



The 20th Congress of
the International Musicological Society,
Tokyo 2017
Program and Abstracts

Musicology: Theory and Practice, East and West
19-23 March, 2017
International Musicological Society

Musicology: Theory and Practice, East and West



20th Congress of the

International Musicological Society
Internationale Gesellschaft für Musikwissenschaft
Sociedad Internacional de Musicología
Società Internazionale di Musicologia
Société Internationale de Musicologie

Program and Abstracts

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Tokyo University of the Arts

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Musicology: Theory and Practice, East and West
20th Congress of the International Musicological Society
Program and Abstracts

Organizers: International Musicological Society
Musicological Society of Japan
Tokyo University of the Arts

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Program at a Glance, IMS 2017 in Tokyo

When you arrive in Ueno, please first visit our Registration and Information Desk (located in Hall 1 of the main venue, map ☞ 2nd cover), to pick up your Congress bag, which includes tickets for admission of events, your name tag, etc.

Room location maps are found at the end of the Program Book.

Name Tag: You are kindly requested to wear your name tag during the Congress. Please note that to attend the opening reception and to have access to the free exhibition and free concerts, presentation of the name tag will be required at the entrance.

Coffee break (free coffee) will be served from 14:30 to 16:30 daily (except Sunday).

Location: entrance hall of the Faculty of Music and foyers in front of Halls 1 and 6

Sunday, March 19, 2017

- 10:00-15:00 Last Meeting of old Directorium (Room 5-311, closed)
- 12:00-19:00 Registration (Hall 1)
- 16:00-18:00 Opening Concert: *Gagaku*, Japanese Imperial Court Music, by Tōkyō Gakuso (Sōgakudo Hall)
- 19:00-21:00 Welcome Reception (Foyer of the Tokyo Metropolitan Arts Museum; ☞ 2nd cover)
Venue opens at 18:30; Reception starts at 19:00.
(For admission, presentation of your name tag is required. Please pick it up at the Registration Desk in Hall 1 of the main venue. The desk is open until 19:00.)

Monday, March 20, 2017 (National Holiday)

- 8:45-18:00 Registration (Hall 1)
- 9:30-18:30 Sessions and meetings (☞ p. 29)
- 13:00-14:00 Keynote Lecture: TOKUMARU Yoshihiko (Musicologist, Professor Emeritus, Ochanomizu University, Tokyo), “Contemplating Musicology in General from Japanese Perspectives” (Sōgakudo Hall)
- 19:00-20:30 Concert: An Evening of 20th- and 21st-Century Music (Sōgakudo Hall)

Tuesday, March 21, 2017

- 8:45-18:00 Registration (Hall 1)
9:00-18:30 Sessions and meetings (📄 p. 39)
13:00-14:00 Keynote Lecture: Toshio HOSOKAWA (Composer), “Asian Calligraphy and Music: Topos of Sound & Silence” (Sōgakudo Hall, IMS members only)
18:30-20:30 Exhibition: Materials on Japanese Music History (Ueno Gakuen University, 📄 p. 22)
19:00-21:00 Concert: *Memento Mori*: An Evening of Baroque Music on Death and Immortality (Sōgakudo Hall)
19:30-21:00 Lecture concert on the Tangentenflügel (Ueno Gakuen University, 📄 p. 22)

Wednesday, March 22, 2017

- 8:45-18:00 Registration (Hall 1)
9:00-18:30 Sessions and meetings (📄 p. 51)
11:00-18:30 Exhibition: Materials on Japanese Music History (Ueno Gakuen University, 📄 p. 22)
16:30-18:30 IMS General Assembly (Sōgakudo Hall)
19:00-20:30 Lecture concert of ‘Tang Music’ and Buddhist Chant (Ueno Gakuen University, 📄 p. 22)

Thursday, March 23, 2017

- 8:45-18:00 Registration (Hall 1)
9:00-18:30 Sessions and meetings (📄 p. 58)
11:00-13:00 First Meeting of new Directorium (closed)
13:30-15:30 Lunch Meeting Bureau (closed)
14:00-18:30 Exhibition: Materials on Japanese Music History (Ueno Gakuen University, 📄 p. 22)
16:00-18:00 An Evening of Live Electronics Music (free admission: Hall 6)
18:30 Departure to Farewell Dinner, Tokyo Bay Cruise

Meeting time and place: 18:30, Ueno Park Bus Parking Lot (an 8 minutes’ walk from the main gate of the Tokyo University of the Arts, 📄 3rd cover)
Buses depart at 18:50, The cruise starts from Takeshiba Port at 19:50 and returns to the same port around 21:50

IMS Roundtables
IMS Study Groups
RISM-RILM-RIdIM-RIPM

MUSICAL ICONOGRAPHY (HELD JOINTLY WITH ASSOCIATION RIdIM)

Wednesday, March 22, 9:00-12:00, Sōgakudo Hall

Crossing Borders in Musical Iconography: Current Themes, Goals, and Methodologies (I)

Session Chairs

Nicoletta GUIDOBALDI (Università di Bologna) and Björn R. TAMMEN (Austrian Academy of Sciences)

Abstract

Gabriela CURRIE (University of Minnesota – Twin Cities)

“Hunting and feasting in pre-modern Eurasia: music-iconographic explorations”

Carved in stone or painted on palace walls, funerary couches, or on the pages of manuscripts, the royal banquet is one of the most enduring music-iconographical themes in pre-modern Eurasian visual cultures. Associated with the royal hunt from Sasanian times onward, the scene emerges as the locus classicus for iconographies of music making in pre- and Islamic tradition alike across Eurasia. This paper will document the circulation of the banquet motif across several centuries and along Eurasian routes of cultural commerce, accounting for both organological details, iconographical practices, and shifts in cultural meaning associated with the sonic-musical components of the scene. As close comparison of several examples will show—from Sasanian engraved bowls to Sogdian funerary couches of Tang China, from Ilkhanid and Timurid frontispiece scenes in manuscripts of the *Shahnamah* to fourteenth-century Genovese depiction of Gluttony—the depicted sound, mediated by expressly chosen musical instruments and culturally tailored by shifting iconographic details, emerges as the symbolic center that regulates the strategies of self-representation of power as well as of cultural and historic identity. Ultimately, the silent music as imaged in these banquet scenes links disparate cultural instances together in an ideological formation transcending geography and history.

Alexandra GOULAKI-VOUTYRA (Aristotle University of Thessaloniki)

“Playing or singing to *auloi*: how to read the images on Attic vases”

This paper tries to bring together and discuss some of the playing gestures depicted mostly on representations of wind instrument on Attic vases of the Classical period. This material illustrates the presence or accompanying role of the wind instruments in several scenes. They are therefore connected to the problem of the simultaneous playing of stringed instruments and of winds in association with song or instrumental performance. The accompaniment of the singing in Ancient Greek music is closely related to the playing practice and the capacities of these instruments.

Visual evidence for musical scenes and musical instruments especially on Attic vase paintings of

the Classical period may include details of playing technique. Poses and gestures of musicians, conventional or not, reflect, however, aspects of a real practice which we have to decode, building very carefully on the painter's effort to present a technical detail. I will raise awareness of the issues emerged when reading these images, in order to help us understand the meaning of music during this period.

Björn R. TAMMEN (Austrian Academy of Sciences, Vienna)

"Harp and psaltery in late-medieval Central Europe: negotiating cultural identities between 'East' and 'West'"

Late-medieval Bohemia experienced an exceptional diversification and hybridization within the harp and zither families, resulting in the emergence of 'ala' (sometimes called 'ala bohémica'), psaltery-harp, and reversed psaltery. Whereas organological features have been studied by Czech scholars and period instrument makers, their overall symbolic implications and notions of (proto-)national identity have rarely been scrutinized. The present contribution will focus on fourteenth-century illuminated manuscripts and monumental wall paintings related to the art patronage of emperor Charles IV (Karlštejn Castle, Emmaus monastery), thus bridging between organology, iconography, and ideology.

Maria Jesús FERNÁNDEZ SINDE (Universidad Complutense Madrid)

"When we were the others: crossing identities on musical iconography. Spanish artists and foreigner inspiration during the nineteenth century"

Through the nineteenth century, cultural exchange provided the opportunity of sharing iconographic elements in order to identify what was considered to be the 'nature' of each nation. In this way, the notion of 'Spanishness' was foremost elaborated by foreign artists who had their own way of selecting specific musical elements. At the same time, Spanish artists rendered a sort of national identity according to what foreigners expected to be 'authentic.' This paper analyzes certain musical topics which were mutually transferred between the different spheres of artistic production, traveling through different countries and attracting the interest of audiences who were allured by 'originality.' Thus Spain experienced a combined approach of orientalism, exoticism and 'couleur locale' on behalf of cultural agents who continuously reinvented what 'true' national identity should mean. Images of music therefore testify to the importance of music as an aesthetic enjoyment as well as to the suggestive evocation of 'Spanishness.'

Maria Teresa ARFINI (Università della Valle d'Aosta | Conservatorio Nicola Sala di Benevento)

“Visual inspiration and musical composition: Félicien David’s *Le Désert* (1844)”

Victor Hugo, in the introduction to his collection of poetry *Les Orientales* (1829), wrote: “A l’époque de Louis XIV on était Helléniste, actuellement on est Orientaliste.” This statement perfectly characterizes the mood of the French culture in the middle of the nineteenth century. Painters such as Eugène Delacroix, Dominique Ingres, Eugène Fromentin, Jean-Léon Gérôme devoted many pictures to this subject, both as internal representation and landscape. The theme is also present in the literary oeuvre by Théophile Gautier, Gérard de Nerval, Gustave Flaubert.

Félicien César David (1810–1876) is the pioneer of French orientalism in music: active member of the order of Saint-Simon, forbidden in France in 1832, he escaped into the Orient in 1833 and brought back to France a kind of musical diary from which he took the material for the symphonic ode *Le Désert*. The evocation of Orient in music and in painting poses a creative similarity and gives rise to methodological reflections on the constant interchange of techniques and contents between music and the visual arts.

Cristina SANTARELLI (Istituto per i Beni Musicali in Piemonte, Torino)

“‘The hollow and the bump’: elements from oriental philosophy in American synchromist’s pictorial language”

In June 1913, Morgan Russell and Stanton Macdonald-Wright presented themselves in Munich as “Synchromist” painters. These artists, who had settled in Paris in 1909 and 1911, respectively, defended a painting of “pure vision”, characterized by musical analogy and whose model was Delaunay’s prismatic concept of space. They began studying with the painter and color theorist Ernest Percyval Tudor-Hart, who disclosed them the correlation between light and sound. Macdonald-Wright and Russell advanced Tudor-Hart’s theories and created a style of painting based on chromatic contrasts and the use of color scales similar to musical scales.

In their paintings 1913–17, the organizational basis of composition is the concept of “principal rhythm”, also called the “hollow and bump”, consisting of two opposing lines (“the two eternally antagonistic forces”) interlocked to achieve an overall synthesis of essential harmonic components; schematized by two contraposed curves, it expresses the relationship between tension and relaxation, acting as a visual metaphor for perfect balance of fundamental opposites. The form is defined by color alone, according to the well-known psycho-physical phenomenon that warm colors seem to advance and cool colors to retreat in the visual field; so, “color melodies” are generated by spacing colors out, separated by neutral ground. During the ensuing years, this concept of harmony residing in the polarity between opposites was increasingly expanded by the artists’ exposure to Eastern thinking, especially the idea of Tao hinged on yin/yang dualism: although Oriental scales are completely different from Western scales, voids in Chinese painting had a function considerably similar to the use of *espacement* in the synchromist aesthetic.

Luzia ROCHA (Universidade Nova de Lisboa, CESEM)

“Cultural industry and musical iconography: the Chinese opera vinyl records collection from the Orient Museum in Portugal”

The Museu do Oriente (Lisbon, Portugal) has the vocation to build links between civilizations in the West and in the East. Its legacy is the spirit of the bygone Portuguese, the navigators who invented the union of the world. Its collections of Portuguese and Asian art are a demonstration of richness, plurality and genius. They are fundamentally divided into two main branches—the Portuguese Presence in Asia (including over a thousand artistic and documental pieces, some of exceptional value) and the Kwok On Collection (resulting from the 1999 donation by the Association do Musée Kwok On in Paris). This second one has over 13,000 pieces related to the performing arts of a geographic area extending from Turkey right across to Japan. It is considered the top of its genre at a European scale, including items of a remarkable quality and great impact such as a major phonogram collection of Chinese Opera, dating from the end of the nineteenth until the mid of the twentieth century. This paper analyzes iconographical solutions for some of the album covers—the major company records here represented (both European and Chinese), the repertoire chosen for the recordings, and the final destination of the products (mainly for Western markets). Further reflections will be devoted to the ‘loss’ of choreographic and scenic components, once a stage performance is transformed into a vinyl record, and its possible impact on the listening process.

RISM-RILM-RIdIM-RIPM- Joint Session

Monday, March 20, 10:00-11:30, Sōgakudo Hall

The 4R joint session is dedicated to the four most comprehensive international resource projects linked to music research, i.e., the Répertoire International des Sources Musicales (RISM), the Répertoire International de Littérature Musicale (RILM), the Répertoire International d'Iconographie Musicale (RIdIM), and the Retrospective Index to Musical Periodicals (RIPM). The papers delivered will present an overview of the projects' activities, past, present and future, report on each project's accomplishments, and disseminate information about the services the 4Rs render to the international scholarly community.

1. RISM

Klaus KEIL (RISM Zentralredaktion, Frankfurt/Main, Germany)

“A Tool for Documenting Historical Library Collections and an Aid for Music Research”

In the field of musicology, the study of sources has a long tradition in Germany and several other European countries. It served as the basis of compiling work catalogs and printed editions of the great composers including Johann Sebastian Bach, Georg Friedrich Händel, Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and others. Soon it became clear that it is not sufficient to search for sources of works by major individual composers. Since material is dispersed in many places, often even worldwide, completeness can also hardly be achieved.

For that reason, by the end of the nineteenth century the German scholar Robert Eitner had attempted to create a resource that reached beyond national borders. In his *Biographisch-Bibliographisches Quellen-Lexikon* (Bio-Bibliographic Source Encyclopedia), sources of works are listed under the names of the composers along with a short biography. The International Inventory of Musical Sources (RISM) is based on this tradition.

RISM is a joint project. In 36 countries, independent working groups describe the sources in libraries, archives, monasteries, schools, and private collections. They transmit the results to the RISM Zentralredaktion in Frankfurt, which then edits and publishes the entries. RISM provides an online catalog with more than 1,000,000 records of musical sources from around the world, available free of charge for research.

Access to sources, which has been made considerably easier through RISM, has led to many new projects that have made the works of other, even “minor” composers available to the music world. But there are also other projects possible that aim to research into, for example, the history of institutions, the reception of works, or the repertory of performers/singers and many more. How RISM facilitates the use of the data is the topic of the session on Tuesday.

Music is only rediscovered once it is performed, and many such rediscoveries have already taken

place. RISM has thus indirectly enriched the concert repertoire. But the way of playing also reveals itself in sources, be it from the notes themselves or from vocal and instrumental methods. Historical music practice is also unimaginable without sources.

2. RILM

Barbara DOBBS MACKENZIE (RILM International Center, New York, US)

“New Networks of Music Literature: RILM in the Twenty-First Century”

Since its founding in 1965, RILM has been committed to the comprehensive and accurate representation of music scholarship in all countries and languages, and across all disciplinary and cultural boundaries with continual expansion of its global network. Generally associated with its flagship bibliography, *RILM Abstracts of Music Literature*, which covers publications on all types of music from 178 countries and in 143 languages through a collaborative effort between RILM and 48 national committees across the globe, in its 50th year RILM took the leap of developing new digital resources. In 2015, RILM released *RILM Music Encyclopedias (RME)*, and then, in 2016, *RILM Abstracts of Music Literature with Full Text (RAFT)* and *MGG Online* were launched. *RME* is a full-text compilation of reference works, with new titles being added annually. Currently, the collection includes 45 seminal titles in different languages published from 1775 to the present. *RME* provides comprehensive encyclopedic coverage of core discipline and subject areas, among them, popular music, opera, instruments, blues, gospel, recorded sound, and women composers. The content of the individual works is cross-searchable, saving users considerable time and effort. *RAFT* builds on the thoroughness of *RILM Abstracts*, with more than one million pages of searchable, cover-to-cover, regularly updated, full-text content from 240 leading journals, magazines, and newsletters of central importance to music studies. *MGG Online* is the new digital encyclopedia for music researchers worldwide. It includes the content of the second edition of *Die Musik in Geschichte und Gegenwart*, the authoritative reference work that has supported music scholarship since 1949, now with continually updated and newly written articles. A powerful new platform enhances the content of *MGG Online*, with features that include sortable works lists, easy toggling between article versions, links to related content in *RILM Abstracts*, integrated translation, and much more. Through these new digital resources, RILM seeks to disseminate knowledge among all research and performance communities and foster communication among researchers in the arts, humanities, sciences, and social sciences. RILM is a project under the aegis of the International Association of Music Libraries, Archives, and Documentation Centres (IAML); the International Council for Traditional Music (ICTM); and the International Musicological Society (IMS).

3. RIdIM

Antonio BALDASSARRE (Association RIdIM, International Center, Zurich, Switzerland)

“And What’s Next?”

In 1979, Barry S. Brook, one of the founding fathers and the first president of the Répertoire International d’Iconographie Musicale (RIdIM) argued that ‘ideally, computerized and stored RIdIM data should have two facets: a) the catalogued should be available for retrieval on a dial-up basis, and b) the picture itself should be stored, perhaps throughout a method similar to that of television, producing an imperfect reproduction on the screen for identification’ (Barry S. Brook, ‘RIdIM Chairman’s Report’, *Fontes Artis Musicae*, 26/1 (1979), 127). Based on the current status of Association RIdIM, it seems that Association RIdIM has realized Brook’s vision. Association RIdIM is today regarded as the organization that promotes, supports and conducts worldwide cataloguing and research projects, workshops and conferences, dealing with visual culture related to music, dance, and the dramatic arts. It operates as a non-profit organization, with the mission to provide access to the RIdIM database free of charge to all interested parties. Has Association RIdIM hence fulfilled its mission? Not yet, as some important initiatives recently launched by Association RIdIM will prove.

These include—importantly—the open access initiative entitled *Linking and Uniting Knowledge of Music, Dance and the Dramatic Arts in Visual Culture*. This initiative provides the framework for the establishment of the first—and unique—network and platform in this discipline, for open data exchange and knowledge-sharing with other organizations and institutions, under the leadership of Association RIdIM, and with the RIdIM Database as both a vital tool within the set of resources available as well as acting as the central hub. The presentation will provide an overview of the activities and accomplishments of Association RIdIM, including considerations on the value and significance of visual source material for research in music, dance and the dramatic arts.

4. RIPM

H. Robert COHEN (RIPM International Center, Baltimore, US)

“The thought that so many journals—complete runs of them—would be available in digitized format over the internet is enough to make any musician downright intoxicated.’ Why?”

RIPM provides access to, and the full-text of, music periodicals published between 1770 and 1966 with its online and print publications: the RIPM Retrospective Index of Music Periodicals, the RIPM Online Archive of Music Periodicals and the RIPM *e*-Library of Music Periodicals (Full Text). While an “urgent need” for the retrospective indexing of music periodicals has been recognized since

the 1930s, it was not before the early 1980s that RIPM was established to undertake this task. Since 1988, RIPM has produced research tools that provide access to the complete runs of approximately 325 music periodicals—250 with full text—published in thirty-two countries.

The content of each publication and plans for their ongoing development will be discussed, as will the manner in which RIPM provides significant opportunities for original research. Attention will also focus on the 65 new titles recently added to the RIPM *e*-Library, as well as the forthcoming release of a new RIPM database: RIPM Jazz Periodicals.

RIdIM —RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE (HELD JOINTLY WITH IMS STUDY GROUP "MUSICAL ICONOGRAPHY")

Wednesday, March 22, 14:00-15:30, Central LR

Crossing Borders in Musical Iconography: Current Themes, Goals, and Methodologies (II)

Chair

Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts)

Speakers:

Nicola BIZZO (Universidade de Lisboa CESEM)

Debra PRING (Association RIdIM)

Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts)

Nicola Bizzo, "Queen in Japan: the Iconography of Vinyl Covers"

The covers of vinyl have always been a fascinating world to explore: not only are they intended to capture the interest of the potential buyer, and to promote the image of the performer, but in many cases they are also little works of art. The discography of the English rock group Queen is one of the most complex and rich in the world, especially considering that in the 1970s almost every country had a different cover for each song published. In that way there is a real proliferation of many different pictures regarding a single song, since there was no real "standard" cover. This paper is intended to focus on these differences, specifically for the vinyl covers in the market in Japan: in fact if in Europe it is possible to posit the view that almost all covers are integrated, in the Far East the situation is far more complex. Covers are transforming themselves in a new media event that has no precedent in music history and iconography: the image merges and integrates with music, to become a new way of art and communication, in a way not present in popular musical context before.

Debra Pring, "Greetings to the Criminals of the Zone': Music and Dance Iconography in the Tattoo Lexicon of Russian Elite Organised Crime"

In the years following the 1917 Russian Revolution, the Soviet Union's NKVD went a long way to exterminating the criminal underworld from the streets entirely. The Gulags were full to bursting with the most violent and ruthless of the armed gangs that had become a significant ruling factor in society's hierarchy just prior to, and during, the Revolution. However, the hierarchies that proliferated outside the camps were replicated, solidified, and made more sophisticated, by the brutal conditions within, breeding a new, highly organised group of elite criminals—the *vory v zakone*, or "thieves in law". After the break up of the Soviet Union in the 1990s, the *vory* assumed a leading role not only within an obvious criminal hierarchy at street level, but within spheres of political and

economic influence—as omnipresent in minor criminal rings as in billion-dollar money laundering operations. The manner in which the lives of the incarcerated *vor*y are governed, as well as that of those released, goes way beyond a mere code of conduct, and is treated as a law, or honour code. A vital part of the manner in which this law is transmitted is by the tattoos worn by the men, and indeed the ceremony in which a new *vor* is initiated has tattooing as a central ritual. So seriously is the meaning of the content and placement of the tattoos, that a man will be brutally murdered with no possibility of mercy shown—whether in prison or out, and regardless of the status he is afforded by mainstream society—if he wears a tattoo that he has not “earned”, or that misrepresents his position or criminal experience. And a man with no tattoos at all cannot be trusted. Drawing on the unique collection of photographs and sketches by prison attendant Danzig Baldaev, this paper examines a selection of Russian *vor*y prison tattoos that include motifs connected with music and dance, including human and animal figures, instruments, and song lyrics. These subject matters draw upon the role of music and dance in a wider societal context. Common imagery—recognisable outside the immediate geosocial arena of the wearer—is manipulated to vividly express disaffection, and to clearly exhibit defiance in the face of the establishment.

Antonio Baldassarre, “Matrixing Music Iconography Research: Considering the Current, Heading for New Horizons”

The paper will present a discussion of topics by which music iconography research is challenged today, particularly when taking into account concurrent convictions: on the one hand the Panofsky-based view that visual objects have an “inherent meaning” that can be “deciphered” (Erwin Panofsky, *Studies in Iconology*); on the other hand, the notion that “a picture wants to say nothing. If such were its project it would indeed be inferior to words and would need to be sublated by language in order to receive a meaning that might be clearly communicated” (Sarah Kofman, *La mélancolie de l'art*). In addition to all of the challenges, risks and opportunities that emerge from such conflicting fields of tension as those in which music iconography research is placed, the most recent rapid growth of those visual culture studies referring to musical subject matters present another inspiring source for serious reflection on the epistemology of music iconography research.

RIPM

Tuesday, March 21, 16:30-18:00, Central LR

The Only Limit is One's Imagination: Undertaking and Deconstructing Original Research Using RIPM

Speakers

H. Robert COHEN (Founder and Director, RIPM)

Benjamin KNYSAK (Managing Associate Director, RIPM)

RIPM has been referred to by reviewers as a research tool that “has dramatically enhanced musical scholarship,” “[that] is reshaping our views of music itself, and as “one of the great phenomena

in the history of music bibliography.” Why such praise?

This presentation will attempt to answer the question by demonstrating the immense variety of subjects that can be explored by observing, through RIPM, the manner in which musical life was viewed by its contemporaries. We will also “deconstruct” a completed research project by demonstrating the steps involved in the exploration of RIPM to achieve the final result. Finally, we shall discuss RIPM’s three online publications, recent and future projects, and direct attention to a new undertaking, RIPM Jazz Periodicals.