

## Argumenta et Auctores

Xavier Bisaro

### **Une Tradition en chantier: les méthodes de plain-chant “nouvelles et faciles” sous l’Ancien Régime**

During the seventeenth and eighteenth centuries, French ecclesiastical authors described chant as a symbol of stability for the Church. Despite this symbolic role for chant, numerous methods designed to teach plainsong were developed, which contrasted with traditional learning because of the ease and innovation of their application. This article explores the apparent contradiction by examining the context and content of these methods over a period from Jacques Cossard’s *Methodes pour apprendre a lire, a escrire, chanter le plain-chant, et compter* (1633) to Pierre-Nicolas Poisson’s *Nouvelle méthode pour apprendre le plain-chant* (1789). These publications show that chant notation and theory were employed pragmatically rather than ideologically, and that pedagogical innovation remained dependent on pastoral needs during the Catholic Reform.

Xavier Bisaro is professor of musicology at the Université François Rabelais (Tours) and a researcher at the Centre d’Études Supérieures de la Renaissance (CESR, UMR 7323). In 2012, he was appointed junior member of the Institut Universitaire de France (IUF). His main publications are focused on the musical history of divine worship and on liturgical erudition in modern France. He currently collaborates in several projects dedicated to social history of church musicians (*MUSEFREM*) and to operatic sound studies. He also directs *Cantus Scholarum*, a project devoted to school singing in modern Europe.

Alejandro Vera

### **Intertextualidad en la música para guitarra del siglo XVIII: citas, paráfrasis y alusiones en la obra de Santiago de Murcia**

The present article explores the intertextual links between Santiago de Murcia’s compositions and those of seventeenth-century composers. In particular, I analyze cases of citation, paraphrase, and allusion in two of his manuscripts, “Cifras selectas de guitarra” (1722) and the so-called “Códice Saldívar no. 4” (ca. 1732). Among the results of such analysis is the establishment of previously undocumented relationships with important composers such as Domenico Pellegrini, Giovanni Paolo Foscari, and Gaspar Sanz. Finally, drawing on previous research in jazz, I postulate that the intertextual links illuminate the improvisatory nature of Murcia’s music, making it possible to understand them in at least two ways: 1) as a communicative act with a trained listener capable of identifying pre-existing musical material, whether cited, paraphrased, or alluded to through the use of fragments; and 2) as a conscious tribute by Murcia to his predecessors.

Alejandro Vera is a professor at the Music Institute of the Pontificia Universidad Católica de Chile, with a PhD in the “History and Science of Music” from the Universidad Autónoma de Madrid. He has published articles widely in musicological journals (*Acta Musicologica*, *Early Music*, *Latin American Music Review*, et al.), and has also published the books *Música vocal profana en el Madrid de Felipe IV* (Institut d’Estudis Ilerdencs, 2002) and *Santiago de Murcia: Cifras selectas de guitarra* (A-R Editions, 2010). He received the Fifteenth Award of Musical Research “Emilio Pujol” in Spain (2002) and the “Otto Mayer-Serra” International Award for Musical Research in Mexico (2008).

Christiane Heine

### **Structural Functions of the Twelve-Tone Row in René Leibowitz’s *Trois pièces pour piano* op. 19**

The composer René Leibowitz was known after his death mainly as a conductor, music theorist, and teacher dedicated to disseminating Schoenberg’s music and twelve-tone technique. Whereas his life and musical thought have both been extensively researched and documented, little attention has hitherto been paid to Leibowitz’s large compositional output (93 twelve-tone works in the major genres), with several exceptions, such as the emblematic *Chamber Symphony* op. 16 (1946–48) and the *Third String Quartet* op. 26 (1951). This article focuses on the *Trois pièces pour piano* op. 19 (1949/50), analyzing the primary sources (annotated score, sketch books, and the unpublished “Traité de la composition avec douze sons” from 1950, all at Paul Sacher Foundation in Basel). In the works between opp. 16 and 26 Leibowitz contributed not only to the consolidation of his twelve-tone method (generally traced back to Schoenberg and Webern), but also to its individualization and partial emancipation from his models. His approach in this period grew from the total functionalization of the twelve-tone series by means of serial segmentation, the structural use of the fragmented twelve-tone row, and the uncommon highlighting of the outer hexachord notes in the form of an omnipresent four-tone sequence that represents the real *Grundgestalt* of the expressive composition, thus providing unity to the three-movement work.

Christiane Heine studied musicology, medieval history, art history, and Hispanic philology at the University of Erlangen-Nürnberg. In 1992 she received her PhD for a dissertation on the Spanish composer Salvador Bacarisse (Peter Lang, 1993). She has carried out research projects in Madrid, Paris, Basel, and Prague, and has served as a member of the advisory committee of *Die Musik in Geschichte und Gegenwart* (2nd edition). Since 1993 she has held a professorship for musical analysis at the University of Granada. At the present time, she coordinates a four-year research project focused on Spanish chamber music from the nineteenth and twentieth centuries.

Éric Fardet

### **Pour une nouvelle définition du terme vocalese**

Stylistically, vocalese combines different writing techniques, which all fall within the generic framework of simulated improvisation (A. Hodeir). Today, the term “vocalese” refers to all vocal transcription in jazz, irrespective of its original musical repertoire (classical music, jazz, etc.). For the specific type of transcription based on onomatopoeia, the term “scat syllable” is used. This specification enables a distinction between the acts of improvisation (scat singing) and writing (scat syllable) while at the same time highlighting the tonal proximity of the two practices. The creative act of applying a text to a vocal jazz transcription is illustrated by a comparative analysis of the dialogized compositions of two bop musicians/songwriters, Jon Hendricks (Lambert, Hendricks & Ross) and Mimi Perrin (Double Six), whose texts for vocal ensembles are written in a style resembling speech, one of them in English, the other in French, and aim to equate music and text. In the 1960s, their endeavors to interpret instrumental music vocally found expression in two unique aesthetics: Hendricks, as a committed lyricist, used the original piece as support for his texts, while Perrin aimed to fuse the original musical prosody with her sung translation. Double Six, Quire, and the Swingle Singers represent the Parisian vocalese school.

Éric Fardet holds a PhD in musicology and was awarded the first prize in guitar from the Tours Academy. A choir conductor and teacher, he has conducted research on voice and onomatopoeias in contemporary music. His University of Strasbourg doctoral work focused on jazz and vocal groups.

Dafni Tragaki

### **Rebetiko Past, Performativity, and the Political: The Music of Yiannis Angelakas**

This article examines the ways rebetiko’s past is re-invented today in the creative re-workings by the musician-poet-singer Yiannis Angelakas, whose popularity in Greece has been escalating since the mid-2000s. In what ways is the musical past remembered in the context of neoliberal political definitions of the current financial crisis? What kind of rebetiko ontologies are performatively enacted within the “state of exception?” The exploration of the central questions is based on ethnographic research addressing the sentimental worlds emerging through musical performativity, the translatability of the rebetiko past, and the sensorial metaphors employed in experimentation with rebetiko songs. Angelakas’s re-making of rebetiko’s past becomes a way of producing alternative histories and utopias lived in music. Drawing from Judith Butler and Athena Athanasiou’s theory of “the performative in the political” and their discussions on the concept of “dispossession,” the article concludes that contemporary rebetiko nostalgia in the music

of Angelakas is a form of resistance both within and against the normative politics of the “state of exception” and the moral imperative of post-political consensus.

Dafni Tragaki earned a PhD at Goldsmiths College (University of London) and is currently teaching courses in the Anthropology of Music at the University of Thessaly (Greece). She is the author of *Rebetiko Worlds: Ethnomusicology and Ethnography in the City* (Cambridge Scholars Publishing, 2006). She is the editor of the volume *Empire of Song: Europe and Nation in the Eurovision Song Contest* (Scarecrow Press, 2013) and is currently editing a collection of essays entitled *Made in Greece: Studies in Popular Music* (Routledge, forthcoming).