

## Abstracts and Contributors

Denis Collins

### **Approaching Renaissance Music Using Taneyev's Theories of Movable Counterpoint**

This study situates theories of movable counterpoint by the Russian composer and theorist Sergei Ivanovich Taneyev (1856–1915) against current scholarship on Renaissance music. Analytical approaches that draw upon Taneyev's theories can lead to rich insights into the inner workings of Renaissance counterpoint, including processes that have hitherto escaped attention. Through reference to specific repertoire examples discussed in recent scholarship, the present study demonstrates how Taneyev's methodology and terminology can provide a basis for systematic identification of key procedures prevalent in Renaissance music. The article also considers how knowledge of Taneyev's work can inform an approach that points to new possibilities for analyzing contrapuntal processes operating across fifteenth- and sixteenth-century music.

**Keywords:** Taneyev, movable/invertible counterpoint, Josquin, Willaert, Ockeghem

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Luis Gimenez Amoros

### **The Bi-Musicality through Transcultural Music: The Adaptation of the Haul Modal System in Saharawi Music**

This article reports on the importance of studies that bring together the participation of ethnomusicologists in transcultural music with respect to the concept of bi-musicality. While previous studies of cross-cultural music focus on the representative character of fusion music in a global or national context, this article examines the internal process of composition of transcultural music through the experience of the author as participant-observer in Saharawi music in the camps of refugees from Western Sahara, in the Hamada desert in Algeria, and in Spain since 2004, as well as his participation as a composer and arranger of the last album by Mariem Hassan (1958–2015), *El Aaiun Egdad* (2012), and his experience as a guitarist with the Saharawi singer from 2012 to 2014. This article proposes that the concept of

bi-musicality is very useful for analyzing the different musical elements of cross-cultural music. This article particularly focuses on the collaborative use of Haul modes by the author and Hassan during the making of the album, *El Aaiun Egdad*.

**Keywords:** Saharawi music, haul, Western Sahara, Trab el Bidan, refugee studies

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Feng-Shu Lee

### **Vision Transformed into Sound: *Der junge Siegfried* and Wagner's Creative Process for the *Ring***

Wagner originally conceived of the *Ring* as one opera centering on the hero Siegfried. A new look at his manuscripts for *Der junge Siegfried*, which he added while expanding the *Ring*, reveals how he experimented with various strategies to create an increasingly complex narrative, in which he shifted his focus to other leading characters and reconsidered the *Götterende* prophecy, an underdeveloped theme in the *Ur-form* of the *Ring*. In act 3, scene 2, Siegfried encounters Wotan on his way to awaken Brünnhilde. Wagner initially portrayed this encounter as a friendly meeting. He later turned it into a violent conflict, ending it with a defeated Wotan referencing a vision of Loge, who would initiate the gods' doom. Wagner later removed this vision. However, he conveyed the deleted text via music; the "Götterdämmerung" motive occurs when Siegfried breaks Wotan's spear in this conflict. The transformation from vision to sound suggests a significant link between the textual and musical evolutions of the *Ring*. It shows how Wagner, in his dual roles as dramatist and composer, exploited the potential of unused ideas in his libretto by exploring them in his music. His alteration of this scene, which both reflected and triggered other revisions, also offers new insight into the non-linear nature of his creative process.

**Keywords:** Wagner, creative process, cyclic expansion, *Der Ring des Nibelungen*, *Der junge Siegfried*

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Angelo Orcalli and Eveline Vernooij

### **The Impact of New Media on the Monograph: Prospects for Musicological Discourse**

The digital revolution has not only changed the way we create, preserve, and exchange music, but it has also had a profound influence on the way we communicate and disseminate musical knowledge. Under the influence of computational technologies, new editorial models have started to emerge for online and offline digital editions. Still, the musicological monograph has so far remained largely untouched by the digital landscape. The present article investigates the methodological implications of the application of digital technology to the musicological monograph and the impact of the changes introduced by the digital medium on the author, content, and reader of the monograph. Personalized reading paths and interactive interfaces increase reader involvement, while digital encoding of musical sound and score promotes the integration of sound- and score-based analysis. Overall, digital presentation of musicological discourse allows for a level of engagement with the subject matter far exceeding that available in the print medium and as a result can contribute significantly to the historical and aesthetic understanding of the musical repertoire.

**Keywords:** Musicological monograph, digital editorial models, new media, sound-based analysis, interactive tools

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Eveline Vernooij's (eveline.vernooi@uniud.it) research focuses on twentieth-century music, music cognition, and digital technologies for the dissemination of twentieth-century musical repertoire. After obtaining her PhD in audiovisual studies, she worked as a research fellow at the University of Udine, where she also lectured in the history of contemporary music and in the music listening laboratory. Currently, she teaches at the Audiovisual Laboratory in the Fine Arts High School in Udine. She has published in several peer-reviewed journals, such as *Il Saggiatore musicale*, *Musica/Realtà*, *Perspectives of New Music*, and *Frontiers in Psychology*.

August Valentin Rabe

### **Hans Buchner's *Fundamentum*? Suggestions for a New Historiographic Framework**

The belief widely accepted by scholars that the only three surviving manuscript sources of Hans Buchner's (1483–1538) *Fundamentum* (CH-Bu F I 8a, CH-Zz S 284a, CH-Zz S 284b) are “copies” of an “Urtext” is refuted by paleographic evidence as well as an analysis of the network of people who contributed to the sources. It turns out that the three elements of the *Fundamentum*—written text, tables of musical examples, and compositions—show a different degree of interference by the scribe. Because all three sources were written by the music teacher Christoph Piperinus, a study of other music manuscripts written by him sheds new light on *Fundamentum*. While its compositions seem to be “copies” in the modern sense, paleographic evidence strongly suggests that Piperinus has made a selection of a larger number of compositions and tables and not only revised but also wrote parts of the text anew. As a result, *Fundamentum*—in the form of CH-Bu F I 8a—is not a copy, but rather appears to be created as late as 1550. Watermarks from all the sources are attached.

**Keywords:** Hans Buchner, *Fundamentum*, authorship, Christoph Piperinus, Heinrich Isaac

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