

PACIFIC SOUTHWEST CHAPTER
• OF THE •
AMERICAN MUSICOLOGICAL SOCIETY

Winter Meeting

February 25, 2012
California State University, Northridge

Program

9:00 – 9:30 AM Coffee and Registration

9:30 AM – 12:00 PM Morning Session

International Repertoires, Locally Interpreted: Variants and Local Performance Practices
in Mass Settings in the Spanish Colonial Philippines

David J. Kendall (La Sierra University; University of California, Riverside)

Interpreting Native American Creation Stories and Songs from Southern California,
1900-1950

Steven Elster

Break

Pads, Pods, and Apps: Exploring the iPad in the Music History Classroom

Kevin R. Burke (Franklin College)

12:00 – 1:40 PM Lunch

1:40 – 2:00 PM PSC-AMS Business Meeting

2:00 – 4:30 PM Afternoon Session

Rethinking *Cori Spezzati*: A New Source from Central Italy

Valerio Morucci (University of California, Davis)

Economy vs. Autonomy: Luciano Berio's *Opera* and the American operatic institution

Tiffany Kuo (Mt. San Antonio College)

Break

Framing Jazz in New Orleans: Terence Blanchard's score to *When the Levees Broke*

Matthew Alan Thomas (Pasadena City College)

ABSTRACTS

Morning Session

International Repertoires, Locally Interpreted: Variants and Local Performance Practices in Mass Settings in the Spanish Colonial Philippines

David J. Kendall (La Sierra University; University of California, Riverside)

Throughout the Spanish colonial era in the Philippines (1565-1898), Catholicism was spread largely through song. The first missionary priests making contact in a new region began by teaching the children to sing the *Doctrina Christiana* in their own language, and through them to the rest of the community. After large-scale conversion was accomplished and permanent parishes and churches erected, the community would often produce collections of large-format choirbooks (*cantorales*) for liturgical and extra-liturgical celebrations. The musical repertoires used in the Mass and Office settings in the choirbooks were international in scope, found in other choirbooks in the Philippine colony, in Mexico, California and Spain, as well as in Spanish theoretical treatises of the eighteenth and nineteenth centuries. These settings and their simple *canto figurado* style were the “common coin” of everyday Spanish and Iberian colonial devotional life.

However, there is evidence of regional and local performance practices, through the production of locally composed liturgical settings as well as the employment by the parish of Filipino choristers, organists and instrumentalists to serve the congregation, largely due to the relative paucity of Spaniards in the colony, especially in provinces far from the capital Manila. This is particularly true on the island of Bohol in the southern Philippine Visayan region, even though it was very near to the outer edges of effective Spanish colonial control. There was a very vibrant Boholano liturgical music tradition in the eighteenth and nineteenth centuries, with many examples on the island of *cantorales*, pipe organs and other musical instruments, as well as extra-liturgical and secular music practices.

When the common Mass settings found elsewhere in the Spanish world are compared with those found in the Philippines, a pattern of localized performance practice and interpretation emerges. Some of these patterns can be observed in original written and copied sources, while others are based on additions that have been made to originals. The patterns are manifested as differences in rhythm, text setting and underlay, and the addition of harmonies in common Mass settings between regional sources in Manila, the Ilocos region in the north, and Bohol to the south. There are also such differences in common Mass settings among Boholano parish sources separated by just a few kilometers. This illustrates a tradition of local creativity and control within this very standardized and regimented international performance convention, a tradition that very likely has unique local manifestations in parish churches throughout the Spanish colonial world.

Interpreting Native American Creation Stories and Songs from Southern California, 1900-1950

Steven Elster

More than thirty-five tribes are located in Southern California, most in the counties of San Bernardino, San Diego, and Riverside, with a few located along the California-Arizona border. Due to Euro-American encroachment, all of these tribes lost a significant portion of their culture over the past several centuries. But some of what has been lost can probably be gleaned from scholarly accounts that were recorded in the first half of the 20th century, at a time when it was still relatively

easy to find tribal members who were intimately familiar with a tribe's creation story, its songs, and other information of great cultural value. The surviving record—primarily in the form of field notes and recordings—can be difficult to interpret today, however. At the turn of the 20th century, there were few roadmaps that scholars could use to orient themselves to the cultures in question. In addition, the cultural information that many were interested in collecting—often creation stories and songs—were multi-faceted, far from simple to understand or to transcribe. Furthermore, scholars realized that the tribal bards who they were listening to might not have the opportunity to pass on their knowledge because their villages were facing extinction.

Some salient points nevertheless emerge when examining a collection of these accounts. One of these is the idea that singer/storytellers, when offering a rendition of a creation story, sometimes employed a style of performance that involved both singing and telling. Working throughout the first decade of the 1900's, the well known anthropologist Alfred Kroeber, for instance, spent days listening to Mohave elders narrate their creation stories (the Mohave live along the Colorado River). As he listened, he wrote down their stories and made audio recordings of the associated songs. He noted that hundreds of songs were associated with some creation stories; yet in his publications, he presented only the narrative of each story, excluding the songs from discussion. Taking an opposite approach, in his 1928 article, the ethnomusicologist George Herzog wrote about a collection of Mohave songs that he had recorded and transcribed. While he did not consider the relationship between the stories and the songs, Herzog was able to shed light on the nature of the music, a skill that many anthropologists lacked. The musician Francis Densmore published a monograph of her musical transcriptions of Cocopa and Quechan songs, in 1932. (Both of these tribes are located near Yuma, Arizona.) Unlike Herzog and Kroeber, Densmore did include some discussion of the linkage between the songs and the associated stories.

As I will argue in my paper, the data in these and other accounts suggests that a hundred years ago, one could hear performers singing and telling their way through a creation story. These two complementary art forms must be taken into account in order to develop a holistic understanding of what it might have been like to listen to a creation story in the past.

Pads, Pods, and Apps: Exploring the iPad in the Music History Classroom

Kevin R. Burke (Franklin College)

The recent appearance of the iPad with its endless marketplace of applications has revitalized the role of technology in learning. Higher education, although slower to respond than primary and secondary education, has begun to explore the device's use in the classroom. Pepperdine University and Oberlin College were among the first to compile qualitative and quantitative data during the 2010-2011 school year, and their initial findings have recently become available to the public. The novelty may pique student interest; however, these reports suggest that truly effective integration brings student attention to the classroom community, not to the wonders of the device itself. As a portable media library, the musical functions of the iPad are numerous. Advertisements, YouTube videos, and technology conventions have already demonstrated a variety of applications that simulate musical instruments, coordinate visual and aural content, streamline reference sources, and offer inexpensive alternatives to established music software like MACGamut, Sibelius, and Garage Band. Although these musical interfaces present obvious advantages to the music history classroom, this paper takes a cue from the Pepperdine and Oberlin studies by demonstrating an alternative approach to integrating the technology, one focused on engaged learning. I argue that the impact of the iPad to learning goals in the undergraduate historical survey and the general studies appreciation course lies not in how it transforms the delivery of content, but rather in how it engages students in honing research skills, encourages critical discussion of musical scores, and facilitates creations based

on historical performance practice, style, theory, and culture.

Three versatile learning activities for the music history classroom drawn from Franklin College's current pilot program illustrate this approach: community fieldwork, peer analysis, and collaborative creations. The community fieldwork assignments pair historical research and ethnographic skills as teams of students employ iPads to conduct surveys on campus, photograph or gather archival content from the library, record audio clips and interviews, and import data from the internet. The peer analysis projects promote interactive use of anthology scores, as individual teams are held responsible for annotating one parameter, be it performance technique, harmonic motions, formal units, or other areas, on iPads linked to the class's communal score. Finally, collaborative creations allow students to roleplay in creating or performing musical compositions within the historical, cultural, or stylistic frameworks pertinent to class content. Indeed, the technology delivers convenient access to media related to topics and repertoire; however, the pedagogically sound integration focuses on developing skills and mastering concepts. I draw several conclusions from the execution of these examples from student surveys, classroom reflections, peer observations, and higher education pilot program data: the iPads should bring students to the learning community and discussion, rather than isolating them in individual application use; the iPads should enable students to participate in activities that they otherwise may never experience; and the iPads themselves should invite students to the dialogue over the effectiveness of technology to their learning. The activities outlined in this presentation are adaptable to a variety of topics in the music history and music appreciation curricula, and I encourage other programs interested in piloting the devices to take steps beyond reviewing new applications to planning a thoughtful integration.

Afternoon Session

Rethinking *Cori Spezzati*: A New Source from Central Italy

Valerio Morucci (University of California, Davis)

For more than half a century it has been widely assumed that the performance of *cori spezzati*, in its early stage, represented a regional practice peculiar only to a restricted area of Northern Italy, particularly to the cathedrals of Padova and Treviso in Veneto, and that of Bergamo in Lombardia, where it was already in use among a small group of native Italian composers. Then it was adopted at San Marco in Venice, first by Adrian Willaert and successively by the Gabrieli family, with whom it reached its apex as a distinctive Venetian compositional style. There is new evidence that now allows us to challenge this idea. The basis for our discussion rests on eight manuscript part-books, which are preserved in the Biblioteca Vescovile Fonti Archivio Diocesano in Gubbio, under the call number *GUB d II A 4,27*. Although this source is virtually unknown to the academic community, it represents, in its integrity, an extraordinary collection and an essential testimony of *cori spezzati* in central Italy.

Previous researches in the field have delineated the historical development of *cori spezzati* focusing primarily on stylistic aspects in relation to individual composers. Anthony Carver, in his in-depth study, attempted to trace the compositional origin of polychoral singing back to liturgical antiphony, relating its constituent elements to the canonic and voice-pairing techniques of the earlier Franco-Flemish composers. However, it was in Northern Italy that polychoral psalm settings essentially became a distinct *ante litteram* practice in its own right, which, by the fourth quarter of the sixteenth century, attained wider diffusion. To date, no scholar has established that this practice stems from an early broader peninsular tradition, in part because at the time of Carver's study Gubbio MS1 was still unknown.

The repertoire of GMS 1 is constituted mainly by new polychoral psalms for the Divine Office. It contains a total of thirty-six compositions for double choir, of which twenty-eight bear no attribution; including also other motets and four Magnificats, all *unica*. This source, in relation to the ninety-five pieces preserved in all Northern Italian manuscripts, contain more than a third of the surviving double choir music written before the early 1550s. Through a close examination of the manuscript, I will suggest the authorship of some of the compositions contained in it and I will demonstrate that *cori spezzati* in its initial phase was not exclusively a Northern Italian or Venetian phenomenon, but a practice well rooted and flourishing on a wider regional level.

Economy vs. Autonomy: Luciano Berio's *Opera* and the American operatic institution
Tiffany Kuo (Mt. San Antonio College)

Luciano Berio's spring 1970 *New York Times* editorial—"What's wrong with the Met?"—appeared at a strategic moment, between the fall 1969 union strike at the Metropolitan Opera and the world premiere of his opera, titled *Opera*, at Santa Fe in the summer of 1970. The essay attacked the prominent operatic institution by calling it a "golden calf" and a "travesty of culture"; it criticized the extravagant production costs and the excessive indulgences of the grand opera repertoire. These remarks displayed, on the one hand, artistic outrage, but on the other hand, fiscal prudence when viewed in the context of the new financial struggles of performing arts organizations, that of the inevitable and growing "income gap" between the expenditures and incomes of performing arts institutions. Six weeks after the publication of the editorial, Berio demonstrated an artistically innovative and fiscally conservative new opera with his *Opera*.

This paper asks: does the economic viability of an opera house preclude a composer's autonomy? I investigate the evolving finances of the Met Opera during the second half of the 1960s—of its further dependence on contributions as a substantial source of income—along with the rising cost of living which prompted the 1969 strike. Concurrently, I investigate the artistic and financial conditions of Berio's *Opera* and of the Santa Fe Opera house, an unique institution with a rare impresario, John Crosby. In comparing these two institutions, I argue that both the continuation of Berio's autonomy as a new music composer and the stability of the Met Opera's financial affairs relied upon the same resources, that of elite patrons.

Framing Jazz in New Orleans: Terence Blanchard's score to *When the Levees Broke*
Matthew Alan Thomas (Pasadena City College)

In contrast to Ken Burn's *Jazz*, Spike Lee's documentary film *When the Levees Broke: A Requiem in Four Acts* connects jazz history with a vibrant and localized musical culture. Although the history of jazz is not the focus of Lee's film, it documents the role of living African American musical traditions in New Orleans in the aftermath of Hurricane Katrina. Throughout the film, director Spike Lee and composer Terence Blanchard use Signifyin(g) references to locate jazz within the context of a predominantly African American culture in New Orleans rather than as part of a universal jazz tradition. The film shows how jazz fits into the context of African American culture in New Orleans by featuring live performances by high profile musicians such as Terence Blanchard and Wynton Marsalis, as well as other local musicians who depend on the support of tourists for their livelihood, such as the Hot 8 Brass Band and Shelton Shakespear Alexander. The inclusion of live performances by local musicians complements Blanchard's score, which establishes a dialogue between tradition and contemporary culture.

Lee and Blanchard suggest that jazz is not an ossified museum relic, but part of a living tradition connected closely with the experience of African Americans. Blanchard's score relies on

intertextual references to classic standards and his other film scores to complement Lee's focus on how issues of race and class exacerbated the destruction of Hurricane Katrina. Blanchard's music highlights the struggle of strong black protagonists against institutional injustice through the transformation of the New Orleans standard "St. James Infirmary" and reuse of cues from his score to *Inside Man* (2006).