exercise critical judgment on this newly public cultural practice—a judgment to be reached through listening rather than reading and/or performing. Though seventeenth-century writing on music may not provide the kind of systematic aesthetics that would later characterize Enlightenment thought, it does attempt to establish a pragmatic approach that places music in a broader—and more contemporary—cultural context than the highly idealized aesthetics of the Florentine Camerata.

Through an examination of the texts and subtexts of essays and "notes to the reader" by a variety of commentators from this period, this paper will explore the development of musical criticism and aesthetics in early seventeenth-century Italy through this first conceptualization of an ideal of "active listening."

Dramatizing Discourse in Seventeenth-Century Italian Opera

Mauro Calcagno (Harvard University)

Conventional views of text/music relationships in Baroque opera emphasize the imitation of affections. However, by focusing exclusively on the descriptive meaning of texts (e.g., emotions, images, and concepts), these views overlook an important, although as yet unexplored, aspect of music's interaction with language. In seventeenth-century Italian opera, music also imitates language's contextual and communicative functions—i.e., discourse, as studied today by the linguistics subfield pragmatics.

In examples of recitative drawn from Monteverdi's and Cavalli's operas, I illustrate two ways in which music imitates discourse: by placing exceptional emphases on what linguists call "deictics," words pointing to the personal, physical, and temporal context in which the dramatic action unfolds (e.g., "I," "here," "now"); and by performing the speech acts communicated by the text (e.g., invocations, commands, threats). In these passages, music reflects and magnifies aspects of language discussed by *seconda prattica* theorists (such as Vincenzo Galilei) and recently studied by anthropologists, linguists, and theater scholars interested in the analysis of discourse. It is the emphasis on such aspects of spoken language that distinguishes opera's approach to text from that of madrigals and cantatas.

In contrast to these examples, Monteverdi's and Cavalli's music can almost contradict the text, to become autonomous discourse. As I shall show, certain musical passages either highlight non-significant words or intentionally diverge from the text meanings they might be expected to reflect. In such cases, music—to use Foucault's description of seventeenth-century discursive practices—reaches beyond merely imitating language, to fully represent it.

The Effeminacy of Erotic Melancholy on the Restoration Stage

Amanda Eubanks Winkler (University of Michigan)

While scholars have devoted critical attention to laments and mad songs sung by female characters in early modern musical entertainments (Rosand, Cusick, McClary, Dunn), the performance of these genres by male characters has been virtually ignored

(with the exception of eighteenth-century incarnations of Orlando). On the Restoration stage, both male and female characters succumbed to lovesickness, known in seventeenth-century parlance as “erotic melancholy.” This affliction was presented as a malady exclusive to women and the effeminate in early modern medical treatises; Composers therefore carefully mediated their portrayals of mad and lamenting men to temper the inappropriately “feminine” behavior of these characters.

Considering mad songs and laments by Louis Grabu, Francis Forcer, and Henry Purcell, this paper identifies the three ways in which composers negotiated the presentation of lovesick, and therefore “effeminate,” men. First, the character’s emotions could be ventriloquized through a boy—a less perfect, more “feminine” male. Second, a male character who sang a lament or a mad song could be musically and textually depicted as effeminate, through the use of musical conventions long associated with effeminacy in English music and by English musical theorists. In this manner, potentially subversive characterizations were bracketed within the category of effeminacy, allowing male audience members to distance themselves from the emasculated men onstage. Finally, male characters were often cured of “erotic melancholy;” unlike their female counterparts, they rarely paid for their improper behavior with their lives.

**The Dramatic Cantata on Display:
Reflections on Modes of Listening, Spectating, and Collecting in Late Seventeenth-Century Rome**
Stefanie Tcharos (Princeton University)

Collecting was a popular activity among the educated elite in late seventeenth-century Rome. The practice of acquiring natural wonders, art, and antiquities inspired new forums for social interaction and scholarly exchanges. Amid such exhibits in the palaces, colleges, and gardens of Rome, distinguished men and women of letters participated in academic societies and displayed their erudition through public lecture. Music played a role in these diverse events as an essential acoustic embellishment for both intimate social meetings and grander occasions of Baroque urban pageantry.

This paper explores the function and perception of music within intellectual contexts in early modern Rome. As an integral part of learned activities, music was performed and exhibited in public and private venues throughout the city in much the same way as other objects of display. The dramatic cantata was the ideal genre: a musical and poetic composition of limited dimension and structure, particularly suited to the taste and sensibilities of an exclusive audience of cultured connoisseurs.

My discussion proceeds from a contemporary journal, written and compiled by Carlo Cartari—a consistorial lawyer, archivist, and collector. Using his diary, I trace the activities of a type of listener and spectator, by focusing on Cartari’s descriptions of various learned events at which cantatas played a significant role. I then examine the development of the cantata genre and use examples to demonstrate how musical and dramatic innovations in the late seventeenth-century may have enhanced its popularity, and explain why the cantata became a wondrous object for Roman audiences.

Session 4-49 (AMS), 2:00-5:00

Reading Music

Lawrence Kramer (Fordham University), Chair

Beethoven as Model and Metaphor in the Fiction and Essays of E.M. Forster

Michelle Fillion (Mills College)

If music for E.M. Forster was “the deepest of the arts,” then Beethoven’s instrumental music—chiefly the heroic Beethoven of the C-minor mode—was its deepest manifestation. Beethoven’s music provided Forster with metaphors for the opposition of passion and convention in *A Room with A View* (1908) and for the dialectical connection of the “seen and unseen” in *Howards End* (1910). It also supplied a paradigm for literary architecture in his novels and later criticism beginning with *Aspects of the Novel* (1927), which adapt such Beethovenian processes as motivic variation, expansion, and surface and structural rhythm.

This study is the first attempt to draw Forster and his literary critics into recent musicological dialogues on the reception and compositional process of Beethoven’s heroic music. It examines how Forster and his fictional characters provide a compendium of nineteenth-century responses to Beethoven, neatly summarized in the Fifth Symphony episode in *Howards End*. Here formalist, socialist, and nationalistic hearings are unfavorably contrasted with both the “ideal” absolutist stance and the referentialist perspective of Helen Schlegel, who speaks for Forster himself. The depth of his attraction to the mimetic and expressive functions of music is epitomized in Forster’s annotations of Beethoven’s piano sonatas (ms. King’s College). It is *Howards End*, however,

that constitutes Forster's most original contribution to the reception of the heroic Beethoven: by destabilizing the close of the Fifth Symphony, Forster prepared the fragile resolution of this novel and prophesied the weakening of the heroic model in the Great War.

Tenors of Change in Balzac and Barthes

Katherine Kolb (Southeastern Louisiana State University)

Balzac's short story *Sarrasine* of 1830, the flash-back tale of a mysterious old man once famous as a castrato, was catapulted into the critical limelight by Roland Barthes's showcase analysis of it in *S/Z* (1970), perhaps his most radical text. Although both texts have since been subjected to endless scrutiny—including a recent article by Yvonne Noble in the *Cambridge Opera Journal*—two parts of these now indelibly linked “stories” have not been told. One is the birth of each in revolutionary or Oedipal moments of history—the aftermath of the 1830 revolution for Balzac; of May 1968 for Barthes's '68-'69 seminar on *Sarrasine*. The other is their common amnesia about the fraught relationship between the modern tenor and his “ancestor,” the castrato.

Whereas both texts purportedly focus on the castrato, it is the perspective of the tenor—a shadowy presence in each—that gives shape to the narratives. Indeed neither text is possible, it turns out—their entire edifice of “natural” vs. “unnatural” or monstrous collapses—unless the tenor assumes the anachronistic role of hero in the Baroque opera around which the story revolves. By unearthing the role of the tenor in each text as the musical equivalent of the Romantic hero, it becomes possible not only to reread the gender anxieties in both, but also to understand better the anxieties (or hauntings) of the modern male voice as it has evolved since the demise of the castrati, especially with the emergence (in the 1830s) of the heroic tenor.

Engendering “Hysteria”: Reading Critics' Reactions to “Lisztomania”

Marischka Olech Hopcroft (University of California, Los Angeles)

Although critics initially responded enthusiastically to Franz Liszt's performances, they eventually came to deem transgressive his sexually-charged interactions with female fans, often describing his flamboyant life and performance style in terms of symptomatic “hysteria.” Later scholars have extenuated Liszt's irruptions as an embarrassment; Alan Walker states “The symptoms [of “Lisztomania”] which are odious to the modern reader bear every resemblance to an infectious disease.” Though Liszt was regarded as violating norms of propriety, I argue that he defied conventional nineteenth-century gender roles using performance “masks,” presaging Freud's later declaration that “the hysteric often plays both the masculine and feminine roles.”

Further, Liszt's Dionysiac concert scenes caused a revolutionary reaction by female fans whose overt desire for Liszt challenged conventions of sexual behaviour. Critics also pathologized these dangerous, rebellious women as “hysterical,” comparing them with the frenzied Bacchae and ecstatic mystics such as St. Teresa of Avila, two cultural sites in which women's unrestrained sexual expression caused anxiety in men. In addition, some critics illustrated Liszt's female fans identically as pictures of female hysterics by Jean-Martin Charcot and other physicians at the asylum La Salpêtrière, who based their iconography on medieval paintings of the demonically possessed. I will demonstrate how the need to evoke “hysteria” in Liszt's female fans resulted from male critics' anxiety about their inability to control women's desire. The phenomenon of “Lisztomania,” then, challenged social constructs of gender, enacting what Judith Butler calls “the public regulation of fantasy through the surface politics of the body.”

Was Brahms a Jew?: Brahms Reception and the Jewish Question, 1888–1942

Daniel Beller-McKenna (University of New Hampshire)

In 1933, plans for the Hamburg Brahms-Centennial Festival were disrupted by rumors that the name “Brahms” might derive from the Jewish “Abraham.” The brief scholarly attention this episode has recently received treats the incident entirely within the context of then ascendant Nazi ideology. Yet this was hardly a new development; Brahms's reputation had long been entangled in anti-Semitic sentiments. Indeed, suggestions of Jewish origins for Brahms's name had circulated for several years in German studies of *Namenskunde*. Subsequently, a spate of genealogical essays appeared in the 1920s through 1940s that trumpeted Brahms's German lineage, some of which also directly dismissed the notion that “Brahms could contain one drop of alien blood!”

The “Jewish Question” surrounding Brahms’s name intensified existing discomfort in German Brahms-reception over his well-known friendships and artistic interactions with Jews, especially among those within his Viennese circle. A variety of anecdotal evidence linking Brahms to Jewish customs, the Hebrew language, and Semitic physical appearance might have exacerbated such misgivings. Brahms literature from the late nineteenth century through World War II reveals a strong tendency to distance the composer from his Viennese Jewish supporters, primarily by elevating the importance of German folksong in Brahms’s style—a trait seen as emblematic of true German art and, conversely, as unattainable by Jews. Thus, the familiar emphasis on folksong elements in Brahms’s style derived not only from his documented interest in German folksong and from style-critical analysis, but also from a nationalistically driven need to solidify his status as a distinctly German (non-Jewish) composer.

Session 4-50 (AMS), 2:00-3:30

Falla, Turina, and the French Connection

Carlo Caballero (University of Colorado), Chair

*‘La Esencia de España’ or Forged *Espagnolade*?*

Joaquín Turina’s and Manuel de Falla’s Compositional Strategies in Pre-World War I Paris

Michael Christoforidis (Melbourne University)

The arrivals of Joaquín Turina and Manuel de Falla in Paris in the decade prior to World War I coincided with a profusion of works in the Spanish style. For nearly a century, French critical expectations of Spanish music had been shaped by constructions of ‘Spanishness’ projected in the *espagnolade*, a significant manifestation of musical exoticism. In this context Turina and Falla were encouraged by Isaac Albéniz to compose music based on their native region of Andalusia, the traits of which were viewed as quintessentially Hispanic by *fin-de-siècle* Spanish and foreign composers. Although they were inspired by Parisian evocations of Spain, Turina and Falla shrewdly fostered perceptions of verisimilitude and authenticity in their music to distinguish it from similar works by French and even Catalan musicians. The rhetoric of Spanish musical nationalism, combined with both composers’ acerbic public statements and ironic musical commentaries on the *espagnolade*, have further obscured their debt to the French.

Evidence of the multifaceted influence of the *espagnolade* on Turina and Falla is provided by previously unexplored primary sources (sketch material, diaries, annotations to personal libraries and correspondence with leading French critics). This paper will examine the creative synthesis of folk melodies and dance rhythms derived from published anthologies, the reinvention of the *habanera* (which had all but disappeared in Spain) and impressionist reinterpretations of the Romantic topoi of *Alhambrisme*. It will be demonstrated that both composers consciously emulated specific technical and poetic parameters of “Spanish” works by Chabrier, de Severac, Debussy, and Ravel.

The Death of “Guilty Sensuality”:

Falla’s Harpsicord Concerto, Spanish Mysticism, and the Rhetoric of Neoclassicism

Carol Hess (Bowling Green State University)

Manuel de Falla’s Harpsichord Concerto, completed in 1926, elicited such hostile commentary at early performances in Barcelona, New York, and Boston that its dedicatee Wanda Landowska dropped it from her repertory. Yet reaction to the Paris premiere in May 1927 bordered on the ecstatic. As might be expected in a critical community that hailed Stravinsky’s eschewing of “emotions, feelings, desires, and aspirations” in his *Symphonies for Wind Instruments* and applauded the *style dépouillé* of his Octet, French critics applauded “abnegation” and “gravity” in the Concerto. Their views were colored by a collective perception of Spanish Catholicism, specifically mysticism. Some critics even saw the Concerto’s “mystical purity” as a direct reflection of Falla himself, whom Émile Vuillermoz described as “a monk of Ribera, touched up by Zurbarán, . . . [in whom] all guilty sensuality has died.”

This paper explores the construction of mysticism in Falla criticism. Such objectification might seem little more than a variant of the Romantic exoticization of Spain practiced by Mérimée, Bizet, and Théophile Gautier, and often resented in Spain. Yet paradoxically, as revealed in reviews of the Madrid premiere of the Concerto (November 1927), Spanish critics embraced the construction of mysticism. Indeed, they seized upon it so as to define a new “universalist” musical identity, the Spanish “dialect” of neoclassicism. *Neoclasicismo*, born in the volatile religious environment of pre-Civil War Spain, sought to distance itself from

conventions commonly recognized as “Spanish,” such as guitar-based sonorities and Phrygian melodies. Not surprisingly, it was vulnerable to politicization by the authoritarian Catholic right.

Session 4-51 (AMS), 2:00-3:30

Late Twentieth-Century Compositional Techniques

Jonathan Bernard (University of Washington), Chair

The Many Meanings of Repetition: Towards a Typology of Minimalist Tropes

Rebecca Leydon (Oberlin Conservatory)

While ‘minimalism’ as a style is characterized by the monolithic technique of ‘musematic’ repetition, the style is, at the same time, capable of projecting a very broad range of affects. In her study of Reich’s *Different Trains*, Naomi Cumming suggested that a listener confronted with an incessant ostinato may move among several different subject positions (which she maps onto the Lacanian categories of the Symbolic, the Imaginary and the Real). This paper develops Cumming’s model into a broader typology: I define six minimalist tropes, based on the intended and experiential effect of ostinato techniques within particular works:

- 1) The motoric, in which repetition serves to evoke an ‘indifferent’ mechanized process, or in which listeners’ perception is itself imagined as a computational activity. Music featuring ‘automated’ compositional processes (Reich’s phase pieces), actual automata (Reich’s *Pendulum Music*; Ligeti’s *Poème symphonique*), or representations of machines (Nyman’s *Musique à Grande Vitesse*, Adam’s *Short Ride in a Fast Machine*) illustrate this trope;
- 2) The embryonic, in which repetition evokes a maternal ‘holding environment’, a regression to an imagined state of prelinguistic origins (Raymond Scott’s *Soothing Sounds for Babies*);
- 3) The totalitarian, where repetition evokes an involuntary state of unfreedom (Rzewski’s *Coming Together*, Reich’s *Come Out*, Andriessen’s *De Staat*);
- 4) The aphasiac, where repetition is employed to convey notions of cognitive impairment, or logical absurdity (Nyman’s *The Man who Mistook his Wife for a Hat*, Satie’s *Vexations*);
- 5) The mantric, where repetition induces or portrays a hypnotic state of spiritual transcendence (new-age “trance” musics, Arvo Pärt’s liturgical minimalism), or of hallucinatory bliss (Riley’s *Mescaline Mix*);
- 6) The kinetic/participatory, where repetition incites or depicts a collectivity of dancing bodies (Fat Boy Slim’s *Song for Lindy*, Terry Riley’s *In C*).

Musical examples are selected to illustrate a particular mode of listening in which attention fluctuates between syntax and “grain,” hierarchic patterns and motivic quanta. Psychoanalytic/semiotic perspectives suggest reasons why obstinate repetition is amenable to such flexibility of musical meaning, and how different meanings may be projected simultaneously.

A Brief History of Turntablism

Mark Katz (Peabody Conservatory)

Of all the musical instruments introduced in the past century, one of the least likely has been the phonograph. Though designed and intended solely to record and reproduce sound, the machine has also been used to create music. Over the past several decades, composers and performers have exploited the phonograph’s ability to alter and recontextualize recorded sound to produce a significant and rarely discussed body of works.

Turntablism, the musical practice in which pre-recorded phonograph discs are manipulated in live performance, has flourished in both avant-garde and popular music. Avant-garde turntablism is characterized by its collaboration with traditional instruments, its use of turntable ensembles, and its juxtaposition of diverse musical styles. An early example of this approach is John Cage’s *Imaginary Landscape No. 1* (1939); more recent examples include works by Christian Marclay, David Shea, and John Zorn. Pop turntablism dates to the late 1970s, when Grand Wizard Theodore (Theodore Livingston) introduced scratching, the manual rotation of pre-recorded discs underneath a phonograph’s stylus. Pop turntablism now comprises an array of virtuosic techniques, and is practiced by a variety of hip-hop, rock, and jazz groups. Though avant-garde and pop turntablism arose separately, they are motivated by similar interests, including musical critique (or signifying) through collage and quotation, and the expansion of traditional musical resources to embrace new instruments and sounds.

Audio examples and video clips will supplement this discussion of the techniques, repertoire, aesthetics, and historical context of turntablism.

Session 4-52 (AMS), 3:30-5:00

Appropriating Orff

J. Peter Burkholder (Indiana University), Chair

The Present State of Classical Music: Carl Orff, Kid Rock and MTV's Night at the Opera

Peri Shamsai (BMG Entertainment)

Classical music is in the midst of an identity crisis: with the Kronos Quartet recording *Hendrix's* "Purple Haze" and Celine Dion's Titanic soundtrack produced by Sony Classics, critics are predicting the end of classical music. It is my position that these critics are misguided by high-culture prejudices that prevent them from interpreting current expressions of the tradition within the cultural context of contemporary musical production. By exploring recent articulations of classical music, I will demonstrate that the tradition is not experiencing its demise, but rather is actively participating in postmodern musical discourse.

More specifically, I will define four modes of current classical music reception: quotation, appropriating, reference, and narration. These reception modes are demonstrated in such works as Coolio's sampling of Pachelbel's Canon in his rap piece "C U When U Get There," Joe Jackson's appropriation of classical stylistic and formal idioms in his Symphony No. 1, and Monica's referencing of the tradition in "Street Symphony." Lastly, the narrative role of classical music will be revealed in such videos as Will Smith's "Wild, Wild West: and Usher's "My Way," each of which adopts divergent musical techniques to link classical and pop idioms. I will then demonstrate the prevalence of these four receptive idioms in the ultimate popular embrace of classical music at MTV's 1999 awards held in New York's Metropolitan Opera House.

I will propose a working definition of classical music through the application of Hans Robert Jauss' *Rezeptionsaesthetik*, which provides a methodology for analyzing both the diachronic and synchronic elements of artistic style and genre. I also incorporate contemporary theories of post modernism to contextualize current instances of classical music within a broader understanding of contemporary cultural production.

". . . Velut Luna Statu Variabilis": *Carmina Burana* in Popular Culture

Luke B. Howard (University of Missouri, Kansas City)

Few works composed in the twentieth century have become as deeply entwined in popular culture as has Carl Orff's *Carmina Burana*. Through myriad studio recordings and its use in movies and commercials, the opening chorus—"O Fortuna"—has become one of the most recognizable choral/orchestral passages in Western music. This paper examines the impact of this chorus on dozens of pop musicians who have re-interpreted "O Fortuna" in their own idioms.

From techno to metal, rap, rock, new age, and country, these homages to "O Fortuna" run the gamut of musical style and referential intent. Many of them articulate themes that recur in the popular reception of Orff's original work: sex, power (especially military power), and mythology. The use of "O Fortuna" in the 1993 video of Michael Jackson's *Dangerous* tour, for example, explicitly references *Carmina Burana's* reputation as "fascist" music, while versions by Ragnarok and Ray Manzarek reinforce perceived associations with mythology and mysticism. Sampling of "O Fortuna" in several dance tracks by techno musicians stereotypes the chorus as a symbol of apocalyptic power. More recently, the Grammy-nominated rapper Nas has quoted "O Fortuna" in its original context: a declaration on the vagaries of Fate.

Carmina Burana is a powerful example of twentieth-century art music's ability to cross borders of musical taste and cultural consumption. This paper demonstrates that the work's reception, still hardly touched upon by music scholars, perhaps reaches further into popular culture than previously thought.

Session 4-53 (AMS), 3:30-5:00

Cultural Interchange in the Nineteenth Century: England and America

Michael Broyles (Pennsylvania State University), Chair

American Hymns, Evangelism and the English “Temperance Narrative”

Charles E. McGuire (Washington, D.C.)

As temperance became a viable political force in the last half of the nineteenth-century, English leaders often sought inspiration from more experienced American temperance advocates. Watching the phenomenal success of Evangelical “tent-meeting” temperance missions led by zealous Americans throughout England in the 1860s and 1870s, English reformers adopted the American’s highly popular use of bands and choirs as entertainment for their own meetings, often singing American teetotal hymns. Many of these hymns were grimly cautionary: they presented narratives of destitution, focusing on the trials and tribulations of a single character (inevitably an orphan, widow, or widower) whose entire family was killed and life ruined by drink.

The depressing American narrative hymn format did not resonate with local audiences. Consequently, in the 1880s and 1890s, native English temperance composers transformed the American model into longer, triumphant compositions by shifting the focus from alcohol-induced despair to the Evangelical image of being “saved” by or “born again” into teetotalism. Drawing on growing amateur choirs and flourishing music festivals, English composers created a unique subgenre, melding American hymns that described drink’s deleterious effects with the English sacred cantata, a genre that characteristically eschewed narrative in favor of a series of optimistic celebratory community prayers. Through constant use of patriotic and pastoral images within such cantatas, these composers further reshaped temperance as a critical component of English nationalistic and imperialistic destiny.

Against the Aristocratic Grain:

English-Language Opera Companies in Late Nineteenth-Century America

Katherine K. Preston (College of William and Mary)

The history of opera performance in America has recently attracted increased attention from scholars; most have focused on either the performance history of more “elite” companies (the Met) or on the increasingly aristocratic nature of nineteenth-century audiences of foreign-language opera. Many have assumed that English opera—a major component of American popular theater during the first half of the century—had completely disappeared by the 1870 and 1880s. This supposition, however, is based on a scholarly lacuna: there is no published research on English-language opera troupes active in North America during this period. Primary sources, however, reveal that such troupes continued to be quite active and popular.

In this paper I discuss the activities of these many English-language troupes, which catered to working-, middle-, and upper-class audiences, performing a mixed repertory. This latter evidence muddies the waters for many scholars, who tend to prefer clear distinctions between art-music (opera) and popular-music (operetta, variety, spectacle) repertories. I also explore the importance of gender within English-language opera performance history. Several women associated with the more popular troupes—Kellogg, Abbott, Juch, and Parepa-Rosa—took much interest in the everyday operations of their troupes; as such, they were part of an American tradition of female theatrical management.

This examination of the continued importance of opera to Americans of various social and economic classes suggests that recent hypotheses about the appropriation of opera by the upper classes (and the role of that appropriation in an emerging cultural hierarchy in America) is more complex than originally posited.

Session 4-54 (ATMI), 1:00-3:00

Multimedia Interests: E-Motion

Video Motion Tracking for Musical Input

Christopher Dobrian (University of California, Irvine)

The data in a digitized video image can be parsed by software designed to track color, value, and change in the frame. The interpreted data provides information about the speed, direction, and location of moving objects in the video image, and that

information can be used to provide input control data to music-generating software. In this way, movement in a video image can be mapped directly into musical meaning. For example, a dancer can control the music, instead of the traditional model of a dancer following the music. A variety of systems exist for motion tracking and capture in video, from economical software solutions such as BigEye and SoftVNS for Macintosh, to cutting edge high-end systems such as the Vicon infra-red capture system for Windows NT. This demonstration provides an introduction to the musical use and programming of these systems, and compares their pros and cons.

Streaming Media Primer: Live and On-Demand Audio and Video Delivery for the Web

Raymond Riley (Alma College)

This presentation explains the concept of real-time streaming and discusses some of the options and procedures for delivering audio and/or video effectively over the Web as either a live broadcast or on-demand clip. Intended for music faculty and music technology support staff who are considering utilizing or hosting streaming media—the primary focus will be how to create, encode, compress, and deliver multimedia streams. The major streaming media systems will be discussed (Real, QuickTime, and Windows Media) with the purpose of comparing system requirements, encoders and players, servers, costs, etc.).

Digital Film Scoring

J. Brian Post (Humboldt State University)

The goal of the presentation will be to offer a basic approach for digital film scoring that doesn't require a large amount of expensive equipment. Topics to be discussed will include music sequencing programs that run QuickTime Movies while recording music QuickTime Player Pro, QuickTime Musical Instruments, scoring techniques such as overlays, soft hits, hard hits, mathematical equations for calculating hit points, textbooks and creating or acquiring stand alone QuickTime versions of film with music. The presenter will score a fifteen-second segment of film and create a self-contained QuickTime Movie during the presentation.

Session 4-55 (ATMI), 3:00-4:30

Pedagogy/E-Tools 5: Javascript and Interactive CAI

Javascript in a Jiff: Beginner's Tutorial for Creating Your Own Music CAI Routine (Bring Your Laptops!)

Tim Smith (Northern Arizona University)

Javascript is a client-based programming environment that is cross-platform and deliverable via the World-Wide Web. Javascript can also be accessed locally—that is, without linking to the WWW. Other than the usual software required for creating WWW documents (such as a browser, word and graphics processing and file uploading), Javascript requires no specialized software. This workshop will introduce the basic architecture of Javascript and lead participants through the creation of a simple Drill-And-Practice routine that might be used in a Music Theory Preparatory Course.

Session 4-54 (CAML), 2:00-3:45

The Future: Beyond the New Millennium

Maloney —No Abstract

Session 4-57A (CMS), 2:00-4:55

Eighteenth and Nineteenth-Century Topics

Irene Girton (California State University, Los Angeles), Chair

**Contrasts and Similarities: Liszt's and von Bülow's Attitude Toward the Piano Repertoire
As Revealed in Their Master Classes of the 1880s**

Richard Zimdars (University of Georgia)

This paper explores the attitudes of Franz Liszt and Hans von Bülow toward the piano repertoire as found in their master classes given in the 1880s. In the mid-1880s, Liszt's and Bülow's piano master classes attracted international attention. Substantial notes were taken by participants in the classes. Their contemporaneous occurrence provides the opportunity to compare the teaching of the originator with that of the first great pupil of "the Liszt tradition."

Diaries and books by Liszt and Bülow students contain much information on the piano repertoire played for each teacher. The paper compares the choice of composers and works presented in their master classes, revealing much about their attitudes toward and their endorsement of an active piano repertoire. Their students included many future leading concert pianists of the 1890s to the 1940s. Liszt, Bülow, and their students exerted great influence on the piano repertoire brought before the worldwide public.

Franz Liszt often declared that Hans von Bülow was his successor as a pianist, so one might expect similar influences reflected in the repertoire of their students. Examination of the choice of repertoire and each teachers comments on it as found in their master classes does not meet that expectation. The contrasts and similarities that are revealed show Bülow as endorsing a "standard" repertoire and Liszt as a teacher who could not be confined to a "standard" repertoire. Today's conflict between a static "standard" piano repertoire and efforts to expand the publicly performed piano repertoire can be seen emerging over a century ago in the master classes of Liszt and Bülow.

**Solving a Thorny Problem in Haydn's Biography:
When Did He Serve As Organist for Count Haugwitz's Chapel?**

Rita Steblin (University of Victoria)

In the 1750s the young Joseph Haydn struggled to survive as a free-lance musician in Vienna, but few factual details about this important formative period are known. The following account by the composer's first biographer Griesinger has stymied generations of musicologists: "At this time [1756–59] Haydn played first violin at the Church of the Monkhospitallers in Leopoldstadt. On Sundays and holidays he had to be here at 8 o'clock in the morning. At 10 o'clock he played the organ at Count Haugwitz's former chapel and at 11 o'clock he sang in St. Stephen's Cathedral." The problem concerned Haugwitz's chapel and its unknown location.

In an article for the *Haydn-Studien* (1994) Otto Biba identified this chapel as the St.-Anna-Kapelle in Josephstadt. But, this chapel was built in 1759, when Haydn began his services for Count Morzin, and lies an hour by foot from Leopoldstadt. Biba concluded that it was physically impossible for Haydn to have worked these three church jobs simultaneously and hence Griesinger's account was wrong.

I have now discovered documents in Vienna's archives that identify Haugwitz's chapel as the Theresien-Kapelle, located only a few blocks from St. Stephen's. Using pictures of these documents, historical maps, the chapel's architectural plans, the surviving entry cartouche and ceiling fresco, I will demonstrate how the problem has been solved. We can now safely conclude that Haydn's organ duties took place in 1756–59. I also hope to rekindle interest in using archival research to solve major biographical problems for other great Viennese composers—and attract public attention to the achievements of traditional musicology.

“La Sorcière”: Feminist Subtexts in Massenet’s *Esclarmonde* (1889)

Elizabeth Lorenzo (University of California, Los Angeles)

Massenet’s opera *Esclarmonde* revolves around the amorous exploits of a rebellious sorceress who, faced with the prospect of losing the man she loves, employs her magic powers to secure their relationship. Her aggression and overt sexuality, however, place her well beyond the realm of acceptable feminine conduct. As punishment for her “bad” behavior she is subjected to a violent, onstage exorcism in the opera’s central act, and is thereafter relieved of her magical abilities.

Such a literal reading of the opera’s narrative, however, ignores an important subtext that underlies late nineteenth-century representations of sorceresses: namely, a propensity to appropriate the sorceress figure as a model for feminist concerns and desires. I propose an alternate reading of *Esclarmonde* that exults in her defiant refusal, both musical and dramatic, of containment, and that positions her simultaneously as both anticipation and culmination of the burgeoning French feminism movement. Through a close analysis of the opera’s reception I argue that female audience members actively sought and achieved identification not only with the character of *Esclarmonde*, but also with Sibyl Sanderson, the soprano who performed the role throughout its run at the Universal Exposition. Moreover, the fascination of male critics with female reactions to the opera suggests at once an intense fear of, and overriding desire for, the potent possibilities of the modern *femme nouvelle* and her onstage counterpart.

Early Civic Music in Berlin: The Quartets of J. G. Janitsch

Tina Spencer Dreisbach (Hiram College)

Johann Gottlieb Janitsch (1708–ca.1763) was principal bass player in the court orchestra of Frederick the Great, and a colleague of Quantz, the Grauns, the Bendas, and C. P. E. Bach. From 1740 to the early 1760s, Janitsch wrote elegant chamber music for weekly gatherings in his home, where royal musicians mingled with aristocratic and middle-class amateurs. His *Musikalische Akademie* was the earliest organized concert series in Berlin, important to the city’s increasingly democratic musical life and a hallmark of mid-eighteenth-century social change.

The twenty-seven surviving Janitsch quartets (for three melodic instruments and continuo) show a distinctive style, a refined hybrid of old and new. The mood is *galant* lightness, with the upper voices relating in easy, conversational dialogue. Consistent elements like movement pattern are balanced by richly varied handling of themes, phrasing, and rhythmic events. Trademarks include expert counterpoint, inventive harmony, and strikingly diverse timbres. The quartets abound in colorful combinations of winds and strings, including unusual sonorities like oboe d’amore and viola pomposa.

The Janitsch manuscripts are widespread, suggesting a reputation beyond Berlin. The genre in which the composer specialized—the early quartet—is far less familiar today than the classical quartet, yet is substantial and immensely interesting. Janitsch is the chief proponent of the continuo quartet in its final flowering, and his attractive, accessible works deserve attention from both scholars and performers. My research includes the first detailed study and thematic index of the Janitsch quartets, as well as preparation of performance scores.

Analyzing Dissonance: A Place for Timbre in Musical Analysis

Jonathan Middleton (Eastern Washington University)

This paper reveals how a detailed understanding of dissonance can be obtained from a careful analysis of timbre. The perception of dissonance, as presented in a passage from Beethoven’s “Eroica” Symphony, can be described through the labeling of chords; however, the intensity of dissonance is further explained by observing the dissonances generated by harmonics. Sound modeling with computer programs can help us analyze timbre through a digital display of a sound’s harmonic spectra: an array of harmonics with varying amplitudes. From sound models, theorists can analyze in greater detail the physics that influence our aural experience. By comparing a timbral analysis with a traditional Roman numeral and voice leading analysis of the same passage, one discovers that dissonant intervals exist beyond the notated music. From a traditional analysis, tension and dissonance are described in terms of the quality of chords, the context of chords, and expected resolutions. From an orchestrational perspective, a timbral analysis uncovers the dissonant intervals between harmonics of separate instruments, as well as the dissonant relations between harmonics and chord tones. From this discovery of dissonance at the timbral level, one can deduce that Beethoven’s orchestrational decisions have a direct impact on the enhanced concentration of dissonance perceived. Therefore,

analyses that seek to explain tension, in this passage, must consider the dissonances created by harmonics. The inclusion of timbre in theoretical analyses of music will enable theorists to explain dissonant relations with greater precision.

**Literary Work As Professional Strategy:
An American Girl in Munich by Composer Mabel Wheeler Daniels (1877–1971)**

Maryann McCabe (New York University)

Mabel Daniels' *An American Girl in Munich*, published in Boston in 1905, is a generic travelogue and novel in epistolary and diary form—genres in which many women of her time wrote. Period works representative of such genres, especially those bearing the title *An American Girl*, are significant to Daniels' published book both formally and thematically. Such primary sources indicate that the title was a concept that reinforced period notions of a woman's identity and her social roles. While women's literature could potentially contribute to a woman's self-definition, it most often reinforced prescribed roles. First, I articulate the "American Girl" concept in the literature. Second, I demonstrate how Daniels subverted form and content of representative works to go beyond prescriptions by defining herself as a professional composer, an agenda that is well documented in her personal papers. Since published writing was a potentially significant arena in which to delineate professional identity, it is telling that the young composer uniquely chose this mode through which to construct hers. In light of her one predecessor in music, a fellow Bostonian, the pianist Amy Fay, Daniels brought professionalism for women from the role of performer, executant, to that of composer, creator. From Daniels' example, literature strongly shaped women's professional identity even in domains other than literature proper.

Session 4-55 [or 4-57B??] (CMS), 2:00-3:25

Teacher Training and Curriculum

Maud Hickey (Northwestern University), Chair

Integrating Preservice Teacher Education with Technology: A Work in Progress

Scott L. Miller and Margaret Schmidt (St. Cloud State University)

This action research project shares our music department's on-going efforts to increase preservice music teachers' access to and mastery of technology skills. Since the 1997–98 academic year, we have incorporated structured experiences with technology throughout four years of course work in music theory, ear training, and music education. We are working towards technology applications in music history and applied instruction, with the ultimate goal of having all students create electronic portfolios of their work as undergraduates.

We are philosophically committed to the idea that technology should not be taught as a separate course; instead, its use as a normal tool for learning has been modeled by faculty and used by students in a variety of courses. It is our goal that our preservice teachers will not simply teach as they were taught in their pre-college years, but are experiencing a different model for teaching and learning using music technology in a normal and well-integrated way.

We have found that technology skills, like many facets of a music education, must be developed sequentially over time to allow students to develop both the skills themselves and a comfort level conducive to creative uses of technology. Integrating technology instruction throughout the core curriculum has relieved pressure to pack all conceivable technology training into a single course, and has provided students with the time necessary to process and assimilate technological skills. This integrated approach also helps students discover the interconnectedness of seemingly disparate course work in music theory and music education.

A Theory of Collaborative Music Education between Higher Education and Urban Public Schools

Mitchell Robinson (Eastman School of Music)

This presentation, based on the author's dissertation research, traces the initial two years of development of a collaboration involving a university school of music and an urban school district music program. Unifying the discussion is a strong theme of community-based music teaching and learning, a theme that allowed the university partner to renew its original institutional mission—"the enrichment of community life." Data analysis and interpretation focused on interviews, participant observations of collaborative efforts, and the examination of documents and artifacts collected over the course of the field work. Interwoven throughout the narrative account of the collaboration's history are illustrative vignettes describing specific partnership projects and initiatives. A theory of collaboration in music education is presented based on principles of tensegrity, or tensional integrity. This theory offers an alternative lens for viewing the dynamics and relationships inherent in educational partnerships, and is also used to analyze other existing partnership efforts in music education. Perhaps the most compelling characteristic of the tensegrity theory to be advanced in this presentation is the recognition that it is people, not structures, that make partnerships work. Tensegrity organizations consist of roles and functions, and it is the interaction between them that produces the energy necessary for effective collaboration. Unlike traditionally structured groups that strive to reach consensus and uniformity of opinion, tensegrity groups thrive on the differences between people, ideas, and strategies, and on the contributions that committed people and partners connected by a shared vision make to attain outcomes unlikely to be achieved alone.

Development and Delivery of a First-Year Experience Course in Music

John J. Deal (Florida State University)

The Boyer Commission on Educating Undergraduates in the Research University in a 1998 publication *Reinventing Undergraduate Education: A Blueprint for America's Research Universities* established an "Academic Bill of Rights" and suggested ten ways to change undergraduate education in order to meet the obligations of the university to all students. Among these changes were to "make research-based learning the standard," "construct an inquiry-based freshman year," and "build on the freshman foundation."

Most first-year music majors have no background in research and little knowledge of how to locate appropriate reference materials for conducting research in music. Research skills, if taught at all, are generally not addressed until the music history course sequence, where students are often expected to research a topic and write a term paper as part of the semester's coursework. As a first step toward achieving the goals outlined by the Boyer Commission, a new course entitled "First-Year Experience in Music" was taught at Florida State University, a Carnegie Research I institution. All first-year students (both first-time-in-college and transfer) were required to enroll in the course and were expected to: a) become familiar with the music library; b) gain experience in using several of the standard reference works in music; c) utilize various online periodical databases; and d) learn about the research activities of representative faculty members.

This presentation will outline the steps taken in the development of the course, discuss issues surrounding its implementation, report on the outcome, and discuss the ramifications of including such a course in the core music curriculum.

Session 4-56 or 4-59 (CMS), 2:00-3:10

Panel: "You Want Me to Teach *What?*": Teaching Outside One's Professional Area

Fred Rees (Indiana University-IUPUI)

Barbara A. Bennett (University of California, Riverside), Moderator

Dale A. Olsen (Florida State University) and Ricardo D. Trimillos (University of Hawai'i at Manoa), Panelists

The College Music Society is interested in the natural flow of information and concerns from the regional chapters to the national organization and back to the chapters, and the initiation of a panel topic common to both national and regional meetings reflects that philosophy. From January through May, the CMS Regional Chapters sponsored panels that addressed questions surrounding "cross-teaching." The panels were not intended to eliminate the problem, but rather to open discussion, identify concerns, and possibly offer guidance to those who must venture into new instructional territory.

The issue of teaching outside one's area of emphasis arises whenever instructors from more than one music discipline gather. Most music teachers have been required to teach outside their expertise at least once. We all recognize that in the ideal world, topics would be taught by experts in that particular field: theory by theorists, piano by expert pianists, ethnomusicology by

ethnomusicologists. In reality, pianists often have to teach theory, and clarinetists may be assigned the ethnomusicology courses. This topic does not begin and end with issues of professional area, but reaches into the areas of gender and cultural diversity as well.

This panel presents the results of the regional meetings and offers an exciting point/counterpoint debate by two distinguished professors, Dale Olsen and Ricardo Trimillos. Subjects being discussed during this forum include developing the knowledge and skills to teach an unfamiliar topic with confidence, and the responsibilities of departments and administrators to support and encourage the faculty.

Session 4-58 (CUMS), 2:00-4:00

Canadian

The Early Years of Canadian League of Composers: Grappling with Inclusiveness

Benita Wolters (University of Toronto)

The Canadian League of Composers was founded in 1951 by young modernist composers who were frustrated with the conservatism of Canadian musical life, and the lack of recognition of, support for, and solidarity among, Canadian composers. The League's first decade (1951–1960) was an important time during which the organization had to decide crucial questions of mission and identity. Although the founders of the group were interested in modern music, they realized that the plight of modern music in Canada was not as important as that of composers in general, and they decided to open their doors to composers of all styles. However, in spite of the group's claim of pluralism, their activities in the early years demonstrate a bias towards modern styles and against the older musical establishment, including professors at the University of Toronto and Queen's, whose positions of power and ties with musical conservatism threatened the younger group. This paper will outline specific examples where this bias was evidenced, including, for example, the inauguration of an extra-constitutional membership policy which set an age limit of sixty years (thereby excluding the older generation of composers), and the favouritism shown in the programming of league-sponsored concerts for works written by modernist composers.

Psalmody in British North America: Humbert, Daulé, Jenkins, Burnham

John Beckwith (University of Toronto)

The first four vernacular sacred-music collections in the British colonies of North America, 1801–32, address different denominations and regions. Each relates to publications in Britain, France, or the States. Three contain original music. All consist of vocal works for church, singing school, or home. The collections are:

S. Humbert, compiler: *Union Harmony*, Saint John, N. B., 1801. The first edition is lost; Nicholas Temperley identifies British origins for much of the second. This paper compares the content of the three extant editions (1816, 1831, 1840). The work emphasizes music for the Methodist church, to which Humbert belonged; each edition contains a few secular pieces.

J.-D. Daulé, compiler: *Le Nouveau Recueil de cantiques*. . . , Quebec City, 1819. Daulé was chaplain to the Ursuline Order in Quebec City. The collection reflects vernacular music repertoires in France, both sacred and secular. Were the original items, unattributed, written by members of the Order?

Rev. G. Jenkins, compiler: *A Selection Of The Psalms Of David*, Montreal, 1821, for the Anglican community. The title-page cites a British source, Edward Miller's *The Psalms Of David*. . . , 1790. Only three of the forty tunes do not appear in Miller. The settings *a 4* (Miller's are *a 3*) suggest newly prepared parts by Jenkins.

M. Burnham, compiler: *Colonial Harmonist*, Port Hope, Upper Canada, 1832. The work is nominally non-denominational, but Port Hope was the cradle of Upper-Canadian Methodism. Despite its single edition and the small circulation of its original tunes, *Harmonist* was an evident forerunner to A. Davidson's *Sacred Harmony* (Toronto, 1838; many later editions up to 1861). Burnham is the period's most resourceful tune-writer; as a compiler, he draws on British publications by Tattersall, Gardner, and others, but also embraces both the "Yankee tunesmith" school (Billings, Read) and the "reform" tunes of the young Lowell Mason.

The paper sketches repertoires once familiar to many in Canada, and suggests local models for hymnals and song collections of the later Victorian period.

Performance in Victorian Hamilton

Frederick A. Hall (McMaster University)

A settler in Upper Canada who had emigrated from Pennsylvania to the head of Lake Ontario at the beginning of the nineteenth century envisioned a European city carved out of the wilderness he owned near present-day Hamilton. His advertisements to potential English immigrants promised, among other things, “. . . a market square, a cricket ground, a race course; . . . a first-class theatre, concert hall and ballroom” Embedded in this description are the essential needs of the nineteenth-century Victorian settler—worship, trade, leisure, and performance. Hamilton, like many other early settlements, attempted to establish these essential needs to benefit its own citizens and to attract new settlers.

Incorporated as a city in 1846, by 1851 Hamilton rivaled Toronto as the second largest city. The city had an unusually high number of purpose-built theatrical venues for its size. Touring theatre companies (e.g., English Dramatic Company), opera (Cooper Opera Troupe), circuses (Barnum), pianists (Gottschalk, Thalberg), and magicians (Blitz), to name a few, found their way to the city to entertain citizens at venues such as the Theatre Royal and Mechanics’ Hall, and local performers, such as an amateur theatrical society, inaugurated subscription series. The paper will study some specific examples of performances to illustrate the variety and popularity of entertainments available to citizens and also describe the ensuing controversies caused by some public presentations.

Session 4-59 (CUMS), 2:00-4:00

Music Criticism/Interpretation

Goethe’s Amazon or Bronsart’s Amazon: The Female Voice in Ingeborg von Bronsarts *Jery und Bätely* (1873)

Melinda Boyd (University of British Columbia)

Based on the success of her first extant dramatic work, *Jery und Bätely*, Ingeborg von Bronsart was characterized in the *Neue Zeitschrift für Musik* as the *first* woman composer to conquer the German stage. Goethe described his *Singspiel* text as a “little operetta, in which the actors will wear Swiss costume and talk about cheese and milk.” However, Bätely—like Egmont’s Clärchen—is an amazon; she transgresses social norms by rejecting the notion that happiness amounts to being married off and living quietly. Her rejection is a “gesture of unconventionality that would have been shocking for most people in Goethe’s day.” Bronsart respected the *Singspiel* tradition of spoken dialogue, and made no attempt to alter the outcome of the plot. Although conventional gender stereotypes are reified at the musical level, an attentive musical analysis demonstrates how the composer enacts the power struggle between the title characters.

Richard Pohl noted that “this opera is what it is supposed to be, no more and no less,” and that one should not make concessions to the fact that the composer is a woman. Nonetheless, the original text was conceived at a time when gender issues were undergoing a significant retrenchment. Bronsart may have been attracted to the subject precisely because Bätely is a powerful female character who knows her own mind. As Daniel Wilson has suggested, Goethe never seemed quite to manage a clear-cut message with respect to gender. Bronsart’s setting, on the other hand, appears to take Goethe’s amazon to the next level, extending if not breaking the limits of diverse gender constructions in the pre-existing libretto.

Woman, Eros and Acousmatic Voices in *Der ferne Klang*

Elizabeth Morrison (Boise State University)

When Franz Schreker’s opera *Der ferne Klang* first reached the stage in 1912, it quickly became a *succès de scandale*, launching Schreker’s career as a radical innovator of “new music.” From the strong erotic overtones that marked his libretto, to the technical brilliance and harmonic complexity of his orchestral score, Schreker was perceived by many to be the composer who would take opera as an art form into new directions and who would bring to fruition latent features of the Wagnerian music drama. Yet Schreker’s frank treatment of sexual themes and his proclivity for women “rotten to the core” and “repulsive to a normally healthy listener” outraged conservative music critics.

This paper will situate Schreker's opera against the contemporary writings of Paul Bekker on eroticism and *Klang* as well as the cultural theories elaborated by Otto Weininger, and will argue that Woman (signified through the character of Grete) comes to function as a trope for both the elemental force of Eros and the ineffability of music. I will highlight the Weiningerian influences on characterization and consequently on the trajectory of the drama, but will also argue that Schreker departed significantly from these influences in his apparent celebration of the Feminine. Drawing on the poststructuralist theories of *acousmètre* as developed by Carolyn Abbate, I will discuss Grete's relation to spectral voices that only she can hear and which seem to glide freely between sites grounded in her own body and those found in orchestral acousmatic voices.

The Socialization of Music Scholars: A Reexamination of Formalist and Referentialist Research

Karen Fournier (University of Western Ontario)

This paper will reexamine the current and ongoing polemic that has divided music theorists into two seemingly irreconcilable camps that differ in their conception of and approaches to the construction of musical meaning. The sparring between "formalist" scholars who reside on one side of the debate and their "referentialist" counterparts on the other side has made itself evident in a significant body of critical literature published by scholars of both stripes in the last two decades. In much of this literature, formalist and referentialist scholarship is cast in opposition such that the former is often portrayed as "objective" and method-driven while the latter is characterized as "subjective" and unhindered by methodological constraints. Through an examination of a representative sampling of formalist and referentialist analytical literature, I will contend that such distinctions between the two approaches do not necessarily hold in practice.

I propose, instead, that music theory of whatever stripe should be understood as a social activity that is shaped both by our unique (subjective) relationship to the musical object that forms the core of our study and by our desire to share our findings with other scholars in the field in a manner that is meaningful for them and that might, therefore, require an intervening (objective) analytical apparatus. In sum, I suggest that formalist and referentialist characteristics are more often seen to coexist in music scholarship, and that our critical understanding of these terms needs to undergo reevaluation.

Session 4-60 (CUMS Lecture-Recital), 4:15-5:00

Made in Canada

Gordon E. Smith (Queen's University), Chair
Lorna MacDonald, Soprano (University of Toronto)
Walter Buczynski, Pianist (University of Toronto)

"Made in Canada" is a lecture-recital performed by soprano Lorna MacDonald, pianist/composer Walter Buczynski, and poet Donia Blumenfeld Clenman. The suite of songs is based on the paintings of the Group of Seven. Founded in 1920, the Group of Seven was comprised of young Canadian artists whose shared aesthetic took them to national prominence. It was from this national artistic landscape that "Part of Seven" came into being. The poems took form at the Group of Seven collection of the McMichael Canadian Art Collection in Kleinburg, Ontario. "Made in Canada" explores how sight became word, which evoked sound, which begat performance. The lecture-recital is the interface of composition, art and poetry and will be performed by the composer and soprano with video projections of the paintings. Concise and evocative, the poems depict the daring of the Canadian landscape while the compositions capture both word and painting through the ruggedness of atonality and the layering of complex rhythmic structures. "Part of Seven" was premiered and recorded by CBC Radio Two in 1998.

Session 4-63 (HBS), 2:00-5:00**Old Ways and New: Brass Historiography for the Coming Age**

Steven Plank (Oberlin College), Chair

An Economic Historian's View

John Kmetz (Arthur Andersen)

An Ethnomusicologist's View

Margaret Sarkissian (Smith College)

A Social Historian's View

Walter Salmen (University of Innsbruck)

Keith Polk (University of New Hampshire), Stewart Carter (Wake Forest University),
and Laurence Libin (Metropolitan Museum of Art) Respondents

The historical study of brass instruments can claim a lengthy tradition, ranging from the first music encyclopedists in the seventeenth-century (Praetorius and Mersenne) to a flourishing in the last half of the twentieth century. Certainly brass scholarship was present in the earliest stages of modern musicology. Hermann Ludwig Eichorn, for instance, published his *Das alte Clarinblasen auf Trompeten* in 1894, only nine years after Guido Adler's monumental essay in the *Vierteljahrschrift für Musikwissenschaft* laid the groundwork for the scientific study of music and explicitly included organology within its scheme. In the last fifteen years, much attention has been paid to questions of canon, methodology, and social ideology in forging a "metaview" of musicological undertakings. This session seeks to explore the well-defined tradition that has obtained in much brass scholarship in counterpoint with methodological views largely from without that tradition and challenges to it, as well as views from the perspective of social history, economic history, and ethnomusicology; a panel of scholars will both respond to these papers and explore new methodological directions for the field. Responding are Keith Polk for archival studies, Stewart Carter for performance practice and Laurence Libin for iconography and organology.

Session 4-64 (IASPM), 2:00-5:00**Music, Communication and Cultural Studies: New Timbres**

Roger Johnson (Ramapo College), Chair

Expanding the Boundaries

Roger Johnson (Ramapo College)

Throughout the twentieth century the academic disciplines of music have been continuously challenged to expand their boundaries and embrace the totality of the human activities and processes of communication we call music. While important parts of this expansion have begun to happen, perhaps the greatest challenge and strongest resistance is centered around contemporary popular musics. This is not surprising, since they have most fully embodied the global, post-modern media culture while challenging the inherited musical canon, practices and aesthetic codes.

Individual courses appear on many campuses, but few institutions have brought the full range of contemporary musical practice into the curriculum of theory, history, performance, production, multimedia and professional study. Popular music is not just another style. It is the prototype of a new set of relationships between music, technology, media, enterprise and culture. All music, including classical music, is increasingly performed, produced, marketed, distributed and heard within the same media and the same technological, economic and cultural space. Stylistic differences remain, though they are but one factor in a set of shifting patterns of listening, use, context, social function and cultural meaning. Over twenty years ago both Murray Schafer (1977) and Jacques Attali (1977) argued that one of music's most powerful functions was to make past, present and particularly new and emerging social, cultural, economic and environmental conditions and processes audible. This is a powerful role for music, and a but only if we are able to open our ears and hear all that it has to say.

The Music No One Listens To

Anahid Kassabian (Fordham University)

We all listen to music in public places, but we don't think of ourselves as listening to it. Discursively, this is trivial music, and yet it is a multimillion-dollar annual industry that pervades most, if not all, of our workplace, telephone and shopping experiences. In this paper, I will discuss what assumptions about listening underlie how we think of our consumption of what I call ubiquitous music. Through analyses of music textbooks and scholarship, I will argue that the discipline of music conceives of listening as a conscious activity. And yet, scholarship based on such conscious listening does not approach the vast hours of ubiquitous music we each hear each week.

Our discursive construction of listening as a conscious activity, I will argue, provides one of the major stumbling blocks to such a long overdue project. Through a cultural studies approach, I will insist that listening, in music scholarship, must be a category of study rather than an assumption or regime.

Audile Technique and the History of Listening

Jonathan Sterne (University of Pittsburgh)

When scholars consider that listening might itself have a history, they generally attribute causal significance to the emergent technologies of sound reproduction in the late nineteenth and early twentieth centuries. Through considering the practices and concepts of listening that accompanied hearing technologies in the early and mid nineteenth-century United States, this essay argues that the history of listening is not simply driven by technology, but shapes the use and structure of sound reproduction technology itself. Instead of starting with concert and domestic listeners and asking about the "impact" of technology, I consider how prevailing conceptualizations of listening—both musical and nonmusical—shaped the development and use of sound reproduction.

Beginning with early textbooks for physicians using stethoscopes, and followed shortly thereafter in popular and technical representations of sound telegraphy, hearing itself took on a new significance as a tool of observation and intellection, often explained by reference to music. Popular literature on the telegraph similarly used musical language as a metaphor for a different kind of experience. In this way, certain technical audile skills became marks of professional prestige and authority for doctors and telegraphers. Telephony, sound recording, and radio popularized and mutated what had previously been local and relatively elite practices of listening. If music scholars wish to understand how practices of listening have changed over the past two centuries, they must consider music in domains of practice outside the usual scope and method of musicology to the broader study of human communication.

We'll Fix It When We Mix It: Music Education and the Interdisciplinary Revolution.

Paul D. Fischer (Middle Tennessee State University)

Opening with a critique of much of higher Music Education as modernist in a postmodern cultural milieu, this paper urges greater openness to and collaboration with disciplines outside Schools of Music. Building from Jacques Attali's view of music as an anticipatory social and cultural force, inter- and trans- disciplinary opportunities for articulation of the role of music as part of living cultures are shown to be critical to the development of a future-minded Music curriculum.

In its second movement, the paper takes up scholarly approaches to popular music and their ability to unpack the dynamics of prevailing cultural conditions. Failing to remain conversant with the real time evolution of popular music in Western culture leaves isolationist music aesthetes blind to the world their students will soon inhabit.

By way of thematic resolution, the paper closes by detailing a thriving, extant example of intertwined programs which provide this sort of pragmatic preparation for musically inclined survival beyond the campus and conservatory. Taking musicians with a day job rather than symphonic soloists as the norm (even for those with music degrees), increased pragmatism about music-related careers is seen as a key to twenty-first century music curricula. Here, mixing is more than a metaphor—it is a basic concept in understanding today's music in its own time and preparing students to thrive in this environment.

Session 4-65 (IASPM), 2:00-5:00**Media Intersections**

Line Grenier (Université de Montréal), Chair

Who Put the Pop in the Bubblegum?: Television's Role in the Young-girling of Pop Music

Norma Coates (University of Wisconsin-Madison)

The current multimedia era of Spice Girls and Backstreet Boys and the construction of young fans as female “teenyboppers” have precedents in music television programming of the late 1960s and early 1970s. Notable programs from that era include “The Partridge Family,” “The Monkees,” and anything featuring Bobby Sherman (“Here Come the Brides,” “Getting Together”). In this paper, part of my dissertation on the intersection of the music and television industries, I denaturalize both the term teenybopper and the gendered construction of the teenybopper audience and music. I implicate rock criticism of the period in the masculinization of rock and records via the strategy of “authenticity” and the subsequent feminization of pop, the medium of television, and especially pop on television. I argue that popular and academic use of the term teenybopper marginalizes audiences and performers and draws boundary lines around what constitutes “good” and “bad” popular music. I conclude with a brief consideration of the ramifications of nostalgia for “The Partridge Family,” as demonstrated by a recent spate of American made-for-television movies and cable programs about it and its cast members.

“One Night on TV is Worth Weeks at the Paramount”: Jazz on the Small Screen Frontier, 1948–1955

Murray Forman (Queens College, City University of New York)

This paper revisits North American Jazz and Big Band music in historical conjunction with the rise of television as a tool of domestic leisure and entertainment. Jazz was a cornerstone in the earliest television programming and its regular presence on the home screen had radical implications for artists and audiences alike. The paper will present research that is centrally focused on musicians’ attitudes toward the new visual medium and the competing discourses of “pioneering,” “opportunity,” “risk,” and “threat” that they articulated with considerable resonance in articles and interviews between 1948 and 1955.

Drawing primarily from jazz and popular music magazines from the period, the concept of television as a new “frontier” will be examined, analyzing the commentary of musicians, music writers, music union officials, and television producers to assess the implications and stakes for musical artists’ participation in the emergent television industry.

Among the more pronounced issues which will be taken up in the paper are: the debates around the visual aesthetics of group performance; race and segregation on the bandstand and the television screen; television’s unique influence on the manufacture of musical celebrity; television’s role in the diminishment of large format ensembles; and the cautious response to television by the American Federation of Musicians (AFM).

Each of these issues will be analyzed against the discursive articulations of risk and opportunity, exposing the fears and concerns experienced in the music industry at the time as well as the enthusiasm for television’s visual possibilities and its commercial capacity to reach a wider range of audience members.

Jewel Case: Pop Stars, Poets, and the Press

Thomas Swiss (Drake University)

In 1998, recording artist Jewel (Kilcher) released a book of poems, *a Night without armor*, through HarperCollins, the respected publisher whose roster includes such well-known American poets as Carolyn Forché, Robert Bly, Sylvia Plath and Allen Ginsberg. Jewel’s eighty-seven poem collection eventually became one of the best selling-books of the year, selling more than 432,000 copies. What are we to make of such an event: a best-selling book of poems by a twenty-four year old rock star? And what might it say about poetry, pop music, and the press? Taking a cue from the title of the album, *Pieces of You*, this paper is composed of fragments or “pieces” that link up a number of discursive strands. The strands are connected to the ways Jewel has been constructed as a “poet” by the press, and especially by the WWW press. Of course pop as a musical genre and poetry as literary genre have long engaged each other as they have evolved. How has the press treated poems by some other musicians—

Leonard Cohen, Patti Smith, Lou Reed, and others—and on what basis were value judgments made? This paper will explore this topic, too, and relate the findings back to the popular and more recent “case” of Jewel.

How TV Got Jazzed: Henry Mancini’s PETER GUNN Phenomenon

Elizabeth Withey (Arizona State University, Whitney Museum of American Art)

In 1958, television producer, Blake Edwards was searching for a sound to help create the world his sophisticated, urban, private-investigator television hero, Peter Gunn, would inhabit. Edwards found jazz. As a twentieth-century, American art form born in New Orleans’ brothels and raised in Paris night clubs, jazz could create a sense of contemporaneity and automatic associations to a netherworld of night life and sex.

Peter Gunn (1958–1961 NBC/ABC) became the first television program to exclusively use original jazz scoring in its theme and dramatic underscore. Composed by Henry Mancini, each episode’s extensive “modern jazz” score (usually fifteen minutes of music per thirty minute episode) so successfully melded character, weekly dramatic action, and storyline that jazz became a defining element of the series. With the success of the show and its music, other producers rushed to incorporate jazz into their detective programming; Mancini’s music for *Peter Gunn* set the standard for action television for the next twenty-five years. This—along with the singular popularity of two hit albums based on the series’ music, *The Music from Peter Gunn*, and *More Music from Peter Gunn* (RCA, 1958–1959)—established the possibility of television music as Popular Music.

This paper will consider artistic, social, economic, and technological developments which contributed to the musical success of *Peter Gunn*, as well as ways in which Mancini’s score impacted the music of contemporaneous and future television series. In addition, the paper will examine inter-textual and stylistic links between *Peter Gunn* and the genres of film and other popular musics.

Session 4-66 (IASPM), 2:00-5:00

Musical Futures

Georgina Born (University of Cambridge), Chair and Respondent

Reforming Rock: Post-Rock as a Site of Generic and Discursive Change

Lillian Radovac (McGill University)

This paper, as the Master’s thesis from which it is excerpted, is primarily concerned with generic change in popular music and its representation in discourse within individual genre cultures: specifically, it will focus upon the emergent genre of *post-rock* and its relationship to the discursive structures of rock music. Rock discourses are defined as generic-historical narratives which balance competing drives toward aesthetic innovation and conservation within a broader rhetoric of reform: as such, they provide musicians, writers, and fans with an interpretative framework which both facilitates processes of micro-generic change and preserves macro-generic continuities over time. In the case of post-rock, the desire for reform is animated by an overriding imperative to remain independent from mainstream rock culture, and is enacted by way of ideological and aesthetic strategies which reinforce its status as a minority genre.

The aims of this paper are essentially threefold. First, it presents an analytical paradigm which can be used to evaluate and critique the historical development of popular music genres. This paradigm draws from the fields of ethnomusicology, communications theory and cultural studies for its theoretical and methodological foundations, and is therefore transdisciplinary in nature. Second, it accounts for the impact of changing cultural conditions upon rock music in the 1990’s, and takes the five-year period between 1994 and 1999 as its primary historical focus. Finally, it documents the sonic and discursive practices which comprise the generic foundation of post-rock, and locates them within the larger historical trajectory of rock culture.

Subverting the Conventional through Spaces of Ecstasy: Exploring the Musical Narrative(s) of Queer Women in Rave

Charity Marsh (York University)

Over the past year I have started to examine what I consider to be the elements that constitute narratives of rave culture—including music, dress, drugs, all night parties, dance, physical expression, DJs and party promoters—and the actual narratives of those who participate within rave, including my own. My timing for this project coincides with an attempt by authorities (government and police) to negotiate control over the “innocent” youth of this culture and the media’s sensationalization of the crackdown on the all night parties and drug use by ravers in Toronto. These concerns seem to be accompanied by a conservative, anti-“youth” sentiment, which promotes widespread backlash and “youth” alienation, in fact reinforcing the need and desire for this very type of utopian community. This paper evolved from the narratives of six queer-identified women who allowed me to question, explore and record their rave experience. From this research I propose that lived experience in rave culture (collective and individual) challenges conventional narrative. This challenge stems from the people that participate on various levels, including the DJs, and the crowds; their different understandings, which are based on their lived experience and constructed identities, of both personal and collective narratives; and the importance of the music to the rave experience. Through ethnography, musical analysis and the tracking of media representations and political debate, this paper examines how six queer women construct utopian communities through rave culture in an attempt to locate temporary spaces that permit freedom from conventional heteronormative and hegemonic structures.

“This is Our World, Me and My Girls”: Hip-hop Girls and Millennial Technologies

Cynthia Fuchs (George Mason University)

Following the 1998 super-success of Lauryn Hill, in 1999, hip-hop girls seem to be everywhere. Male crews like WuTang, Ruff Ryders, Flipmode Squad, and the Firm have foregrounded their female members, and independent women artists are increasingly visible: new albums from Missy Elliot, Foxy Brown, Eve, Sole, Kelis, Rah Digga, and Lil Kim has made clear that girls are asserting their own agendas and ideas about the male-dominated music industry. Each of these performers brings to mainstream hip-hop a particular sensibility and background (often indicated literally, as they define themselves by where they’re from—Eve from Philadelphia, Kim from New York). Their work has also unsettled and refocused some longstanding production and promotion tenets, as their performances challenge conventional relations between reproduction and authenticity, consumption and creation, gender roles and presumed sexualities.

Specifically, this paper considers the ways that videos by Foxy Brown (whose lyric from “Hot Spot” provides my title), Missy Elliot, Kim, and Rah Digga as they reconceive millennial and sci-fi themes and identities. No doubt, the videos are slick productions (directed by such definitive visual stylists as Diane Martel and Hype Williams), but they also aggressively imagine a new future, where “girls” are in control, empowered, even monstrous, in their manifest desires and behaviors. Or more immediately, they imagine girls making significant cultural contributions and shaping their own careers. I’m arguing that their work contests traditional—and for them, by definition, limiting—notions of material reality, embodied identities, and stable subjectivities, simultaneously celebrating and questioning the effects of “millennial” technologies, ideals, and images, perhaps most evident in the digital processing of their bodies and voices.

Session 4-67 (SAM), 2:00-3:30

Copland: A Centennial Retrospective III. Copland as a World Figure

Howard Pollack (University of Houston), Chair
Byron Adams (University of California, Riverside), Carol Hess (Bowling Green State University),
and David Nicholls (University of Southampton, U.K.), Discussants

Copland and the Boulangerie

Mark Devoto (Tufts University)

By his own testimony, Aaron Copland was the first American student at the Fontainebleau School in the summer of 1921. His first encounter with Nadia Boulanger's harmony class was almost fortuitous, but it decisively affected the character of his European study. The pedagogical relationship soon flowered into a professional one that continued to resonate even beyond their own lives. The immediate results were two of Copland's pathbreaking works: the ballet *Grohg* (1922–23) and the Symphony for organ and orchestra (1924), the latter written for Boulanger's American tour.

At the same time Copland commenced a durable association with a constellation of illustrious American musicians who came to study with Boulanger: Marion Bauer, Melville Smith, Walter Piston, Virgil Thomson, Roy Harris, Elliott Carter, David Diamond, Marc Blitzstein, and many others.

Of Dancing Halls and Music Festivals: Copland in Latin America

Leonora Saavedra (University of Pittsburgh)

Throughout his life, Aaron Copland held close and intense relationships with the countries and composers of Latin America. This paper will revisit some of Copland's personal, musical, and political contacts with Latin American cultures, from his friendship with Carlos Chávez and his interest in folk music, to his role as cultural diplomat for the United States and, later, as mentor to young composers.

Copland's British Connections

Peter Dickinson (Institute of United States Studies, University of London)

Copland's connections with the United Kingdom go back to his father's journey from Lithuania to Brooklyn in the mid-1870s via Glasgow and Manchester. He always thought that his family name had been changed from Kaplan to Copland somewhere en route, possibly in Scotland. As a rising young composer, Copland met Britten at the ISCM Festival in London in 1938 that featured *El Salón México* and Britten's *Frank Bridge Variations*. They shared their recent compositions at an influential time for both men; Britten suggested Boosey & Hawkes as Copland's publisher, and the two met regularly when Britten was in the US in the early 1940s. In 1950 Copland, interrupting work on the *Twelve Poems of Emily Dickinson*, made his first set of arrangements of *Old American Songs* for Britten and Pears to perform at the Aldeburgh Festival that year.

Copland's association with the London Symphony Orchestra began eight years later. This led to his becoming a much-loved figure on the London musical scene and gave rise to many definitive recordings. Prominent British critics reported on his latest works as they appeared and there was a BBC TV documentary. Copland's infectious enjoyment of his own music and his genuine modesty endeared him to a wide British public. This most American of American composers certainly felt thoroughly at home in Britain.

Session 4-68 (SAM), 3:45-5:00

Pop Divas and the Homosexualization of America

Susan Cook (University of Wisconsin at Madison), Chair and Respondent

In a book from 1982, sociologist Dennis Altman noted the profound cultural influence exerted by the newly-emergent gay and lesbian communities in America. From mass-media representations to shifts in urban lifeways, attitudes especially associated with gay men had begun to permeate everyday life to such an extent that Altman titled his study The Homosexualization of America. Subsequent developments in popular culture support Altman's account of its significant shaping by sexual minorities. Even the small amount of work so far on popular music from gay and lesbian perspectives shows that the complexities of sexual marginalization are crucial to an adequate interpretation of much American popular music.

"Pop Divas and the Homosexualization of America" extends Altman's work through an examination of the category of the pop diva. The first paper, "Cher's 'Dark Ladies,'" seeks to locate one of the most durable of pop divas within the subtle cross-currents of seventies liberation movements in which racial and sexual identities constantly resonated with one another in a space of social abjection from which a kind of emancipatory power might be derived. The second paper, "I Just Bette," explores the nuances of audience identification and diva presentation in Midler's famous 1970s cabaret performances, and the ways in which these performances came to be reinflected at the onset of the AIDS crisis.

Cher's "Dark Ladies," Seventies Liberationisms, and the Culture of Entertainment

Mitchell Morris (University of California, Los Angeles)

Cher's solo career in the early 1970s was dominated by three hits: "Gypsies, Tramps, and Thieves" (1971), "Half-Breed" (1973), and "Dark Lady" (1974). These songs share similarities that explore and critique oppressions structured by racial/ethnic and class differences. The polarity most often put to question was that between Native and European Americans, such that Cher (born Cheryln Sarkasian LaPier) was demotically assumed to be Indian. Cher's putative background, however, served not only as a source of pro-integrationist sentiment, but also as a source of spectacle—as anyone can attest who remembers Cher singing "Half-Breed," dressed in a white bunny-fur breechclout, War Bonnet, and Vegas-heels. The musical characteristics of the songs, particularly their glitzy orchestrations and exotic motifs, reinforced their portrayals of racial/ethnic difference. But the songs' ornamental excess and intense conventionality could be taken to betray a lack of authenticity resulting in political failure.

This paper answers such objections by showing the filiation of Cher's songs as part of a culture of spectacle which, never fully superseded by rock traditions, operated with great power during the seventies, especially among her core audience of gay men. By their appeal to highly mediated representations of ethnicity, Cher's "dark lady" songs sought to put attendant questions and attitudes into play in a way especially important to the politics of gay liberation. The songs' marriage of politics and entertainment is central to their projection of an ethic of sentimental uplift.

I Just Bette: Narcissism, Gay Identification, and the Divine Miss M

Paul Attinello (University of Hong Kong)

One of the most interesting characteristics of Bette Midler's performance style is the ruthless examination of her own image. Frequent references to raucously sexual, fun-loving behavior are paradoxically used as vehicles for the communication of melancholy and depression (comparable to images of female cabaret and film stars of the forties, the original models for her concert persona). As with female "confessional" poets—especially Anne Sexton, who similarly used the self-image of a wild and whorish woman to communicate a tragic narrative of personal anguish—Midler has presented the image of a troubled self in studio and concert performances through repertory, vocal interpretation, and patter. Remarkably, a twenty-five year progression in her performing image can be interpreted in terms of the process of recovery from narcissism (as defined by Schwartz-Salant), moving towards resolution in *Diva Las Vegas* (1996) with its thematic "She Looks Good."

As narcissistic problems with inflated self-image and complementary self-criticism are not uncommon among both women and gay men, such a symbolic narrative helps explain the complex but passionate relationship between certain women singers and their gay audiences. If Midler has aggressively explored characterizations of self-hatred and loneliness, then later, forgiveness and healing, she may be seen as creating a context of cross-identification where both sides of the social mirroring support a move towards self-respect—a move which became especially important when the AIDS crisis demanded increased attention to self-examination and healing in the gay community.

Session 4-69 (SAM), 3:45-5:00

Immigrant Musical Theater

??—, Chair

Exoticism and Representation in an American, Chinese Opera—*Fay Yen Fah*

Nancy Yunhwa Rao (Rutgers University)

Musical exoticism was favored by many American composers in the late nineteenth and early twentieth centuries. Even so, it is intriguing to find that one of the first American operas produced in Europe—*Fay Yen Fah*—was based exclusively on Chinese characters and folklore. That this work received critical acclaim both for its premiere at Monte Carlo in 1925 and for its later performance in San Francisco attests to the appeal of musical exoticism. Furthermore, it reveals the various layers of complex interaction between the Chinese immigrant community and mainstream American society.

Fay Yen Fah, composed by Joseph Redding to a play by Templeton Crocker, grew out of an annual grove play for the Bohemian Club. Its 1926 production in San Francisco, led by the famed Gaetano Merola, was a widely celebrated social event; numerous newspaper pictures and reviews confirm the opera's spectacle and celebrity. *Fay Yen Fah* is about power, love, and eternity. Its characters include traditional figures from Chinese folklore, although they are taken from unrelated legends. The opera production accentuated Chineseness not only in its inclusion of Chinese tunes and imitation of pentatonic melodies, but also in its ample use of Chinese artifacts. This opera is also remarkable for its unusual treatment of the Chinese characters at a time when anti-Chinese sentiment was high.

Through examining this long-forgotten American opera, both its musical excerpts and its visual presentation (playbill, set design, costumes, and pictures of the performances), this paper will explore various issues related to exoticism, identity, and musical representation.

Music of the Old World Transplanted to the New:

Early Broadway and Yiddish Theater, Yiddish Operetta, and Immigrants on the Lower East Side

Susan M. Filler (Chicago, Illinois)

Studies of secular forms of music in the Jewish community are less frequent than those devoted to religious music. Musical entertainment among the Jews of eastern Europe included incidental music used in Yiddish theater and Yiddish operetta, which were well known in the *shtetls* of Poland, Russia, and other countries where Yiddish culture was a mainstay of life among Jews. These forms were transplanted to the New World by immigrants from the nineteenth century to the Nazi period. Musicians in New York who were familiar with these *genres* borrowed elements for use in English works on Broadway, attracting wider audiences than the Yiddish-speaking Jews who had comprised the audience for the early works.

However, research on music in Yiddish theater and Yiddish operetta has been limited; in fact, scholars have rarely attempted to distinguish between the two forms, rendering uncertain an understanding of their influence on other music. As a basis for future research on the obscure subject, I will address the following factors: provenance, date, publication data (if any), and identity of composers who wrote music in these forms; significant repositories of sources; secondary research providing context for these forms, within the history of music among Jews and its relevance to music for audiences outside the Jewish community; and examples of repertoire and distinctions between their uses.

Session 4- 70 (SEM), ??**SEM Plenary session—no abstract****Session 4-71 (SMPC), 2:00-3:40****Tonality**

Towards a Mathematical Model of Tonality

Elaine Chew (Massachusetts Institute of Technology)

This presentation proposes a geometric model for the inter-relations among tonal entities. The research addresses the question of how musical pitches generate a tonal center. Characterizing the relationships that generate a tonal center is a crucial step toward understanding the cognitive problem-solving inherent in the perception of tonality in western tonal music. A mathematical model for tonality is also important in computer analysis and generating of western tonal music.

The proposed Spiral Array model offers a parsimonious description of the inter-relations among tonal elements, and suggests new ways to re-conceptualize and reorganize musical information. The Spiral Array generates representations for pitches, intervals, chords and keys within a single spatial framework, allowing comparisons among elements from different hierarchical levels. Structurally, this spatial representation is a helical realization of the harmonic network (Tonnetz). A generative model, the Spiral Array is based on the representation of higher level tonal elements as composites of their lower level parts.

The Spiral Array assigns greatest prominence to perfect fifth and major/minor third interval relations, placing elements related by these intervals close to each other. As a result, spatial proximity between tonal entities in the model corresponds to perceived distance among sounding entities. The Spiral Array also provides a framework on which to design viable and efficient algorithms for problems in music cognition. I have demonstrated its versatility by applying the model to three different problems: key-finding, chord-naming, and detecting modulations. I will describe the algorithms and show the key-finding results, comparing them to algorithms by other researchers.

The Effect of Short-Term Memory in Probe Tone Ratings

Marc Leman (Ghent University, Belgium)

The paper investigates the role of short-memory in probe tone experiments, using auditory modeling. A framework for auditory modeling is first defined, based on a distinction between auditory images, processes, and stimulus-driven inferences. Experiment 1 and Experiment 2 of the probe tone experiments described in Krumhansl and Kessler (1982) are simulated. The results show that a short-term memory model, working on echoic images of periodicity pitch, may account for the probe tone ratings.

The model confirms results initially obtained by Huron and Parncutt's (1993) but adds more insight into the detailed dynamic changes in probe tone experiments. An echoic short-term memory model, based on an echo effect of periodicity pitch patterns, gives a good fit with the probe tone ratings. A precise definition of the amount of short-term memory needed to solve the task can be given. The simulations falsify the tonal hierarchy theory and show that the probe tone experiments provide no evidence for the claim that listeners familiar with Western music have abstracted tonal hierarchies in a long term memory.

The model assumes that context is built up at different time scales, at least one for local events, such as pitches and chords, and one for global events, such as the induced tonal context. The local images operate as the (tonal) *figure* and the global images as the (tonal) *ground*. The stimulus-driven inference drawn from the short-term memory model can be conceived of as a (tonal) figure/ground effect.

Tonal Hierarchies and Intervallic Rivalries in Musical Key-finding

Mark A. Schmuckler and Robert Tomovsky (University of Toronto at Scarborough)

Given the importance of tonality in musical perception, models of key determination are critical for understanding the processing of Western tonal music. Two such well-known models are the Krumhansl-Schmuckler key-finding algorithm, which determines tonality through comparing tone frequency/duration distribution with internalized tonal hierarchies, and the intervallic rivalry theory of Butler and Brown, which determines tonality through the recognition of rare interval relations. Although often considered mutually exclusive, no research has directly compared these two approaches; two experiments exploring this question are reported. For both studies, musical sequences were created that manipulated the tone distribution and rare interval information, such that the two sets specified either the same or different tonalities. Using a probe-tone methodology (Experiment 1) and a tonic finding technique (Experiment 2), both studies indicated that listeners tended to use tone distribution information for key-finding, with tonality judgments mirroring that predicted by the Krumhansl-Schmuckler key-finding algorithm. However, the most veridical percepts of tonality occurred when tone distribution information and rare interval information coincided in their tonal implications, suggesting that these sources of information work in correspondence in producing a percept of tonality. Subsequent extensions to this result, involving the quantification of tone distributions and interval content in naturalistic musical sequences, support this supposition in demonstrating that musical pieces characterized by the tone distribution profile critical for the key-finding algorithm also contain interval content that mirrors the rare interval vector derived from the diatonic set, and thus suggests that these two sources of information naturally co-occur in musical sequences.

Variability in Musical Pitch Perception across the Tessitura of the Piano

F. A. Russo (Queen's University), A. Galembo (Russian Academy of Sciences, St. Petersburg),
and L. L. Cuddy (Queen's University)

Four experiments investigated variability in musical pitch perception across the piano tessitura. In Experiment 1, test sequences were reproduced by a high-quality digital piano in each of fifteen octaves spanning the piano range. Test sequences consisted of a key-defining context (do-mi-do-sol) followed by a probe tone randomly selected from the chromatic scale beginning at the lowest tone of the context. Listeners rated how well each probe tone fit the preceding context. Recovery of the tonal hierarchy was assessed by the degree of agreement between probe-tone ratings and the hierarchy of tonal stability proposed by Western music theory and verified experimentally (Krumhansl and Kessler, 1982). Reliable recovery was shown by most listeners in the central octaves (A1-A6). A subset of musically untrained listeners, however, failed to recover the hierarchy throughout the range. In Experiment 2, recovery was tested in six central octaves; the findings of Experiment 1 were replicated. In Experiment 3, recovery was tested across four low octaves (Eb0-D1; A0-G#1; Eb1-D2; A1-G#2) with both piano and synthetic tones. Synthetic tones had strong fundamentals and in-phase harmonically related partials. Recovery of the hierarchy was not improved with synthetic tones. In Experiment 4, listeners were asked to match the chroma (pitch class) of low-pitch piano and synthetic tones (Eb0-G#2) to pure tones presented in a central octave (C4-B4). Chroma-matching performance was found to be octave dependent with poorest performance in the lowest octave, but did not differ for piano versus synthetic tones.

Dimensions of Musical Experience: Perceiving Beethoven's "Waldstein" Sonata

N. A. Smith (University of Toronto) and L. L. Cuddy (Queen's University)

Beyond the psychophysical dimensions of musical sounds (pitch, rhythm, and so forth) are the psychological dimensions of experienced music. These dimensions include changes in tonality, the rise and fall of musical tension, and the opening and closing of phrases. The present experiments investigated how listeners perceive and integrate these dimensions within an excerpt from Beethoven's "Waldstein" Sonata, Op. 53. After studying and performing the excerpt from memory, musically trained listeners participated in three listening experiments. In Experiment 1, the probe-tone method was used to track changing perceptions of tonality across fifteen time points within the excerpt. Results were consistent with music-theoretic descriptions of movement in key space. Data were also tested against models of tonality perception that varied in the relative influence assigned to previously heard and expected sonorities in determining key movement. In Experiment 2, changes in perceived musical tension throughout the excerpt were assessed by means of a real-time tension slider under the listener's control. Tension ratings for successive sonorities were significantly correlated with measures of sensory dissonance. However, ratings also reflected higher-

order structural properties of the excerpt. In Experiment 3, listeners rated their perceptions of phrase opening and closing. Once again, listeners' ratings corresponded to music-theoretic descriptions. Finally, all measures were brought together in an analysis aimed at assessing the degree to which these dimensions demonstrated independence and interactivity. As well as indicating links with music-theoretic ideas of musical experience, these quantitative analyses offer an approach to understanding the perceptual and cognitive processes underlying musical experience.

Session 4-72 (SMPC), 2:00-3:40

Performance and Motor Skills

Musical Declamation, Affect, and the Artistic Performance

Paul E. Dworak (University of North Texas)

How does a performing musician achieve affective resonance with an audience and create an artistic and memorable performance? Developments in semiotics, affect theory, and dynamical systems theory now are converging and permit a theory of musical declamation. This paper defines the general structure of the poietic space that represents the performer's potential physical actions. It describes how musical microspaces can be segmented from the performer's poietic space and how transitions among microspaces define the act of performance. The paper identifies sets of articulation contours that describe both amplitude changes and temporal deviations in musical performances that define these microspaces.

Using developments in semiotics by Nattiez, Tarasti, Shapiro and others, the paper strives to define a universe of mappings that relate symbols, the musical text that captures them, the relationships that they describe, and the affects that they inspire. Composers and performers investigate musical microspaces and position themselves within the relationships defined by these spaces by articulating modalities that project their experience of affect into the musical object (composition or performance). The flow of a performance represents a series of transitions among its microspaces. The performer draws on mental representations that map a musical language to its temporal unfolding and then onto the physical activity that produces the sounds of the composition.

The paper shows that both instrumental and vocal artists use similar sets of articulations in their performances. The performers combine set elements in various linear orders over time, and they also embed contour elements hierarchically within larger articulation schemes. The paper also discusses the role of affect in shaping the topography of mental spaces and demonstrates that the structure and intensity of amplitude and temporal contours defines the affect communicated by a musical performance. Recorded CDs provide the input source for this data analysis. Wavelet analysis is used to uncover some of the subtle quality transformations that performers make in producing sounds.

Domain Specific Expertise and the Study of Motor Skills in Musical Performance

Mark Lammers and Mark Kruger (Gustavus Adolphus College)

Expert trombone players differ from their less proficient colleagues in a number of interesting ways (Lammers, 1983; Lammers & Kruger, 1991; Kruger, M., Lammers, M., Stoner, L., Allyn, D., & Fuller, R., 1996; Kruger, M., Lammers, M., Stoner, L., Allyn, D., & Fuller, R., 1997). Experts use less elbow angle, less muscle activation, and move more quickly from position to position. Expertise leads to increased use of the wrist, especially in movements to the furthest positions. The present study explores the extent to which the advantages expert performers exhibit are dependent on whether they are asked to play scales, musical exercises, or unmusical sequences of notes. The performances of five professional trombone players were compared with those of six college students. An Ultrasonic Motion Detector was used to record distance, velocity, and acceleration of the trombone slide. Electrogoniometers were used to measure the relative change in the position of the elbow and the wrist in two planes. Results confirm that velocity of slide motion is influenced by type of musical exercise, by expertise, by direction of the motion, and by the distance the slide is moved. The results suggest that both professional performers and less expert college level performers play differently when playing a solo exercise than when playing either a randomly sequenced set of notes or a scale exercise. The implications of this for both the study of musical performance and music pedagogy will be discussed.

A Psycho-Acoustic Study of Gendered Vocal Behaviours in Cathedral Choristers

Graham F. Welch (University of Surrey Roehampton) and David M. Howard (University of York, Heslington)

Studies of sex identification on the basis of voice production reveal that listeners are able to perceive differences between adult males and females in both speaking and singing. Similarly, listeners are often able to identify the sex of prepubertal children from their vocal products, even though there are close similarities in the underlying anatomical and physiological structures.

The introduction of female choristers to a growing number of English cathedrals since 1991 has continued to excite great controversy, both within and without the church, not least because of the perceived musical and social threat to centuries of tradition. By 1999, eleven out of thirty-nine cathedrals, minsters and major chapels had either established parallel boys' and girls' choirs or were planning to do so in the near future. However, with three exceptions (Bradford, Manchester and St. Mary's, Edinburgh), the boys' and girls' choirs do not perform the daily services together, in part because there is an ongoing disagreement concerning the ability of girl choristers to produce a vocal timbre that may be perceived as archetypically "male."

Perceptual and acoustic evidence will be presented from a sample of cathedral choirs that girls can be educated to produce vocal sounds that are perceived as "boy-like" if that is the intention of the choir director. The nature of the acoustic differences and their psychologically gendered correlates will be discussed, alongside a contextual commentary on the socio-cultural experiences of girl choristers as they encounter, challenge and transform a "unique" gender environment.

Advanced Musicians' Mental Representations in Expressive Music Performance

Robert H. Woody (Ball State University) and Andreas C. Lehmann (School of Music, Würzburg, Germany)

Mental representation is an important mechanism for expertise in various domains, including music performance. In the Western tradition, music performance entails playing notes prescribed by the score with expressive variations (e.g., timing and loudness) determined by the musician. It is often assumed that this process is intuitive and generally inaccessible. This study examined how musicians encode the expressive properties of aurally presented performances and how accurately they can reproduce those performances from memory.

Twenty-four advanced pianists heard performances of short piano excerpts played for them on a MIDI-interfaced acoustic piano. After hearing each excerpt, subjects verbally reported their thoughts regarding perceived loudness variations. They then imitated the excerpt model in their own performance on the piano. Some of the models were "baseline models" (an expert pianist's "normal musical performance"), while others were models that included loudness features of two types: idiomatic (appropriate in the specific musical context) and non-idiomatic (musically inappropriate). MIDI velocity (loudness) data were extracted from subjects' performances for analysis.

A theoretically derived hierarchical model of mental representation was used to predict the pianists' reproductions of the expressive models. This hierarchical model considered subjects' baseline reproductions and their verbal reports of expressive model loudness features. Results of regression analyses supported the hypothesized model, suggesting that imitative performances were mediated by representations of distinctly perceived expressive features. This implies that musicians explicitly identify and encode expressive features in order to perform them. This finding runs contrary to the notion that musical expression is intuitive and results from quasi-automatic processes.

Perceptual Instability of Tone Sequences Reflected in Motor Behavior

Rene Van Egmond, Pim Franssen and Ruud Meulenbroek (NICI, University of Nijmegen)

In a cyclically repeated three-tone sequence (e.g., C3 E3 G3 C3 E3 G3 ...), any of the three tones could act as starting the pitch of a sequence. A probabilistic perceptual model based on relative interval size, contour, and the initial segment of the sequence will be presented. A three alternative forced-choice task in which listeners were asked to indicate the stable percept that emerged from the cyclically repeated sequence was employed.

In addition, a motor task was employed to follow the perceptual process on-line. Listeners were asked to tap along with the tone sequence and to indicate the relative pitch height of the tones on a table. This paradigm allowed us to track on-line a subject's perception of melody in the pitch and time dimensions by analyzing his or her hand movements. These movements are digitally recorded by cameras tracking a light-emitting diode taped on the subject's index finger. The entire three-tone sequence was repeated fifteen times. After the listeners were finished they were again asked to indicate the stable percept using the already

mentioned three forced-choice task. Analysis of the perceptual data show that if the initial beginning chunk is unstable (according to the perceptual model), listeners will indicate the more stable percept. Furthermore, a preliminary analysis of the motor data shows that when listeners indicate the most stable percept, their tapping history will show an anticipation of the tone onsets, whereas when listeners indicate the unstable percept, their taps will have lagged behind the tone onset.

Session 4-73 (SMPC Poster Sessions), 2:00-5:00

Temperament Variability and Music Styles: Relationships with Dimensions of Positive Emotional Tone, Arousal Magnitude and Compositional Structure

Deborah Hammond Atkins (University of North Texas) and John W. Flohr (Texas Woman's University)

Classical and rock music was rated by college students across dimensions of positive emotional tone, arousal magnitude and compositional structure. Students completed the Affect Intensity Measure, a temperament measure of characteristic emotionality and reactivity. Students rated seven pieces on a 1–5 Likert scale ranging from low to high. Principal components factor analysis, discriminate function analysis and analysis of variance procedures were used to identify those factors and variables that have the largest predictive relationship with the affect intensity groups. Results suggest that individuals with moderate to high affect intensity traits show a relationship with rock music that is rated high in emotional and arousal dimensions of music whereas individuals with low levels of affect intensity traits show higher ratings for compositional structure. Factor One showed high correlations for compositional structure for all of the classical pieces, and Factors Two and Three showed high correlations for three of the rock pieces in relation to positive emotional tone and arousal magnitude. Select classical music received significantly higher ratings for positive emotional tone and compositional structure in comparison to select rock music. In addition, rock and classical pieces that received similar ratings in positive emotional tone and compositional structure were employed in an infant music preferences study. This research highlights the complex and elegant interactions that exist between dimensions of music, within different styles and in relation to individual variability in emotionality. Implications for relationships between temperament, the emotional and structural elements of music and influences on development are discussed.

Is “La Supposition” a Baroque Musico-Theoretical Example of Cultural Cognitive Accommodation and Assimilation?

Timothy Brown (University of Northern Colorado)

Composers and music theorists during the Baroque used the term *suppositioni* or *la supposition* to describe a method of dissonance control. The term originated in Italy, first appearing in the musico-theoretical writings of Artusi (1603) and Zarlino (1600, 1603). It was then synthesized by the French, appearing in the writings of Ouvrard (1658) and Nivers (1667), and later Rameau (1722). The concept of “la supposition” refers to what modern musicians call suspensions and passing tones. While usually applied to an individual and not an entire historical period, the cognitive psychologist Piaget has described two processes as procedures by which new concepts are incorporated into existing schemata, or by which new schemata are created. The first of these is assimilation, and the second is accommodation. The author postulates that a cultural schemata may exist, and that processes similar to those in child development are at work in its formation. “La Supposition” is an historical example of this process in the development of music theory—one by which a new practice became commonplace and accepted. Through the course of the Baroque, music compositional practices gradually changed as composers revised existing musico-theoretical schemata or created new ones regarding the control of dissonance. The new schemata created through accommodation was named “La Supposition,” and was assimilated by composers and theorists of the period in their works and writings. The music cognition writer Eugene Narmour has postulated that the perception of basic melodic structures relies on existing schemata; these schemata may be derived through the Piagetian processes described of assimilation and accommodation.

The Perception of Supported Singing Voice

Claudia D. Mauléon (Universidad Nacional de La Plata, Buenos Aires)
and Jorge Gurlekian (Sensorial Research Laboratory (LIS), CONICET¹)

The acoustic signal provides information about the entire process of voice production. On the other hand, voice perception has been studied through aural testing where results habitually show wide differences even between expert judges. Objective methods of measurement are needed to validate these judgements. This study shows the results of two different perceptual tests for supported and unsupported singing voice and provides correlations with the details of the acoustic spectrum for both voice categories. The listeners judged emissions produced by the same singer in two different circumstances: (i) a laboratory condition in which the singer had a device invading her throat; (ii) a normal singing condition. A high validation rate was found for both conditions. Although judges ignored the presence of a naso-esophageal catheter in the singer's throat for condition *i*, they could perceive a problem in the pharynx. This conclusion was inferred from the judges' comments (collected as "observations" in their table of answers). When the validated data was assessed by computer software, the results showed no significant differences for emissions produced in condition *i*, but showed significant differences for emissions produced in condition *ii*. Some indicators of supported singing voice will be shown. These results suggest that a human trained ear is able to detect subtle nuances in singing emission, and that it is necessary to further explore the boundaries between human perception and objective measurements of the singing voice. Possible implications for the teaching of singing will be discussed.

¹ National Committee for Scientific and Technical Research, Buenos Aires

Mood Management through Music: Intra- and Interindividual Differences of Music Selection

Peter Vorderer and Holger Schramm (University of Music and Theater, Hannover, Germany)

Music is an important part of most people's lives and has strong effects on their emotions. According to Mood Management Theory (Zillmann, 1988a, 1988b), people actively listen to music to improve their mood. In contrast to its relevance, research on the process of individual music selection is still unsatisfactory. The iso-concept and the compensation-concept are most popular examples of explaining music selection. These concepts propose that people make use of music, either matching or opposing their current mood, to regulate their affective state towards a certain—mostly positive—direction. But there is still no final evidence for the validity of these concepts dependent on situational, personal influences, different genres of music and people's music preferences. Another problem in this context: a classification of music in terms of different moods is necessary to prove the validity of these concepts.

This study is focused on the exploration of relevant dimensions of music selection and on investigating suitable criteria for describing and measuring different moods in music. The first step in a set of connected qualitative and quantitative studies is made by in-depth-interviews. The sample consists of twenty persons (ten women, ten men), aged between fourteen and forty-nine years. To find all relevant dimensions of music selection, the persons are selected with regard to different habitual music reception styles. Therefore the sample is divided into four groups with five persons in each group. The four groups are: "classical music professionals," "non-classical music experts/music-involved persons," "music-interested persons," and "music-non-interested persons."

References: Zillmann, D. (1988a). "Mood Management: Using Entertainment to Full Advantage," in L. Donohew, H. E. Sypher, & E. T. Higgins (Eds.), *Communication, Social Cognition, and Affect*. Hillsdale, NJ: Lawrence Erlbaum Associates.

Zillmann, D. (1988b). "Mood management through communication choices." *American Behavioral Scientist*, 31, 327–340.

Comparison of Freshman Music Students' Skill Achievement and Improvement, Related to Completion of Prior Music Fundamentals Course

Jean Marie Hellner, Rosemary Killam, Bryce Robbins, and Stacey Bilich (University of North Texas)

This study examines our conjecture that music majors' achievement in first semester music theory relates to prior music fundamentals coursework. We postulated that students who had successfully completed an optional three-credit Music Fundamentals class (approximately seventy percent of the first semester class completed this course) would enter Freshman Music Theory with higher skills and would improve their aural and written skills at a higher rate than those students who did not take the course. The Freshman Music Theory class met twice a week as one large group for partwriting and analysis; three times a

week, students were divided into six Aural Skills and Keyboard sections. Fifty-one students, of a total student population of 125, completed four tests—two pre-tests covering Aural Skills and Written Theory, and two post-tests covering Aural Skills and Written Theory. Mean score on the Aural Skills Pre-test, was 73.23%, on the Written Theory Pre-test, 80.33%. Our presentation will compare Pre- and Post-tests scores in both Aural Skills and Written Theory separately for those students who did and those who did not complete the Music Fundamentals class. Both tests presented short melodies, intervals and triads. Our findings on the effects of prior music fundamentals classes will be used to suggest refinements in learning strategies for both small and large classes. The size of the participant group and the extensive information we have gathered offer new information to the community of music perception research.

Session 4-74 (SMPC Round Table), 4:00-5:00

The Teaching and Learning of “Music Perception and Cognition”

Ric Ashley (Northwestern University), Moderator

Courses and research training in “Music Perception and Cognition” have become increasingly prevalent offerings in university programs at the undergraduate and graduate level. Panel members will present views and ideas concerning issues, challenges, resources and new directions for instruction and curriculum. Both psychology and music programs will be represented by the panel members as well as both faculty and student perspectives.

Session 4-75 (SMT Plenary Session), 3:15-4:15

Kenote Address—no abstract

Session 4-76 (SMT), 4:15-5:45

Theory in Performance

Richard Cohn (University of Chicago), Chair

Inside the Cadenza of Schoenberg’s Piano Concerto

Brian Alegant (Oberlin College Conservatory)

This talk advances a construct called the *trichordal complex* and uses this construct to analyze the remarkable cadenza of Schoenberg’s Piano Concerto. Part I summarizes the twelve-tone strategies used in the Concerto and explores the characteristic properties of its trichordal complex. Part II examines the organization and the drama of the cadenza, which is based exclusively on trichords. The analysis pays particular attention to the kaleidoscopic explosion of trichords and hexachords and the interplay of register, dynamics, texture, harmonic rhythm, and figuration. Part III “traces the history” of trichordal passages and reveals the cadenza to be the culmination and synthesis of the Concerto’s trichordal subplots and strategies—the “heart” of the work.

Glenn Gould’s Imaginary Orchestra: Much Ado About Humming

Sean Malone (University of Oregon)

Canadian pianist Glenn Gould had a habit of humming while performing, often a different melody from any of the composed parts. Gould was aware not only of the surface material, that is, the notes themselves, but also of a larger framework of background structure evidenced in the independent lines of his humming. In order to perform and simultaneously compose an independent part, Gould may have visualized a large-scale, amodal image of the composition’s structure—an abstract conception of themes, climaxes, and form, etc.—rather than paying attention to the tactile or physical requirements of performance. I have transcribed portions of Gould’s humming from several of his Bach recordings to illustrate my thesis.

In addition to vocalizations, Gould often conducted as he performed, even though he was the only performer. Gould himself offered a metaphorical explanation, saying he was at times attempting to “encourage a reluctant cellist” to play more expressively. The instances of his conducting, combined with Gould’s own statement, pose the likelihood that an image of musical structure and/or of an “orchestra” was a necessary component of his performances. The humming is a manifestation of an internalized structural image, while the conducting is an embodied connection between the real and the imaginary.

Saturday evening, 4 November

Session 4-77 (AMS), 8:00-11:00

Lawrence Kramer's Hermeneutic Window

Volker Schier (Ludwig-Maximilians-Universität, Munich), Chair

Eyolf Østrem (Uppsala University) and Nils Holger Petersen (University of Copenhagen)

Lawrence Kramer (Fordham University), Session Respondent

The concept of the hermeneutic window, first published by Lawrence Kramer in his book *Music as Cultural Practice* in 1990, and further developed in subsequent books and publications, has become one of the much discussed key concepts of so-called postmodernist approaches to musicology. Kramer has postulated the hermeneutic window as a new way to associate formal processes and stylistic articulations of music with expressive acts in other cultural fields. He connects “the results to similar interplays elsewhere in the cultural field, freely allowing the activity of musical and nonmusical materials to comment on, criticize, or reinterpret each other as well as to repeat each other.” Panel participants will discuss the applicability of Kramer’s hermeneutic window as a framework for musicological and interdisciplinary analysis. Kramer applies his theories predominantly to the music of the nineteenth and twentieth centuries. We would like to explore its usefulness beyond these limits.

Eyolf Østrem, who is interested in music theory and the music of the nineteenth and twentieth centuries, takes a critical approach toward the hermeneutic window attempting to identify possible limitations and to suggest possible expansions. He points out that the gap between the music and what the music “says” is never really bridged in a way that enables the scholar (including Kramer himself) to be explicit about the way the conclusions are reached. Østrem advocates a musical analysis that starts with an interpretation of immanent musical constituents, particularly stylistic elements, before taking the important subsequent step to link these to nonmusical cultural materials. For Østrem a primary linguistic and narratological approach, favored by Kramer, does not take the differences between music and language—for him very different working media—into account.

Nils Petersen will comment on the hermeneutic window from different viewpoints. As a composer of opera and as a musicologist, he will explore the various ways in which the notion “producer of music” articulation can be applied to the study of medieval music. He will focus on the interdisciplinary approaches that Kramer introduces.

Volker Schier will show how musical and nonmusical materials can complement, mitigate, or even abrogate each other in religious public spectacles at the time of the Renaissance. He will investigate how the musical summons is “issued at the level of style, genre, form, and the work itself,” and how it “appeals to social, sexual, psychical, or conceptual interests.” The pleasure of listening as vehicle of acculturation will be discussed.

Lawrence Kramer will respond and comment on the ten-minute position papers.

Session 4-78 (AMS), 8:00-11:00

Plainchant Studies in the Twenty-First Century

Lance Brunner (University of Kentucky), Chair

Calvin Bower (University of Notre Dame), Charles Atkinson (Ohio State University),

Lori Kruckenberg (University of Louisville), and Ruth Steiner (Catholic University of America)

It seems unlikely that, at the turn of the twentieth century, anyone could have predicted the major developments that would mark plainchant scholarship over the one hundred years to follow. In 1900 a relatively small, devoted group of predominantly monastic-based scholars were working to restore the music of a living liturgy in order to meet a practical need. With the shift away from the Latin liturgy in the mid-1960s, in the wake of the Second Vatican Council, the practical need for a restored Latin liturgy was all but removed. Yet during this same period there was an unprecedented expansion of historical scholarship, based largely in academic institutions in North America and Europe. From about 1950 on, research was carried out not just on the earliest sources of the Propers for Mass and Office, which had dominated research in the first half of the century. Secular scholars also vigorously explored later accretions to the liturgy, such as tropes and sequences, as well. The resulting body of literature and musical editions is extensive and impressive. We have learned a great deal about medieval monophonic music during the twentieth century and have a lot more of it at our disposal for both performance and study.

The dawning of the twenty-first century and the new millennium provides a goad to look both back and forward, briefly assessing the achievements of the past and suggesting future directions and collaborations. This session is designed to have full participation of the “audience,” who are encouraged to share information about their own research and visions for the future of chant scholarship. The panelists will present short position statements on their own perspectives of where we are now and what it might look like to be looking back from another distant threshold: the year 2100.

Session 4-79 (AMS), 8:00-11:00

The Italian Madrigal, 1570–1600

Anthony Newcomb (University of California, Berkeley), Chair

Marco Bizzarini (Brescia, Italy), Jeanice Brooks (University of Southampton),

Ruth DeFord (Hunter College, City University of New York), Giuseppe Gerbino (Duke University),

James Haar (University of North Carolina, Chapel Hill), Laura Macy (*The New Grove Dictionary of Music*),

Anne MacNeil (University of North Carolina, Chapel Hill), and Laurie Stras (University of Southampton)

This session focuses on the origins of the supposedly Roman style that arose so suddenly around 1580 and of which Marenzio was the standard bearer. We do not envision read papers, but rather preparation for discussion of a series of related questions or topics, which will have been agreed upon and circulated to the participants well in advance. The questions/topics are the following:

The Roman style of the 1570s and its relation to Marenzio of 1580–81, especially the role of Macque and GM Nanino.

The Roman villanella/canzonetta between 1570 and 1588. Is this in fact a Roman style, or do others participate in its formation?

How does one begin to identify/describe more specifically the “nuova aria e grata all’orecchie” mentioned by Vincenzo Giustiniani? Is he simply a biased Roman in his account? Isn’t he just wrong in saying that Luzzaschi picks up the style?

Does this “nuova aria” have something to do with harmonic language as well as tunefulness in the top voice?

What is the mark of tunefulness in the top voice (cf. Pirrotta, Carter)?

How can one develop a vocabulary for talking about the proto-functional tonality of the last quarter of the century? Is there any verbal material from the time that can help us, or must we rely on inference from the music itself?

What distinguishes a proto-monodic style? Is it the same as the *madrigale arioso*? Is it the same as homophony? How precisely can one identify a top voice that is “given particular emphasis” (a phrase one encounters fairly often in the literature)?

If time permits, we might also pursue the following question:

Why was there the sharp change in style of the most thoughtful madrigalists in the early 1590s? For example, the Ferrarese madrigal culture and at least part of the Roman madrigal culture seem to have turned abruptly away from the luxuriant, pastoral, somewhat frivolous, high-voice oriented style which characterized the 1580s.

Session 4-80 (AMS), 8:00-11:00

Defining Czechness in the Context of *Fin-De-Siècle* Modernism

Geoffrey Chew (Royal Holloway College, University of London), Chair

Michael Beckerman (University of California, Santa Barbara), Mikuláš Bek (Masaryk University, Brno),

Derek Katz (University of California, Santa Barbara), Brian Locke (SUNY at Stony Brook),

Judith Mabary (St Louis, Missouri), Diane M. Paige (University of California, Santa Barbara),

and Jan Smaczny (Queen’s University, Belfast)

Jim Samson (University of Bristol), Respondent

Music in the Czech lands between 1900 and 1914 warrants renewed, detailed attention: the fin-de-siècle era was one of the most lively and diverse periods of the culture of Bohemia and Moravia, with debates between opposing factions (such as the “Smetana” and “Dvorák” camps, and German and Czech culture), as well as responses to international Decadence, Symbolism, Impressionism, Realism and Naturalism, and an indigenous feminism.

This diversity means that it is not altogether easy to accommodate within the pre-war period the recent constructions of “Czechness” in music presented by Michael Beckerman and others; and these constructions themselves are currently being revised in the light of contemporary debates such as those on Orientalism and alterity. But, for the same reason, the music of the Czech lands may offer a uniquely interesting model for the understanding of the pluralism of twentieth-century music as a whole, and this panel will attempt to develop the potential of the subject in terms as broad as possible.

The brief presentations by the panelists will accordingly give a series of “snapshots” of different aspects of the prewar music of these lands, illustrating its variety, and the methodologies required to study it. Michael Beckerman will review his own account of “Czechness” as presented in *Nineteenth-Century Music* in 1986. Mikuláš Bek will discuss “modernity” in Czech music before World War I, in a comparative review of various concepts of modernism in Czech and Central European culture before 1914. Derek Katz will give a presentation on “speech-melody” as a construction of Czech Naturalism, based on Janáček’s *Káťa Kabanová* sketches and drafts. Judith Mabary will speak on the German influence and orientation of much of “Czech” musical life (e.g., amateur and professional organizations) during this period.

Further presentations will deal with various settings of and responses to literature. Brian Locke will examine alternate constructions of modernity in Novak’s symphonic cantata “The Storm,” which, despite its problematic reception, became known as a representative work for its generation; and Geoffrey Chew will deal with responses by “flagship” modernists to modernist verse to create the distinctive “modern Czech song,” the *ceská moderní píseň*, of the period. Given that the depiction of women in opera is crucial in the development of musical constructs of the Czech nation in the second half of the nineteenth century, Jan Smaczny will consider aspects of irony and reality in images of women in Czech opera at the turn of the century; and Diane Paige will give a presentation on Janáček’s responses to the feminism of his period, showing that his use of conventional archetypes is far more progressive than is generally thought.

The panel discussion will aim to touch comprehensively on the issues that arise in all relevant secondary literature, especially including Richard Taruskin’s *Defining Russia Musically* (1997).

Session 4-81 (SMT), 7:00-10:00

Jazz Compositional Structures and Improvisational Design Special Session, SMT Jazz Theory and Analysis Group

Steven Block (University of New Mexico), Moderator

The Jazz Concerto As Collaborative Work: Jim McNeely’s “Sticks”

Alexander Stewart (University of Vermont)

Most jazz composers would agree with Jim McNeely that “it’s nice to write for a band and see the players’ faces on the score page.” The jazz concerto, because it is usually written for a specific player, particularly embodies this ideal and can be considered “collaborative” in the sense that the soloist’s contribution is often substantial. Pertinent issues are the degree of freedom accorded the soloist for improvisation and melodic interpretation, the formal structure integrating ensemble and soloist(s), and the relative emphasis on the individual styles of the writer and player(s). This paper studies these issues in “Sticks,” an innovative jazz concerto written by McNeely for the Vanguard Jazz Orchestra trombonist Ed Neumeister.

McNeely departs from the standard arranging formula of “head-solos-shout-head” and devises a highly segmented structure in which the playing of the soloist and other wind players almost never overlaps. This opposition of soloist and ensemble is heightened by Neumeister’s development of contrasting material in his improvisations. As in its classical counterpart, “Sticks,” like most jazz concertos, leaves room for virtuosic display, climaxing in an extended cadenza.

Comparison of “Sticks” with jazz concertos by Ellington and others demonstrates that mastery of this genre involves displaying yet balancing the brilliance and individuality of both composer and soloist.

Strategies of Non-Improvisation in the Stride Piano Works of James P. Johnson

Henry Martin (Rutgers University)

Improvisation is commonly assumed to be a defining characteristic of jazz. Beginning around 1940 (if not before), chorus-by-chorus improvisation on thirty-two-bar song forms and the blues have commanded the creative attention of most jazz musicians. Free jazz, beginning in the later 1950s, is even more closely allied to improvisation. But improvisation on chorus forms is less common in the jazz of the 1920s. The work of James P. Johnson, often called the father of stride piano, provides an important case study in this regard.

Many of Johnson’s finest stride works are not written for improvisation in the chorus-based format. Yet, neither are these works written to be played literally. For example, Johnson’s “Carolina Shout” was written around 1914. The work was issued twice on piano roll (1918 and 1921) and once on a 78 r.p.m. record (1921) before being published in 1926. Johnson recorded

“Carolina Shout” later in his career too, with various freedoms taken. Further, Johnson’s best-known protégé was Fats Waller, whose recording of the work differed from any of Johnson’s performances. These versions, taken as a whole, vary significantly. Is it reasonable to consider their variances instances of improvisation?

I argue that “improvisation” in the modern sense is not operative in this music. Instead, there is a stronger sense of the piece as a fully conceived design that compels closer, though not always literal, adherence to its formal layout. Thus, with “Carolina Shout” as the principal example, I address the issue of how stride pianists elaborate their material in performance.

Among my conclusions, I particularly hope to show that in Johnson’s stride piano style of the 1920s: 1). improvisation (in the modern sense) is precluded by the nature of the material; 2). performance elaboration often consists of self-contained variations based on a principal idea; 3). this technique recalls the work of classical-era composers such as Haydn or Mozart; 4). many stride works exhibit notable instances of compositional finesse, involving both rhythmic and harmonic subtleties; 5). paraphrase is not always an appropriate label for the degree of variance that is brought to bear on the material; 6). a compositional preconception controls the spinning out and large-scale organization of the material.

Negotiating the Undefined: Composition, Improvisation, and Interaction in Two Jazz Performances

Robert Hodson (University of Wisconsin-Madison)

Bebop and Free Jazz are often described as being diametrically opposed: while Bebop musicians improvise within predefined formal and harmonic structures, Free Jazzers improvise without these restricting factors. Rather than continuing to dichotomize these jazz styles, this paper will instead explore performances that lie somewhere between the two.

Two performances are examined: Miles Davis’s “Flamenco Sketches” and Ornette Coleman’s “Chronology.” These performances could be described as “quasi-free,” in that they both involve improvising over compositions in which one parameter is not predefined. The form of “Flamenco Sketches” consists of a series of five “scales” to be used for improvisation. There is no set number of measures given for each scale, however, so that it is up to the performers to determine the phrase structure while performing. Coleman’s “Chronology,” on the other hand, strongly defines the phrase structure of a standard thirty-two-bar AABA song form, but the harmonies are not predetermined.

These performances create an interesting synergetic relationship between composition and improvisation. Not only does an aspect of the composition influence the improvisation, but the interactive improvisational processes taking place between the musicians also influence the way that the other, undefined, formal parameter is ultimately realized in performance.

“I Wish I Knew”: Composition / Arrangement / Improvisation in the Ahmad Jamal Trio, 1958–1961

Stephan Lindeman (Brigham Young University)

In a series of ground-breaking live recordings from the late 1950s and early 1960s, including *But Not for Me* (also released as *At the Pershing*), *Portfolio*, *Alhambra*, and *At the Blackhawk*, the trio led by pianist Ahmad Jamal—with Israel Crosby on bass, and Vernel Fournier—quickly established themselves as one of the most influential small groups in jazz history. Jamal’s arrangements of the group’s material, consisting almost entirely of jazz and popular standards, are characterized by a great wit, brevity, grace, and charm. The difference between the actual composed “melody” (with its original supporting harmonic framework) and Jamal’s recomposition is intriguing in each piece, and in each performance. Multiple recordings of the same tune reveal Jamal constantly tinkering with the melody and changes. In several instances (such as “Poinciana,” “Music, Music, Music,” and “But Not for Me”), these recompositions involve the pianist’s substitutions of different rhythmic feels and meters, alternate harmonic patterns, and, in a number of cases, completely new original blocks of material (for example, inserting an open vamp where a verse, bridge, or interlude “should” have been). Many of these alterations appear to be spontaneous, with Jamal literally calling out instructions to the rhythm section, such as “waltz time” or “bridge” at the appropriate place. While most piano trios’ repertoires are characterized by a certain fluidity of structure, the Ahmad Jamal group’s highly original rearrangements/recompositions raise interesting questions about the role of a jazz musician as performer/interpreter versus improviser/arranger/composer.

My paper examines several performances of the Jamal Trio, in some instances comparing multiple takes of different tunes. I also examine Jamal’s influence on other musicians, including Miles Davis, Red Garland, and Michele Camilo.

Sunday morning, 5 November

Session 5-1 (Joint), 9:00-12:00

Sights of Contention: Negotiating Culture through Music and Visual Media

James Deaville (McMaster University), Organizer

Caryl Flinn (University of Toronto), Chair

The study of the intersections between music and the film media is one of the most rapidly expanding areas of scholarly inquiry in music at the present, profitably engaging specialists in such diverse fields as American music, popular music, ethnomusicology, gender studies in music, and historical musicology, as well as film studies. The present session represents the first effort to bring together serious, disciplinary work about film and television music in one interdisciplinary event. It is the intention of the organizer and participants that the session will foster dialogue between disciplines and inspire further work in this culturally crucial area of study.

Considering its importance in our culture, music for film and television reflects many of the struggles society is undergoing in this "millennial" age. In many ways, it serves as the site at which cultural values, especially those surrounding such issues of identity as gender and race, have been contested. Each of the six speakers, representing a different constituent society, will address how film/television music negotiates a specific cultural issue as seen from the perspective of his/her discipline. That as a result of these studies, marginalized musical voices find expression bespeaks the power of the configuration of musical and visual media to engage in significant cultural work, whether to confirm or to question dominant cultural constructions.

The overall framework of the session is standard twenty-minute presentations, yet adequate time will be allotted after each paper for a free-ranging discussion among participants and audience members. Caryl Flinn will provide a brief introduction to the session, and then introduce each speaker—she will also serve as an informal respondent to the papers. Each of the presentations will be enlivened by frequent recourse to visual and audio examples from film and television.

"Zippergate": Music, Television and the American Moral Dilemma

James Deaville (McMaster University)

The musical stingers used at the beginning of ongoing network news items about major crises, such as the "Gulf War" or the "Crisis in Kosovo," rely upon conventions of signification within film and television music, whereby the briefest of musical topoi are supposed to establish a correspondence with the signified (e.g. militant musical gestures for warfare). However, the coverage of the impeachment proceedings for President Clinton disrupted this semiotic system: what type of music would be appropriate as emblem for the crisis over Clinton? Stately, presidential music? Romantic music? Study of the networks' choices reveals how the constantly changing and ultimately unsatisfying stingers for "Zippergate" musically envoiced the underlying American moral dilemma that Clinton's troubles unleashed (or unveiled).

Visible Cries of Desire: The Schubert Soundtrack in Jane Campion's *Portrait of a Lady*

Lawrence Kramer (Fordham University)

Campion's film version of Henry James's novel uses segments of Schubert's "Death and the Maiden" Quartet in ways that break down the classic distinction between diegetic and nondiegetic music. The quartet music becomes a virtual doppelgänger for the heroine, Isabel Archer, articulating her desires in terms she cannot imagine. This anachronistic device forms part of a system of distinct historical strata through which Campion examines the social definition of feminine desire in the late twentieth century by reflecting back on, and back from, its origins in the nineteenth. Basic to this technique is the revisionary image of Schubert constructed in the 1990s around themes of tormented sexuality and social marginality. The film's soundtrack becomes both the medium of Campion's critique and a vehicle for articulating new types of relationship between visuality, desire, and the film image based on the breakdown of a unitary concept of character.

“A Process of Advocacy”: Racial Representations on MuchMusic (Canada) and MTV (U.S.)

Karen Pegley (York University)

It is indisputable that since MTV’s premiere as a venue for (primarily) white rock acts, the station—albeit sometimes reluctantly—has expanded its range of musical genres and racial representations. MuchMusic, Canada’s foremost music television station, goes even further to demonstrate multicultural diversity, showcasing a variety of languages, a wide range of musical genres, and several “world music” video shows. When each station is examined vis-a-vis video programming and rotation schedules, however, they exhibit unique, carefully controlled, nationally-inflected relationships between dominant and marginalized musical traditions. In this paper I explore how multiculturalism appears to be “celebrated” on MuchMusic and MTV while representations are negotiated such that ethnocentric norms and values, which pervade North American cultural media, are never contested.

Imaging/Imagining “The Other”: Issues of Representation in the Production of Ethnomusicological Documentaries

Rebecca Miller (Brown University)

Widespread interest in “world music” and the relative inexpense of video technology have resulted in the production of a growing number of ethnomusicological documentaries. Most are produced by outsiders to the culture, a position which affords advantages of objectivity as well as challenges. In this paper, I will examine issues faced by filmmakers as they attempt to (re)present the music and culture of “the other” on video. Using examples from *From Shore to Shore: Irish Music in NY* and other documentaries, I will discuss how cultural representation is informed by political and social restrictions, personal biases, funding pressures, and other considerations.

American “Topoi” in American Film Music

Michael Saffle (Virginia Tech)

Topoi are musical “places”: collections of melodic, harmonic, rhythmic, and vocal-instrumental gestures associated with particular attitudes, activities, classes of people, and nations. Everyone knows the Turkish topos, the Spanish topos, the “Oriental” topos, and so on. What, however, of the American topos? Attempts—some of them artistically successful, some ludicrous and even offensive—have been made to “locate” or “define” America musically in terms of Polish, Jewish, Latin-American, Afro-American, popular, Germanic, Amerindian, and (of long standing, but recently revived—and with a vengeance!) Scottish-Irish references. This presentation will attempt to map American topoi in film music from the days of silent films to *Pleasantville*, *Titanic*, and *American Beauty*.

We Aren’t in Kansas Anymore: Non-Western Sounds in the Film Scores of Mychael Danna

Simon Wood (York University)

Since his 1987 feature debut in Atom Egoyan’s *Family Viewing*, Canadian film composer Mychael Danna has consistently incorporated his interest in Middle Eastern and South Asian music with electronics and minimalist techniques to create music which Egoyan describes as: “transcendent, otherworldly, yet rooted in the very real emotions that define a community.” This paper examines sections of several of Danna’s scores, including his work for Ang Lee’s *The Ice Storm* (1997), Egoyan’s *Exotica* (1994) and *The Sweet Hereafter* (1997), in an investigation of how his consistent use of non-Western sounds and influences code the clearly western components of the various films, and how this style differs from conventional film scoring practice.

Session 5-2 (Joint), 9:00-12:00

New Histories of Western Music

Michael Tenzer (University of British Columbia), Organizer

Bruno Nettl (Emeritus, University of Illinois), Vicky Oveson (University of Alberta),

Michael Tenzer (University of British Columbia), and Yayoi Uno Everett (Emory University)

Non-European contemporary art music composers, working with primarily Western-derived tools, instruments, and compositional craft, have fused Western musical concepts and resources with those of their local traditions. Such fusion may take place in the music itself via manipulation of materials, but this is not the only or even primary way. Especially in the second half of the century, since materials began to migrate freely and unpredictably across and against cultural borders, we cannot necessarily discern a work's cultural origins from its content. Rather, and just as significantly, fusion may be evidenced through the adoption of special aesthetic stances and the building of artistic communities that combine local musical values and perspectives with Western ones. These processes may result in a hybrid conception of tradition (perhaps harmonious with or reflective of a modernizing local culture), wherein the local musical past is seen as culturally antecedent to contemporary music in Western media. Our presentations will explore how Western music has, over the past century and in the hands of diverse practitioners globally, come to acquire many such "new" histories. These will be viewed, among other possibilities, in aesthetic, music-structural, historical, and socio-cultural terms, through case studies.

As we continue to revise our perspectives on the story of Western art music in the twentieth century, its growth outside of Europe and North America emerges more clearly than before as one of the most striking and characteristic developments. The death knell of tonality in early twentieth-century Europe was not only a clarion call to new means of expression for the immediate heirs to Brahms and Mahler. It was also an invitation to composers from all over the world to shape the newly liberated resources of Western music and adapt this freedom to their own ends, creating languages and aesthetics particular to their circumstances. In this regard Bartók and Stravinsky were of course exemplary cases, though Russia and the Balkans were merely peripheral regions, not entirely foreign and hardly unknown. Thus their new voices could more readily be heard and assimilated.

Aided by the disseminating arm of Western powers, Western music in colonially administered lands not geographically contiguous with Europe was strongly shaped by the debilitating facts of political domination: it came to symbolize Western "progress" in juxtaposition with the so-called "stasis" of traditional musics. At the same time Western music was promoted as universally learnable, an essentially technical challenge open to musicians everywhere (Nettl 1985:117). For some non-European composers trained in conservatories established by colonizers, or at conservatories in the West, using a nineteenth-century Germanic style was tantamount to adopting progressive Western values. Here is one example: raised between the world wars in the U.S.-occupied Philippines, composer Lucrecia Kasilag completed an M.A. at Eastman in 1950. She wrote her Violin Concerto in 1965 in Mendelssohnian idiom, asserting that such music would lead to a modernized musical culture for her country.

Music like Kasilag's reflected special types of Asian-, African- and Latin-American musical nationalism, but with the spread of post-war European musical technology and technique, other possibilities soon asserted themselves. Since the 1960s, conventional Western/ non-Western distinctions have become notoriously much more difficult to sustain. As Ryker argues (1990:13), "the issue is no longer one of regional origin, but of levels of technological development." Urban composers in Seoul, Lagos or Brasilia experience themselves not as outsiders to a centralized Western cultural production, but as cultural entrepreneurs creating an international music that is relevant to their particular situations. Far from succumbing to Western hegemony, many resist it by forging their own "specific paths through modernity (Clifford 1988:5). At the 1966 UNESCO Symposium on "Musics of Asia," organizer José Maceda remarked presciently that Asian Music is bound to change—how is this change in Asian music to take place? This is of course difficult to foretell—and to control. However by dealing with avant-garde music in the discussions as well as by preparing concerts in which Asian and avant-garde musics are played in sequence, the symposium may suggest ideas and directions toward such a change (1971:11–12).

The manifestations, in the years since, of the suggestions and directions hinted at by Maceda are an important part of what we plan to explore in our panel. We also hope to intertwine the concerns of conventionally separate ethnomusicology and historical-musicology subject matters via introduction to this diverse and little-known (to North Americans) world of art music composition.

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Session 5-3 (SAM-IASPM), 9:00-12:00

Analyses of American Popular Music

John Covach (University of North Carolina at Chapel Hill), Chair

Issues of Value in Recent Analyses of Rock Music

James Bennighof (Baylor University)

Recent analytical studies of rock music continue to engage—implicitly or explicitly—the issue of value in the songs they examine. These studies, by scholars such as Graeme Boone, Matthew Brown, Lori Burns, John Covach, Walter Everett, Daniel Harrison, Dave Headlam, Peter Kaminsky, and Susan McClary, integrate increasingly sophisticated and versatile music-analytical tools with the examination of literary, social, and historical elements in order to produce comprehensive accounts of musical works. At the same time, they shed light on the related ways that value assessments impinge on issues of methodology and ideology.

Methodologically, each different kind of inquiry—music-analytical, sociological, literary, historical, etc.—can serve as a cue for ways to pursue the others most fruitfully. Ideologically, an analyst's choices will tend to be guided by those types of value that are of greatest interest, whether these be in the realm of a compelling literary statement, a fascinating music-syntactical process, or a powerful social commentary. In practice, these concepts interact and modify one another throughout the analytical process—emphasis on one methodological approach may give way to another as more insights become evident, the locus of greatest value may evolve, and methodology and ideology may influence one another as well.

Examination of these issues in analytical studies reveals some of the aesthetic realms which rock music may tend to engage most effectively or naturally, as well as illuminating some intriguing ways in which music analysis can function in an interdisciplinary context.

Repetition, Pop Music, and Stevie Wonder

Tim Hughes (Experience Music Project)

This presentation is an investigation of the role of repetition in popular music. I will discuss the nature of repetition, its perception within the Western musical tradition, and its use in American pop music, and will use examples from the music of Stevie Wonder to demonstrate its usage. The act of repetition allows us to recognize sameness while it simultaneously destroys this sameness. When we recognize something as a second statement, we recognize both its sameness *and* the fact that it is not the first statement. It may be the same in all respects except time of occurrence, but our temporal nature ensures that this difference is perceived.

In Western culture, it is recognized that repetition creates musical structure. Yet, I would argue that we privilege the sameness of repetition and do not generally recognize the difference. Because of this unawareness, the existence of repetition is noted, but its *effect* is either ignored or seen as negative beyond a certain amount. By describing repeated figures as “static,” the possibility that something can *move steadily* is missed.

In pop music, repetition is accepted as important - even desirable. In fact, many pop songs are successful largely *because* of their repetitiveness. Repetition is used extensively at multiple levels in pop music. I will present analytical examples from Stevie Wonder's songs that illustrate ways in which repetition is used as a positive compositional element at the level of the note, the gesture, the beat, the groove, the phrase, and the song section.

Form Making and Bass Bin Shaking: Sounds and Structures of Drum & Bass

Charles Kronengold (University of Northern Iowa)

Even though the sounds can make it seem otherwise, today's electronic dance music genres preserve arrangement schemes associated with live rhythm sections. How do these sounds—and the way electronic songs are made—change the valence of traditional schemes? If recent dance genres individuate themselves partly through the samples they use, what does it mean when these samples bear traces of other genres?

Drum & bass emerged from rave culture in the early nineties and as such descends ultimately from the sequencer-based dance music of the eighties. It has established itself as an autonomous dance music genre, with specialist producers and DJs, and well over one hundred labels releasing mostly twelve inch singles. Songs in this genre share tempi of around 160 bpm, lengths over six minutes, and an arrangement scheme that includes an active drum groove (layered, heterogenous, dynamic) and an assertive, usually very low bass line, supplemented by a pad that can drop in and out, and a vocal or instrumental element that will momentarily occupy the foreground at various points.

Form cannot live by sequencer alone. Nor do drum & bass songs draw much from conventional pop or hip-hop song structures. What makes form in drum & bass? How is form acknowledged and understood by producers, DJs and audiences? These songs exhibit a refreshing formal openness that has helped to shape talk around the genre, in particular by encouraging narrative conceptions of form. I discuss the relation of timbre, generic reference and production practices to the construction of form.

Dance of the Language Barrier: Meter and Accent in the Music of Sun Ra

Janna K. Saslaw (Loyola University, New Orleans)

Although much has been written about the philosophy, experimental work, and influence of jazz pianist, composer, and big band leader, Sun Ra (Herman Blount, 1914–93), there has been virtually no detailed analysis of Sun Ra's music. Even the highly praised recent biography of Sun Ra, *Space is the Place* (1997), by anthropologist John Szwed, has been cited for its lack of musical analysis. This paper begins to fill that analytical gap by examining one of the most exciting aspects of Sun Ra's compositions, their intricate manipulation of metrical structure and accent. This manipulation is immediately perceptible in many of his works, as in "Space is the Place" (which includes layers heard in 5/8, 3/4, and 4/4). I have examined several heads and intros by Sun Ra for their processes of metrical displacement, and methods of creating phrase asymmetry. The paper will include segments of interviews with Arkestra members about their experience performing these works. Compositions to be discussed include "Saturn," "Of Strange Incident," "A Street Named Hell," and "Dance of the Language Barrier." In these compositions metrical manipulation processes creating unexpected accents include layering together parts of different lengths, using phrases of odd lengths that change metrical position when repeated, shifting upbeat and downbeat figures to the opposite position, and gradually expanding phrases into asymmetrical units.

Voice Leading and the Theme of Loss in the Music of Tori Amos

Kevin Clifton (University of Texas at Austin)

This paper examines Amos's unique compositional style through both an introversive (structural) reading and an extroversive (expressive) reading, modeled after Edward T. Cone's analysis of Schubert's *Moment Musical*, Op. 94, no. 6 (Frisch, 1986). This synthesis illustrates that Amos' music often expresses a narrative of self-actualization in both text and music. The music itself can be seen as a window into Amos' slippery psyche—a window that illuminates a journey toward self-completion from one song to the next, and even from one album to the next. The focus of this paper will be an analysis of three songs ("Putting the Damage On," "Spark," and "Northern Lad") that span two albums (*Boys for Pele* [1996] and *From the Choirgirl Hotel* [1998]). This paper will thus suggest ways in which these three songs are woven together by the theme of loss, as well as how they ultimately complete each other. This paper will also show that a voice-leading phenomenon mirrors the lyrical search for self-actualization in these songs; an enigmatic F# helps depict the narrative of an inner journey toward self-completion.

Session 5-4 (AMS), 9:00-12:00

Topics in Renaissance Music

Kate van Orden (University of California, Berkeley), Chair

The Cathedral Band of León and When They Played

Kenneth Kreitner (University of Memphis)

We have known for years that sixteenth-century Spanish cathedrals were pioneers in allowing wind bands into the regular service and onto the formal payroll. And we have generally imagined them doing what so many Renaissance bands have done in our own time: played along with the singers on written polyphony. But evidence for or against such performance is hard to pin down in the ambiguous language of the documents that have survived.

This paper builds on a rare and welcome exception: a long ordinance, dated 1548, establishing the annual routine of the loud band (formed four years earlier) and the other musicians at León cathedral. It sets up a hierarchy of feasts and prescribes the musical activity for each level of the hierarchy in language that is explicit and detailed, though at this distance sometimes cryptic. If interpreted carefully in light of the architecture and the liturgical practices of the cathedral, however, the document makes clear that this band performed by itself for preludes, postludes, processions, and wordless moments in the service (like the elevation of the host); that its music was used as a kind of symbolic spacer between perceived sections of the mass and vespers; that it played in alternatim with the choir and organ; and that it occasionally accompanied a solo singer—but that it was not intended ever to accompany the choir in the conventional sense.

A comparison with parallel but less detailed documents from the cathedrals of Pamplona and Valencia shows further that the rules at León in 1548 were not just a local eccentricity, but appear to reflect the norm for the larger cathedrals in at least northern and eastern Spain throughout the century.

Confraternities and Music in the County of Artois, c. 1400–c.1600

Bruno Bouckaert (Catholic University, Leuven)

It is widely accepted that confraternities were important promoters of music and musicians in late medieval and Renaissance Europe. As a rule, important celebrations' music was polyphonic. For the Low Countries in particular, this has been shown by Reinhard Strohm (Bruges), G. Van Dijck ('s-Hertogenbosch), Barbara Hagg & Paul Trio (Ghent) and Kristine Forney (Antwerp). The latter author states that "a revised perception of these lay organizations is needed, one that recognises the laity as significant consumers of polyphony and as arbiters of style in the development of renaissance sacred music."

Many archives of confraternities and churches in the former County of Artois, now the northern region of France (Nord/Pas-de-Calais), survive, but astonishingly few have been systematically searched for information on their musical life. This paper will focus on evidence revealed by the documents of these institutions, not only in major centers, such as Lille, Arras, Douai, Théroutane, and St-Omer, but also in some smaller cities. Accounts, statutes, inventories, lists of members, foundations, etc. record the organization and functioning of the confraternities. They often mention the names of choirboys, professional singers, organists, and other instrumentalists who were paid for their duties. They also list the expenses for liturgical services with music (e.g., commemorative services, masses, processions) or for the copying of music books.

In order to evaluate the significance of these confraternities to musical life in the cities and to see their importance in the light of the broader geographic context of the Low Countries and Europe, we will trace these practices (especially the use of polyphony) back to their origin and try to set out how traditions changed in the course of history. We will also shed light on the influence of confraternity members (individually or as a group) on the music commissioned for and performed in the churches where the confraternities had a chapel or an altar.

Popular Arrangements in the *Odhecaton*, *Canti B*, and *Canti C*: Redefining the Repertory

Maureen Epp (University of Toronto)

In a series of articles beginning in the 1960s, noted musicologist Howard Mayer Brown identified and systematically mapped out a new repertory of French secular song that he called the popular arrangement. Popular arrangements (also known as

chansons rustiques) are polyphonic settings of popular monophonic French songs. Included in sources of secular polyphony from around the 1490s to the 1530s, the popular arrangement is significant for its apparent departure from the stylistic conventions of the fifteenth-century courtly *chanson*.

With this paper, I show that the existing taxonomy of the popular arrangement is in need of revision. Analysis of a core group of popular arrangements from Petrucci's three anthologies of secular polyphony (*Odhecaton A*, 1501; *Canti B*, 1502; and *Canti C*, 1504) demonstrates that: a) the customary division between three-voice and four-voice styles of arrangement should be replaced by a division between cantus firmus and paraphrase styles; and b) popular arrangements do not represent a complete break from formal structures associated with the courtly *chanson*, but show a continued use of the *ballade* and *virelai* forms. The use of these two *formes fixes* in the popular arrangement is directly related to their presence in the popular song repertory itself, a fact frequently overlooked in the scholarly literature. The implications of this latter finding are complex and far-reaching, suggesting among other things that popular, oral song traditions and composed polyphony were more closely connected than has previously been considered.

O Quelle Armonye: Dialogue Singing in Late Renaissance France

Jeanice Brooks (University of Southampton)

In 1555, the feminist apologist François de Billon issued a challenge to leading French musicians to abandon clerical life and stop using choirboys to perform their compositions. Instead, he declared, composers should marry beautiful women and sing with them, making the chambers of princes echo to the sound of their duets. At least one musician apparently followed his advice: the bass singer and composer Girard de Beaulieu, husband to Genoese soprano Violante Doria. Among the most successful court musicians of the 1570s and 1580s, renowned as self-accompanying singers, the couple frequently performed together, most notably in the famous *Balet comique de la royne* of 1581. Yet while their careers at the French royal court are amply documented, it is harder to determine what they performed when they sang together. For with the exception of their duo from the *Balet comique*, the surviving repertory of dialogues—that is, settings by court composers of texts featuring two interlocutors—is camouflaged by appearance in contemporary prints as polyphonic music for up to seven voices. Comparison with versions in later sources for voice and lute, however, reveals how these ostensibly polyphonic pieces worked in performance by two solo singers. This paper combines new archival material from court records with an examination of sources for the *air de cour* to show how the dialogue—a genre often considered characteristic of the seventeenth century—flourished in sixteenth-century France.

Session 5-5 (AMS), 9:00-12:00

Music for the Stage ca. 1750–ca. 1830: Opera and Ballet

Mary Ann Smart (University of California, Berkeley), Chair

“...Pietra Per Il Vostro Scarpello”: Metastasio and Eighteenth-Century Pantomime Ballet

Bruce Alan Brown (University of Southern California)

In December 1766 the imperial poet Pietro Metastasio wrote his former colleague Gasparo Angiolini, then engaged at the Russian court, congratulating him on the success of his ballet *Didon abandonnée*, based on Metastasio's libretto of four decades earlier; he even recommended his *Achille in Sciro* as a subject for treatment in dance—a “pietra per il vostro scarpello” (stone for your chisel). In fact, Angiolini had already choreographed an *Achille* ballet, and would go on to make Metastasio-themed ballets something of a specialty. This paper takes Angiolini as the focus of a wider investigation of “Metastasio” ballets—an essentially unrecognized subgenre of pantomime ballet through which choreographers of various aesthetic orientations honed their dramaturgical skills, and which notably prolonged Metastasio's influence on European stages. Drawing principally on ballet scenarios in the Albert Schatz Collection, this study will show Metastasio texts functioning as a sort of alternative mythology, with which spectators were comparably familiar, and featuring copious *didascalie* that considerably lightened the ballet-master's task. Metastasio's librettos were subject to widely differing treatments when reworked as ballets, particularly as regards their scenarios' degrees of reliance on the printed word (for the sake of audience comprehension), and their uses of spectacle. Angiolini was particularly insightful on the differing expressive languages of opera and ballet, and on the changes required by the change of medium. Here

his writings are analyzed in light of the orchestral partbooks for his *Dido* ballet, published in 1773, along with a detailed description of the action.

Magic Flute, Wizard King

Carolyn Abbate (Princeton University)

The fairy tale *Le roi sorcier* (1698) was published in German (1764/1790) as *Der Zauberkönig*. In it, a Wizard King abducts a Princess. His son encounters the Princess's grieving mother. She gives the son a miniature portrait; he rescues the Princess. Such narratives are common in *contes de fées*, but this story has bizarre aspects. The Wizard King transforms himself into raptor birds. His son metamorphoses into a comical parrot who (portrait in hand) finds the Princess and chatters about love. And the Wizard King changes his sex. Prey thereafter to hysterical rage, this creature departs the story without being truly defeated.

This is no stock fairy tale. A deeply grotesque fable, it contains motifs echoed in Schikaneder's libretto for *Die Zauberflöte*. To use the word "echo" is to imply that the tale is an unrecognized source for that libretto. But *Der Zauberkönig's* meaning cannot be restricted to such a footnote. The story emerges from the Enlightenment's darker corners, and its under-currents illuminate Mozart's *music* for the opera. Transsexuality and avian metamorphosis are themes in eighteenth-century debates on female speech (paradoxically seen as degraded *and* transcendent), and in philosophical writings on mechanical music, on the interchangeability of human and automaton. These phenomena leave sonorous traces in *Die Zauberflöte* in obvious as well as occluded forms. Beginning with a fairy tale, pursuing its resonance within Enlightenment culture, we can thus end by interpreting Mozart's music in terms of a symbolic underworld that has been elusive to conventional accounts of the opera's meanings.

Marschner's Villains, Monomania, and the Fantasy of Deviance

Stephen Meyer (Syracuse University)

Marschner's baritone villains share so many musical and dramatic traits that they might be regarded as incarnations of the same persona, characterized by a dissonance between the inner and outer self. This dissonance results from the baritone's fatal flaw: an erotic obsession akin to that which early nineteenth-century doctors identified as a species of "monomania." The discourse of monomania resonates strongly with Marschner's operatic language, for in each we may uncover an inversion of nineteenth-century ideals, whereby the bourgeois values of discipline, loyalty, order and endurance become symptoms of disease rather than positive values. These figures direct their super-human energies towards inappropriate objects; their desires, compulsions and delusions transgress the boundaries of social order. In this regard, Marschner's operas might also be read as an emplotment of early and mid nineteenth-century conservative social theories: theories that connected sexuality and politics, and construed the family as a microcosm of society. The struggle over the soprano's body, to use operatic terms, was linked to the struggle over the body of the State. Although none of Marschner's villains succeeds in overthrowing the social/sexual order, their voices dominate those of the other characters. Marschner's music partially "heroicizes" the villains—the unnatural beauty of their thwarted love compels both the audience's sympathy and its condemnation. Marschner's operas could thus simultaneously construct and undermine the hegemony of bourgeois values, and become a vehicle through which composers, performers, and audiences could explore the contradiction between social/sexual order and the fantasy of deviance.

Long-Distance Calls: Voice-Off Duets in Early Romantic Opera

Heather Hadlock (Stanford University)

The disappearance of female *musicò* heroes from Italian opera between 1820 and 1835 has long been part of the standard narrative of opera's history. Yet why and how this happened is less clear, for writers of the period left a scant account of the *musicò's* drift toward obsolescence. This paper turns to the operas of Rossini's Italian contemporaries, and in particular to a set of "voice-off" duets from that repertoire, for evidence about the *musicò's* decline.

In these love duets for *musicò* and *prima donna*, one participant sings from off-stage, invisible to his or her interlocutor and to the audience. Such scenes encode tensions with the system, including nostalgia for the recent passing of the castrati and ambivalence about the legitimacy and authority of the female hero's voice. Voice-off duets may be prayers, laments, or serenades. In each

case, a character casts his or her voice out, seeking an “answer of the other,” and receives a reply from a lost, forbidden, or incarcerated beloved. The status of that reply, however, proves ambiguous. The voice “off,” with its oracular or uncanny status, may possess more authority than the embodied voice; the unseen singer may comfort or guide the one visible on the stage. But other scenes present the off-stage hero’s voice as a mere echo of the visible heroine who calls to him: the specter of absence shadows every affirmation of heroic presence.

Session 5-6 (AMS), 9:00-12:00

Conceptualizing Music: Nineteenth-Century Germany

David Brodbeck (University of Pittsburgh), Chair

Oper im Kirchengewande:

Verdi’s *Requiem* and the Topos of ‘Italian Music’ in Late Nineteenth-Century Germany

Gundula Kreuzer (University of Oxford)

When, on the eve of its first production in 1874, Hans von Bülow notoriously denounced Giuseppe Verdi’s *Requiem* as an ‘opera in ecclesiastical robes’, he perpetuated the view common in German-speaking countries that Verdi personified Italian opera, a genre equated with Italian music and seen as trivial and inferior to German music since the late eighteenth century.

However, the *Requiem* took most German cities by storm and advanced as the most widely discussed non-operatic musical event even before the composer himself finally presented it at the Lower Rhine Music Festival in May 1877. Drawing on writings from the musical and daily press, my paper examines the multifaceted discourses on the *Requiem* as a window on to the cultural, social and political functions of Italian music in German musical self-identity. Cutting across the traditional dichotomy between ‘Southern’ and ‘Northern’ aesthetics, the work triggered heated debates of genre and style, in which a detection of operatic traits was often synonymous with charges of ‘non-German’ banality and even blasphemy. Yet depending on different geographic regions, the *Requiem* was also pitted against the recent Catholic and Protestant church music reforms while reopening the controversy over the nature of ‘religious’ art and its performance practice.

More basically, the *Requiem*’s great success prompted critics to reassess their views not only on Verdi, but also on music history and *völkisch* determinants of musical cultures. Ultimately, the commentary on Verdi’s ‘changed’ musical language served as an opportunity to display a more patronizing attitude towards foreign music in the new Empire.

Tannhäuser’s Sirens and the Birth of the Symphonic Poem

Matthew R. Baumer (University of North Carolina, Chapel Hill)

Franz Liszt used the term *poëme symphonique* in print for the first time in 1849, in reference to Wagner’s *Tannhäuser* overture. But in 1851–2, the overture became a source of public disagreement between Liszt and Wagner. This debate formed a crucial episode in Liszt’s emerging aesthetic of the symphonic poem. In 1851, he wrote that the overture comprised an independent symphonic version of the opera’s poetic content, comprehensible even without knowing the opera or the *Tannhäuser* story. This contradicted an earlier article by Wagner protégé Theodor Uhlig, who suggested that only those who already knew the opera could understand the overture. In 1852, Wagner wrote a program for the overture, which he described to Liszt as “essential” for its understanding.

Intriguingly, Venus plays a significant role in this debate; her siren song forms the keystone both of the work’s musical shape and of Wagner’s seldom-discussed program, which gives the overture a meaning that differs significantly from that of the opera. In the program, Venus and her followers unite with the pilgrims in a synthesis of erotic (feminine) and spiritual (masculine), ascending to heaven with *Tannhäuser*. Compared to the opera, the program affirms the erotic energy that Venus represents and devalues the chaste Elisabeth. Paradoxically, Wagner’s insistence on a different meaning for the overture supports Liszt’s proclamation of the overture’s independence while undermining Liszt’s contention that a program was unnecessary. This paradox may have prompted Liszt to make the explicit program a central tenet of his aesthetic.

False Hopes and Dashed Expectations:
Eltanschauungsmusik, Cultural Pessimism, and Symphonic Convention in Brahms's Fourth Symphony

Glenn Stanley (University of Connecticut)

Symphonic finales in the Austro-German repertory have been discussed in terms of archetypes such as “Kehraus” (in the tradition of light Haydnesque movements), “Victory,” and “Religion” (with or lacking choral sections). Whether as animated “last dance” or solemn/ triumphant apotheosis, the finale functioned positively; it made merry or overcame crisis or tragedy. Brahms accepted these principles in his first three symphonies, but abandoned them in the Fourth. This finale acts negatively: it neither celebrates nor redeems. Moreover, it exposes as empty the heroic gestures of the third movement scherzo, whose quick duple meter and sonata form, its C-major and E-Flat tonalities, and its explicit reference to the primary motive of Beethoven's Fifth Symphony are all suggestive of the victory finale. The grim E-minor variations of the finale shatter this illusion, yet the E-major middle section seems to promise apotheosis, particularly in the concluding variation, where the brass scoring and chorale texture introduce the religious trope that is underscored by descending lines in the horn and the flute suggestive of movement-ending plagal cadences. These lines are also nostalgic reminiscences of the descending first line the scherzo. Yet neither religion, nor the memory of past heroism are effective: the brutal reassertion of E minor permanently negates the affirming ethos of the E major music. Drawing on Brahms symphony criticism (Brinkmann, Brodbeck, Frisch, and Knapp) and literature on the cultural functions of the symphony (e.g. Bekker and Dahlhaus), I offer a new interpretation of the Fourth Symphony. Evoking and then negating conventions, Brahms writes *Weltanschauungsmusik* (Hermann Danuser), expressing a post-romantic critique of the nineteenth-century symphony and the ideologies that had been its cultural mainstays.

History as Politics or: Conceptualizing Music History in Mid Nineteenth-Century Germany

Karl Kügle (University of Hong Kong)

Musicologists generally view the great mid-nineteenth-century projects in music history, such as the *Gesamtausgaben* of J.S. Bach (1851–99), G.F. Handel (1858–94) and Ludwig van Beethoven (1862–65), the Mozart biography by Otto Jahn (1856–9), Ludwig von Köchel's thematic catalogue of Mozart's works (1862) or Gustav Nottebohm's studies of Beethoven's sketches (published in 1865), as pioneering, if now superseded, accomplishments of music philology in its early developmental stages. An alternative view might claim that the genesis of these monumental undertakings cannot be fully understood without considering the political situation in the German-speaking lands between 1848–49 and 1870–71. Historians agree that a retreat into scholarship constituted one of the principal responses to the events of 1848–49 among members of the German educated middle class. This perception (which so far has not been fully appreciated by musicologists) is borne out by the biographies of senior players in the new philological projects (in particular, Otto Jahn and Georg Gottfried Gervinus), which in turn engendered a spate of follow-up work conducted by members of the younger generation such as Friedrich Chrysander, Philipp Spitta, and Johannes Brahms, eventually leading to the gradual establishment of musicology as a scholarly discipline in the years after 1870–71. The systematic recovery of the musical past can be seen as a vital element in the liberal project of nation-building in the German-speaking states after 1848–49. If that project failed politically in 1866 and 1870–71, its epistemological legacy continues to survive, shaping our perceptions of “history” to the present day.

Session 5-7 (AMS), 9:00-12:00

Tin Pan Alley, Jazz, and American Popular Song

Paul Machlin (Colby College), Chair

Ridicule and Honor: The Ambiguous Depiction of the African-American Soldier
 in Tin Pan Alley Songs, 1880s–1919

Eden Kainer (University of Wisconsin at Madison)

While many traditional American history books do not include substantial discussions of African-American participation in US armed conflicts and the military in general, a rich history of their involvement can be reconstructed by examining Tin Pan Alley song sheets. These songs underscore the contradiction between American ideals of democracy and patriotism and the

reality of racial inequality. One can view the ambivalent representation of black soldiers as a metaphor in miniature of America's ambivalence toward granting equal political and social status to blacks.

By focusing on textual, musical, and iconographic details, this paper examines Tin Pan Alley's depiction of African-American military men from the 1880s through 1919 in popular song. This window of time includes the Spanish-American War and World War I, conflicts in which African-Americans made important military contributions. A growing and solidifying racism in America during this time period was mirrored by the concurrent popularity of Tin Pan Alley's racially degrading "coon songs." While many songs with black soldiers as their subject contain elements borrowed from coon songs, one can also see that some songwriters have attempted to describe the black soldier within the same rubric of the ideals of military duty and valor as they did white soldiers. Thus this music presents us with a nuanced, ambiguous portrayal of the African-American, as both pariah and valuable asset to society.

"The Sweetest Sounds": Jewish Resonance in American Popular Song

Jeffrey Magee (Indiana University)

Richard Rodgers recalled that when he met Cole Porter in 1926, Porter told him that the "secret of writing hits" was to write "Jewish tunes." Although the anecdote has been cited frequently, commentators have tended to move on without noting that Porter was, in Rodgers's words, "dead serious," or that Rodgers himself goes on to elaborate on what "Jewish" songwriting sounds like. With Rodgers's observations as a starting point—plus studies of Jewish immigrant music and critical writings from the 1920s and 1930s—it may be possible to restore the Jewish resonance to many songs of the so-called Golden Age of popular songwriting in the first half of the twentieth century.

Focusing mainly on standards, this exercise seems particularly relevant for an idiom so long regarded as distinctively "American." In recent years, scholars have begun to explore the extent to which American popular song reveals its Jewish roots, but no one has thoroughly examined Charles Hamm's claim, published more than two decades ago, that "the cultural and musical heritage" of the Jewish songwriters "colored their products, giving them a flavor quite different from that of earlier popular songs." More recently, Jeffrey Melnick has suggested two means of approaching the subject, through the perceived "stuff" of Jewishness (specific musical traits) and a general "flexibility" revealing "polyglot stylistic abilities." These perspectives will be extended to a study of several songs by sons of Jewish immigrants such as Berlin, Gershwin, Rodgers, and Arlen, as well as by the Episcopalian millionaire from Peru, Indiana, Cole Porter. As the title of a Rodgers song suggests, it appears that a Jewish immigrant sensibility stands behind some of "the sweetest sounds" in American music.

Getting Somewhere: Thelonious Monk and Broyard's Aesthetic of Hipness

Phil Ford (University of Minnesota)

Although the term "hip" was once most closely identified with jazz, scholarship has often looked at hipness in terms of social authenticity rather than musical aesthetics. This paper proceeds from the idea that hipness, like the nineteenth-century concept of *innigkeit*, is an aesthetic of the self expressed through an aesthetic of music. The hip image of the self is that of the individual fashioned by what Thomas Frank calls the countercultural idea—the idea that social life is essentially unfree and is to be resisted and subverted, either by artistic creation or by an attitude of rebellion. No idea has driven more artistic production in postwar America than the countercultural idea; this paper argues that hipness is the means by which the countercultural idea is mediated into music.

While overshadowed by Norman Mailer's "The White Negro," Anatole Broyard's 1948 essay "A Portrait of the Hipster" is unique for how it connects the hip conception of self to musical aesthetics. Broyard offers a sketch of how the ironic disjunction that places the hipster outside of contingency is imprinted in the forms and patterns of modern jazz. This paper extends Broyard's analysis by tracing the relationship between improvisation and standard that obtains in Thelonious Monk's 1948 recordings with Milt Jackson and Kenny Hagood. Monk's metonymic reduction of the harmonies and melodic contours of standards recalls Broyard's idea that hipness weakens the relationship between gesture and its referent, and in so doing, expresses the hipster's removal from "nowhere"—the unfree society.

Between the Muses and the Masses: Jazz Rhapsodies and the Emergence of Middlebrow Culture

John Howland (Stanford University)

James P. Johnson's *Yamekraw: a Negro Rhapsody* (1927) represents a unique African-American parallel—and musical response—to Gershwin's *Rhapsody in Blue*. Though initially composed for solo piano, *Yamekraw* was premiered in a “jazz” arrangement by William Grant Still in 1928 at Carnegie Hall by W.C. Handy's Orchestra (with Fats Waller as soloist). The work was an overt attempt to employ “undiluted” black musical aesthetics in a concert-length work, but—contrary to Harlem Renaissance ideals—*Yamekraw* celebrates distinctly “lowbrow” idioms in its blues- and song-based episodic formal structure, and in its borrowings from various race records and black musical-theater songs of the early 1920s. This paper examines both the nature of Johnson's “response” to Gershwin as well as several subsequent appropriations of this work (particularly its “folk opera” adaptation in a 1930 film short). The history of *Yamekraw* is used to illustrate the broad legacy of the symphonic jazz idiom as it existed beyond the well-known concert works of Gershwin. I argue that this critically-ignored legacy played a significant role in the sweeping interwar cultural democratization and hybridization of mass and high cultures that mid-century critics (Clement Greenberg, Dwight Macdonald, and others) subsequently derided as the emergence of American middlebrow culture. Moreover, bearing in mind that symphonic jazz was often intended or interpreted to be artful entertainment rather than high art *per se*, I suggest that this idiom closely paralleled contemporary efforts—especially by H.L. Mencken—to rehabilitate and celebrate the mongrel nature of the modern American vernacular.

Session 5-8 (AMS), 9:00-12:00

European and American Music as Cultural Imports

Helen Rees (University of California, Los Angeles), Chair

Assimilation and “Communal” Music Histories in Renaissance Goa

Victor Anand Coelho (University of Calgary)

Five centuries after the arrival of Vasco da Gama and Francis Xavier, and fifty years since Portuguese rule ended in 1961, Goa, India, remains at the crossroads of Catholicism and Hinduism, church and temple, and Shiva and saint. Despite a colonial past that troubles Hindu and Jesuit scholars, Goan historians resist the binary oversimplification of oppressor and oppressed to describe their historical relationship to Portugal or Christianity. Indeed, Goan identity as expressed through music and poetry takes shape out of the crucible of cross-cultural interactions with the Portuguese during five centuries of Luso-Indian relations.

I will discuss the importation of music to Goa by the Portuguese and Jesuits during the sixteenth century, and the modern Goan reception of this history as an instructive example of how postcolonial music histories can be managed and assimilated. I will arbitrate between two *igenresĩ* of Goan music history. The first relies on documents written by Jesuit and Portuguese informants who administered the institutionalization and practice of music in the colony. This history clearly articulates music's role in preparing India for cultural and religious conquest through their political use of chant and polyphony. The second history, written by participants involved in the practice and administration of music in Goa, recognizes assimilation (not conquest) through religion, education, and language. I call this genre a *icommunalĩ* music history, which is an active and public project. It accepts an innate plurality, and emphasizes the role of institutions and educational infrastructure, rather than hierarchies of style and provenance.

In Search of a Voice: The Dilemmas Behind Early Chinese Film Songs

Maria Chow (University of Chicago)

The first talkie in the West was *The Jazz Singer* (1927), the first in China, *The Sing-Song Girl Red Peony* (1930). Although singing is central to both films, there is a decided difference between them. *Red Peony* was belittled for what she sang—traditional Chinese opera. The audience was told that the battered sing-song girl was beyond help because “she lacks education and sings too much of the old operas.” Yet if traditional Chinese opera was not fit to represent the Chinese in modern cinema, what else could serve as a counterpart to *The Jazz Singer*?

This paper examines the contrasting choices made by different composers in the creation of early Chinese film songs. It addresses the different criteria used by Chinese film composers in the search for a song-style to represent the Chinese in early Chinese films: some composers advocated the superiority of Western classical music; some catered to the spontaneous musical instinct of the average filmgoer; and some were determined to instill a Chinese nationalistic spirit into the film songs. In analyzing the rationales underlying these choices and the discourse in the 1930s related to Chinese popular musical culture, I focus on the dilemmas faced by Chinese composers when confronted with western classical music as a key to modernity.

I conclude this paper by reflecting on its relevance to our general conception of twentieth-century Chinese music as the Other of western music.

Music and African Cinema: Image, Ideology, and Actuality

Andrew L. Kaye (Albright College)

How do we understand the iconicity of "Africa" as it is presented through musical references in the cinema? Entries associated with "Africa" in Erno Rapee's 1925 publication of cinematic music cues are tied to cannibalism and savagery. Consistent with the visual imagery, musical references in early sound-films from *West of Zanzibar* (1928) to *Trader Horn* (1931) and the Tarzan series portray Africa as a distant, difficult world of otherness.

Between the 1960s and the present we see a transition to a different story line and music. The number of films on African subjects has increased, as has film production in independent African countries. The typical setting has been moved from the world of the warrior and the isolated village in a countryside of uncertain fate, to a tightly linked world of urban transport and social upheaval. Rather than drawing from a limited set of motifs tied to ritual drumming and dancing, film makers are drawing upon modern urban popular sounds, including regional "afropop" styles, reggae, and rap, a complex array of traditional musical styles, as well as European art music.

I will discuss the shifting use of music and musical symbolism in recent African cinema of the past four decades, focussing on three films: *Wend Kuuni* (Haute-Volta, 1982); *La Vie est Belle* (Zaire, 1987); and *Everyone's Child* (Zimbabwe, 1996).

Foreign Images/Local Issues: Rap in the Land of Samba

Cristina Magaldi (Towson University)

In the last decade Brazilian popular music has been greatly refashioned due to the influences of an unprecedented number of U.S. music imports that have invaded the local scene. Furthermore, some U.S. styles such as rap have been appropriated 'as is', without being blended with local music. Although performed in the vernacular, Brazilian reproductions of U.S. rap claim little or no link with the local tradition. Attracting a large number of Afro Brazilians living in urban areas, rap has in fact begun to displace the traditional Afro Brazilian samba.

In this paper, I explore the appropriation of U.S. rap and its symbols in the Brazilian scene. Taking as an example a group from São Paulo, Os Racionais MC's, I suggest that rap is the most aggressive musical phenomenon in Brazil in recent years and that it has exerted an unprecedented force in the internal process of social and ethnic negotiations.

Session 5-9 (ATMI), 8:30-10:15

Pedagogy/E-Tools 6: Will This Be on the Test?

The Multimedia Enhanced Testing System (METS)

Rodney Schmidt, J. Phillip Hulsey, Richard Ramirez (East Carolina University)

The Multimedia Enhanced Testing System (METS) is a JavaScript generated environment that addresses potential uses of the Internet for repetitive educational music training. This system makes use of standardized web based technologies to present randomized audio content to students. Immediate feedback is also presented to students based on their response. The system is built to be entirely self contained along with an integrated context-sensitive Help window and the capability of allowing multiple

levels of complexity. This Internet music testing environment was written using the Java programming language. It also makes use of the FileMaker Pro database system to store and retrieve related information and dynamically generate the instructor web interface. All students and instructors have unique login and password combinations that only allow them to access their content. Students are provided repetitive practice in modular practice panels that do not require the creation of custom audio files. Access is automatically granted to all classes in which a student is enrolled. Also, online content becomes immediately available to students as it is generated by their instructor. Media capabilities of METS are greatly enhanced by the use of Apple Computer's QuickTime for Java. Any QuickTime compatible file type can be displayed cross-platform in an integrated media window from within the student interface. This addresses copyright issues by presenting media in a protected environment where students are prohibited from saving media files to their computer or viewing file names.

Technology as an Integral Part of the Music Classroom: Incorporating Group Activities and Online Discussion Lists to Enhance Student Learning, Attitude, and Retention

Scott D. Lipscomb (University of Texas at San Antonio)

As a result of the efforts of the Office of Distance Learning, the Office of Information Technology, and the Teaching & Learning Center at our institution of higher education, many faculty (including the present author) have begun to incorporate group learning, online virtual discussions, and other technologies and innovative teaching techniques into the daily routine of the music classroom. Over the past two years, I have gradually made technology an integral part of my own classrooms...participation in which is a course requirement for all students enrolled. The proposed presentation will consist of two parts. First, I will discuss those technologies that have proven most beneficial in the facilitation of student learning and retention. Second, I will provide results of a student survey taken over the past year. These data were compiled from a twenty-one item questionnaire that was completed voluntarily by all students enrolled in my courses for the past three semesters (over 300 students). As a result, conference attendees will gain a sense of both the instructor's perspective and the students' perspectives regarding the integration of technology and its perceived benefit (or lack thereof) in the music classroom.

Simple Steps to Interactivity in Multimedia for Music Pedagogy

Scott Harris (University of Southern Maine)

This demonstration will introduce a step-by-step process of creating, presenting, and adding interactivity to music-based multimedia drill-and-practice examples, using Apple's QuickTime technology as the primary tool for managing media files of various types. The files to be assembled will be of the following types: text, MIDI, audio, and graphic images (static and moving). The primary means of presentation will be a QuickTime-embedded web page. I will address new and emerging technologies for time-based presentations using SMIL (Synchronized Multimedia Integration Language), an HTML-like language that is adopted in the newest version of QuickTime (4.1).

Session 5-10 (ATMI), 10:30-12:30

On-Line 4: Web Advantages

Free Software for Interactive Web Displays Coordinated with Music CDs

Ruth DeFord (City University of New York)

This demonstration features free, easy-to-use software for coordinating an audio CD with an interactive, changing display on a Web page or local HTML document. The display may consist of any series of graphic images created by the author of the Web page. Examples include changing diagrams, a changing timeline under a fixed diagram, a series of musical examples (containing musical themes, analytical reductions, etc.), pages of annotated scores, etc. A listening chart with descriptions of a piece may also be used as a display. By clicking links on the Web page, the user may play any sections of a piece that the author has specified, and the program will automatically show the corresponding portions of the visual display. Web pages using this software may be used

for in-class presentations or as study guides for students to use at home or in a computer laboratory. Students can also write their own scripts for playing specified segments of a CD. These scripts may be a component of homework assignments or oral reports. At present, this software is available only for Windows, but the code is open-source, and anyone who knows how to adapt it to Mac is encouraged to do so.

A Web Based Ear Training System Using MP3 and JavaScript.

Charles Stokes (Illinois State University)

This presentation involves demonstration of an HTML-based system for delivery of ear training instruction over the Internet. It uses audio files made on a Power Macintosh using built-in audio, which are then converted to MP3 format. These audio files are posted on web pages. JavaScript is used to create an interactive environment for the students, and to direct their thinking about aural skills problems in the form of specific questions. The system is intended as a replacement for stand alone ear training programs.

WebCT 3.0: Web-based, Course-Management Software

William E. Lake (Bowling Green State University)

Web-based, course-management software, such as WebCT (CT stands for “course tools”), offers genuine advantages to novice and intermediate course designers alike. Like a Swiss-army-knife, it obviates the need for many separate tools. It is well-suited for distributed education and can be moderately interactive and multimedia. It requires little specialized knowledge of both designers and users. In a single application, WebCT provides (a) an interface for designing the appearance of course pages; (b) educational tools to facilitate learning, communication, and collaboration; and (c) administrative tools for managing a course. My presentation demonstrates setting up a course and file management, including procedures for uploading music notation and sound files. WebCT contains literally dozens of tools. I merely describe some of these; but online quizzes, student management, and communication tools I demonstrate in some detail.

Session 5-11 (CMS), 9:00-9:55

Teaching Non-Majors

Gail Hilson Woldu (Trinity College), Chair

The Composer Course As an Alternative to Music Appreciation

E. Douglas Bomberger (University of Hawai'i at Manoa)

The introductory course in Western music history, variously known as “Music Appreciation” or “Introduction to Music Literature,” is an important component of music-department course offerings in many American colleges and universities. Those who teach these courses, though, are faced with an impossible dilemma of trying to cover too much material in one semester. A preliminary introduction to music theory, a stylistic survey of Western art music from the medieval era to the present, a smattering of folk, popular, and non-Western musics: small wonder that students roll their eyes at such a superficial approach.

As an alternative to the traditional music appreciation survey, this paper presents a model for a course on a single composer. Rather than covering the entire span of music history chronologically, the course uses its subject as a prism through which history is viewed. A course on Beethoven, for instance, presents the opportunity to examine in detail the transition from Classic to Romantic style and to hear music from previous eras as background to individual works. His life story is compelling, allowing for discussion of major historical events as well as philosophical and literary currents of the eighteenth and nineteenth centuries. The course covers many of the musical elements discussed in a music appreciation course—harmony, melody, rhythm, form, texture, instrumentation, etc.—but leaves the students with the satisfaction of becoming intimately familiar with their subject. The result is a course that is less superficial and more satisfying to instructor and students.

Active and Collaborative Learning in an Introductory Music Course for Non-Majors

Thomas Smialek (Pennsylvania State University, Hazleton)

Students in my introductory Western music survey course for non-majors often have trouble distinguishing different meters, textures, and musical style periods. They seem to understand these concepts in class, but do not retain them or cannot adapt to hearing them in a new context. During the past year I have supplemented the traditional lecture format with group listening exercises that employ active and collaborative learning. Potential benefits to students include a more “hands-on” involvement with the subject matter, increased practice and reinforcement, the availability of peer teaching, improved critical thinking skills, and the opportunity to “fail” without negative impact on their grades.

In each group exercise, the class is divided into groups of four students apiece clustered around laptop computers. Group members have specific roles: facilitator, audio controller, recorder, and presenter. Every group listens to a set of four brief musical selections, working critically and collaboratively to analyze various factors that will yield the correct answer. Three or four groups are selected for each exercise on a rotating basis to report their findings to the entire class for further analysis and discussion. All groups submit their findings in writing for instructor feedback.

My presentation includes preliminary results of my ongoing research on the effectiveness of this approach. Quantitative evaluation compares listening test scores of students who work in groups with those in classes where only lecture is employed. Formative comments from course evaluations are also provided.

Session 5-12 (CMS Lecture Recital), 9:00-11:55

Vocal and Instrumental Music of the Nineteenth and Twentieth Centuries

Constantine Constantinides (Louisiana State University), Chair

Allegory and Cycle in Stockhausen's *Aries* for Trumpet and Tape

Kenneth Kirk (Valdosta State University)

Aries for trumpet and tape by Karlheinz Stockhausen is an allegorical work virtually every aspect of which is invested with significance related to universal cycles. This presentation consists of an analysis of *Aries* and explanation of its symbolism and a subsequent performance of the work.

Aries is a concert excerpt from *Sirius*, a “ceremonial” for four musicians and tape written in 1977 using the Synthesizer 100 synthesizer. Most of *Sirius* is devoted to a depiction of the cycle of the seasons. The spring portion, excerpted as *Aries*, opens with the trumpeter coaxing life out of the earth with declamatory gestures and motives of the *Aries* melody. After several rhapsodic, partial statements of the melody, the music subsides to a protracted tonal and dramatic stasis. Finally, trumpet and tape awaken and weave the *Aries* melody in its entirety out of a nexus of other zodiacal melodies and rhythms.

Analysis of *Aries* reveals its rich cyclical symbolism. Within the cycles of instrument, element, age, time of day, color, stage of plant growth, and compass point, all of which are fully realized in *Sirius*, spring is associated with trumpet, fire, youth, morning, red, bud, and east. Among other facets of the work considered in this presentation are: the passage of winter into spring through Stockhausen's pervasive technique of the transformation of rhythm into pitch by means of radical acceleration, the nature of the *Aries* theme, and the unusual formal proportions of the work.

Theatrical Vocal Music by Nancy Van De Vate

J. Michelle Vought (Illinois State University)

The theatrical vocal music of American composer Nancy Van de Vate is widely known abroad, but not in North America. This lecture recital will present, with appropriate commentary, semi-staged versions of the following three music theater compositions by Dr. Van de Vate. (1) “A Night in the Royal Ontario Museum” for soprano and tape; (2) Excerpts from “Cocaine Lil” for soprano or mezzo and four jazz singers; and (3) “Venal Vera” for soprano, percussion, and bass clarinet.

“A Night in the Royal Ontario Museum” uses as its text the poem of the same title by Canadian author, Margaret Atwood. The electronic accompaniment was realized using exclusively *musique concrete* techniques. Completed in 1983, the piece was

premiered at the University of Maryland; its European premiere took place at the 1984 Poznan Spring Festival in Poland. The work has been widely performed in Poland, Czechoslovakia, Austria, and the United States.

“Cocaine Lil” uses as its text an anonymous American folk poem from the early twentieth century. The solo part employs many extended vocal techniques in an ironically vernacular musical style. The jazz singers chant and sing various nonsense syllables, while also playing small, hand-held percussion instruments. For this performance, only the solo passages will be presented live. “Cocaine Lil” has been performed throughout Europe, recorded for Aulos/Koch Schwann by the Bel Canto Ensemble of Germany, and recorded and telecast in Polish by Polish National Television.

“Venal Vera,” based on the anonymous poem “Ode to a Gezira Lovely,” receives its world premiere here at The College Music Society Conference in Toronto. The text is the facetious and ironic narrative of a woman from Gezira who is employed by the Germans to extract secrets from British officers during the Second World War.

Selected Lieder of Josephine Lang (1815–1880): A “Typical” Research Project

Timothy Lindeman (Guilford College) and Nancy Walker (University of North Carolina)

The lieder of Josephine Lang help fill a gap in the line of song composers from Schubert to Schumann in nineteenth-century Germany. Forty songs are currently available to the general public in a Da Capo Press publication, but none of her other songs has been published since 1888. Lang scholarship is limited and includes brief references about her life and her songs in letters by Felix Mendelssohn and Robert Schumann, short sections on her life and works in books on women and music, and liner notes for the few recordings which contain some of her songs.

This lecture-recital presents elements of coming to terms with doing primary research on Josephine Lang, locating and deciphering manuscripts, working with German libraries, and it shares some of the fruit of that research. The presenters discuss their on-going research involving the Munich-born composer and provide a short biographical sketch of her life. An overview of the stylistic characteristics of Lang’s songs is given as well as analyses of selected songs. Our analysis includes a discussion of formal structure, text setting, the relationship between the voice part and the accompaniment, and the harmonic language. The presenters perform representative lieder that they have discovered, transcribed, and analyzed.

Giuseppe Ferrata’s *Two Studies of Chopin’s “Minute” Valse, Op. 64, No. 1*: An American Continuation of a European Tradition

Edward Eanes (Kennesaw State University), Presenter

David Watkins (Kennesaw State University), Pianist

A pupil of Franz Liszt, Italian composer Giuseppe Ferrata (1865–1928), immigrated to the United States in 1892, where he held numerous teaching posts including Professor of Piano at the Newcomb College School of Music at Tulane University. His compositions won prizes in the MTNA Competition (1897) and the Sonzogno Opera Competition of Milan (1903) and were published by J. Fischer, G. Schirmer, and G. Ricordi.

In 1901, Ferrata received first prize in the Georgia Federation of Woman’s Clubs competition for the best study of Chopin’s “Minute” waltz for solo piano. This unusual category reflected the long tradition among many nineteenth century pianists of composing a virtuosic transcription of an existing solo piano work, which arose from the common improvisatory practice of doubling passages in thirds, sixths and octaves. Ferrata’s European predecessors in writing studies of Chopin’s waltz include Moriz Rosenthal (1884), Isidor Philipp (1886, 1895), and Max Reger (1899). J. Fischer’s publication of Ferrata’s *Two Studies of Chopin’s “Minute” Valse, Op. 64, No. 1* (1902), however, was the first American publication of a “Minute” waltz study.

This lecture-recital examines the circumstances surrounding Ferrata’s composition of these transcriptions as well as his alterations to Chopin’s original score through an analytical comparison of musical examples. Ferrata not only incorporated the melodic doubling performance practice but also manipulated the formal structure of the waltz with the insertion of other material derived from Chopin’s themes. The presentation concludes with a performance of the original Chopin waltz followed by Ferrata’s two studies.

Session 5-13 (CMS Panel), 9:00-10:10

Curricular Issues: Questioning the Canon's Authority

James Briscoe (Butler University), Chair

Anita Hanawalt (University of La Verne), Moderator

Richard Harper (Medgar Evers College-CUNY), Sharon Mirchandani (Westminster Choir College of Rider University),
and Anthony Rauche (University of Hartford)

Each panelist will present specific approaches to curricular issues (outlined below) arising from her/his practice, with the goal of encouraging further forays into this often controversial topic.

Richard Harper will discuss the factors that have contributed to the male dominant perspective of Jazz pedagogy, focusing on the impact and implications of reformulating that perspective. While most Jazz Studies programs readily acknowledge areas traditionally dominated by women, such as singing, these are often not well integrated into the curriculum.

Sharon Mirchandani will discuss the process of revising the music history curriculum, and consequently the graduate entrance exams, at Westminster Choir College. In her newly created Music Historiography I and II courses, students learn basic research skills, some segments of history in depth, and an awareness of controversial issues, frameworks, and historical perspectives. These methods may then be applied to further elective courses.

Anita Hanawalt will discuss her dissertation research, in which she created a more gender inclusive, culturally pluralistic core music curriculum, informed by a demographic study of California Community Colleges and State Universities.

Tony Rauche will discuss his pedagogical goal of getting students to listen to music with an understanding of where it comes from, what it is doing, and how it fits together with the rest of the world. His book, *Music Perspectives*, developed for a new music appreciation course emphasizing the inclusion of world music topics, reinforces this perspective on the idea of music as a cultural expression which is as much intellectual as it is emotional.

Session 5-14 (CMS), 10:00-11:55

Nationalism and Internationalism: Chinese Music in the Twentieth Century

Sean Williams (Evergreen State College), Chair

The Birth of a Myth: The Three Versions of Xian Xing-Hai's *Yellow River Cantata*

Hon-Lun Yang (Hong Kong Baptist University)

The *Yellow River Cantata* is probably the most well-known piece of contemporary Chinese music composed by the Chinese composer Xian Xing-Hai (1905–1945), a student of the French composer Dukas. The work generally known in performance or recording is however a modified version by Yan Liangkun whose arrangement was based on a conflation of Xian's two earlier versions. This paper will explore all three versions of the *Yellow River* from a historical and musicological perspective, showing how each manifests a different set of ideology. Xian's original version, intended as "rescue songs" to boost people's spirit, was composed amid the high-tide of Japanese invasion in 1939. The libretto (written by Guang Wei-ren) which was based on a synthesis of ancient and modern Chinese language, the use of Chinese instrumentation, the quotation of folk songs and Chinese narrative genres, all testified to the work's national and patriotic intent. In 1941, when Xian was visiting Moscow, he revised the first version, introducing changes to notation, instrumentation, form, and harmonic language. According to Xian, his aspiration was "international," so as to bring glory to his motherland. The third version, with changes such as those to smooth out the experimental harmonic language of the Moscow, is reflective of the communist ideology in musical nationalism. In fact, over the years, any criticism of the work that might damage Xian as a "people's composer" hailed by Mao Tze Tung and the sacramental status of the work was censored. In the process, the *Yellow River* has become a Chinese musical myth.

Features of Nationalism and Internationalism in the Harmonization of Xian Xing-Hai's *Yellow River Cantata*

Annie Yih (Hong Kong Baptist University)

The practice of homophony in the history of Chinese music was influenced at the beginning of the twentieth century by two idealistic movements, nationalism and internationalism, which prompted Chinese composers to integrate western harmonic

practice in much of their music. However, melodies seem to be characterized by “pentatonic modal” principles. For Chinese composers, maintaining the identity of these modal characteristics was considered a nationalist ideal and adopting western concepts of harmonization as tools to expand the “diatonic pentatonic system” was considered an internationalist ideal. Because the ways in which western harmonic language was integrated with the pentatonic melodies are quite unique, many features characterize this style of music. An analysis of Xian Xing-Hai’s two versions of the *Yellow River Cantata* (1939 in China and 1941 in Moscow), which exemplify this style, will serve as an example.

Postulated upon a theory of diatonic pentatonicism, this study will focus primarily on examining two relatively obvious practices. An analysis of the music’s harmonic language in relation to these modal characteristics will form the first part of this paper. The second part examines the integration of two western concepts, “chromaticism” and “modulation,” which expand in the horizontal and vertical dimensions of the pentatonic modes.

Retuning Culture: The Modern Chinese Folk Orchestra As National Representation

Christopher T. Pak (Hong Kong Academy for Performing Arts)

Historians have argued that the social solidarity intrinsic to creation of a modern nation-state is bound by a common identity and a constructed set of shared values. In some cases, such search for a national solidarity has prompted the invention of tradition and the discovery of custom in modern nation-state. As a measure of national identity, music is one of the most widely utilized cultural representations in reconstructing the tradition and value of a national culture. This paper will examine how a largely “invented” musical tradition, the modern Chinese folk orchestra, could retune traditional cultural value and redefine national identity. The Modern Chinese folk orchestra, is a new type of large-scale instrumental ensemble developed in the twentieth century, featuring idiomatic features common to the European symphony orchestra. This paper will discuss the impact of various factors in formulating a pan-Chinese national identity symbolized by the modern Chinese folk orchestra.

Transformation of Chinese *Guzheng* Music in the Twentieth Century

Lingzi Xu (Hong Kong Academy for Performing Arts)

Guzheng is a plucked zither usually with nineteen to twenty-five strings. The instrument has a history of more than two thousand years. It is one of the few Chinese instruments with a well developed traditional solo repertory. Pieces performed in this lecture-recital will include selections from the traditional repertory as well as contemporary compositions. These pieces will serve as a showcase demonstrating the rapid transformation experienced in Chinese music during the twentieth century.

Session 5-16 (CUMS), 9:00-11:00

Source/Sketch Studies

David Black (University of Toronto), Chair

Contrast and Continuity in Beethoven’s Creative Process

William Kinderman (University of Victoria)

Isaiah Berlin once wrote about early Romantic aesthetics that “All creation is in some sense creation out of nothing. It is the only fully autonomous activity of man.” Beethoven, a pivotal figure in this reassessment of artistic creation as original, autonomous activity, stressed the importance of improvisational freedom, or “fantasieren.” He also left an incomparable documentary record of the process itself, in the form of numerous sketches and drafts for his works.

A series of examples drawn from these sources illustrate the tensional relationship between freedom and determination, or contrast and continuity, in Beethoven’s creative process. The larger context within which pre-existing artistic ideas or entire movements were adapted was often decisive. Two piano sonatas, opp. 7 and 109, originally evolved from single bagatelles, whereas Beethoven’s “Waldstein” Sonata and his opera *Leonore/Fidelio* offer several examples of his thorough-going revision process. An examination of the newly-identified earliest musical sketches for each of the last three piano sonatas opp. 109–111

sheds further light on the manner in which pre-existing musical tropes were gradually re-shaped by Beethoven in relationship to the evolving formal context of his works.

As these examples show, Beethoven's process of artistic development from acorn to oak—from initial, tentative, fragmentary ideas to completed pieces—did indeed involve a large measure of autonomy, although it is most definitely not creation “out of nothing.” What is involved is a dialectical relationship, in which the new—the principle of contrast and progress—grows out of the familiar—the principle of continuity understood broadly enough to embrace historical respect and a veneration of existing cultural values.

A New Source for Schumann's *Märchenbilder*: The Autograph Score

Katherine Syer (University of Victoria)

Robert Schumann's *Märchenbilder* for viola and piano, Op. 113, were composed in Düsseldorf between March 1–4, 1851. The first edition was published by the Kassel publishing house Carl Luckhardt in the summer of 1852 and another edition followed in 1860 by the same firm. The four character pieces which comprise the collection are charming and distinctive. For obvious reasons the *Märchenbilder* occupy a central position in the viola chamber music repertoire. The autograph of the *Märchenbilder* has long been in private hands and generally inaccessible. A recent change of ownership has facilitated its being made available for scholarly examination.

This paper results from direct examination of the autograph score. Two lines of inquiry yield interesting findings. Firstly, some significant textual differences exist between the autograph, the engraver's copy, and subsequent printed editions. The musical value of these differences will be considered. Not only does the source bear authority but the alternate readings it offers can be considered by performers and scholars as viable, if not preferable. Secondly, Schumann's compositional process will be examined. The autograph is not a fair copy. Schumann had a clear vision of some of the music but in other cases he explored several different paths. Some of Schumann's ideas about musical form are, however, unambiguous and are clearly documented in the autograph. The *Märchenbilder* mark an important stage in the formal design of such duo works and the autograph provides us with the map that Schumann used to chart this new ground.

From Simple to Complex: A Sketch-Based Study of Stravinsky's Compositional Strategies in *Movements for Piano and Orchestra*

Christoph Neidhöfer (McGill University)

Stravinsky's *Movements for Piano and Orchestra* have puzzled audiences and analysts alike ever since the work's premiere in 1960. By this time Stravinsky had been using serial techniques for eight years and had gradually moved away from the predominantly diatonic language of his neoclassical style towards a more chromatic idiom. Despite increased chromaticism, however, some of the most typical features of Stravinsky's earlier music were assimilated into the new style until *Threni* (1958). Tonal centrality, extended triadic harmonies (including simultaneities that contain two or three different harmonic functions), verticalities of set-type [025] and [0257], pulse-based metric structures, and melodic phrase structures derived from eighteenth- and nineteenth-century tonal music still prevail in the works preceding *Movements*.

This paper focuses on the *modus operandi* of Stravinsky's sketching process most often found in the manuscript sources for *Movements*. In particular, the paper shows how Stravinsky derived textures of high rhythmic and serial complexity from simple musical ideas. The paper illustrates that textures of high complexity were generated through an elaborate process of serial and rhythmic transformations and that this process differed remarkably from Stravinsky's earlier sketching practices. The paper will also address more general serial issues in *Movements* and will provide rationales for Stravinsky's particular serial choices within the context of the sketching process.

Session 5-17 (CUMS), 9:00-11:00

Canadian

Allan Gillmor (Carleton University), Chair

Bengt Hambræus and the Canadian Dream

Per F. Broman (Butler University)

Shortly after the composer and musicologist Bengt Hambræus immigrated to Canada from Sweden in 1972, he began writing articles on Canadian musical life for Swedish periodicals. These texts had two main functions: to demonstrate that there in fact exists a unique Canadian musical culture readily distinguishable from those of the United States and Europe, and to provide a means of communication for Hambræus, who had the urge to stay in contact with his home country. His most recent writings have focused more on Canada, and particularly on Montreal, as a multi-ethnic community in which peoples and cultures from around the globe coexist in harmony.

This paper explores Hambræus's writings on Canadian music from 1973 through 1997, examining both the picture Hambræus paints of Canadian music and the assumptions underlying his understanding of Canadian culture. In Hambræus's writings, Canada is cast as something of a multi-cultural and multi-aesthetic paradise. But he also provides criticism where politics are concerned. The First Nation standoff with the federal government in Oka in 1990 was a pivotal event for Hambræus, after which he began to more openly express political opinions in his writings on Canada, in this case taking the side of the members of the First Nation. Through the eyes of a Swedish immigrant, Canadian musical culture and its development are seen in a different light—Canada is seen as an exotic multi-cultural country which has, to a large extent, incorporated global influences and created an inventive cultural life of its own.

“The Veterans’ Song”: Remembering Canada’s Forgotten Soldiers

Anna Hoefnagels (York University)

Throughout the twentieth century Native Americans have been very active in the Canadian military, greatly affecting the Native soldiers and their home communities and families. One community that was especially affected by Canada's war efforts in the twentieth century was the Kettle and Stoney Point First Nation, a community that saw over 2000 acres of its land appropriated by the federal government in 1942 to establish a military training camp, forcing the removal and relocation of families from their homes and land. Although the government promised to return the land following the Second World War, it stalled for over fifty years, leading to the conflict at Camp Ipperwash and Ipperwash Provincial Park in 1995 that resulted in the shooting death of a community member by the Ontario Provincial Police.

The relationship between Canada's Native population and the Canadian military is one that is multifaceted and often misunderstood. However, one way in which communities and individuals show their respect and honour for veterans is through the Veterans' Dance, which is performed at powwow celebrations. In this paper I delineate Native participation in Canada's military efforts, with particular focus on the involvement of individuals from Kettle and Stoney Point. Following this, I indicate the origins of the Veterans' Dance and its historical relationship with the development of the powwow. Finally, I indicate the ways in which both Native involvement in Canada's military and contemporary cultural celebrations such as the powwow reinforce a pan-Indian identity for First Nations people across Canada.

From New France to the Shopping Mall: Deep Themes and Identity Paradigms in Istvan Anhalt's Operas

Gordon E. Smith (Queen's University)

In his four operas, *La Tourangelle* (1976), *Winthrop* (1986), *Traces (Tikkun)* (1996), and *Millennial Mall (Lady Diotima's Walk)* (1999), Istvan Anhalt explores what Mikhail Bakhtin has called the “chronotope” concept, literally “time-space” with no priority to either dimension. Each of the Anhalt operas has its own chronotope, evocative of a particular time and place. Following from *La Tourangelle*, *Winthrop* centres around the story of John Winthrop and seventeenth-century Protestant New England; the “setting” of *Traces (Tikkun)* is central Canada in the late twentieth-century, and the protagonist is a European-born Jew who

has settled in Canada. *Millennial Mall (Lady Diotima's Walk)* is set in a modern urban shopping mall, and following from his earlier three operas, each of which concerns an individual in the context of one of the world's most fundamental religions (Roman Catholicism, Protestantism, and Judaism), in *Millennial Mall*, Anhalt explores the anti-religious, self-absorbed societal "religion" at the end of the twentieth century. The music in each of Anhalt's operas incorporates a number of stylistic innovations, especially with respect to the human voice as a dramatic/expressive instrument.

In this paper I consider Anhalt's operas within the context of certain "deep themes," as well as Anhalt's probing of identity dimensions in his music. Through these pieces, there is a strongly suggestive intent toward alternative modes of representation, expressed in increasingly personalized textual and musical tropes. The paper seeks to identify continuing themes in Anhalt's work with emphasis on *Traces (Tikkun)* and *Millennial Mall (Lady Diotima's Walk)*, the latter of which received its premiere performance in January 2000.

Session 5-18 (IASPM), 9:00-12:00

Music and Cultural Politics

Gil Rodman (University of South Florida), Chair

The Blues Always Make Us Remember:

Sherman Alexie, Indigenous, and Native American Appropriations of the Blues

Steve Waksman (Bowling Green State University)

In one of the more cogent passages from his recent book, *Performing Rites*, Simon Frith smartly contended that "genre analysis must be, by aesthetic necessity, narrative analysis." Perhaps no genre of music is more storied, more dependent upon its narrative construction, than the blues, a style of music whose surface reliance on tradition belies its commitment to retelling (and revising) its history, a history that offers in microcosm a grand saga concerning black-white relations in the United States and the global implications of diasporic black culture. Recently, this compelling but often highly conventionalized narrative has been recast by two Native American artists who perceive the blues to be a key source for the refashioning of contemporary American Indian creativity. Sherman Alexie's novel, *Reservation Blues*, offers a stirring and at times quite radical reinterpretation of the blues, envisioning a fusion of African-American and Native-American traditions that opens new vistas for imagining and establishing relations between minority cultures of the U.S. Meanwhile, the Native-American blues-rock band Indigenous presents a less sweeping but still provocative take on the blues on their recent album *Things We Do*. Encompassing the band's music is the story of their formation: a band of Indian siblings and cousins brought to the blues by their musician-activist father, who played a key role in AIM (the American Indian Movement) in the 1970s and home-schooled his children on the Yankton Reservation in South Dakota. This paper will explore the blues-based efforts of Alexie and Indigenous so as to expand our understanding of how the blues works across and between the cultural and ethnic traditions of the United States.

Ella Fitzgerald: Bridging the Gap from the Exotic Other to the Mainstream

Eden Kainer (University of Wisconsin at Madison)

The prodigiously talented jazz vocalist Ella Fitzgerald is often described in metaphorical terms as a "bridge." She successfully bridged gaps of racial divide and between different genres of jazz and popular song. By examining specific aspects of her music such as sound, repertoire, and psychological impact, this paper argues that Fitzgerald similarly transcended early twentieth century notions that jazz was the music of the lower classes, race, sensuality and the "exotic," thereby validating jazz for consumption by the American middle-class mainstream.

Fitzgerald emerged as a young star in the 1930s against a background of racial segregation in the music industry. At this time there was open discussion of what was considered "white" and "black" music. There is oral evidence from Fitzgerald's musical contemporaries that she and Chick Webb, the black swing band leader and drummer who was her first employer, made certain decisions to pursue the more commercially viable "white sound" and use "white" arrangements of songs. These types of choices were duplicated in her subsequent long-term association with the manager Norman Granz. This paper attempts to show how the conscious and unconscious manipulation of these racialized categories, which still remain an important cultural artifact in the discourse that surrounds the history of jazz, helped shape Fitzgerald's career and contributed to her popularity.

“The Land of Rape and Honey”:
Images of Fascist and Nazi Propaganda in the Music Videos of Ministry and Laibach

Jason Hanley (SUNY at Stony Brook),

During the Second World War the German Nazi (or National Socialist) party, under the direction of Adolf Hitler and Joseph Goebbels, produced some of the most visually striking and intensive film and print propaganda ever created. These powerful and frightening images have since become a part of popular culture around the world. They are icons that receive instant recognition as symbols of evil and hate. When popular music bands decide to place these images in their print marketing, music video, or concert footage, there is often a discrepancy between the stated authorial intent and the audience reception.

The Industrial bands Laibach and Ministry both utilize Nazi clothing and film footage in their live concerts and music videos. Ministry ended many of the concerts during their 1989 world tour with an encore of the title track to their current album, “The Land of Rape and Honey.” The song samples the German “Seig Heil” shout as part of the main chorus and Al Jorgenson (the lead singer of the band) appeared on stage wearing a Nazi storm-trooper helmet. The band Laibach presented themselves as a Neo-Fascist band from 1980 until 1993, and often appeared on television wearing uniforms which sported Nazi-like emblems.

Both bands claim that the sole purpose of these images was to shock the audience into awareness of evil. The reactions these images elicit from various audience members, however, may often differ greatly from the intended use. These bands have attempted to make sure that their audience receives “the right message” through the use of “fanzines” and video releases, but it is impossible to control the responses of all audience members. This paper investigates the use of these World War II propaganda images in Industrial music live performances and music videos. By looking at how these “loaded” images are combined with a song’s musical affect and lyrical content, as well as the performers body language, I show how these bands intent is to turn the propaganda of evil against itself; and how such a technique can often backfire into hate politics.

“A Little Bit of [Mambo]”: Lou Bega and a Multi-Musical Culture

Anna Nekola (University of Wisconsin-Madison)

With the recent intensification of worldwide social relations and the linking of distant localities through technology, we have witnessed how local events shape and are shaped by occurrences across the globe. Cultural trends from one society seem to spread almost effortlessly to other continents and peoples. Music, especially recorded popular music, is able to travel from place to place and from era to era, overcoming physical and temporal barriers. In my paper I will discuss the music of the current pop artist Lou Bega and examine the possible meanings that are created when musical elements of different cultures are rearticulated in places outside of their point of origin.

Lou Bega was born and raised in Germany, the son of a Ugandan father and a Sicilian mother. His recent album *A Little Bit of Mambo* was at the top of the charts in the United States in 1999 but his fans come from regions across the globe. Bega’s music contains an eclectic mix of contrasting music from a variety of cultures and eras. It incorporates mambo, swing, salsa, hip-hop, euro-pop, and additional music from Brazil and the Caribbean in “A Little Bit of Mambo.” I propose that this album represents a multi-musical culture where communication technologies and mass migration have resulted in the combination and recombination of cultures, traditions, and ideas.

Session 5-19 (IASPM), 9:00-12:00

**Recorded Legacies, Contested Traditions:
Reconciling the Economic and Aesthetic in Popular Music Analysis**

Keir Keightley (University of Western Ontario), Chair

Scholarly writing about popular music tends to fall into two primary categories: production studies, focusing on economics, and textual studies, focusing on aesthetics. The goal of this panel is to overcome this rigid distinction through historically-contexted discussions of how the creation, reception, and meaning of popular music artifacts are determined by a host of factors, including artist intentionality, technology, economics, and cultural contexts. Topics include the works of Bo Diddley, Robert Johnson, several black British artists, as well as bootleg concert tapers and traders. We argue that the processes of musical production and reception are constantly in flux; therefore, by examining these processes as a series of moments, and subjecting these moments to varied levels of analysis, we may avoid the pitfalls of reducing complex cultural processes to singular, overgeneralized narratives.

Bo Diddley: Rock and Roll and Four Horizons of Analysis

Steve Bailey (University of Illinois at Urbana-Champaign)

This paper examines the music of Bo Diddley through a multi-horizon analysis, situating the formal attributes in the music at several levels: biographical (Diddley's background), the immediate context of production (the Chess studio musicians and producers), a larger cultural geography (Chicago in the 1950s), and a national cultural economy (the U.S. music industry during the rise of rock and roll). Diddley's music is posed as particularly paradigmatic of certain tendencies in both the production and musical character of fifties rock and roll. The larger methodological purpose of the paper is to try to overcome a rigid binary between the economics of cultural production and the aesthetics of the music itself which is an unfortunate tendency in a good deal of the academic work on rock culture.

Robert Johnson's Blues Style as a Product of Recorded Culture

Eric W. Rothenbuhler (University of Iowa)

This paper presents the case that Robert Johnson learned music from records, on the one hand, and that he composed and performed his songs with recorded aesthetics in mind, on the other hand. Thus there are elements in his blues style that can be characterized as "for the record." This is then offered as a partial explanation for why his music reached its peak of popularity so many years after it was recorded, in an era when "for the record" was the norm. Consideration of technology, economy, social order and change, and aesthetics are brought together here to help explain both the recorded music artifact and the collective memories and audience responses associated with it.

Tape Trading Cultures: Aura and Ownership

Tom McCourt (University of Illinois at Springfield)

This paper explores a "secret history" of the recording industry, focusing on the paradoxical relationships bootleg taping and trading hold with the commercial recording industry. Specifically, this paper will address the economic and aesthetic dimensions of bootleg recordings and the ways in which these recordings provide a site for artistic legacies to be contested by fans, record companies, and the artists themselves. I will discuss the history of unauthorized recordings; their appeal, or "aura"; their implications for conceptions of intellectual property; the "imagined community" represented by tape traders; and the implications of these practices for on-line distribution of music.

Black Whole Styles: Sounds, Technology and Diaspora Aesthetics

Nabeel Zuberi (University of Auckland)

This paper examines the debate about digital technologies in the production of black popular music. The paper's arguments are largely a critical response to Paul Gilroy's work which bemoans the effects of digital music machines such as samplers and sequencers on music's role in the public culture of the African diaspora in the U.K., Caribbean and U.S. According to Gilroy, visual media like film, television, and video have also been detrimental to the antiphonal, collective aspects of black Atlantic soundings rooted in the dancehall and live performance; the downsizing and deskilling of musical production through such technological mediation have contributed to the decline in black music's "soul" and political imagination. My paper considers Gilroy's arguments and other recent writing on technology through an analysis of some black British musicians who seem to embrace the new digital and visual technologies: Massive Attack, Tricky, Barry Adamson, and Jungle/drum 'n' bass artists A Guy Called Gerald and Goldie.

Session 5-20 (SEM), 8:30-10:30

Musicking in the Culture and Experience of Children

Patricia Shehan Campbell (University of Washington), Organizer and Chair

Because We Like It: How Middle School Students Identify through and with Music

Ramona Holmes (Seattle Pacific University)

Adolescence is a time when peer influence is a driving force in identity formation. Students are engaging in groups with which they develop tastes and attitudes. Often students identify types of listening music with particular peer groups. These groups may have more impact on music preference than prior influences from family and education. This paper examines the relationship between music preference and self-identification with groups. Data include surveys and student interviews regarding music that they listen to on radio, music that they purchase, and music styles that they prefer. This information is related to student self-identification of gender, ethnicity, family music preference, and music education experience.

Out of the Mouths of Babes: Incipient Musicking of Young Children

Patricia Shehan Campbell (University of Washington)

Children's engagement in music is paid minimal attention by ethnomusicologists, even when their musical utterances may be the rich repository of the seeds of musical thought within a society or culture. The "anthropology of children's music" is virtually an untapped subject, despite the rampant use of music by children as they play, socialize, vent emotions, and reveal through conversations the significant hold which music has on them. They have opinions about music, perspectives about where and when they listen and "do" music, and for what reasons. They have decided what music is, what it is not, and how much of it to allow into their lives. Drawing from the work of Blacking (1967)—who arguably first posited that children are not simply musical embryos waiting to become musical adults but have a musical culture of their own, with its own musical and social rules, and with functions such as integration of person and expression of ethnicity—a picture of the musical culture of young American children emerges. Based on collected musical utterances, songs rhythmicking behaviors, and musings of children on music, this paper considers the forces of family, community, and mediated influences that comprise the musical beginnings of children, and offers a reconfiguration of children and their musical identities as a subject worthy of ethnomusicological inquiry.

Dancing-Drumming-Singing in the Culture and Experience of Children

Charles Keil (SUNY at Buffalo)

"Music" is an adult category, a Western category and a stuck or static category in many ways.

"Musicking" as process, performance, social action, is a better way to think about education (Small 1977, 1987, 1999).

"Ngoma"—keeping dancing-drumming-singing together as one performance process—might be the best way to think about education (Bjorkvold, *The Muse Within*, 1992).

Starting where children are (Campbell, *Songs in their Heads*, 1998) and using child culture as a basis for building a balanced "ecology of imagination" (Cobb, *The Ecology of Imagination in Childhood*, 1977), the case is made for daily *ngoma* in daycare centers, headstart programs, schools, and community centers everywhere. The ten year history of MUSE, Inc.'s efforts to start dancing-drumming-singing traditions in Buffalo schools is reviewed for what it can tell us about the vital ingredients for putting these multicultural music education theories into praxis.

Documenting Children's Musical Culture: Past Achievements, Future Directions

Marie McCarthy (University of Maryland, College Park)

The study of children's musical culture is central to understanding music as a dynamic form of cultural expression. This paper offers a historical perspective on the development and status of field research on "music by and for children." It is conceived

around two basic ideas: field research on children's music from the late nineteenth century until recently was underdeveloped and subject to cultural hegemony, and a twenty-first century research agenda will need imaginative, interdisciplinary study of children's music, honoring their voices and bringing to the study a breadth of conceptual frameworks and methodologies to enrich and deepen understanding of the role of music in the culture and experience of children.

The paper has a dual purpose. First, it investigates the approaches and methods used in a variety of disciplines to document children's musical culture, from beginnings in folklore and anthropology to later developments in ethnomusicology, education, and sociology. Second, it presents patterns that emerged from such studies and from collections of children's music; for example, functions of music specific to children's music making, classification of song and other repertoire, musical creativity, and identity construction. In the process, insights are also gained on adult/researcher interest in and perception of music in childhood and how they changed over time. Based on these insights and developmental patterns, I identify issues specific to documenting children's musical culture, and offer suggestions for future research endeavors in this interdisciplinary field.

Session 5-21 (SEM), 8:30-10:30

Ethnomusicology as Genre and Practice IV. Making It Happen

Anthony Seeger (University of California, Los Angeles), Chair

Grooving at the Nexus: The Intersection of African Music and Euro-American Ethnomusicology at UCLA

Brian Schrag (University of California, Los Angeles)

In this paper I present a brief history of the study of African music at UCLA and proffer lessons learned for its future. Drawing on archival research and interviews with Mantle Hood, Kwabena Nketia, Kazadi wa Mukuna, Cynthia Schmidt, Jacqueline DjeDje, and others I show how philosophical, educational, personal, and financial forces in the early 1960s converged to create a unique conversation between Africa and the United States. This dialogue—conceived in Hood's vision of polymusicality and born in UCLA's Institute of Ethnomusicology—has increasingly allowed African, European, American, and—more recently—African-American scholars and performers to learn from each other in an unprecedented environment of musical reflexivity. My analysis suggests that the act of inviting African performers and professors to enter the educational fabric of the Institute moved the study of African music from being essentially monologic to one in which all parties creatively negotiate their musical histories together. Stories from the actors in this drama reveal a scholarly vision that has not only profoundly changed the face of ethnomusicology in the U.S., but one that contains wisdom for its future as well.

The Inside Story: Intersections between Music and Tradition in the Academy

Jerry Cadden (Boston College)

Ethnomusicologists and folklorists have long been involved in “preservationist” projects, in both negative and positive ways—we advocate for preservation of musical systems and sounds or we preach against it, advocating change and flux. In musical systems where an idea of Tradition is privileged in instruction or in performance, the Western academy often finds itself in a quandary: where does our role as “objective” observer end and our role as impassioned preserver of tradition begin? Who polices such decisions and according to what criteria?

In this paper I examine the junction of these concerns by looking at just such a site for contestation—the Gaelic Roots Festival at Boston College, of which I am co-director. From booking teachers and acts to planning entertainment and non-musical activities, planners for this concentrated Irish-American musical experience find themselves confronted with complimentary and competing sets of expectations. Younger acts with “newer” sounds draw in paying customers, but close contact with master teachers of a previous generation provides a continuous link with the past. The festival (and other festivals of its type) must teach pupils and fulfill its role as a part of the Academy, but it must also entertain, illustrate, engage, and finance itself. The preparation of its historical record, a compact disc, provides endless opportunity for confusion, agreement, disagreement, and compromise—what's to be included?

Festivals and pedagogical gatherings are fruitful ways for musicians to tell history through sound: how do we as music scholars both facilitate and stay out of the fray?

The Usefulness of Applied Ethnomusicology at the Turn of the Century: The Case of the Chicago Symphony Orchestra and the Yollocalli (Mexican-American) Youth Museum

Jane L. Florine (Chicago State University)

In 1998 the Chicago Symphony Orchestra (CSO) launched an outreach program called “Music Matters” to expand its presence throughout various ethnic communities in Chicago. According to CSO administrators, the Orchestra needed to bridge cultural gaps to ensure audiences at its performances during the twenty-first century. The CSO thus initiated several “collaborative” ventures, such as Musicians Residency Programs in ethnic neighborhoods, partnerships with arts organizations like the Mexican Fine Arts Center Museum (MFACM), “hybrid ensembles” combining Latin American popular music with classical music, joint CSO performances with community ensembles, and free concerts/classes. It began to stress “diversity” by promoting minority representation among CSO personnel, identifying/mentoring minority musicians, and expanding its repertoire.

In this paper I discuss my work as an applied ethnomusicologist/consultant hired by the CSO to assist with its turn-of-the-century concerns, more specifically, with the Musicians’ Residency program called “Armonía,” established in Pilsen, the largest Mexican community in the Midwest. First I explain how requesting/hosting a “hybrid ensemble” performance on my campus got me involved with the project. Next I talk about an after-school music appreciation course I created for the CSO at the Yollocalli Youth Museum (part of the MFACM) to introduce Mexican-American high school students to classical orchestral music while simultaneously teaching them about Mexican music, thus fostering self-esteem. I discuss the dual/bicultural approach and the steps I followed in creating the syllabus (needs assessment, serving as a mediator between the CSO and Yollocalli factions, cultural considerations), and present the final syllabus/course guidelines.

Toward a Greater Sense of Purpose: A Social Worker’s Perspective on Applied Ethnomusicology

J. Ricardo Alviso (California State University-Northridge)

As ethnomusicology enters a new millennium, it is perhaps a fitting time to reassess its relevance to our society and the societies of the people it serves. Since one of the best descriptors of “ethnomusicology” is and remains “that which ethnomusicologists do,” one method to examine the scope of its impact on the “big picture” is to analyze the contributions of applied ethnomusicology, that sub-discipline which purports to effect action in the world outside of archives and universities. Much of the work done by those involved in applied ethnomusicology in the past has fallen into the category of the shoring up and preservation of waning musical traditions through documentation, feedback to the communities that created them, and development of new frames for musical performance. This paper examines the impact and effectiveness of this strategy and suggests directions for future projects that aim more directly toward affecting broad societal policies—economic, social, and political. By drawing upon ethnomusicological fieldwork with inner-city immigrants and musicians in prison, in addition to fifteen years of experience and lessons in social work with persons who are homeless, disabled, and economically and socially disenfranchised, the author proposes a methodology that challenges ethnomusicologists to look beyond their traditional roles as those who document, study, and analyze music in and as culture toward a greater sense of purpose and toward the incorporation of strategies that more urgently and directly affect the lives of the people they work with.

Soundscapes and Cultural Representation at the Mashantucket Pequot Museum and Research Center

Scott Spencer (New York University)

In recent years, changing aesthetics of museum display and advances in technology have made more commonplace the incorporation of recorded sound in museums. From aural installation art to noisy dioramas, museums have been furthering the visitors’ encounters with cultures and objects on display through the use of sound. Museum soundscapes incorporate three main categories of sound: environmental, narrative, and musical to create an intimate environment that heightens reality in dioramas and augments cultural representations.

This paper explores the recent advances in soundscape design and deployment in ethnic museums, using as an example the cutting-edge, tribally-owned Mashantucket Pequot Museum and Research Center in Mashantucket, Connecticut. I discuss the new technologies necessary for the “realistic” incorporation of environmental sounds in recreated landscapes and other issues faced by the company responsible, Wild Sanctuary. I also explore complex issues of representation in the recorded narrative

throughout the museum's exhibits, in the interactive video kiosks, and in the decision-making process on issues such as the incorporation of voices and languages from various Native American nations.

Session 5-22 (SEM), 8:30-10:30

Conceiving Tradition and Performing Memory: Women, Music, and the Expression of Identity

Wendy S. DeBano (University of California, Santa Barbara), Organizer and Chair

Because of the immediate and dynamic space of musical performance, women who are otherwise socially constricted can emerge as powerful cultural agents bridging past and future. Accordingly, female performers can alter, if not reconstruct, an entire group's identity and social fabric. The first of three case studies in this panel concerns the singer Haideh, a pivotal figure in Iranian-American cultural discourses. The second examines the social realities and historical implications of Andalusian women's orchestras currently performing in Morocco. The third foregrounds female Flamenco singers in twentieth-century Spain and their essential contribution to both maintaining and innovating Flamenco song. By demonstrating that these performers do not simply bear tradition and sustain memory, but imbue them with new life, this panel's findings contribute to studies on women and music, music performance, music and memory, and music as social process.

Gendered Identification of the *Indita* Genre of New Mexico

Brenda M. Romero (University of Colorado, Boulder)

The folksong and ceremonial genre called the *indita*, preserved in New Mexico since the late eighteenth century, has recently become a focus of academic discourse because of its roots in mestizo culture. In particular, its associations with *gen'zaros*, the Indian slaves during colonial times, brings into focus a much more complicated picture of ethnicity in the Southwest than has previously been seen. Previous discourse on New Mexican Hispano folk music and ceremonials has revolved around Spanish influences, so much so that genres that affirm cultural mixing have all but been obscured. Further, based on its name, the *indita* genre can be said to be feminine, and seems based on cultural perceptions of what it means to be an Indian woman (*indita* is the diminutive of Indian woman), rather than on more typical ways of defining genres. Examining *inditas* from both Mexico and New Mexico throws into relief the ways that many have tried to come to terms with their indigenous mother-ancestor in a culture that has largely suppressed that tie. This presentation links the New Mexican and Mexican *inditas* in a borderlands cultural paradigm, applying Chicana feminist theories that help to clarify the various manifestations of the genre and its contexts. Finally, the discussion highlights a distinct New Mexican regional aesthetic, highly influenced by indigenous beliefs.

Andalusian Women's Orchestras: An Unveiled Face

Julia Banzi (University of California, Santa Barbara)

Classical Andalusian music is conceptualized by modern Moroccans as a music of Diaspora and lives on as an important tie to the past. The Classical Andalusian repertoire is thought to be directly descended from the courtly music of medieval Islamic Spain. This music is intricately tied to the social identity of many Moroccans and a significant percentage of Northern Moroccans trace their ancestry back to the expulsion from Spain of the Moors and Jews of Al-Andalus in 1492. All scholarly literature on Andalusian music treats only the public male version of the tradition.

In 1988, during a visit to Morocco, I unexpectedly encountered the existence of professional, independent, Andalusian women's orchestras of mixed ethnic backgrounds who perform on a variety of instruments at weddings and social gatherings attended exclusively by women. In this paper I attempt to cast light upon the social reality and special situation of these women musicians with society and their methods of negotiating a place in a severely constricted world. I also explore and address what the historical presence of independent women's orchestras' suggests within the larger socio-political picture of North Africa, women, and women within Islamic society. This paper is based upon five separate trips to Morocco since 1988.

Enriching Tradition: *Cantaoras* in Creative Dialogue with Flamenco Song

Loren Chuse (University of California, Los Angeles and Davis)

Music as a site for the maintenance of tradition and the creation of both cultural and individual identity has been in the forefront of ethnomusicological research in recent years. Music functions as a rich site of memory that is often central to processes of definition both for the individual and the collective. Flamenco is such a musical practice, for it is deeply imbued with a traditional legacy that serves as a sustaining core of identity for its performers. At the same time, flamenco is sustained and enriched by the individual agency, creativity, and innovation of these performers, whose work makes flamenco meaningful and compelling to contemporary musicians and their audiences.

This paper seeks to examine the contribution of three gypsy *cantaoras*, or flamenco singers whose individual styles and repertoires serve to create a bridge between tradition and innovation in flamenco performance. These singers are involved in an on-going negotiation that strives to balance the tensions between processes of preservation and those of innovation; to honor the past while at the same time embracing the future. Involved in a creative dialogue with this inherited legacy, women flamenco singers reveal how music can be simultaneously a rich site of memory, a valued and collectively shared heritage and also a site for creative expression and new choices that reflect a more expanded, global sense of identity. Through my discussion of the work of these singers, I demonstrate how women flamenco singers actively participate in, and enrich their musical traditions.

Value and Vitality in a Literary Tradition: Female Poets and the Urdu *Marsiyah*

Amy Bard (Harvard University)

This paper explores the tensions and continuities that bind a “classical” Indo-Muslim poetic canon to present-day poetic production and recitation by Urdu-speaking women. I discuss the relationship between *marsiyah* poems by several twentieth-century Indian and Pakistani female poets and the nineteenth-century classical *marsiyah* tradition. *Marsiyahs*, elegiac laments usually based on the torments of the Shi’i Imam Husain in 680 CE, date at least to the fifteenth century in India, but only gained high literary stature through the works of the (male) Lucknow poets Anis (1802–1874) and Dabir (1803–1875). Few women have attained prominence as *marsiyah*-writers, although many Shi’i women are skilled reciters of *marsiyah* or *soz* (melodic poems that are often extracts from *marsiyahs*), or writers of “simpler” laments such as *salam* and *nauhah*. Both the *marsiyahs* of Fatimah Zaidi, Shuharat and Tasvir Fatimah, and the very emergence of these rare female poets, reveal cultural systems of poetic validation and valuation. The ways in which these *marsiyahs* are produced, circulated, and published provide insight into the broader workings of literary lineages and circles over time in Lucknow, Hyderabad (Deccan), and Karachi. The data for this presentation are the result of two years of research in India and Pakistan.

Performing Female in Exile: An Iranian-American Case Study of Crisis, Recollection, and Coping

Wendy S. DeBano (University of California, Santa Barbara)

One effect of transnational migration is that music can become increasingly pivotal in debates about tradition and the extent to which expressive culture is maintained and innovated. Music can be highly valued as a mode of recollection and promoted as a way to express self. For Iranian-Americans, discourses about gender, identity, and tradition are significantly effected by a legacy of exile dating back to the 1979 Islamic Revolution in Iran. In this paper the dynamic role of one Iranian-American popular singer, Haideh (d. 1990), is examined within the broader frame of exile, a dynamic creative space characterized by its heightened reflexivity and dramatic socio-cultural flux.

My fieldwork, conducted primarily in Los Angeles, includes interviews with Haideh’s family, colleagues, and audiences, a review of relevant media coverage, and an analysis of Haideh’s music. Haideh’s modes of musical expression, her professional and personal networks, and her cultural significance to Iranian-Americans demonstrates the following: through music and musical culture, multiple identities can be acknowledged, profound socio-cultural ruptures can be addressed, and strategies for coping with these ruptures can be tested and incorporated.

Previous studies regarding the music of Iran generally emphasize classical genres, classical performers, and socio-cultural modal analysis. By focusing on the link between the expressive force of music, the latent but potentially volatile power of memory, and the ability to realize imagined selves, my work uniquely augments scholarship on Iranian music and contributes

directly to studies on the construction of gender and identity, music performance, music as social process, and music and memory.

Session 5-23 (SEM), 8:30-10:30

Musical Representations of National Identities

Adelaida Reyes (Jersey City State College), Chair

Unmasking Karnival: The Politics and Poetics of Curaçao Identity

Nanette de Jong (Rutgers University)

Curaçao, the largest island of the Netherlands Antilles, hosts a Karnival festival that, until quite recently, closely resembled the Carnival of Trinidad, including its enthusiastic use of steel pan orchestras and calypso competitions. Following Curaçao's 1969 political revolution, "The May Movement," however, the Curaçaoan people achieved a collective desire to establish an Antillean identity. Consequently, the Karnival was reorganized to better reflect this newly-acquired cultural awareness. Replacing the calypso road march was the Curaçaoan tumba, and superseding steel pan orchestras were ensembles that highlighted the instruments particular to Curaçao.

As Karnival emerged as a cultural symbol of Curaçaoan identity, the tumba quickly became regarded as that island's national music and dance. "Curaçao is home to many cultures," one Karnival participant explained. "So, you see, it was difficult for us to hold on to one national identity. But the tumba made us one people." In the words of one Curaçaoan musician, "the tumba is Curaçao. It is a music that represents us like no other can." The Karnival in Curaçao has since been renamed the Tumba Karnival.

Karnival and the tumba challenged previous ideologies of identity. In its transformation, the Tumba Karnival came to reflect, assert, and celebrate newly acquired Antillean concepts of identity. Simultaneously, it also served to unify the Curaçaoan people following the May Movement—Curaçao's first major political revolution since slavery. This paper examines the recent evolution of the Tumba Karnival, using oral narratives and video clips to demonstrate the Karnival's transformation from a Trinidadian imitation to an Antillean construction.

The *Pasillo*: A "Discursive Chaos" around the Musical Construction of Ecuadorian National Identity

Ketty Wong (University of Texas at Austin)

The traditional *pasillo* is an urban musical genre derived from the European waltz and characterized by its highly poetic lyrics and guitar accompaniment. It is regarded as the national music genre *par excellence* which symbolizes the sense of "Ecuadorian-ness." Throughout the twentieth century, the *pasillo* has undergone functional, structural, stylistic, and contextual changes in its performance practice. It has been during the past three decades, however, that the *pasillo* has become a public arena for contesting and rearticulating marginalized collective identities, as well as a cultural expression that reflects the social inequalities and racial conflicts affecting contemporary Ecuadorian urban society.

This paper examines the ongoing debate among Ecuadorians of different social classes regarding the standing of the *pasillo* as the musical construction of Ecuadorian national identity. While the "national discourse" of the dominant classes advocates the authenticity and maintenance of the traditional *pasillos* composed from the 1930s to the 1950s as current symbols of "Ecuadorian-ness," the "popular discourse" of the marginal classes focuses on the appropriation and transformation of the traditional *pasillo* into a *pasillo rocolero*, an expression of the working classes since the 1960s. The "academic discourse" of composers with conservatory training in the 1990s looks for the modernization and renovation of the genre through a revitalization of its musical parameters. The debate, or "discursive chaos," around the *pasillo* is in essence a struggle for the hegemony of musical representation and a critique of the *pasillo's* dissemination as commercialized music.

From the Cultural Center to the Consulate: Musical Politics the Filipino Way

Christi-Anne Castro (University of California, Los Angeles)

Tracing history from the Marcos regime to the Estrada presidency as it reaches the millennium reveals an ongoing crisis in Philippine national identity correlating with the absence of a strong national culture. My paper examines the government's intervention in the arts towards formulating a national musical tradition with a focus on the Cultural Center of the Philippines (CCP) as a state-patronized institution which has had to balance the tension between preserving tradition in order to promote nationalism and embracing Western artists and music as part of a global mission. In addition I take into account the significance of diaspora and globalism that pervades Filipino identity by discussing what some of the cultural policies of the Philippine Consulate in New York City have been, who is the intended audience of governmental programs, and what is the impact of consular politics on the arts in the local Filipino-American community. Subject to ideology, personal power-wrangling, and a host of other influences, the production and/or support of music and culture at the CCP and overseas is as much about politics as it is about creativity and identity.

Morphing Chineseness: The Changing Image of Chinese Music Clubs in Singapore

Frederick Lau (University of Hawaii at Manoa)

After Singapore's independence in 1965, the Chinese, along with the Malay and Indians, were recognized as one of the three official racial groups. This racialized designation has legitimized the presence of Chinese culture in Singapore. In the interest of national identity, the government has embarked on projects that promote Chinese cultural practices through education, music and dance, and religious festivities. These activities add a privileged dimension to being Chinese in contemporary Singapore society.

This paper describes the changing images of two amateur Chinese music clubs in contemporary Singapore in order to illustrate the slippage in definitions of Singaporean "Chineseness." Er Woo and Tau Yong were two music clubs established in the 1920s and 30s by immigrants from southeastern Guangdong province in China. Their initial purpose was to promote "home-land" culture in Singapore and to create a social network for the immigrants, much like other Chinese regional and ethnic associations. However, under the early 1950s threat of communism in the region, these clubs were viewed by officials as anti-government and their activities interrupted. After the mid-1960s they resumed their activities. At present these two clubs are flourishing and are regarded as bastions of national culture which deserve governmental support. By examining the brief history of these clubs and their current activities, I argue that Singaporean notions of Chineseness—different from those in other Chinese enclaves of SE Asia—cannot be separated from or located outside national ideology and discursive practice.

A New Sound for a Globalizing India?

Problems Regarding A.R. Rahman's Film Music and the Articulation of Identity

Joseph M. Getter (Wesleyan University)

Music has always been a crucial component of Indian popular films, with great importance given by directors and audiences to memorable and often extravagant song and dance sequences. Over the past decade, leading music director A.R. Rahman's scores for the commercial cinemas of both North and South India, and his concerts and pop albums, have articulated a new era of hybrid, globalizing, technological, beat- and sample-oriented popular music in South Asia. But this view belies his music's references to tradition and patriotism.

Songs from Tamil film scores by Rahman, including *Bombay* (1994), *Indian* (1996), and *Muthalvan* (1999), accompany narratives and dances that utilize symbols of Indian nationalism, ideology, modernity, commercialism, family structure, and religious traditions. Indian film songs are often places where an identity that is fluid in nature can be successfully articulated, as music and film directors amalgamate elements that as separate entities might be incongruous. Thus the songs, and discourse on them, manifest a variety of thoughts and dreams on the pressing questions of what is India and what it is to be Indian in today's world.

This paper explores how Rahman's music expresses particular senses of culture and identity through both (audio) songs and the filmic visualizations (picturizations) of songs. I argue that the multiplicity of musical and identity messages in film songs is

itself a more accurate expression of “Indian-ness” than any single or static symbol. My consideration of Rahman’s oeuvre attempts to invigorate our conception of Indian music’s role in society.

Session 5-24 (SEM) 8:30-10:00

Thinking about Musical Sounds in Native North American Communities

Victoria Lindsay Levine (Colorado College), Organizer and Chair

By utilizing ethnomusicological data from a variety of communities in Native North America, and contextual frames that acknowledge broader issues such as music and gender, aesthetics, music and sacred narrative, and music and worldview, participants in this panel will consider native musical sounds from several perspectives. Continuing work on intertribal social dance music will enrich discussion of conceptualizations of music and its relation to aesthetics and worldview in Woodland communities in eastern Oklahoma. Both the use of a Native North American paradigm, and analyses of songs in the myth narratives of Coast Salish peoples of the Puget Sound region will facilitate considerations of the roles of musical sounds as living, gendered connectors to spiritual power, its sources, and to the physical world and its cultural geography.

Thinking Music: Style, Aesthetics, and Worldview in Woodland Intertribalism

Victoria Lindsay Levine (Colorado College)

The Alligator Dance exists in the social dance repertoires of several Woodland communities in eastern Oklahoma, including the Shawnee, Caddo, and Yuchi (who call it the Big Turtle Dance). The song that accompanies this dance is among the most musically complex in Native North America; it involves two separate antiphonal choruses performing simultaneously. The two choruses sing contrasting melodies, vocable patterns, and rhythmic structures, bearing no apparent musical relationship to one another. Yet the singers from both choruses dance in unison, commingled within one dance line. A few other examples of this kind of musical structure may be found in Woodland social dance repertoires, such as the Choctaw Quail Dance and the Shawnee Go Get-Em Dance. This approach to song structure raises questions about how Woodland musicians “think” music and conceptualize their musical system as a whole. An exploration of these questions, based upon verbal accounts by singers from eastern Oklahoma, reveals some of the relationships between musical style, aesthetics, and worldview in Woodland intertribalism.

Gender Roles and Tradition in Native North American Musical Expression

Tara Browner (University of California, Los Angeles)

A large proportion of writings both past and present about the participation of indigenous women in their culture’s musical life have centered on restrictions in women’s roles as singers and musicians, especially regarding ceremonial music and Pan-Indian powwow singing. Native collaborators often make statements affirming these restrictions and give “tradition” as the reason behind them. Some research does suggest that female musical participation was more widespread in pre-Christian times than today, and that sex-based rules relating to music and dance performance were the result of religious and cultural oppression by Europeans. Nevertheless, the leaders in most contemporary public music-making are men.

Rather than question the validity of musical critiques based on Western concepts of gender roles, in this presentation I intend to use the Native American paradigm that assigns humans the role of mediator between the spiritual and physical worlds, and discuss sound itself as both living and gendered, with the performer providing a means for that sound to enter the physical world. In this scenario, “tradition” is a pragmatically-based way to describe who is best able to serve as a conduit, assisting the living sound in entering and being heard in the physical realm.

Re-Placing Songs in Coast Salish Myth Narratives

Laurel Sercombe (University of Washington)

The oral literature of the Coast Salish people describes a vivid world of characters, places, and events through the medium of story and song. Although some Northwest Coast literature has been studied for its ethnographic and literary significance, little attention has been paid to the songs within the stories. Collection and documentation practices since the 1890s have resulted in the displacement of songs from their narrative context, and the nature of recorded sound media has further isolated songs in the historical record. The subject of this paper is the sung material in the oral literature of the Coast Salish people of the Puget Sound region of western Washington state, primarily speakers of Lushootseed and neighboring languages. A body of songs and song texts has been compiled from numerous print and recorded sources for analysis and comparison. Two questions are addressed: (1) What musical and structural features characterize songs in Coast Salish myth narratives, and of what value is such characterization within the framework of Native American literary ethnocriticism? (2) How do songs in myth narratives contribute to an understanding of the cultural geography that identifies Coast Salish life and thought? The discussion centers on the relationship of myth narrative song to spiritual power through its association with localized spirit beings. Through this relationship, the songs connect the myths to human spiritual practice and to the physical source of spiritual power in Coast Salish communities.

Session 5-25 (SEM), 8:30-10:00

Inscribing the Transnational Locally: Case Studies from Peruvian Popular Music

Javier F. León (University of Texas at Austin), Organizer and Chair

This panel highlights some of the ways in which the use of music and music-making as a marker of identity can be a complicated and ambiguous endeavor, often attempting to balance one's local sense of history and tradition against transnational promises and demands of success and recognition. Popular music research over the last decade has contributed greatly to explore the ways in which musicians around the world have come to use the space mapped out by the global media as a tool with which to fight oppression and marginalization both at the local and transnational level. In some instances this has led to the impression that musicians around the world, especially those who are often labeled "non-Western," should be conceived as individuals who are able to plug themselves into and out of modernity without being affected by it. "Going global," however, can also introduce a number of new challenges. The trade of musicians, their musics, images and bodies as fetishized commodities in the world music market, can strip them from a local history that can be an integral part of the process of identity formation. Consequently, these musicians are forced to negotiate their local histories and past with a global culture that is not simply imparted or imposed from without, but forms an integral part of what it means to be a popular musician today.

The papers in this panel offer case studies of how different groups of musicians in Peru are dealing with these new challenges and ambiguities. They do not merely emphasize the positive aspects that contribute to the effective assertion of one's identity through music-making but also aim to focus on some of the potential contradictions of emphasizing locality within a mass-mediated musical environment that often extends beyond local cultural, historical, economic, and geographic boundaries. The papers also reflect on the need to retain or recapture a certain sense of locality even in light of postmodernist claims about the end of history (e.g., Fukuyama) and the impossibility of being able to differentiate between modernist concepts such as good and evil (e.g., Baudrillard). The point is not to emphasize a sense of Peruvian localities as utopian spaces but as realms that are actively linked to rather than isolated from late capitalist processes and where contradictions between the local and the global are continuously negotiated.

The International Soul of Black Peru

Heidi Feldman (University of California, Los Angeles)

In the 1990s U.S. rock star/producer David Byrne "discovered" Afro-Peruvian singer Susana Baca and released the first major commercial recording of Afro-Peruvian music in the United States. Byrne's 1995 compilation CD, *The Soul of Black Peru*, begins and ends with the song "María Landó," interpreted first by Baca and then by Byrne. Where in the world is "The Soul of Black Peru," and who has the right to perform it?

Which aspects of musical culture are revealed, and which are hidden, by this world music recording? In my paper I situate Susana Baca as a world music artist on the margins of popular Afro-Peruvian performance practice. I argue that the trope of the white colonialist curator of world music robs both the curator and the collaborating artists of their individualism and agency, flattening their complicated cultural identities. Afro-Peruvian music is not one tradition but many, constantly undergoing com-

plex re-inventions and challenges from both within and outside the Peruvian black community. In fact Afro-Peruvian music (which had faded from cultural memory) was reconstructed—and to some extent newly invented—in the 1950s and sixties by Peruvian folklorists, composers, and choreographers. I discuss the legacy of the revival artists, the reign of commercial folklore, and the recent internationalization of Afro-Peruvian music. In this context I analyze Baca's and Byrne's performances of "María Landó." Finally I propose a fluid concept of culture that encompasses complex questions of authenticity, appropriation, cultural invention, and selective cultural memory.

Tourism and Peru's Postcolonial Encounter

Jonathan Ritter (University of California, Los Angeles)

For residents of Taquile, an island in Lake Titicaca on the Peruvian-Bolivian border, the midsummer Fiesta de Santiago marks a high point in the ceremonial year. Panpipe and drum ensembles fill the central plaza in informal competition, saint statues are brought out on parade to bless the island's inhabitants, and endless supplies of *chicha* beer are drunk during this two-week festive ritual. In recent years an accurate description of the festival would also have to include the hundreds of foreign tourists ringing the plaza, camcorders in hand to document the whirling mass of revelers, musicians, and feathered costumes. Dubbed the "crown jewel" of cultural tourism in the region, or alternately, a "spoiled and touristy" experience, the subtext of authenticity infuses tourist literature on the event.

Drawing on a concept first introduced by Mary Louise Pratt and extended by James Clifford, I argue that the Fiesta de Santiago is a transnational "contact zone," a space of colonial and postcolonial encounters marked by a profound ambiguity regarding power and representation. Discourses of authenticity and difference define the encounter and are established through the co-presence of a global market for cultural tourism and the performance of local identity. Yet, on Taquile, the asymmetries of power inherent in the tourist experience are offset by a local population which has retained control of the tourist industry by forbidding the construction of hotels, housing visitors with families, and running a monopoly on transportation to the island. Based on fieldwork in 1998 and 2000, I examine the negotiations—business, cultural, performative, and musical—that construct this festival as a site of contact between local and global ideologies as well as between people.

Re-inventing Musical Difference: Reflections on the Politics of Afro-Peruvian Style

Javier F. León (University of Texas at Austin)

The "re-Africanization" of Afro-Peruvian music has been the central pillar of a political project that seeks to give recognition to the contributions that Afro-Peruvians have made to the development of Peruvian coastal culture. Given that by the earlier part of the twentieth century most Afro-Peruvian cultural practices and traditions had been assimilated into the dominant coastal culture, today's musicians have sought to re-introduce the notion of difference as a means of asserting that the music performed by Afro-Peruvian artists is a unique, distinct, and therefore legitimate component of the Peruvian musical and cultural landscape. Revived and re-invented musical genres are constantly updated to include stylistic elements from Afro-Cuban, Afro-Brazilian, West African, and African-American musical practices. There is also a strategically constructed and highly selective oral history that links these present-day musical practices to the experiences of Afro-Peruvian slaves during the colonial period and to African ancestors.

Session 5-26 (SEM Forum), 10:30-12:00

Music-Media-Multiculture: A Study through Music of Change in Sweden

Krister Malm, Dan Lundberg, Owe Ronstrom (Royal Swedish Academy of Music)

During the past three decades Sweden has been transformed from a culturally fairly homogenous society into a multicultural society. There is an ongoing re-stratification of the society from groupings of individuals oriented towards family, geographical and professional affiliations to groupings formed around cultural affinities. This is due to number of causes such as immigration, migration within Sweden, and separation of generations. Music has played important roles in this process both as a marker for the new groupings and as an agent of change. In the research project *Music-Media-Multiculture* music and dance and its manifestations in live and media arenas, including the Internet, have been used as indicators on the processes of change in the Swedish

society. The presenters report on the findings of this project, including contemporary arenas, a typology of groupings around music, analysis of apparently discordant trends using a “dimensions of tension” (homogeneity-diversity, global-local, hybrid-pure, mediated music-live music, etc.) approach, and prediction models.

Session 5-27 (SEM), 11:00-12:00

Issues in Balkan Music History

Irene Markoff (York University), Chair

Ottoman Echoes, Byzantine Frescoes, and Rom Music in the Balkans

Gabriela Ilnitchi (Eastman School of Music)

The study of pictorial representations of musical instruments and ensembles is critical to the development of a cogent historical narrative of musical life in the Balkans during the period of Ottoman rule, as well as to an informed discussion of contemporary issues of Balkan musical identity. I argue that, while representative of a dialectical relationship between inherited iconographical models and contemporaneous social and cultural demands, the Balkan frescoes stand witness to the dissemination of Ottoman instruments in the area, to the social stratification of musical practice and the sharper differentiation between urban and rural traditions, as well as to the rise of the new class of both urban and rural professional Rom musicians.

Furthermore, music iconography becomes indicative of cultural transformations in the Balkans when considered in its symbolic dimension. For example, the negative symbolism of the instrumental ensemble featured in some sixteenth-century representations of the “Mocking of Christ” scene, poignantly invests its *mehter*-derived composition with anti-Christian overtones; in the seventeenth century, some of the same instruments become full participants in the Christian song by being depicted in the representations of the Psalms; finally in the last 200 years, they became the mark of dance music, such as the Romanian *geamparale*, performed by urban and rural Rom ensembles. This transference of instrumental symbolism and performative context corresponds to a gradual transformation of a cultural “other” into a cultural “self” that characterizes the increasing Ottomanization of Balkan courtly and urban milieu from the seventeenth century onwards.

Meter as a Marker of Ethnonational Identity?: The Problem of “Asymmetrical” Meter in Macedonian Folk Song from the Late Nineteenth Century to the Present

Karen A. Peters (University of Wisconsin-Madison)

Early folk song collecting activities in Bulgaria and Macedonia were hampered by a lack of consensus regarding the proper notation of songs with “asymmetrical” meters—assuming such meters were recognized by the collector. Zivko Firfov and Metodija Simonovski, in their preface to a collection of Macedonian folk songs published in a Bulgarian journal between 1890 and 1900 (1962), present two opposing views regarding this problem: that of Bulgarian theorist Dobri Hristov, who in 1928 pointed out that the collectors in question were amateurs who did not have the expertise required to notate such meters; and that of Serbian dance ethnologists Ljubica and Danica Jankovic, who wrote in 1952 that the prevalence of such “irregular” meters was a very recent phenomenon resulting from the influence of “Oriental” music, which suggests that the early transcriptions may in fact have been correct.

Firfov and Simonovski did not mention Hristov’s further opinion (1931) that asymmetrical meters were a musical marker of Bulgarian—which for him included Macedonian—identity; and that in his experience, non-Bulgarian Slavs were unable to hear them, presumably due to the influence of “European” music on their own musics. In this paper I consider whether it is possible today to consider such meters as indicators of identity, as well as examine the validity of past suppositions in this regard.

REFERENCES: Zivko and Simonovski, eds. 1962. *Makedonskite melografi od krajot na XIX vek*. Skopje: Institut za folklor.

Hristov. 1931. *66 narodni pesni na makedonskite bulgari*. Sofia: P. Glushkov.

Session 5-28 (SMT), 9:00-12:00

Music and Mathematics

John Rahn (University of Washington), Chair

CUP Spaces in Post-Tonal Music

Guy Capuzzo (Texas Tech University)

Recent publications in music theory and analysis confirm the status of musical spaces as a primary determinant of structure in post-tonal music. This paper demonstrates the ability of CUP spaces—a new kind of musical space—to clarify aspects of structure in atonal and twelve-tone music.

Part I of the paper provides definitions. Part II uses CUP spaces to elucidate row relations in the Trio of Schoenberg's Suite, Op. 25; to model the choral sections in Webern's Cantata, Op. 29, I; and to define form in Carter's *Gra*. Part III offers a conclusion.

Coherence and Failure: A General Theory of Ambiguity and Contradiction

Norman Carey (Eastman School of Music)

Within recent studies in diatonic theory, a fair degree of attention has been paid to the question of coherence. A scale is coherent if its “seconds” are consistently smaller than its “thirds,” etc. In a 1991 article, Jay Rahn distinguishes between two ways in which coherence fails: through “ambiguity” or “contradiction.” Either type of coherence failure represents a conflict between generic and specific intervals. Conversely, it is the direct or implicit assumption of previous studies (Agmon; Balzano; Clough and Douthett) that coherence is somehow cognitively advantageous, and that assumption will not be challenged here. The rough measure provided by generic intervals most effectively encodes the set of specific intervals when coherence prevails.

This paper reveals the upper limit on coherence failures, as a function of a scale's cardinality. An algorithm is demonstrated and proven that determines the failure content of any scale, using the sequence of step intervals as its input. Comparing the number of failures in a scale (provided by the algorithm) to the maximum for the scale's cardinality (provided by the limit) forms the basis of a similarity index. The seventy-two *melakarta raga* scales of South Indian musical tradition, as well as Western microtonal scales, are reexamined by the application of this index. In this light, the well-formed scales of Carey and Clampitt are shown to exhibit a limit on maximal failures that is significantly lower than the general case, suggesting another cognitive advantage for the well-formed scale.

A Partition-Lattice Model of Prolongation and Progression in Twelve-Tone Music

Richard Kurth (University of British Columbia)

Pitch-class partitions and their properties have played a prominent role in recent theories and analyses of twelve-tone music. A general theory of how partitions interact is needed in order to define concepts of prolongation and progression relevant to twelve-tone music, so far as those concepts can be engaged by partitions.

In this presentation, basic features of the mathematical theory of lattices are used to explore how pitch-class partitions interact. A partition-lattice theory offers a rigorous systematic context for generating larger (closed) families of partitions with shared properties, and for defining several concepts of “distance” between partitions in the lattice. The theory makes it possible to formulate the notion that a single partition might be “prolonged” by other partitions (within the same lattice), and also to distinguish different kinds and degrees of progression between partitions. Methodological and analytical aspects of the theory are explored using passages from Schoenberg's String Trio, Op. 45 and Webern's Concerto for Nine Instruments, Op. 24.

Determining Similarity among Pitch Sets of Unequal Cardinality: A Contextual Approach

Michael Buchler (University of Iowa)

In 1994, Robert Morris defined a series of tools for measuring similarity and equivalence among sets of pitches (psets) in pitch space (p-space), a conceptual dimension in which pitch height is taken into account (instead of only pitch class). Morris's constructs measure two psets' degree of similarity by comparing quantities of common tones and common intervals. His tools are important additions to our field, but, rather like Forte's early pitch-class similarity measures, they are only meaningful when comparing psets of the same size (cardinality)—an obvious drawback in many analytical situations.

I present one method for comparing psets of different cardinality. In doing so, I first compare the quantity of each interval-class and/or subset-class of each pset to the largest and smallest quantities possible in any pset of the same cardinality, operating within the same registral or intervallic boundaries. In the process of defining this formal system, I discuss some properties of interval cycles in p-space and the potential for combining p- and pc-space measures of similarity and equivalence. Analytical usefulness is illustrated by examples from Lutoslawski and Messiaen where pitch-class-based tools alone seem unsatisfactory.

Session 5-29 (SMT), 9:00-12:00

Affect and Signification

Jane Clendinning (Florida State University), Chair

The Anxious Mood of Schoenberg's "Nacht": A Case Study in Emotion and the Auditory Environment

Paul von Hippel (Ohio State University)

Research in hearing has identified several principles relating auditory qualities to listeners' emotional responses (Morton, 1994; Ohala, 1994; Huron, 1997). These principles of auditory emotion are used to inform an analysis of Schoenberg's "Nacht" from the cycle *Pierrot lunaire*—a song with a markedly anxious quality. In "Nacht," Schoenberg favors part-crossing, dissonance, tight chord spacings, and low sounds of relatively indefinite pitch—suggesting an environment in which the listener is swarmed by large, threatening objects that are difficult to track. If a natural environment produced sounds resembling those of "Nacht," the listener would be justified in feeling some anxiety.

Meter and Hypermeter as a Means of Signification in Wagner's *Parsifal*

Amelia S. Kaplan (Chicago, IL)

Richard Wagner's opera *Parsifal* manifests the themes of good and evil in both drama and music. Characters in the drama attain various states of spiritual worthiness along an ethical continuum. Although the characters are represented by musical motives, as in Wagner's earlier operas, I show that their ethical states are distinguished by musical signatures which inflect both their motivic and non-motivic singing. Specifically I show that Wagner associates positive ethical behavior with duple meter, and unethical behavior with triple meter. Varying degrees of ethical behavior are represented by hierarchically accumulating levels of duple or triple meter and hypermeter. In my discussion I focus on a remarkable passage from Kundry's aria which features four levels of triple metric hierarchy. I also show that an isomorphism between duple and triple meter and major and minor third cycles extends the musical signatures into the realm of harmony. Finally, I posit that good and evil exist in a dialectical relationship in the opera. This dialectic is audible at the very end of the opera in the much discussed ascending-fifth cycle and the simultaneous written and sounding 4/4 and 6/4 in the orchestra.

Ernst Kurth at the Movies:
A Syntax and Semantics of Absolute Progressions in Recent American Film Music

Scott Murphy (Eastman School of Music)

Innumerable musical “dialects” have been imported into film music, but a few are perhaps indigenous to the genre. One of these dialects began during the “Golden Age” as a strain of nineteenth-century chromatic harmony, but it soon bore the impact of a number of cinematic factors, including the brevity and intermittency of cues, the immediacy of narrative association, and the rise of popular song on the soundtrack. One of the strain’s reactions to the impact of these competing factors was to employ only those tonal embellishments from nineteenth-century chromatic harmony which are both highly representative and highly compact; such brevity and idiosyncrasy would also facilitate concise semantic association. I argue that these synecdochal embellishments include foreground chromatic neighbor-note motions and their resultant triadic harmonizations, of which the latter are akin to what Ernst Kurth called “absolute progressions.”

This study encompasses the scores from over one hundred and fifty popular American films dating from circa 1980–2000, in which this chromatic dialect is significantly employed. The data collected exhibit three trends: 1) only a subset of the possible chromatic neighbor-note motions and absolute triadic progressions is used regularly; 2) absolute progressions are chained together using a limited set of syntactical rules; 3) both motions and progressions have consistent, albeit broad, semantic correlates. The presentation of this study includes an extensive inventory of transcribed musical passages from recent film scores that exemplify the syntactic patterns of the dialect, and a couple of short video collages that demonstrate the dialect’s semantic consistency.