

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

Philip V. Bohlman (boh6@uchicago.edu) is Ludwig Rosenberger Distinguished Service Professor in Jewish History, in the Music Department and the College of the University of Chicago, and Honorarprofessor at the Hochschule für Musik, Theater und Medien Hannover. He also serves as artistic director of the New Budapest Orpheum Society, an ensemble-in-residence at Chicago that performs Jewish cabaret widely across the United States and Europe. He has written on diverse topics in ethnomusicology and historical musicology, especially on Jewish music, the music of South Asia, the intersections of music, religion, colonial encounter, and racism. Most recently, he has published *Song Loves the Masses: Herder on Music and Nationalism* (with Johann Gottfried Herder; Berkeley: University of California Press, 2017) and *Jazz Worlds/World Jazz* (with Goffredo Plastino; Chicago: University of Chicago Press, 2016). He has served as the co-editor of *Acta Musicologica* since 2011.

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

Michaela Krucsay (michaela.krucsay@uibk.ac.at) is assistant professor in the Department of Music, University of Innsbruck. She studied musicology and history in Graz and Vienna (master's degree in musicology in 2007, doctorate in 2012) and published various articles in edited volumes and encyclopedias. Her monographs include *Katharina Cibbini-Koželuch: Musikerin und Mäzenin* (Wien: Vier-Viertel-Verlag, 2008) and *Zwischen Aufklärung und barocker Prachtentfaltung: Anna Bon di Venezia und ihre Familie von "Operisten"* (Oldenburg: BIS, 2015).

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

Julia Merrill (julia.merrill@aesthetics.mpg.de) studied music and speech science and did her PhD in cognitive sciences. She is a senior research fellow in musicology, working at the Max Planck Institute for Empirical Aesthetics in Frankfurt and the University of Kassel, Germany, in the field of systematic musicology. She has also served as visiting professor in speech science at the University of Halle, Germany.

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

Xavier Serra (xavier.serra@upf.edu) is associate professor in the Department of Information and Communication Technologies and Director of the Music Technology Group at the Universitat Pompeu Fabra in Barcelona. He holds a PhD from Stanford University (1989) and his research interests cover the computational analysis, description, and synthesis of sound and music signals, with a balance between basic and applied research and approaches from both scientific/technological and humanistic/artistic disciplines. He was awarded an Advanced Grant by the European Research Council to carry out the project CompMusic aimed at promoting multicultural approaches in music information research.