

Abstracts and Contributors

Norbert Meyn, Peter Adey, and Nils Grosch

Foregrounding Mobility Rather than Belonging: A Conceptual Framework for Engaging with Music Shaped by Transnational Migration

Drawing on interdisciplinary research about the legacies of musicians who emigrated to Britain from Germany and Austria in the 1930s, this article considers the engagement in scholarship and musical practice with the work of composers and musicians who do not fit into traditional categories of national belonging because their lives and careers were shaped by migration, displacement, and transnational mobility. Based on our study of a well-documented and influential group of migrant musicians through historical musicological research, artistic research (reflective performance), and perspectives from human geography, we propose a conceptual shift from immobility to mobility (sometimes “mobilities” and “(im)mobilities”) in order to unlock and reevaluate the often hidden and marginalized legacies and repertoires of migrant musicians, especially those relating to their post-migratory activities. We reference the work of organizations dedicated to the reclamation of the musical contributions of this group of migrant musicians and consider how they have dealt with questions of mobility and belonging. We also examine a recent shift in musicology which has begun to enact a move toward embracing mobility as normal rather than pathological and discuss the nature, history and implications of the “New Mobilities Paradigm” (Sheller and Urry, “The New Mobilities Paradigm”) in detail, drawing on a wide range of research that has direct bearings on the subject of music and migration, especially given the inherent mobility of music as an art form. We then consider how enacting the proposed conceptual shift can influence musical practice, reflecting on recent performances of English songs by Karl Rankl (1898–1968), written in Oxford in 1942/43, and highlighting the need for connecting artistic with ethical and societal considerations in order to assess value and facilitate successful advocacy.

Keywords: mobility studies, music and migration, methodological nationalism, transnationalism

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Tse Chun-Yan and Wong Chun-Fung

Timbral Characteristics of a Seventh-Century *Qin* Piece of the Chinese Literati

The music of the *qin*, the seven-string zither of the Chinese literati, is characterized by its timbral variety produced by different playing techniques. This paper analyses the timbral characteristics of the earliest extant *qin* piece, *Jieshi diao youlan*, dating from the seventh century. Spectrograms help readers to visualize the timbral characteristics of individual tones as well as the intermixture of different tone colors within a single musical phrase. This study demonstrates that the interplay between timbre and other musical elements can be of structural significance. At a large-scale level, timbral distinctions help to map out an overall four-part structure. At a small-scale level, timbre is used as a defining feature of a musical phrase. At particular points, relationships can be identified among fingering, timbre, and transposition, as well as among fingering, timbre, and melody in two layers. Such focus on timbre is related to the structure of the instrument, its fingering techniques, its notations which prescribe the timbral changes, and the rich cultural background and distinctive aesthetic tastes of the literati. This study illustrates a timbre-centric methodological approach for research on the *qin* repertoire and potentially on other musics which have traditionally been analyzed from pitch-centric perspectives.

Keywords: *Guqin*, tone color, *Jieshi diao youlan*, spectrogram, tablature

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Wong Chun-Fung (ajidom@gmail.com) is a qin player from Hong Kong who began his study of the qin under Tse Chun-Yan in 2010. He is a professional architect in information technology who holds a BEng in computer science and an MSc in telecommunications, both from the Hong Kong University of Science and Technology. He has brought his expertise in computing and mathematical analysis to collaborations on several academic papers with Tse.

Luis Gimenez Amoros and María Dolores Navarro de la Coba

Andalusian Music within an Afro-Asian Context: A Reconsideration on Organology and Cultural Circulation

Andalusian music is based on the development of a poetic and musical system of creating songs known as the *nuba*, which has undergone a process of evolution since its origins in the ninth century on the Iberian Peninsula. Following the expulsion of Muslims and Jews from Spain between the fifteenth and seventeenth centuries, Andalusian music also suffered exile to several North African countries—Morocco, Algeria, Tunisia, and Libya—up until the present day. Through an approach to organology from a historical prism, this article reconsiders the cultural circulation of several musical instruments of al-Andalus over the course of more than a millennium, to contemporary times, in an Afro-Asian context. We emphasize the importance of organology for the study of the instruments not only as tangible objects but also as bearers of a living and revealing history, from both musicological and interdisciplinary perspectives. This article offers three topics of study: the historical aspect of Andalusian music on the Iberian Peninsula and its cultural circulation within an Afro-Asian framework; the continuity of Andalusian music in the Maghreb; and its organological relationships within an Afro-Asian framework.

Keywords: organology, al-Andalus, Africa, Asia, cultural circulation

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María Dolores Navarro de la Coba (mndelacoba@gmail.com) earned her masters and doctoral degrees in museology from the University of Granada with a thesis titled “Instrumentos musicales encontrados en excavaciones arqueológicas pertenecientes a los siglos IX–XV en el territorio andaluz” (2020). From 2015 to 2018, she served as a lecturer at the University of Malaga and as curator of the Museo Interactivo de la Música. She is an editorial board member of the journal *Cuadernos de Etnomusicología* and community manager for the project “Música y Mujeres.” She has also served as lecturer in piano and ethnomusicology at various music conservatories in Spain.

Eva Branda

A “Scrim of Romantic Nationalism”: Audience Perceptions of Dvořák in Late Nineteenth-Century Prague

With discernible scorn, one Czech critic declared in 1885 that “the Viennese audience . . . swears by the newspapers.” Indeed, music critics in *fin-de-siècle* Vienna tended to exert an uncommonly high degree of sway over popular opinion, as noted by David Brodbeck. Drawing upon the example of Antonín Dvořák, the present article investigates the relationships between audiences and critics in Prague during the 1870s and 1880s. To a certain extent, critics in Prague—like their Viennese counterparts—undoubtedly molded public views of Dvořák. In an environment where literacy rates were high and print culture was becoming a force to be reckoned with, Czech critics were positioned to extend their reach widely. However, rather than acting merely as passive recipients, audiences in Prague assumed much of the shaping and manipulating of opinion themselves. Their response were crucial in determining whether a performance could be characterized as a triumph by the press; accessibility to the public was considered by critics to represent an important consideration in assessments of Dvořák’s works; and the prevalent patriotic aspect of the institutions in Prague at which Dvořák’s compositions were performed motivated audiences to view everything through a “scrim of romantic nationalism,” as Michael Beckerman has expressed it, leading critics to devote inordinate attention to the “Czechness” of Dvořák’s music.

Keywords: reception, Czech, public, image, patriotism

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Ingeborg Zechner

Hollywood Film Music and Its Path toward Popular Culture: Contexts, Historiography, and Mediality in the 1940s and 1950s

Today, Hollywood film music is considered a part of popular culture. Nevertheless, this association was not prevalent in the 1940s and 1950s, when film music emerged as an artistic genre. The present article details this process of aesthetic identification by examining contexts of (film) music production and distribution, historiographical narratives, and specific aspects of contemporary mediality. In particular, it explores the presence of film music outside the film medium itself through the example of the Selznick studio's distribution activities which were aimed at diverse middlebrow listeners, involving production of albums with a symphonic soundtrack on one side and popular theme songs on the other. This discussion aims to demonstrate similarities between film music and the contemporaneous phenomenon of music for easy listening which likewise occupied an ambivalent aesthetic position. Both were experienced primarily in the form of recordings. It will be shown that the two genres exemplify a shared aesthetics shaped by contemporary agents. Methodologically, this article combines historical source criticism with reception analysis, thereby forming a link with the theoretical frameworks of empirical popular culture studies. Such an approach helps to clarify the complex circumstances in which recorded music in the United States operated during the middle of the twentieth century, and to illuminate the beginnings of film music's aesthetic path toward popular culture.

Keywords: easy listening, middlebrow, intermediality, theme songs, film music distribution

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