Musical Cartographies

HARVARD GRADUATE MUSIC FORUM CONFERENCE

Keynote: Arun Saldanha (University of Minnesota Twin Cities)

SCHEDULE & ABSTRACTS

29–30 JANUARY 2016
MUSICAL CARTOGRAPHIES

FRIDAY SCHEDULE — 4

SATURDAY SCHEDULE — 6

ABSTRACTS

Session 1 — 8
Session 2 — 12
Session 3 — 15
Session 4 — 19
Session 5 — 23

ACKNOWLEDGMENTS — 27
CONFERENCE SCHEDULE

Friday, 29 January

11:15 AM  Registration and coffee
TAFT LOUNGE, MUSIC BUILDING

NOON  Welcoming remarks
TAFT LOUNGE, MUSIC BUILDING

12:15 PM  Session 1  •  Networks and Technologies
ROOM 9, MUSIC BUILDING
Chair: Emily Dolan

• “The People’s Mixtape: Musical Dissemination in Post-Revolutionary Cuba”
  Tom Astley, University of Newcastle

• “Affective Music Theory and Musical Exploration: Michael Hamad’s @phishmaps”
  Jacob Cohen, The Graduate Center, CUNY

• “Universal Synchrony Music”
  Sarah Weaver, Stony Brook University

— BREAK AT 2:00 PM —

2:15 PM  Session 2  •  Contesting Spaces / Creating Spaces
ROOM 9, MUSIC BUILDING
Chair: Ingrid Monson
• “The True North Strong and Free: Inuit Representation as a Challenge to Canada as the North”
  **Jeffrey van den Scott**, Northwestern University

• “(De-/re-)Territorialization in the Music of the Beatles: Excavating a Rhizomatic Conception of Genre”
  **Tom Johnson**, The Graduate Center, CUNY

• “Jazz, Terraza 7, and Immigrant Folk in Jackson Heights, Queens”
  **Ofer Gazit**, University of California, Berkeley

— BREAK AT 3:45 PM —

**4:00 PM**  **Round table discussion: The Stakes of Musical Cartographies**

**THOMPSON ROOM, BARKER CENTER**

Participants: **Marié Abe** (Ethnomusicology, Boston University)
  **Suzannah Clark** (Music theory, Harvard University)
  **Josh Levine** (Composition, University of Iowa)
  **Arun Saldanha** (Geography, University of Minnesota)
  **Kate van Orden** (Historical musicology, Harvard)

Chair: **Sindhumathi Revuluri** (Historical musicology, Harvard)

**5:30 PM**  **Wine and cheese reception**

**TAFT LOUNGE, MUSIC BUILDING**

**7:30 PM**  **Film screening**

**ROOM 9, MUSIC BUILDING**

*The Last Angel of History* (1996), directed by John Akomfrah

Dinner will be provided.
Saturday, 30 January

8:30 AM  Breakfast and registration
TAFT LOUNGE, MUSIC BUILDING

9:00 AM  Session 3  •  Space, Time, Movement
ROOM 9, MUSIC BUILDING
Chair: Christopher Hasty

• “Reimagining the Global South: Connective Marginalities Across the Black Atlantic”
  Austin Richey, Eastman School of Music

• “Navigating Simultaneous Pitch Spaces in Jazz Harmony”
  Sean Smither, Rutgers University

• “Sound Maps: Choreographing the Musician in a Formalized, Time-Spaced Score Design”
  Jeffery Shivers, Tufts University

  — BREAK AT 10:45 AM —

11:00 AM  Session 4  •  Remapping Global Histories
ROOM 9, MUSIC BUILDING
Chair: Alexander Rehding

• “Cosmopolitanism in “A Country of Steam Engines”: The American Travelogues of Henri Herz and Oscar Comettant”
  Virginia Whealton, Indiana University

• “There and Back Again: The Imagined Itineraries of Santiago de Murcia”
  Brian Barone, Boston University
“Trans-Eurasian Reception of Zhu Zaiyu’s Twelve-Tone Equal Temperament during the Eighteenth-Century Global Enlightenment”

Zhuqing (Lester) Hu, University of Chicago

12:30 PM Lunch and reading discussion group
ROOM 9, MUSIC BUILDING
Readings: Excerpts from Julian Henriques, Sonic Bodies, and Steve Goodman, Sonic Warfare
Lunch will be provided.

2:30 PM Session 5 • Remapping Notation
ROOM 9, MUSIC BUILDING
Chair: Anne Shreffler
• “Mapping Justus ut palma”
  Anne Parlato, Boston University; King’s College, London
• “Ô-dious passions: Remapping performativity in Bussotti’s La Passion selon Sade”
  Emma Childs, Harvard University
• “SETZUNG 1.2”
  Pia Palme, University of Huddersfield

— BREAK AT 3:15 PM —

4:45 PM Keynote lecture
ROOM 9, MUSIC BUILDING
“Soundscapes without Representation: A Sketchy Cartography of Afrofuturism”
Arun Saldanha, University of Minnesota Twin Cities
The People’s Mixtape: 
Musical Dissemination in Post-Revolutionary Cuba

TOM ASTLEY · UNIVERSITY OF NEWCASTLE

This paper examines microsocial networks of file sharing in post-Revolution Cuba, taking contemporary uses of USB technology as a case study. This research seeks to illuminate the ways in which the means of dissemination can help construct the meaning of the texts themselves in a recontextualised cultural setting, responding particularly to the conference theme of technologies and the mapping of musical space.

Despite flourishing Wi-Fi hotspots around the island, the internet is still far from a ubiquitous cultural source in Cuba, representing a technological iteration of the ongoing cultural reality wherein “foreign” musics are still perceived as something of an ideological threat and logistically difficult to procure. However, these musics have continually found their way past these ideological and logistical barriers to become an integral part of the Cuban soundscape. In mapping a lineage of the technologies used in circumventing these barriers – radios, vinyl, mixtapes, burned CDs – I aim to connect the current use of USB devices into a longer history of illicit dissemination which has provided a constant rivulet of information to successive generations of Cubans, arguing that file sharing, through a complex skein (albeit geographically cemented) of peer-to-peer networks of dissemination, is a vital tool in the consumption and understanding of contemporary global musics.

This real-work re-enactment of the ethereal, and much more anonymous, peer-to-peer file sharing, often leads to a lack of con-
textualising information that situates and makes sense of cultural texts (often tacitly) in online domains. This “extra-textual data loss” not only contextualises USB sharing in Cuba with its technological precedents, but indeed may be an important aspect of Cuban cultural identity itself. In asserting this, I refer to the continued significance of Cuban ethnomusicologist Fernando Ortiz’s neologism “transculturation,” a theory that, in many respects, remains “fundamental and indispensible for an understanding of the history of Cuba” (Ortiz, 1995:103). What makes Ortiz’s seminal theory capable of explaining the place of continuous waves of migration in the construction of Cuban identity might also make it a prophetic lens through which to view peer-to-peer musical dissemination; his notion of the importance of “loss” in making sense of culture, identity and transmission.

Affective Music Theory and Musical Exploration: Michael Hamad’s @phishmaps

JACOB COHEN · THE GRADUATE CENTER, CUNY

In 2013, Hartford Courant music journalist Michael Hamad tweeted a picture of a rough diagram he made while listening to a live internet stream of a lengthy improvisation (or “jam”) by the rock band Phish. The music moved through a number of improvisational episodes varying in harmony, melody, and groove, and it instantly was heralded as one of the most adventurous and exciting jams of the band’s career. Because Hamad shared his “roadmap” (as he called it) almost instantly through social media, his diagram spread virally throughout the Phish online community, leading him to expand and refine his work. His popular Tumblr blog Setlist Schematics now includes over one hundred such maps, and has led to inclusion in the Norton Reader and an online profile for the New York Times. Many fans, however, have paradoxically admitted that they love Hamad’s maps while having no understanding of their musico-theoretical content.
In introducing this analytic methodology to the academic community, this paper also argues that Hamad’s manner of organizing harmonic space in these maps intuitively resonates with Phish fans who have no formal musical training because his work represents a notion of musical journeying that is fundamental to the Phish experience. Most Phish fans privilege improvisational exploration that moves through a variety of keys and grooves as the highest form of Phish’s musical expression, despite lacking the vocabulary to explain the music. Hamad, who earned a doctorate in musicology, creates a graphical notation centered mainly around harmonic and melodic events using boxes, circles, arrows, and lines to chart the sonic pathways of Phish’s intricate jams. Yet he also includes text based on the qualitative descriptions that are part of Phish fans’ discursive communication, further solidifying the bond between the lay fan and the analytic diagram. Hamad’s later graphs incorporate a variety of shapes and colors that convey an almost synesthetic understanding of the music. Ultimately, Hamad has created an analytic notation that fosters an affective connection between Phish fans and the maps, revealing how fans’ listening practices are acutely conditioned to recognize journeys through harmonic space.

Universal Synchrony Music

SARAH WEAVER · STONY BROOK UNIVERSITY (SUNY)

Universal Synchrony Music (USM) is a cosmic multi-year telematic music project in collaboration with the NASA Kepler Mission and NASA ArtSpace exploring musical, technological, and metaphorical realizations of synchrony. Sonification of data from the Kepler Mission on stars and planets 1000–3000 light years away is utilized for presence and interaction for synchrony. Synchrony is defined as perception of alignment of distributed time and space components. This electroacoustic telematic ensemble is comprised of renowned experimental musicians utilizing their individual innovative musi-
cal languages. Telematic music is live performance via the internet by musicians in different geographic locations. The network technology involves JackTrip audio software, HD videoconferencing, and Internet2.

**USM Volume 1** premiered in April 2013. Sonifications of data streams on variable stars from the NASA Kepler Mission were shaped as an ongoing “cosmic stream,” together with musical concepts including interaction and harmonization with cosmic sounds, creating perception of synchrony across local and extreme distances, exploring the nature of closeness and distance beyond physical characteristics, the nature of sound in a vacuum, and cultural and human levels of synchrony.

**USM Volume 2** (April 2014) continued this work and focused on the metaphor of the search for habitable planets as a search for synchrony. USM Volume 2 sonifies planets identified as habitable and the stars they orbit, utilizing data such as light curves, phase curves, surface gravity, magnitude, temperature, celestial coordinates, period, transit depth, transit duration, solar planet ratio, distance from Earth, and orbital alignments with Earth. The musical concepts include resonance, timbral synthesis, integration, nodal intersections, pulsation, contour, harmonics, inner universe and outer universe relations, and alignment as synchrony.

**USM Volume 3** (January 2015) emphasized interdependence of habitability. The surround sound enabled the expansive experience of spatialized data sonification such as orbiting, constellations, and being inside of a habitable planetary system. The piece began with alignments of the orbits of hundreds of habitable planets in multiplanetary systems with Earth, continuing into more orbital alignments spatialized in rotation around the Kepler field. The second section sonifies constellations of the stars of multiplanetary systems with Kepler habitable planets. The third section expresses the metaphor of inner habitability of the self.

**USM Volume 4** will premiere February 2016 in New York City.
The True North Strong and Free: Inuit Representation as a Challenge to Canada as the North

JEFFREY VAN DEN SCOTT · NORTHWESTERN UNIVERSITY

“The True North strong and free.” This phrase from “O Canada,” borrowed from Lord Tennyson, marks an integral part of Canadian identity in popular culture and in political discourse. But, what is the True North? This paper considers the True North as those areas beyond the northern limit of tree growth – that is the land inhabited primarily and ancestrally by the Inuit – and examines its influence on the development of composed music in Canada since Canada’s centennial year in 1967.

Drawing on the symbolic interactionist sociological perspective, I look at the Canadian North as a significant symbol, one of those features of a culture which helps to define what it is. Through the works of noteworthy Canadian composers including Glenn Gould, Violet Archer, and Christos Hatzis, a mainstream, southern vision of the North emerges, in which Inuit culture is privileged and begins to stand in as a marker of Canadian identity more broadly. After the creation of the Inuit self-governed territory, Nunavut, in 1999, Inuit culture, shifts from being imagined into Canadian works to being represented more directly, through musical recordings and live presence on stage.

In turn, the very geography which defines Canada feeds issues of indigenous representation and cultural appropriation within the country. In seeking to develop a transcultural model of Canadian identity, which recognizes the “interconnected and entangled” (Welsch 1999) nature of cultures in the 21st century, the rise of Inuit culture in Canada through visual and musical representation actually draws an ontological line between Canada as the True North.
and the lives of the people of that region. Ethnographic study of an Inuit community shows that Northerners are generally unable to partake in these celebrations of their culture and become tokens of the government’s claims to arctic sovereignty while seeking to redefine their own identity in the face of the increasingly transcultural globe.

(De-/re-)Territorialization in the Music of the Beatles: Excavating a Rhizomatic Conception of Genre

TOM JOHNSON · THE GRADUATE CENTER, CUNY

Popular music scholars have a genre problem; the term resists definition, remaining a cumbersome concept. Typical notions of genre tend to foster a singular generic taxonomy: the family tree that places artists/genres within a phylogenetic cartography, emphasizing similarity based on lineage. Such arborescence has been tentatively mediated through a general network-formation (Holt 2007), but this too relies on conspicuously under-theorized similarity measures (cf. Fabbri 2008). Studies often either list (ostensible) defining properties of the particular genre under investigation (Easley 2015; Heetderks 2015), or they position genre in cultural, esthetic opposition to the nominally more objective notion of “style,” which operates autonomously as a “manner of articulation” (Moore 2001; Rockwell 2007; Braae 2015). Both strategies defend their studies from genre, cocooning analysis within poiesis. Neither these conceptions nor these mappings adequately account for the rich, entangled milieu of generic signification of popular-music “objects.”

I present in this paper a reconceptualization of the cartographic possibilities of genre through an exemplary case-study of the music of the Beatles. Building on the dynamic attitude posited by Drott’s (2013) work on “genre-less” modernist music, I explicitly theorize the role of this problematic concept through a semiotically-inflected transmission of Deleuze and Guattari’s (D&G 1987) related notions
After briefly exploring D&G’s six properties of rhizomes (connection, heterogeneity, multiplicity, asignifying-rupture, cartography, and decalcomania), I posit five ways the music of the Beatles deterritorializes generic signifiers of popular musics in the mid-1960s. With this rhizomatic framework, I present mappings that obliterate the barrier between poiesis and aesthetics that arborescent models construct – while simultaneously relating D&G’s knotted concepts to work on categorization (Lakoff 1987; Malt et al. 1999).

Though many have investigated stylistic heterogeneity and postmodernism in the Beatles (Whitley 2000; Marshall 2006; Spicer 2010), I use these tropes to challenge facile arborescent mappings while rejecting notions of stylistic compartmentalization. I excavate an ontologically-fertile cartographic means of probing genre vis-à-vis the band that remains at the forefront of pop/rock academic discourse (Covach 2006; Spicer 2009; Nobile 2011).

Jazz, Terraza 7, and Immigrant Folk in Jackson Heights, Queens

Ofer Gazit · University of California, Berkeley

This paper examines the ways jazz improvisation constructs immigrant social spaces in Queens, New York. Studies in cultural geography have identified the ways jazz scenes and styles are associated with particular urban spaces, such Harlem in 1930s, 52nd Street in the 1950s, and the Lower East Side in the 1980s. In Ethnomusicology, studies of immigrant communities have emphasized the ways particular musical practices can delineate immigrant social spaces within a multicultural city like New York. The important ground these works cover does not include immigrant jazz spaces, and the ways in which immigrants use jazz to form musical interactions across immigrant communities in the city. Drawing on ethnographic
observations gathered as a performing bass player as well as interviews with musicians, community organizers, and venue proprietors, I map and analyze the musical and social contexts in which musicians create immigrant jazz spaces in Queens, New York. I argue that immigrant musicians develop specific musical, discursive and visual strategies to construct, perform and transform public spaces, jazz venues and ethnic institutions into immigrant jazz spaces. Moreover, I follow Nina Glick Schiller in arguing for a methodological move away from the ethnic construction of migrant music and towards locality based studies that are open to a wider range of immigrant interaction and socialization.

Session 3 • Space, Time, Movement

Reimagining the Global South: Connective Marginalities Across the Black Atlantic

Austin Richey • Eastman School of Music

Detroit’s infamous 8 Mile Road severs the city horizontally; the resulting divergence between the white suburbs to the north and black city to the south reflects a history of racial turmoil. Yet south of this divide is a uniquely heterogeneous space that defies contemporary conceptions of the Motor City as an American wasteland: the city of Hamtramck, a vibrant, historically immigrant city within the borders of Detroit. At only 2.09 miles square, Hamtramck is the most densely populated city in the state, and 30 languages are spoken among its 22,000 residents. This space presents a version of the region that escapes outside attention, a perspective I present with evidence drawn from fieldwork undertaken there in the summer of 2015.
In 2013, diasporic Zimbabwean artist Chido Johnson established the Zimbabwean Cultural Centre of Detroit (zccd) in the heart of Hamtramck. The zccd serves as a portal between the globally Southern spaces of Detroit and Zimbabwe through its Residence Exchanges, a reciprocal program between performing and visual artists in the two communities. By blending elements of these cultures, the exchanges uncover deep roots between the two marginalized places, illustrating the dislocated geography of the Global South.

I argue that the zccd’s 2015 Residence Exchange exemplifies its mission to “dismantle naturally occurring as well as constructed boundaries . . . with a view to promote community with the global and local in mind.” The 2015 Exchange utilized musical and dance cultures to blur borders; Detroit break dancer Haleem “Stringz” Rasul and Zimbabwean dance promoter Plot Mhako traded places across the Atlantic to explore connections between the dance styles of Detroit Jit, which emerged out of the city’s Techno music scene in the 1980s, and Zimbabwean jiti, which emerged from a confluence of Zimbabwean and Congolese musics. The visual and processual correspondences between Jit and jiti suggest a connective thread that binds these performances to a Black Atlantic superculture. While the Exchange destabilizes distinctions between the borders of Detroit and Zimbabwe, it simultaneously constructs a space for the expressive cultures of the Black Atlantic to interact, thereby re-mapping the borders of the new Global South.

Navigating Simultaneous Pitch Spaces in Jazz Harmony

SEAN SMITHER · RUTGERS UNIVERSITY

Many jazz standards are characterized harmonically by a play of linear coherence and tonal complexity. How might this play be modeled spatially? Much music-theoretical inquiry into jazz has been
dominated by Schenkerian analytical techniques, but the emphasis Schenkerian discourse places on coherence has limited its capacity to sufficiently explain ambiguity and discontinuity. A number of recent studies have thus endeavored to expand the number of analytical technologies available to the enterprise of jazz theory. Noticing a kinship between David Lewin’s “transformational attitude” and the improvising jazz musician, various authors have mapped chords and progressions in pitch spaces by using transformational networks and Tonnetze. The results have yielded suggestive models of harmonic objects and progressions, but lack explanatory power for teasing out the nuances that shape and guide harmonic progressions.

In this paper, I argue that the play of linear coherence and tonal complexity in jazz harmony may be clarified through the mapping of a transformational pitch-class space made up of “guide tones.” The third and seventh of any seventh chord, guide tones feature prominently in pedagogical writings on jazz both as indicators of chord quality and as voice-leading objects. I demonstrate that this latter attribute holds more syntactic weight than has been previously acknowledged: Guide-tone dyads often participate in rich networks of relationships within harmonic frameworks in jazz, providing voice-leading coherence in the midst of complex harmonic progressions. In order to model these relationships as transformations, I develop an ic1/ic5 Tonnetz that I call guide-tone space. Reflecting on the hermeneutic possibilities this spatial layout affords, I use Richard Cohn’s notion of double syntax to contemplate how the voice-leading processes that typify guide-tone space networks may accord or clash with the tonal hierarchies that accompany them, engendering tonal ambiguity and complexity and motivating unusual compositional and improvisational decisions. Finally, I map the networks of a few specific jazz compositions and consider how the suggestiveness of this spatial mapping may facilitate deeper engagement with the dialectic of linear cohesion and tonal complexity that acts a source of musical affect and interest.
Sound Maps: Choreographing the Musician in a Formalized, Time-Spaced Score Design

JEFFERY SHIVERS · TUFTS UNIVERSITY

Recently, I have found myself engaging in a curious practice as composer-cartographer. Considering the deep associations of the sonic to the physical for performers, I have approached new compositions by prescribing scores of somewhat obsessive and personal choreographies. My works draw from an extensive catalogue of gesture-oriented “materials” to create complex, though often subtle arrays of intimate musical events. These materials (pressure, speed, intensity, range, etc.) dispel any sense of conventional musical notation (wherein pitch is often the primary function, further organized by abstractions of tempo, dynamics, emotions, etc.), but rather, the performance is designed directly through such collaborative choreographies of sound-causing materials. Thus, the physical events here intentionally – and intensely – predominate their sounding results.

Because scored materials are time-spaced (also called proportional notation), time is presented as a tangible, performable material in its own right. Time is distinguished quite vividly through other materials just as they are coordinated precisely through it. The performers follow these maps, translating direct gestural instructions into the performance space; in this sense, not only is the body of the musician being composed, but so is the space around the musician. This situation is analogous to a common philosophy of architecture which considers the space within and around a structure as the foremost focus of its design; the shapes and meanings of the structure share the task of framing the space and giving further order to formal arrangements, however rigid or complex.

I will review three recent works (eisfabrik, aster, almost still) which deal with these issues in similar or different ways. I will discuss problems, solutions, advantages, disadvantages and general thoughts that I have encountered through composing from the perspectives of ges-
ture, time and the general spatial mapping of musical events. Furthermore, I will observe aesthetic tendencies that have grown out of these interests, including a new emphasis in the use of space in performance, and a certain closeness – the confrontation of a seemingly private sound world – that attempts to physically materialize such musical phenomena within, around and beyond the subject of sound.

Session 4 • Remapping Global Histories

Cosmopolitanism in “A Country of Steam Engines”: The American Travelogues of Henri Herz and Oscar Comettant

VIRGINIA WHEALTON • INDIANA UNIVERSITY

During the 1840s and 1850s, a series of European virtuosos arrived in the United States. Leopold Meyer, Jenny Lind, and others toured nearly every corner of the country, performing a range of European repertoire. In this paper, I examine the writings of Henri Herz and Oscar Comettant, who published the most substantial American travelogues to appear in the Parisian musical press during the 1850s and 1860s. Although concert tours in mid-nineteenth-century America have generally been understood as promoting cosmopolitan sensibilities, I investigate the ways in which these Parisian writers suggest that Americans are not ready for – and even resist – cosmopolitan exchange, musically and socially. I argue that both musicians consciously construct cosmopolitan personae, and that Americans’ ostensible lack of cosmopolitanism prompts these authors to call for a continuing teacher-student relationship between Europeans and Americans, in both art and politics. More broadly, Herz’s and Comettant’s travelogues speak to a shift away from earlier French
Romanticism by questioning the possibility of cosmopolitan musical development in Americans’ democratic, unequal, and increasingly technological and urban society.

According to Herz and Comettant, America’s musical problem is two-pronged: Americans do not cultivate their own national music, and they lack meaningful musical exchanges across religious and racial divides. Both musicians thus differ from Chateaubriand and Tocqueville, who had praised Americans’ preservation of European musical traditions, and who had recounted musical exchanges between white settlers and Native Americans. Instead, Herz and Comettant claim that love of technology and money stunts Americans’ artistic sensibilities, both as musicians and as listeners. They usually portray Americans’ mélange (or warping) of musical traditions as comical at best, suggesting that American creolization is fundamentally inimical to participation in broader cosmopolitan culture.

More broadly, I claim that Herz’s and Comettant’s critiques of the United States rely on analyzing America as a technological, commercial, and largely ahistorical urban space. By ignoring the spiritual power French writers had traditionally attributed to the American wilderness, and that contemporaneous Americans were turning to as a source of musical identity, Herz, Comettant, and other visiting virtuosos sought to ensure the supremacy of European artists and their visions of cosmopolitanism.

There and Back Again: 
The Imagined Itineraries of Santiago de Murcia

BRIAN BARONE · BOSTON UNIVERSITY

Discovered in León, Mexico in 1943, the “Códice Saldívar No. 4” of Spanish guitarist, theorist, and composer Santiago de Murcia (1673–1739) once served as tantalizing evidence that the erstwhile maestro
de guitarra to Queen María Luisa Gabriela emigrated in his later years to colonial Mexico, where he acquired firsthand knowledge of the African and New World music evoked in two of the manuscript’s dances. Now that it has been established that Murcia spent his entire career in Madrid, however, we must revise our image of him as an ethnomusicologist avant la lettre. Repositioning Murcia properly in the capital of imperial Spain, this paper considers the “imagined itineraries” so often evoked by his music, traversing not only the west coast of Africa and the Valley of Mexico, but also France, Italy, the Canary Islands, and the moonlit streets of Madrid. Analyzing the compositional strategies and representational modes by which Murcia formed his sounding itineraries, it suggests that rhythm and phrasing particularly enabled his evocations of place and people. By deploying distinct rhythmic vocabularies in pieces “about” different places, Murcia’s itinerant music bolstered a colonial ideology of fundamental difference between European “selves” and various “others.”

Yet these are not the only journeys that attach to this music; scholars and musicians in the twentieth and twenty-first centuries have conjured several of their own. Hypothesizing a condition we might call post(early)modernism, this study also interrogates recent reactions to Murcia that nudge him from a European “center” toward various “peripheries.” On the part of Murcia scholars, these have included attempts to solidify the theory of his emigration to Mexico and ethnographic familiarity with Afro-Mexican music. On the part of performers, several recent recordings rather bafflingly further exoticize Murcia’s exotic pieces. The most extreme examples deploy quasi-“eastern” microtonalism or bathe the music in a wash of jungle sounds. While recognizing these post(early)modernist responses as stemming from the music’s own imagined itineraries, this paper nonetheless sees them as inadequate to a clear-eyed view of Murcia and his context. Instead, it suggests the need for new ways of mapping – both historiographically and performatively – the music of the early-modern Hispanic world.
Long considered obstacle to China’s belated modernization and global integration, the Manchu Qing dynasty (1636–1911) has been reappraised as an active participant in the exchange of peoples, goods, and ideas across Eurasia during the “long 18th century” (1680–1820). Through warfare, diplomacy, and colonization, the Qing court in Beijing became a multicultural hub where Manchu nobles, Han Chinese scholar-officials, Western missionaries, and emissaries from Mongolia, Tibet, and Turkestan came into contact. While this recent “Eurasian turn” in Qing history draws much from visual arts, material culture, and architecture, music has been conspicuously overlooked. My paper argues that music was not only an important but also a unique component of this history. The court’s myriad musical practices and discourses across multiple registers – material, symbolic, phenomenological, historiographical – lend provocative tensions both for approaching its complex legacies and for rethinking concepts of hybridity, fusion, and global history.

As a case study, I examine the receptions of Zhu Zaiyu (1536–1610), famed for publishing the earliest accurate calculation of twelve-tone equal temperament. During the 18th century, Zhu’s theory was denounced in both Enlightenment France and Qing-ruled China. Jean-Joseph Marie Amiot (1718–1793), who spent decades at the Qing court, describes it in Mémoire sur la musique des chinois (Paris, 1779). Due to distortions by its editor Pierre-Joseph Roussier (1716–1792), Amiot’s treatise presents Zhu’s theory as faulty and, in typical Orientalist fashion, evidence for the decline of China from its past glories.

Ironically, the same rhetoric appears in Qing writings ridiculing Zhu’s “errors” and lamenting the long-irreversible loss of perfect tunings practiced by ancient sage kings. Opposing Zhu, who was
also a prince of the prior Han-Chinese Ming dynasty, the Qing court issued its official music theory treatise *Lülü Zhengyi* in 1715. Not only was it the earliest Chinese treatise to discuss Western music theory, but it also proposes a peculiar solution to the tuning problem: a fourteen-tone equal temperament. My close analysis of this theory reveals how productions of musical knowledge – Chinese, Manchu, and Western – were entangled in networks of (mis)identities and (mis)translations that posed and continues to pose epistemic challenges to global histories of music.

**Session 5 • Remapping Notation**

SETZUNG 1.2

PIA PALME • UNIVERSITY OF HUDDERSFIELD

A cartographic membrane as a score object, intermediary and installation in a vocal composition

My lecture-performance SETZUNG 1.2 evolves around the cartographic score of SETZUNG 1.1, a piece for a vocalist notated by hand on a single, large sheet of paper, wherein I merge instructions for vocal productions, recitations and directional specifications. As in the instructional templates of sewing patterns, I map movement directions as a mesh-overlay of red lines, in a 1:1 cartographic representation. To perform SETZUNG 1.1 the vocalist takes her position behind the score, which functions as a visual filter, map, installation and percussive object. For my lecture SETZUNG 1.2 a translucent print of the score is to be installed as a projection-screen for the audio-visual material that includes recordings of a life-performance of SETZUNG 1.1.

I compose tracing geometries of perception deep inside; through notation I transfer the inner states into material which can activate a performer. The score membrane functions as intermediary and
represents a potential space between a state of mind and sonic outcome, as I allocate vocal productions and movements onto time and space.

Further I draw on observations of the psychologist D. W. Winnicott about a third intermediary between the inner and outer domains of a personality, where communication and creative exchange are located. In my process, the cartographic score maps the third area where composing and performing can interact. Of related importance is Sigmund Freud’s psychoanalytical term Besetzung,¹ used to denote an investment, literally “placement” or “occupation,” of emotional or mental content, by a person, into an object or an idea. In the context of my work, the title SETZUNG refers both to the part played by the setting of the cartographic object and to actions occurring on stage in the process of transference between my own subjectivities and that of the performer.

The score setting extends compositional and choreographic score design into a cartographic installation and stage element for a vocal performer. The installation is a feminist composer’s political statement in support of the analogue versus the digital in the production of music and manifests the necessity for a female artist to occupy real space and time in public.

Ô-dious passions: Remapping performativity in Bussotti’s La Passion selon Sade

EMMA CHILDS · HARVARD UNIVERSITY

As Erik Ulman notes, the compositions of Sylvano Bussotti are notorious for their overt “graphism.”² Bussotti’s work is distinguished

¹ This term has meanings such as “occupation,” “placement,” “cast” or “instrumentation,” as found in J. Grimm and J. Grimm, Deutsches Wörterbuch von Jakob und Josef Grimm (Leipzig: 1854).
by an idiosyncratic treatment of the score as a site of artistic performance in and of itself, rather than a limpid interlocutor of information. Namely, Bussotti impedes the traditional process of traversing the score; he hinders its *mise en scène* by chaotically knotting together ledger lines, sketching fugitive figures into the staves, and radically upsetting vertical/horizontal relationships between the unfurling of melodies, intervals, and rhythms, all to the point of illegibility. Nevertheless, these roadblocks seem to consequently contribute to a sort of subtext within the process of performance. Without completely dismissing Western notation, Bussotti’s configurations inhabit the sonorous landscape in a parasitic manner, demanding a forcible, heightened attention to detail. In fact, one could argue that Bussotti’s compositions are “graphic” not only in their diagrammatic dimensions, but especially “graphic” in the violence they level against the classically transparent transmission of information between composer and performer. In examining Bussotti’s *La Passion selon Sade*, this paper argues that the subversive subject matter of the opera is born to full force upon, inscribed atop, and even mapped onto the body of the performer.

This paper first touches upon a few of the literary and philosophical tenets of the Marquis de Sade to better illuminate what is perhaps a radically libertine approach against the productivity of music-making. Two texts that directly inspired Bussotti’s opera (*Histoire d’O* by Anne Desclos, “Sonnet II” by Louise Labé) will also be consulted in this light. This discussion will then consider the musico-literary device of anaphor, here being the “ô” sound – an empty shape that visually (and paradoxically) is highly concentrated across Bussotti’s score – as the trope of fullness vs. emptiness. Ultimately, it may be argued that the “empty” unproductivity of Bussotti’s opera lends itself to a certain performative fulfillment. While deciphered with great difficulty, this score may be better read through conversation with the literary influences that underscore it.
Mapping *Justus ut palma*

**ANNE PARLATO · BOSTON UNIVERSITY; KING’S COLLEGE, LONDON**

In 1889, the Benedictine community at Solesmes published the first volume of the *Paléographie musicale*. The epigraph *Res, non verba* appears on the first page and succinctly conveys the purpose of the entire series. Using the new technology of photography, the monks of Solesmes aimed to reveal their sources and so justify the transcriptions they had already published in the *Liber gradualis* of 1883. Dom Mocquereau, the initiator of the project, said that the *Paléographie musicale* would be the “war machine” to silence critics of the Solesmes editions.

Volumes II and III of the *Paléographie musicale* reproduce 219 images of the gradual *Justus ut palma*, notated in manuscripts from the ninth through seventeenth centuries. The order of the notations in these volumes reveals the Solesmes theory of notational diffusion and development. Without charting the notations on a map, the monks of Solesmes mapped the notation of the melody through space and time.

In my paper, I will demonstrate one approach to building a dynamic digital map of the *Justus ut palma* notations, and I will explain how digital mapping can facilitate examination of chant typology and notational theory. In my presentation, I will also address some problems with digital representation of medieval manuscripts, including what Elaine Treharne has called the “untheorised fragmentariness” of the digital medium. In the late nineteenth century, the technology of photography allowed fragments of notation to be collected and shared; in the present day, the digital medium allows notation to be collected, re-fragmented, and collected again. What are the advantages of digital mapping for modern chant research? And what is the relationship of a digital *Paléographie musicale* to its print predecessor?
Acknowledgments

We would like to extend our warmest thanks to Arun Saldanha for being our thought-provoking keynote speaker and for leading the reading discussion group. We are also thankful to all the music department faculty members who have generously put in their time and energy to participate in the roundtable discussion and to chair sessions: Marié Abe (visiting from Boston University), Suzannah Clark, Emily Dolan, Christopher Hasty, Josh Levine (visiting from the University of Iowa), Ingrid Monson, Kate van Orden, Alexander Rehding, Sindhumathi Revuluri, and Anne Shreffler. And we are thankful to all other music department faculty members who have supported us in the planning of this conference: Carolyn Abbate, Chaya Czernowin, Vijay Iyer, Thomas Forrest Kelly, Ingrid Monson, Carol A. Oja, Yosvany Terry, Hans Tutschku, and Richard Wolf.

This conference could not have come together without the support of the music department’s graduate student community as a whole, and we are tremendously grateful to all of our colleagues. In particular, we would like to thank Micah Walter for collating the abstracts and for designing this conference program booklet; all those who helped in selecting the abstracts, especially Will Bennett, Katie Callam, Ian Copeland, Hayley Fenn, John Gabriel, Michael Kushell, Laurie Lee, Max Murray, Felipe Ledesma Núñez, Bill O’Hara, Diane Oliva, Sam Parler, Sarah Politz, Caitlin Schmid, Tamar Sella, Christopher Swithinbank, Jeff Williams, and Jon Withers; and all those who hosted conference presenters: Grace Edgar, John Gabriel, Pei-Ling Huang, Clara Iannotta, Alana Mailes, Stephanie Probst, Tamar Sella, Henry Stoll, Chris Swithinbank, Daniel Walden, and Etha Williams. We are also grateful to Hayley Fenn, chair of last year’s conference, for all her support in planning this year’s.

Each member of the conference committee contributed to numerous tasks both big and small; we are tremendously grateful for the collaborative energy that went into organizing the conference.
In particular, we would like to thank Grace Edgar for her work as treasurer; Pei-Ling Huang for coordinating social media outreach; Clara Iannotta for putting together and maintaining our website; Paul Koenig for his graphic design work; Alana Mailes for organizing our conference publicity; Matthew Leslie Santana for reaching out to invited speakers and panel chairs; Adi Snir for coordinating food and drink; and Etha Williams for her work putting these moving parts together as conference program chair.

We would also like to thank the Harvard Provostial Fund and the Music Department, who have jointly provided the funding for the conference. We are grateful to Eva Kim, Carol Oja, Alexander Rehding, Karen Rynne, and Nancy Shafman for supporting our application to the Provostial fund. And we are grateful to Mandy Stander and Harvard’s Media and Technology Services for the media support for our roundtable.

Finally, many thanks go to the indispensable administrative staff of the music department, without whom none of this would have been possible: Nancy Shafman, Lesley Bannatyne, Bríd Coogan, Evren Celimli, Christopher Danforth, Kaye Denny, Eva Kim, Mary MacKinnon, Jean Moncrieff, Karen Rynne, Charles Stillman, and Seth Torres.