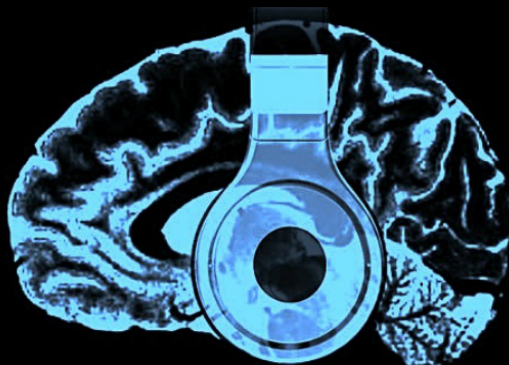


Columbia Music Scholarship Conference 2014

Music and Memory



March 8th 2014

Department of Music
Columbia University

Keynote Speaker
Prof. Jonathan Sterne, McGill University

Columbia Music Scholarship Conference 2014
March 8th 2014

Music and Memory

Conference Program

Columbia Music Scholarship Conference 2014

Music and Memory

March 8th 2014

Department of Music
Columbia University

Keynote Speaker
Prof. Jonathan Sterne, McGill University

Schedule

9:30 a.m.	Breakfast and Coffee
10 a.m.	<i>Memory as Practice</i> Prof. Walter Frisch (Columbia University) MACKENZIE PIERCE (CORNELL UNIVERSITY) Practicing Memory: Associationist Psychology and Memorized Pianistic Performance SARA BALLANCE (UC SANTA BARBARA) Remembering Notes, Forgetting History: Musical Dictation as a Historical Practice RACHEL WISHKOSKI (OHIO STATE UNIVERSITY) “To Become Something New Yet Familiar”: Body Memory, Curatorial Moves, and ‘Re-membering’ in Seattle Buddhist Church’s Bon Odori Festival”
11:30 a.m.	<i>Collective Memory</i> Jessica Schwartz, Ph.D. (Columbia University) JENNIE GUBNER (UC LOS ANGELES) The Tango of Lampposts, Cobblestone Streets, and the neighborhoods of tomorrow: Evoking the past to shape the present in the neighborhood tango bar scenes of Buenos Aires TERESITA LOZANO (UNIVERSITY OF COLORADO, BOULDER) ‘Que Viva Cristo Rey!’: Mexican Cristero <i>Corridos</i> as Sources of Oral Historiography and Memory of the Post-Revolutionary Cristero Wars NATE RENNER (UNIVERSITY OF TORONTO) Recorded Music, Affect and Collective Memory in Movements for Ainu Cultural Revival
1 p.m.	Lunch

2:30 p.m.

Memorial Economies

Prof. Benjamin Steege (Columbia University)

TORBJØRN OTTERSEN (UNIVERSITY OF CAMBRIDGE)

Requiem for a dead city: Rudolf Mauersberger and the
Dresden bombings

MICHAEL W. HARRIS, PH.D. (UNIVERSITY OF COLORADO,
BOULDER)

'Lost in a Memory': Music as Mnemon in *Cowboy Bebop*

ANTHONY CUSHING, PH.D. (UNIVERSITY OF WESTERN
ONTARIO)

These were my Ideas of North: Memory and Recollection
as Delineator of Form and Texture in Glenn Gould's "The
Idea of North"

4 p.m.

Coffee Break

4:15 p.m.

Keynote Address

The Stereophonic World of *Soundscape*

Prof. Jonathan Sterne

5:15 p.m.

Closing Remarks and Reception



Memory as *Practice*

10 a.m.

Moderator

Prof. Walter Frisch
Columbia University

Practicing Memory: Associationist Psychology and Memorized Pianistic Performance

In the late nineteenth century, piano *virtuosi* who played from memory were suspect: they arrogantly prioritized performer over composer, seemed to fake improvisation, and indulged in a display fitting for the circus. By the early twentieth century, however, even students far from the public stage were told that only through memorizing could they finally know a piece. Memorization had become a proof of musical mastery and a technique for intellectual comprehension. Despite the continued ubiquity of memorized performances today, little attention has been paid to the historical development and cultural premises of this practice.

I argue that the development of a scientific discourse on memory was largely responsible for the valorization of memorized performance. Associationist psychology, especially the work of Alexander Bain, laid the groundwork for this shift by subsuming recall and artistic creation under the general principle of association. More important was the work of Hermann Ebbinghaus, for whom memory could be studied scientifically only through measuring the time required to both memorize and forget. In his wake, theories of pedagogy attempted to apply associationist principles in the classroom and beyond. Memory became equivalent to knowledge, for through memorizing one made the chain of associations – whether notes of a composition, muscle movements of a performance, or dates of a history text – one’s own. Ultimately, the associationist discourse within music performance cemented a series of practices that maintained the intellectual import of performance – a place previous occupied by improvisation or composition – within a culture premised on musical reproduction.

MACKENZIE PIERCE is a graduate student at Cornell University.

SARA BALLANCE, UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Remembering Notes, Forgetting History: Musical Dictation as a Historical Practice

As a pedagogical method, musical dictation depends on feats of memory, yet it is also a practice whose own history has largely been forgotten. Today, dictation is so integrally embedded in college and conservatory music curricula that its presence is simply assumed and rarely questioned. However, this has not always been the case. As a systematic practice, dictation has its roots in the later nineteenth century, and its rapid adoption in conservatories and music departments across Europe and America speaks to a historical moment in which issues of listening, memory, and imagination were at the forefront of many musicians' minds. Dictation's most vocal proponents in the nineteenth century argued for its use with strategies that hinged on its historical grounding. On the one hand, they emphasized its newness and the reasons they felt it was more necessary at that time than ever before, arguing that musicians of the present no longer knew how to listen. On the other, they sought to construct a more prestigious tradition for the practice, imagining a history of dictation that extended back to Mozart and treating its emergence in conservatory culture as an unremarkable event in a much longer trajectory. This paper focuses on the invention – and suppression – of dictation's history in the nineteenth century discourses surrounding it, showing how these arguments reveal tensions and anxieties about music-making of the time as well as assumptions about musicality of the past.

SARA BALLANCE is a graduate student in the Department of Music, University of California, Santa Barbara.

RACHEL WISHKOSKI, OHIO STATE UNIVERSITY

To Become Something New Yet Familiar: Body Memory, Curatorial Moves, and ‘Re-membering’ in Seattle Buddhist Church’s Bon Odori Festival

The Bon Odori festival is part of a period of mid-summer observance (Obon) in Jōdo Shinshū Buddhism during which the souls of one’s ancestors are honored. This paper will explore embodied ways of remembering the past and performative processes of ‘re-membering’ community in the present through the participatory dancing on which the event is centered. Curatorial moves by festival organizers shape a process through which a relationship with the past can be cultivated in the individual dancer. Dancers engage with personal histories, honoring parents and grandparents, even as they participate in commemorating and continuing Bon Odori’s century-long history in the Pacific Northwest region. Repetition of a core repertoire of dances links the individual’s body memory of these familiar favorites to previous generations of performers, fostering an orientation of *okagesamade*, or respectful appreciation that one’s life is made possible because of others. As both participant demographics and preferred aesthetics change over time, strategic additions and alterations to the repertoire reveal Bon Odori as an annual opportunity to (re)negotiate and (re)perform identity for temple members and for some members of the regional Japanese-American community. Though the various combinations of religious, ethnic, cultural, and social meaning that accrue are as diverse as the individuals who participate in the festival, Bon Odori reflects a shared motivation to commemorate the past and ‘re-member,’ or cohere, a sense of community in the present through participatory performance.

RACHEL WISHKOSKI is a graduate student in ethnomusicology at Ohio State University.

11:30 a.m.

Moderator

Jessica Schwartz, Ph. D.

Columbia University



Collective
Memory

JENNIE GUBNER, UNIVERSITY OF CALIFORNIA, LOS ANGELES

The Tango of Lampposts, Cobblestone Streets, and the neighborhoods of tomorrow: Evoking the past to shape the present in the neighbor- hood tango bar scenes of Buenos Aires

This paper explores how tango musicians in Buenos Aires are using traditional imaginaries of tango as neighborhood social life as a tool through which to build new spaces of urban musical socialization in contemporary Buenos Aires. I am interested in the many ways these neighborhood imaginaries are evoked through musical performance and discourse, and how the contemporary political climate of Argentina – with a surge in grassroots urban activism following the 2001 economic crisis – has transformed the act of remembering from being a passive nostalgia for times past into an active vehicle for shaping the present. In a 2011 article, folklorist and oral historian Rivka Syd Eisner introduced the idea of prospective remembering as a way of talking about the performative nature of the practice of memory. She defines the term as ‘a form of remembering that propels, even compels, the past into the present and future. Rather than primarily an act of retrospection, prospective remembering performs forward. Prospective remembering exists in and through performance. It is an individual activity and a social practice concurrently’ (2011, 895).

Based on years of ethnographic research and filmed documentation in neighborhood tango bars in Buenos Aires, I will explore the relationships between musical performance, prospective remembering, and the process of reclaiming urban neighborhoods as spaces of live-music socialization in this South American megacity.

JENNIE GUBNER is a graduate student in ethnomusicology at University of California, Los Angeles.

TERESITA LOZANO, UNIVERSITY OF COLORADO, BOULDER

‘¡Que Viva Cristo Rey!’: Mexican Cristero *Corridos* as Sources of Oral Historiography and Memory of the Post-Revolutionary Cristero Wars

In the same year as the post-Revolutionary Mexican literati, intelligentsia, and political elite were deliberating nationalist ideology and musical composition in the National Congress of 1926, many communities in West and Central Mexico were composing, singing, and sharing their own nationalist ideology, a Mexican Catholic identity that, according to the cries of the Cristeros, was being oppressed and eradicated by Presidente Calles’ anti-clerical laws. Cristero *corridos* (Mexican ballads) of the 1920s shape an oral historiography of La Cristiada as a series of narratives that depict the government’s oppression, Cristero martyrs, and political events that framed the insurrection of the Cristero rebellion. This paper will discuss five Cristero *corridos* to examine the complexity of memory and oral historiography that lies in the process of not only transference, but also the potential reconstruction, reinterpretation, appropriation, legitimation, absence, and even complete erasure of detail. The first four *corridos* create a timeline narration of the events preceding, during, and ending the Cristero Rebellion. The inherent memory contained in the text depicts political propaganda, the martyrdom of two historically renowned Cristeros, and the peace treaty that allowed Mexico to regain her *gloriosa* religion. The fifth, written several decades after La Cristiada, lacks specific names and events, allowing the *corrido*’s depiction of martyrdom to be claimed not only as a collective memory, but one that, in contemporary performance, is appropriated to the social struggles of post-Cristiada generations, including Mexican-Americans. The performance of Cristero *corridos* ignites collective memory, ensuring the integrity of their remembrance of La Cristiada.

TERESITA LOZANO is a graduate student at University of Colorado, Boulder.

Recorded Music, Affect and Collective Memory in Movements for Ainu Cultural Revival

Ainu people, who identify as descendants of the indigenous inhabitants of Hokkaido, Japan, value dubbed cassettes and burned CDs of their ancestors' music for their ability to transmit knowledge of past customs and create bonds in present-day social movements. In this paper I argue that Ainu people forge real and imagined relationships with each other and their ancestors in private economies centered on the exchange of recordings. People make copies of recordings from public libraries and private collections to exchange as gifts. As copies circulate across generations and through time, mechanical noise and other signs of people's mediating efforts accumulate. Intersubjective listening at language lessons and community dances implicates listeners in a local history of recorded music. This creates affective response in listeners, which activates collective memory and implies that gifts of recordings should be reciprocated through continued copying, recirculation and live reperformance that memorializes. In the main case study of this paper, the livelihood of one my interlocutors depends on making recordings of his ancestors commensurable with money and, therefore, like many other objects in contemporary, capitalist society. In the government-funded institution where he works, copied recordings produce financial capital in the form of wages, and social capital for his employer in the form of archives that "preserve" Ainu music by stockpiling it. I argue that he recovers the value of these recordings as activator of collective memory by recirculating and reperforming music from them alongside other self-identifying Ainu people in present-day movements for the revitalization of Ainu culture.

NATE RENNER is a graduate student in ethnomusicology at University of Toronto.



Memorial
Economies

2:30 p.m.

Moderator

Prof. Benjamin Steege

Columbia University

Requiem for a dead city: Rudolf Mauersberger and the Dresden bombings

Between 13–15 February 1945 British and American forces bombed the center of the German city of Dresden; the bombs and the ensuing firestorm virtually obliterated the historic city center and killed up to 25,000. Rudolf Mauersberger, cantor of the destroyed Kreuzkirche, quickly began work on what would become his *Dresdner Requiem*, performed annually 1948–1984 in commemoration of the bombing. Though no longer performed every year, it has retained its important commemorative position post-Wende.

Following the war Dresden found itself in the GDR. Conceptualizing itself as the successor to the antifascist resisters to the Nazi régime, the GDR could easily use the commemoration of the ‘Anglo–American terror bombing’ as proof of the continuing perfidy of capitalist imperialism. Post-reunification reconstruction, however, has made Dresden ‘a showpiece for the reunification of Germany’ (Addison), erasing much of the visible existence of the so-called ‘two dictatorships.’ Officially, the commemoration of the Dresden bombings is now an occasion for peace and reconciliation, but it is also marked by neo-Nazi demonstrations.

I position Mauersberger and his requiem – a GDR work that retains its popularity, written by a composer who received the title of Professor from Hitler and the Nationalpreis of the GDR – within this field of contested memory. The emphasis in current scholarship (Herrmann, Sprigge) on personal experience and religiosity represents an attempt to situate the requiem at a deeper, “pre-political” level, I argue; it may also leave us in a state of “bad ambiguity” (Goehr) regarding the meaning of the music – and of the Dresden bombings.

TORBJØRN OTTERSEN is a graduate student at the Faculty of Music, University of Cambridge.

MICHAEL W. HARRIS, UNIVERSITY OF COLORADO, BOULDER

'Lost in a Memory:' Music as Mnemon in *Cowboy Bebop*

Memory is a familiar trope to those acquainted with Japanese theatre. As far back as Nōh theatre, many plays feature ghosts of suffering warriors seeking enlightenment who recount their tales to passing travelers. These plots are still familiar to modern audiences of Japanese film and television as they have been adapted to new media through the use of flashbacks, cross cutting, and montage techniques.

In many Japanese anime these storytelling devices are seen on full display, but it is the rare anime series that fully integrates this idea of memory and storytelling into its music. The anime *Cowboy Bebop* accomplishes this feat in its score by Yoko Kanno in which the two main characters are associated with a musical-mnemonic complex that begins with a germinal music box melody that later expands, through intermediate piano versions, into a jazz torch ballad.

This music serves as mnemon, or fundamental unit of memory, on multiple levels. For the characters in the show, the diegetic use of and references to music of the past, along with their non-diegetic musical themes, signify an Earth long gone which cannot be recreated. For viewers the non-diegetic score features music of our own past and mirrors the temporal position of music to the show's setting, while also reminding us of the character's past which is revealed throughout the series. Though the music of the entire series will be considered, I will focus on the music associated with the character Spike Spiegel.

MICHAEL W. HARRIS is an instructor in ethnomusicology at University of Colorado, Boulder.

These were my Ideas of North: Memory and Recollection as Delineator of Form and Texture in Glenn Gould, “The Idea of North”

The first documentary of Glenn Gould’s *Solitude Trilogy*, “The Idea of North” (1967) consists entirely of recorded interviews from five individuals who lived and worked in Canada’s North. The interviewees worked in a variety of professional capacities from nurse to government bureaucrat and, as such, relayed a diverse array of recollections about their time in the hinterlands. In conceiving the work’s form, Gould eschewed a typical narrative form in favor of a series of traditional musical forms (binary, ternary) and textures (trio sonata, fugue). However, because he worked entirely with spoken word content and not musical materials, Gould grappled with the task of creating musical forms without traditional harmonic signposts. Instead, forms emerge from a judicious assembly of memories arising from common themes in the original interviews: Initial impressions of the north, disillusionment resulting from the reality of northern living, and nostalgic reminiscence of their time there, even romanticizing the meaning of the north. Further, recreating contrapuntal textures like fugue was problematic, as the spoken content of interviews varies from individual to individual. A fugue ‘subject’ becomes a topic theme, rather than a given ‘melody’ or spoken phrase. This paper explores specific sections, or scenes, of “The Idea of North” to examine Gould’s compositional process in manipulating memory and recollection to mold his own idea of north.

ANTHONY CUSHING, PH.D. received his doctoral degree in musicology from University of Western Ontario in June, 2013.



Keynote Address

PROF. JONATHAN STERNE
MCGILL UNIVERSITY

The Stereophonic World of *Soundscape*

PROF. JONATHAN STERNE teaches in the Department of Art History and Communication Studies and the History and Philosophy of Science Program at McGill University. He is author of *MP3: The Meaning of a Format* (Duke 2012), *The Audible Past: Cultural Origins of Sound Reproduction* (Duke, 2003); and numerous articles on media, technologies and the politics of culture. He is also editor of *The Sound Studies Reader* (Routledge, 2012). His new projects consider instruments and instrumentalities; histories of signal processing and the intersections of disability, technology and perception.

Original Call For Papers

The Columbia Music Scholarship Conference invites graduate students and recent Ph.D. recipients to submit abstracts to be selected for presentation at our tenth annual meeting on March 8, 2014 at Columbia University in New York. The theme of the 2014 meeting will be Music and Memory.

Burgeoning interdisciplinary inquiry on memory is enabling scholars to develop new perspectives in a diverse array of fields ranging from history, anthropology, sociology, literary studies, art history, archeology, cultural studies, and media studies, to philosophy, political science, theology, education, psychology, and the cognitive sciences. This conference will add to this growing interdisciplinary conversation about memory in the sciences, arts, and humanities, stimulating a dialogue both on the role of memory in music studies and on the place of music in studies of memory. We are soliciting proposals for twenty-minute presentations from scholars active in all music disciplines as well as from scholars in related fields, aiming to maximize the theoretical and methodological breadth of the discussion.

We seek to consider the complexity of memory's embeddedness in music's practices, subjects, objects, ideologies, sites, and technologies. We are interested in memory as lived, constructed, represented, performed, transmitted, inscribed, incorporated, and stored, as persisting, travelling and circulating, as material and immaterial, human and non-human, as a capacity and a resource that impacts and shapes everyday lives. In what ways can memory influence musical practice, and in what ways can musical practice influence memory? How might we theorize memory musically? What can music scholars offer to memory studies, and memory scholars to music studies?

Acknowledgements

CMSC 2014 Steering Committee

Lucie Vágnerová
Maeve Sterbenz

Eamonn Bell
César Colon-Montijo
Beatriz Goubert
Paula Horner
Adam Kielman
Anne Levitsky
Matthew Morrison
Joshua Navon
Thomas Smith
Ralph Whyte

Funding and Technical Assistance

Department of Music, Columbia University
Graduate Student Advisory Council (GSAC)
University Events Management, Technical Services Division

The Steering Committee also wishes to thank Johanna Martinez, Gabriela Kumar, and Anne Gefell.

Prepared March 2014 for
Columbia Music Scholarship Conference