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Philip V. Bohlman and Federico Celestini
   Editorial: Globalization and Its Discontents 1

Philip V. Bohlman
   “Song! It Will Again Be What It Once Was!”
   The Moments of Music as Art, Artifact, and Fact 4

Xavier Serra
   The Computational Study of a Musical Culture through Its Digital Traces 24

Bruno Nettl
   Have You Changed Your Mind?
   Reflections on Sixty Years in Ethnomusicology 45

Michaela Krucsay
   Persona(e) of Interest:
   Die vielen Gesichter der Catharina Cibbini-Koželuch 66

Julia Merrill
   Schoenberg’s Pierrot lunaire Revisited:
   Acceptance of Vocal Expression 95

Argumenta et Auctores (LXXXIX/1) 118

Javier Marín-López
   Música, nobleza y vida cotidiana en la Hispanoamérica del siglo XVIII: hacia un replanteamiento 123

Karin Martensen
   Überlegungen und Interviews zum Einsatz von Aufnahmtechnik und zur „Gruppenleistung Tonaufnahme“ im Bereich der klassischen Musik 145

Diego Alonso Tomás
   Un hito de la modernidad musical española:
   el primer Apunt para piano de Roberto Gerhard 171

Hee Sook Oh
   Threnody and the Aesthetics of Interculturality in Twenty-First-Century East Asian Composition 195

Argumenta et Auctores (LXXXIX/2) 214
Argumenta et Auctores

Philip V. Bohlman

“Song! It Will Again Be What It Once Was!”
The Moments of Music as Art, Artifact, and Fact

The art, artifact, and fact of music interact in complex processes of triangulation to yield the “moments of music” that bear on the theme of the 2016 IMS conference in Stavanger, Norway. Such moments have historical and geographic dimensions, marking ontological shifts, such as the late-Enlightenment emergence of Volkslied (folk song) as a musical artifact of global encounter in the musical writings of Johann Gottfried Herder that frame the article. The moment of music also coalesces around religious and ideological change, aesthetic and cultural transformation, rising nationalism and colonial encounter, and the intimacy and materiality of the audio and the transcendent. Eight moments of music are examined in the course of the article—moving from Herder’s ontological moment to a sounded world in the third-century Sanskrit Nāṭyaśāstra to the movement of European ballads across linguistic boundaries to the reanimation of medieval ballads and eighteenth-century Singspiel in modern performances as narratives for the refugee crisis of our own day. A theoretical model of triangulating music as art, artifact, and fact connects the moments of music globally and across the historical longue durée.

Keywords: Johann Gottfried Herder, moment of music, national anthem, self and other, song

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Michaela Krucsay

Persona(e) of Interest:
The Many Faces of Catharina Cibbini-Koželuch

The public perception and biographical reception of pianist Catharina Cibbini-Koželuch (1785–1858) has been subject to significant changes, even during her lifetime. Struggling with financial issues in the aftermath of her husband’s death,
Cibbini became Lady-in-Waiting to the Empress Maria Anna of Austria, which triggered a gradual reinterpretation of both her family history and personality. The nimbus of power attributed to her grew, making her a potentially influential and sought-after protector of some of the most important artists of the time, among them Clara and Robert Schumann, Franz Liszt, and Frédéric Chopin; however, it later gave Cibbini dubious fame as a feared and hated part of the Hofkamarilla, as well as one of its leading exponents, during the years of revolution in 1848/49. Shortly after Cibbini’s death, widely-read German writer Clara Mundt (a.k.a. Luise Mühlbach) used the Cibbini-myth for her series of novels Erzherzog Johann und seine Zeit, turning the late musician into an Italian undercover-revolutionary from a family of carbonari. This article explores the circumstances and possible implications of the strange development through the changeable and somewhat anecdotal reception and representation of the once highly estimated, but then forgotten musician.

Keywords: Cibbini-Koželuch, biography, novel, politics, revolution of 1848/49

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Julia Merrill
Schoenberg’s Pierrot lunaire Revisited:
Acceptance of Vocal Expression

The vocal part in Arnold Schoenberg’s Pierrot lunaire (1912) has been highly discussed with regard to its contradictory instructions, which have led to a variety of different performances. The current study took a systematic approach from an interdisciplinary angle to investigate the vocal expression on a detailed level by drawing on features mainly investigated in linguistics and disregarding the accuracy of pitch. For the first time, the vocal expression in twenty different interpretations from 1940 to 2010 was evaluated by a larger audience consisting of twenty-five voice experts, and the data were analyzed statistically. Before participants evaluated the first stanza from piece No. 7, “The Sick Moon,” they were given information about the composer and the piece itself. The preface to Pierrot was read and supplemented with quotes by Schoenberg from later correspondence. The participants were students from the field of speech science and phonetics, carefully chosen to represent a homogeneous group with regard to their ability to evaluate voices. They were all familiar with the complex questionnaire used in the
study, which consisted of twenty features of vocal expression, covering different categories, such as pitch, loudness, vocal sound, and articulation, as well as complex phenomena, such as mode of phonation or tempo. The ratings reflected either an acceptance of a feature or a rejection; for example, the feature, “mode of phonation,” could be rated as “just about right,” represented in the middle of the rating scale, or “too sung” or “too spoken.” By comparing the relations of the features and the differences between interpretations, certain statements by Schoenberg could be revisited regarding their implications for perception.

*Keywords:* performance, perception, voice, speech song

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Bruno Nettl

**Have You Changed Your Mind?**

**Reflections on Sixty Years in Ethnomusicology**

Looking back upon his career as an ethnomusicologist, the sixty years that in many ways run parallel to the postwar emergence and history of his field, Bruno Nettl examines the crucial ideas that were formative for his early years, but have both grown and changed with the field itself. With candor and wisdom, the author recognizes that certain fundamental concepts about music and its relation to human society remain intact, whereas debate and new forms of scientific investigation have made it necessary for other concepts to respond to the knowledge music scholars have gathered. Whereas new evidence and ideas have effected change widely, Nettl concerns himself specifically with ten areas in this article, ranging from the foundationally ontological—the definition and concept of music and the origins of music—to critical paradigms—Alan P. Merriam’s model of music in culture and concepts of improvisation—to the relations among the sub-disciplines of music scholarship—the ethnomusicological study of Western art music. By tracing the way we change our minds during the course of a career, music scholars expand the very ways we come to understand a rich and capacious intellectual history of our fields.

*Keywords:* history of ethnomusicology, improvisation, Native American music, origins

Bruno Nettl (b-nettl@illinois.edu) is professor emeritus of music and anthropology at the University of Illinois at Urbana-Champaign. His research stretches across more areas of musical scholarship than perhaps any other musical scholar of our day. From his early ethnographic studies of Native American music he expanded his field of inquiry to include folk
music, the art musics of Iran and India, and the study of music in its urban settings. His theoretical approaches to the modernization and westernization of musics throughout the world, to improvisation, and to the study of Western art music from ethnomusicological perspectives have been internationally influential. His major publications stretch over a period of more than sixty years, from his first book in 1954 (North American Indian Musical Styles) to his most recent book in 2015 (The Study of Ethnomusicology: Thirty-Three Discussions).

Xavier Serra

The Computational Study of a Musical Culture through Its Digital Traces

From most musical cultures there are digital traces that can be processed and studied computationally, and this has been the focus of computational musicology. This type of research requires clear formalizations and some simplifications, for example, by considering that a musical culture can be conceptualized as a system of interconnected entities. A musician and a performance are examples of entities, and they are linked by various types of relations. A textual description can be a useful trace of a musician and a recording a trace for a performance. The analytical study of these entities and their interactions is accomplished by processing the digital traces and generating mathematical representations and models of them. A more ambitious goal is to analyze the overall system of interconnected entities to model a musical culture as a whole. In this article I undertake an overview of the state-of-the-art related to this research, identifying current challenges, describing computational methodologies being developed, and summarizing musicologically relevant results of such research. In particular, I review a project in which my colleagues and I have developed audio signal processing, machine learning, and semantic web methodologies to study several musical cultures.

Keywords: computational musicology, music information retrieval, music corpus

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Diego Alonso Tomás
A Milestone of Spanish Musical Modernism: Roberto Gerhard’s First Apunt for Piano

Roberto Gerhard’s first Apunt for piano (1921) occupies a key place in Spanish music history for being the first piece written by a Spanish composer in which tonality is abandoned. Over the past decades, a great number of scholars have related Gerhard’s 2 Apunts to Schoenberg’s early atonal music, particularly the Six Little Piano Pieces op. 19 (1911). This article specifies Schoenberg’s influence on Gerhard’s first Apunt and situates the piece in Catalan and Franco-Spanish musical modernism, an aspect paradoxically overlooked in studies so far. The author demonstrates the close relationship of the piece to the compositional style of Frederic Mompou as well as to the prominence of octatonic structures in it. Gerhard’s heterodox use of folk music from Tarragona in the first Apunt and his concurrent negation of musical Catalanisme (Catalan nationalism) are contextualized within the contemporary aesthetic debates about musical nationalism.

Keywords: post-tonality, octatonicism, (Catalan) nationalism, folklorism, Roberto Gerhard

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Javier Marín-López
Music, Nobility, and Everyday Life in Eighteenth-Century Hispanic America: Toward a Reappraisal

This article revises a conviction strongly established in the traditional historiography of colonial music, according to which eighteenth-century Spanish American nobility, mostly integrated by Creole bureaucrats, miners, and merchants of low intellectual profile, neither had artistic interests nor promoted the performance of chamber music in the domestic milieu, by contrast with what happened with its European counterpart. This assumed lack of interest, a result of equating the supposed lack of sources with the absence of practice, is based on the assumption that music making did not represent any social value for the imaginary of the privileged estate. By means of the examination of unpublished sources and a review of previous publications related to the daily life and the material culture of these urban elites, this
work contributes evidence that points toward a diametrically opposed phenomenon that allows us to reconsider the role and significance that music making had for this social group.

Keywords: nobility, musical patronage, Spanish America, 18th century, chamber music

Javier Marín-López (marin@ujaen.es) researches sixteenth- to eighteenth-century musics in Latin America and Iberia within the wider European context. He is professor of music at Universidad de Jaén. His first book, Los libros de polifonía de la Catedral de México (2 vols., 2012), considers the most relevant collection of polyphonic choir books in the Americas. His articles appear in journals such as Early Music, Historia Mexicana, or Resonancias, as well as in several collections published by UNAM, Brill, Reichenberger, or Brepols, among others. He is editor-in-chief of Revista de Musicología and general director of the “Festival de Música Antigua Úbeda y Baeza.”

Karin Martensen
Thoughts and Interviews on the Use of Recording Engineering and on Sound Recording as a Group Task for Classical Music

This article deals with sound recording in classical music as a group task, in which technicians as well as artists are involved. It describes the main discourses in this process—beginning from the earliest recordings up to now—and focuses (by means of interviews) on how the whole discursive space (diskursiver Raum) could be characterized and how their participants (including the microphones) act and behave in it (Latour). The main idea is to describe how the habitus (Bourdieu; Small) and the discourses ground the sound recording process. In the end, this process is not only one of recording music for a CD, but also one of creating a new work of art.

Keywords: sound recording, high fidelity, habitus, discursive space

Karin Martensen (karin.martensen@uni-paderborn.de) studied musicology at the University of Hamburg and wrote her PhD (about Anna Bahr-Mildenburg as stage director of the Ring) at the Hochschule für Musik, Theater und Medien Hannover. Since 2016, she has been a postdoctoral research fellow and project leader of the DFG-funded project “Technologies of Singing: Research into the Dispositif Singing—Body—Media in the Early Years of Sound Recording” at the Musicological Seminar in Detmold.

Hee Sook Oh
Threnody and the Aesthetics of Interculturality in Twenty-First-Century East Asian Composition

A comparative study of three commemorative compositions—Tai-Bong Chung’s Requiem II (2014), Toshio Hosokawa’s Threnody (2011), and Bright Sheng’s Nanking! Nanking! (1999/2000)—reveals important aspects of interculturality, the complex and
dynamic interaction between different cultures, in music of the twenty-first century. In these works, Chung (Korean), Hosokawa (Japanese), and Sheng (Chinese) connect Western and East Asian musical styles to deliver social and historical messages criticizing the irrationality and lack of responsibility leading to the accidents. This method involves both the “internal” relationship between East and West, and the “external” relationship between music and social issues. At the same time, each piece displays highly specific funerary cultures and concepts of death, all within the context of the composers’ personal aesthetics. I argue that viewing these compositions through the lens of interculturality reveals possibilities for transcending cultural boundaries; by finding the connections between the fundamentals of multiple cultures as refracted through unique compositional voices, complex elements of music and society are better understood as closely connected with those of the community and the individual.

Keywords: aesthetics, commemorative music, funerary ritual, interculturality, East Asia

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