

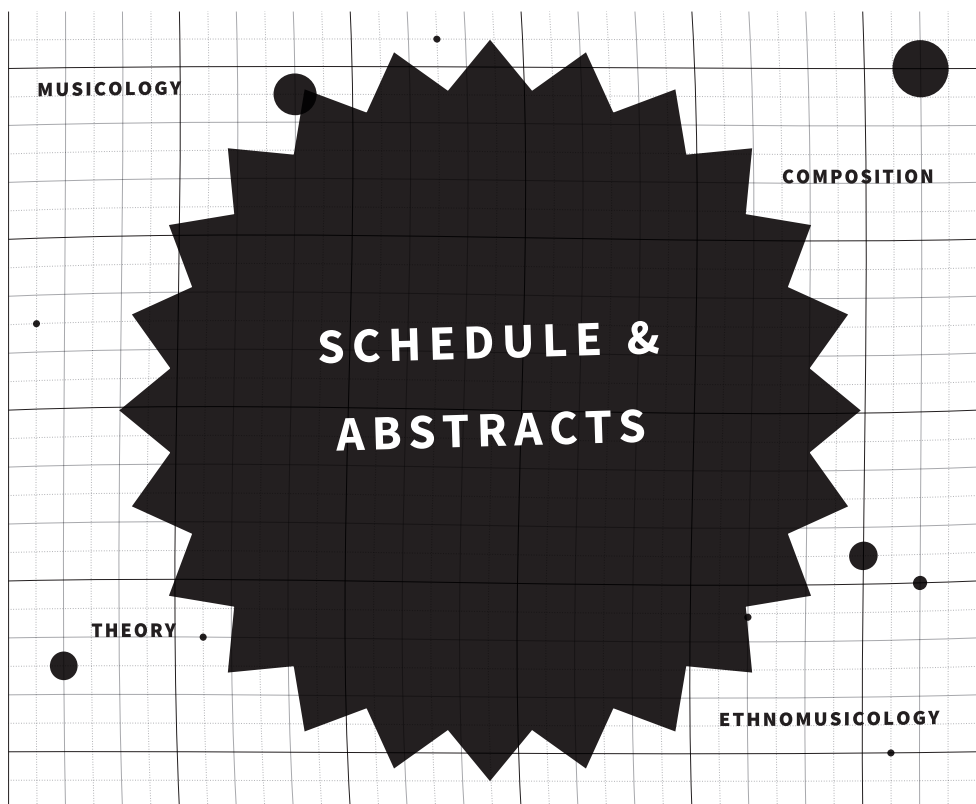
Work & Play

Economies of Music

THE HARVARD GRADUATE MUSIC FORUM CONFERENCE

KEYNOTE Robin James (University of North Carolina at Charlotte)

ROUND TABLE Verena Andermatt Conley, Robin James, Sindhumathi Revuluri, Kay Kaufman Shelemay



20–21 February 2015

Conference Schedule

Friday, 20 February

Registration

1PM • TAFT LOUNGE, MUSIC BUILDING

Session 1

The State of Work and Play

1:30–3PM • ROOM 9, MUSIC BUILDING

CHAIRIED BY **ANNE SHREFFLER** (HARVARD UNIVERSITY)

Symbolic Capital, Neoliberal Labor, and the Omnivore Composer

Andrea Moore (University of California at Los Angeles)

Shaping the Subject with Sound: *Homo Economicus* and the ‘Affective Logic of Late Capitalism’

Jordan Musser (Cornell University)

Pop Will Eat Itself: Hidden Cycles of Exchange in Contemporary Sound

Julian Day (Sydney College of Arts, University of Sydney)

Faculty Round Table

Ethical Concerns in Creative Economies

3:30–5PM • THOMPSON ROOM, BARKER HUMANITIES CENTER

Verena Andermatt Conley (Comparative Literature, Harvard University),

Robin James (Philosophy, University of North Carolina at Charlotte),

Sindhumathi Revuluri (Music, Harvard University), **Kay Kaufman She-**

lemay (Music, Harvard University). Chair and Respondent: **Etha Wil-**

liams (Harvard University)

Drinks Reception

5:30PM • TAFT LOUNGE, MUSIC BUILDING

Light snacks will be served

Parker Quartet Concert

8PM • PAINE HALL

Saturday, 21 February

Breakfast

8:30AM • TAFT LOUNGE, MUSIC BUILDING

Session 2

Negotiating Industries

9–10:30AM • ROOM 9, MUSIC BUILDING

CHAired BY **TAMAR BARZEL** (WELLESLEY COLLEGE)

The ‘Resort’ Studio: Constructing Rock Musicians’ Labor as Both Work and Leisure

Gabrielle Kielich (Carleton University)

Preparing for a popular music career: gendered work and imagined futures in India

Anaar Desai-Stephens (Cornell University)

‘This Must Be The Single’: Valuing the Live Recording in Contemporary Gospel Performance

Braxton Shelley (University of Chicago)

Session 3

Law-Abiding Music

10:45AM–12:15PM • ROOM 9, MUSIC BUILDING

CHAired BY **WILLIAM O'HARA** (HARVARD UNIVERSITY)

When Opera Met Film: Copyright and the Implications of Cinema

Christy Thomas (Yale University)

Broken Teeth and Bent Trumpets: Regulating the Labor of Early-Modern Trumpeters

Joshua Gailey (Yale University)

The New Deal Behind Bars: Henry Cowell, Music Reform, and the Great Depression at San Quentin

Velia Ivanova (Columbia University)

Lunch

12:15–1:15PM

Session 4

Regulating the Body

1:15–2:45PM • ROOM 9, MUSIC BUILDING

CHAired BY **CHRISTOPHER HASTY** (HARVARD UNIVERSITY)

Across The Sonic Border (Variations on 50Hz)

Amina Abbas-Nazari (Royal College of Art, London)

The Failure of Bodies and Systems, Sewing the Fields

Sivan Cohen Elias (Harvard University)

Session 5

Mechanics of Production

3–4:30PM • ROOM 9, MUSIC BUILDING

CHAired BY **EMILY DOLAN** (HARVARD UNIVERSITY)

**Music Imitating Machines, Machines Imitating Humans:
Industrialization and the Three Kinds of Mechanical Music**

Allison Wente (University of Texas at Austin)

**Female Labor and Video Games in the Work of Electronic
Composer Laetitia Sonami**

Lucie Vágnerová (Columbia University)

Anachronic Song? Replicating the *Romanesca*

Mark Rodgers (Yale University)

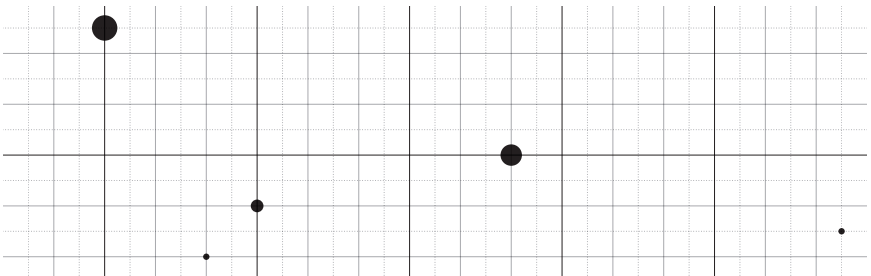
Keynote Address

Composing ‘Normal’: uncool labor and the politics of whiteness in Attali, Spandau Ballet, & Taylor Swift

5–6:30PM • ROOM 9, MUSIC BUILDING

ROBIN JAMES (UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE)

INTRODUCED BY **WILLIAM O’HARA** (HARVARD UNIVERSITY)



Conference Abstracts

Friday, 20 February

Session 1

The State of Work and Play

1:30–3PM • ROOM 9, MUSIC BUILDING

CHAired BY **ANNE SHREFFLER** (HARVARD UNIVERSITY)

Symbolic Capital, Neoliberal Labor, and the Omnivore Composer

ANDREA MOORE (UNIVERSITY OF CALIFORNIA AT LOS ANGELES)

Many music scholars are familiar with the sociological literature on the “omnivore,” a type of musical consumer whose association with dominant social and economic classes is represented not by the selectivity of the music consumed, but by openness to and awareness of innumerable musical genres, styles, origins, and references. Theorized most influentially by Richard Peterson and Roger Kern in the 1990s, the omnivore marked a shift in the dominant class’s musical consumption from that of Bourdieu’s musical consumer, whose exclusive adherence to the “high art” genres of classical music and opera demonstrated his or her belonging or aspiration to the social and economic elite.

In this paper, I invert the familiar metaphor of omnivore consumption and offer initial arguments about an omnivore approach to musical production, one that I argue responds successfully to the neoliberal labor market. An orientation toward stylistic or aesthetic eclecticism has become a reliable means of producing symbolic capital for contemporary American composers. I argue that composers who work in this vein draw on their own breadth of musical consumption in ways that both demonstrate and accrue compositional prestige, by reproducing the sought-after capacities of high status neoliberal work: flexibility, virtuos-

ity, wide-ranging expertise, and synthetic ability. Where the eclecticism advocated by composer Rhys Chatham for composing in the 1990s challenged a then still-present high–low divide, today’s “omnivore composer” generates symbolic capital not by challenging dominant ideology, but by virtuosically self-defining within its parameters.

Using composer Ted Hearne’s *Katrina Ballads* as a central case, I demonstrate the omnivore approach in contemporary music, and examine the critical and institutional reception of omnivore composers’ works. I frame my argument with discussions of neoliberal values and discourse by economist Guy Standing, sociologists Luc Boltanski and Ève Chiapello, and political theorist Wendy Brown, and propose omnivore composition and the labor values it embodies as a new means of theorizing contemporary musical prestige.

Shaping the Subject with Sound: *Homo Economicus* and the ‘Affective Logic of Late Capitalism’

JORDAN MUSSER (CORNELL UNIVERSITY)

Recent sound studies scholarship has scrutinized the American advertising industry’s use of sound in affectively shaping the consuming public’s goals, desires, and sensibilities. In *Selling Sounds* (2012), David Suisman argues that the soundscapes emergent from the music industry’s technologies of mass media furnished a newly mediatized “structure of feeling.” In *The Sounds of Capitalism* (2012), Timothy Taylor shows how radio and television advertisers employed jingles and subliminal advertising in an effort to “emotionalize” consumer products, and to “emotionalize” the imagined consumer in turn. In “Sounds like the Mall of America” (1997), Jonathan Sterne argues that the Mall of America’s sonic “architectonics” consists of discrete sonic territories which, on the one hand, are designed to guide the consumer through space, and on the other, forge brand-affiliated affectivities amongst shoppers.

My project builds from these and other histories of sound in two primary ways. First, I unite their efforts to show how commercial control of sonic environments bespeaks a certain “affective logic of late capitalism.” That is to suggest: the sonic fashioning of consumers’ affective stances orient a mode of consumption that, I think, represents the simultaneous creation and extraction of affective capital. Thus, consumers become laborers by virtue of the affective dispositions they unwittingly adopt, yet “voluntarily” satisfy by means of purchasing goods and services. Second, I suggest that the (self-)regularization of the affective consumer-laborer in contemporary contexts evinces what Michel Foucault, among others, has famously called “neoliberal governmentality.” For Foucault, the modern citizen-subject’s ethic of rational self-management accords to the fabrication of a thoroughly “governable” subject. An “economic variant” of the liberal subject, this “economic man,” or *homo economicus*, pursues the liberal ideal of self-actualization according to the logic of self-interest that underwrites the likewise “self-governing” free market. *Homo economicus* self-interestedly consumes in a thoroughly regulable manner — regulable, I suggest, *because* emotionalized. Pairing conceptions of emotionalization and rationalization, sound studies and political theory, this project thus sketches out some tenets of affective consumerism while also showing how historians of sound have in some noteworthy ways substantiated theories of neoliberal governmentality.

Pop Will Eat Itself: Hidden Cycles of Exchange in Contemporary Sound

JULIAN DAY (SYDNEY COLLEGE OF ARTS, UNIVERSITY OF SYDNEY)

Twenty years ago the UK sound/art collective K Foundation boarded a ferry to a bleak Scottish island and burnt exactly one million pounds, the tangible remains of their successful earlier music career. Responding to public shock they explained, “if we’d gone and spent the money on swim-

ming pools and Rolls Royces I don't think people would be upset." Their provocative action encapsulates the art world's complex relationship to money and the extent to which economics are either foregrounded or disguised.

In her paper "Terminal Prestige: The Case of Avant-Garde Music Composition," Susan McClary addresses the partition between economy and artistry in classical music. She criticizes "the nineteenth-century notion that music ought to be an autonomous activity, insulated from the contamination of the outside social world," tagging the value cycle the "economy of prestige." This echoes recent assertions by Seth Kim-Cohen who, in his book *In The Blink of an Ear: Toward a Non-Cochlear Sonic Art* (2009), strongly rejects the notion of sound-in-itself in favour of more contextual and conceptual readings aligning with Marcel Duchamp's ideal of "non-retinal" art.

This paper draws on these scholars to examine the often-hidden cycles of exchange within contemporary sound. Just as the literal generation of sound is frequently invisible, so too is the complex chain of economics that brings it into being. Classical music, in particular, avoids such transparency by ignoring its massive infrastructural backend — the most expensive instruments played in the most expensive spaces by those with the most available time to train and practice — and the minimal cost of its material. Dead composers rarely ask for a fee.

The 20-minute presentation will foreground several works and compositions from recent decades, including K Foundation's *K Foundation Burn a Million Quid* (1994), Australian collective Ur 1st Luv's *A Sound Investment* (2014) and the work of young German composer Johannes Kriedler. In *Charts Music* (2009) Kriedler fed stock market charts into a pop music software program, rendering the fall of Lehman Brothers and the Bank of America into vertiginously nosediving melodies. In his most notorious work *Fremdarbeit* ("Outsourcing," also 2009) he outsourced a

€1500 commission to a Chinese composer and an Indian programmer for €45 and pocketed the remainder. The protests that such works generate suggest a powerful asymmetry between material and immaterial value.

Saturday, 21 February

Session 2

Negotiating Industries

9–10:30AM • ROOM 9, MUSIC BUILDING

CHAired BY **TAMAR BARZEL** (WELLESLEY COLLEGE)

The ‘Resort’ Studio: Constructing Rock Musicians’ Labor as Both Work and Leisure

GABRIELLE KIELICH (CARLETON UNIVERSITY)

In the 1970s and 80s, residential recording studios were popular alternatives to studios in cities near music industry headquarters. These studios, such as Le Studio in Morin Heights, Québec, and AIR Studios Montserrat, are distinguished by their remote or exotic locations and onsite living accommodations. At \$20,000+ per week, these workspaces catered to established musicians possessing financial capital and artistic autonomy. Musicians often have a unique set of needs that underpin their creative processes. Le Studio’s owner André Perry (2014) identified his studio as an “environment of creative protection and encouragement” that gave musicians distance from corporate centers in an empathic and supportive setting while also providing access to necessary creative tools. In this way, residential studios were appealing to musicians for their ability to facilitate a relaxed and communal atmosphere, and thereby encourage creativity. Musicians’ labor falls into a problematic grey area — it does not fit firmly into the category of “work.” Kraft (1996: 4) argues that the

understanding of musicians' work is skewed based on glamorized portrayals of bands in the media — and that this distorted view is understandable given society's tendency to think of musicians as “artists who ‘play’ rather than work.” Rock musicians' labor is often characterized by a tension between work and leisure, and how their labor is produced affects this perception. This paper examines how residential studios facilitated work and production while also being environments for vacation. Interestingly, despite the potential distraction these leisure activities posed, residential studios fostered efficient production. I propose the ‘resort’ studio as a theoretical concept to indicate the distinguishing factors of these studios and capture them in an encompassing manner that the common term ‘residential’ does not. I argue that resort studios emerged to serve the needs of both the industry and rock musicians, and in doing so, substantiate and reinforce the complex tension of rock musicians' labor as both work and leisure. Moreover, I address the ability for the resort studio to draw attention to these qualities as positioning the recording studio, and workspaces more generally, as significant considerations in understanding rock musicians' labor.

Preparing for a popular music career: gendered work and imagined futures in India

ANAAR DESAI-STEPHENS (CORNELL UNIVERSITY)

Musical training and practice hold multivalent social meanings for middle-class women in India. The historical association of Indian performing arts with courtesans and lower-caste hereditary performers produced a still-salient stigma around public performance (Qureshi 2001, Weidman 2004). At the same time, efforts by Indian nationalists in the early and mid-twentieth century to reform and reclaim the arts as a “respectable” space reconfigured the social value of musical training, prompting many

middle-class women to pursue such training in order to be more “cultured” wives and mothers (Allen 1997).

In this paper, I trace how these tensions have evolved in liberalizing India. I highlight how the relatively recent but widespread phenomenon of music competition TV shows such as “Indian Idol” have made musical careers seem both more desirable and attainable, leading to a surge in demand for musical education. However, concerns about female respectability continue to circulate. For many middle-class women, the prospect of pursuing a career as a musician is met with deep familial and social resistance.

Drawing on five months of ethnographic fieldwork at upscale music institutes in Mumbai, I explore the motivations that prompted my fellow female classmates to dedicate many hours, weeks, and rupees to intensive vocal training. I argue that music schools are sites where these women can, at the very least, imagine and work towards new versions of their lives; that they are focal points of aspiration wherein dreams and desires regarding personal and professional futures are simultaneously fostered and exploited.

‘This Must Be The Single’: Valuing the Live Recording in Contemporary Gospel Performance

BRAXTON SHELLEY (UNIVERSITY OF CHICAGO)

Although Contemporary Gospel Music functions as a primary liturgical resource for many expressions of African-American Christian worship, it is also a commercially disseminated musical genre. The live recording, a canonical gospel practice since the 1960s, makes urgent the tensions implicit in the genre: how suitable is music that is commercially produced, recorded, and disseminated for a range of Christian worship practices? In the recording, the ritual responses of the participants speak to the sanctity of the affective experience, thus — perhaps paradoxically

— legitimating its liturgical value in the midst of an event that converts the music into an economic commodity. I want to think about this dual production of cultural and economic capital as the assemblage of two publics, one of worshippers and the other of consumers. How does the affective labor of a single live performance constitute these two publics at the same time, in the same space, and through the same sonic material?

In this paper, I examine Richard Smallwood's recent live recording, *Anthology*, to better understand this event's role as a site of cultural negotiation, a critical nexus through which this music's fit for worship is established in relation to its commercial appeal. I will examine critical discourse and ethnographic evidence concerning "Same God" (August 2014), the song whose ritual efficacy — most evident in its ability to elicit a range of embodied responses — led attendees to speculate about the song's (commercial) role, as the lead single, even on the night of the live recording. I will argue that this discourse reveals a kind of exchange between spiritual (cultural) and economic values. I will use an analysis of the song and its performance to argue that its vamp does cultural work by analogizing the shout, a referent for a range of embodied expression of holy dance. Thus, the song's structure as realized in performance evinces the composer's ritual mastery and sanctifies the song as it is recorded.

Session 3

Law-Abiding Music

10:45AM–12:15PM • ROOM 9, MUSIC BUILDING

CHAired BY **WILLIAM O'HARA** (HARVARD UNIVERSITY)

When Opera Met Film: Copyright and the Implications of Cinema

CHRISTY THOMAS (YALE UNIVERSITY)

“Cinema: threat or opportunity?” It is a familiar dichotomy in operatic discourse. Although the intersection of opera and cinema has recently become a popular topic, the earliest decades of their relationship are seldom studied. Moreover, the initial implications of the new media technology for opera in general have not yet been seriously considered. As a potential means for the dissemination of opera, however, the emergence of cinema had significant cultural and economic ramifications for the operatic world.

Focusing on Italy around 1905, this paper considers the responses of Casa Ricordi, the foremost Italian music publisher, to the emerging cinematic medium and developing industry. Although Ricordi understood cinema and sound recording as closely related technologies, the new audio-visual medium raised distinct financial and artistic challenges. Examining materials in the Archivio Storico Ricordi, I argue that Ricordi leveraged the renewed discussion of copyright, catalyzed by the development of cinema, as a mechanism of economic and cultural control over technological engagements with their repertoire. Indeed, Ricordi's perception of — and responses to — the emergence of cinema set clear precedents for future interactions between opera and cinema in the twentieth century.

Initially, Ricordi saw cinema as a threat. With its potential for reproducing the operatic experience more completely — uniting visual

images with mechanical musical reproductions — cinema threatened to draw future audiences away from opera houses. In light of such rapid technological developments, Ricordi sought to use its position as copyright holders to regulate future interactions of opera and cinema, particularly regarding the use of operatic accompaniment and the potential production of films on operatic subjects. Therefore, the company first established a comparatively conservative position toward the use of their property by the film industry. For Ricordi, the main issue at stake — how can opera and technology cooperate in an increasingly modernized world — was bound up with both economic and cultural concerns. As such, the challenges Ricordi faced resonate strongly with underlying questions in current discourse: has the profusion of media technology caused a crisis for opera, or can it offer a solution to questions about the state (and future) of the genre?

Broken Teeth and Bent Trumpets: Regulating the Labor of Early-Modern Trumpeters

JOSHUA GAILEY (YALE UNIVERSITY)

An anecdote from seventeenth-century Hannover reveals the sometimes violent consequences of musical labor regulation: upon hearing a town musician (*Stadtptfeifer*) sound a trumpet inside his home, members of the Imperial guild of trumpeters (the *Kammeradschaft*) entered the house, smashed his trumpet, and broke his teeth (rendering him physically incapable of ever playing trumpet again). The trumpeters were arrested and held in jail, but were ultimately released with only a small fine. As this paper demonstrates, altercations such as this were not uncommon between *Stadtptfeifer* and *Kammeradschaft* trumpeters, whose mutually antagonistic relationship was due to the Imperial Privileges issued to *Kammeradschaft* trumpeters upon the founding of the Imperial Guild of Court and Field Trumpeters and Court and Army Kettledrummers by Emperor

Ferdinand II in 1623. These privileges forbade *Stadtptfeifer* from playing the trumpet outside of their watchtowers and restricted performance in court or on the battlefield to guild members. Such prerogatives rewarded *Kammeradschaft* trumpeters for the unique role they played in European society: in addition to their musical duties, trumpeters served as diplomats, and were the only individuals allowed to cross national borders without a passport (all that was required was a trumpet signal).

My paper investigates the complex systems of identity at play in this division of labor. I demonstrate that *Kammeradschaft* trumpeters recognized themselves as part of a unique and privileged group of musicians, arguing that these trumpeters were not only aware of an international brotherhood of trumpeters, but grew ever more protective of their status as their position was sustained by imperial law. As their standing became codified, the members of the *Kammeradschaft* took it upon themselves to police the restrictions that afforded them their privilege, which in turn provoked retaliation from other musicians. Through these acts of guarded social aggression, *Kammeradschaft* trumpeters complicated their sense of self- and group-identification by fortifying the social boundaries between themselves and their musical contemporaries, perpetuating a system of musical stratification that both depended on and consolidated the power and authority of the court. By probing these boundaries, I will highlight the conflict engendered by such exclusive regulatory practices.

The New Deal Behind Bars: Henry Cowell, Music Reform, and the Great Depression at San Quentin

VELIA IVANOVA (COLUMBIA UNIVERSITY)

While at San Quentin State Prison between 1936 and 1940, Henry Cowell actively participated in musical life behind bars. The fact that he was able to teach, perform, and compose while incarcerated suggests that at San Quentin music was considered to be important and in some way benefi-

cial either to the inmates or to the prison system. Cowell's prison activities have been discussed in detail by Joel Sachs and Michael Hicks, but the magnitude of the San Quentin music program has not been examined within the context of American, and particularly Californian prison reform, which was still very much underway in the 1930s and which had largely financial motivations.

A more thorough consideration of prison reform and its effects on music shows that Cowell's ability to conduct such a vast array of musical activities owed itself greatly to the economic effects of the Great Depression and to the aesthetic principles subsequently espoused by the New Deal. Cowell entered San Quentin at a time when prison labor was limited through government regulation. The election of Culbert Olson, a New Dealer, as Governor of California in 1939 put further pressure on prisons to create a new image for themselves and to espouse inmate rehabilitation over punishment. Such factors, largely engendered by the economy of the depression, were instrumental to Cowell's ability to work on his music while in prison. Through the lens of Cowell's involvement in music at San Quentin this paper explores the economic impetus behind the early days of American prison music life and the repercussions both for the composer himself and for the California prison system in general.

Session 4

Regulating the Body

1:15–2:45PM • ROOM 9, MUSIC BUILDING

CHAired BY **CHRISTOPHER HASTY** (HARVARD UNIVERSITY)

Across The Sonic Border (Variations on 50Hz)

AMINA ABBAS-NAZARI (ROYAL COLLEGE OF ART, LONDON)

2014. In this speculative scenario the UK has started to use speech analysis as a key assessment for gaining access to the country. In addition,

electrical network frequency analysis is used in law, forensics and other aspects of culture to mark or conceptualise time, because of its ability to timestamp recordings. People have become hyper-aware of its hum.

English is still the fundamental language but people have reacted to this situation by forming their own speech communities, creating sonic borders and allowing them distinct ways of life. Populations have diversified their language not in terms of words but in terms of sound, due to the tone (on and around 50Hz = F-sharp) of the pervasive electrical hum.

Presented as eight audio clips that can be listened to by inputting a headphone jack into a laser cut map, they can be listened to independently but also provide a linear or chronological narrative. Starting at the Dover border, in scene 1 the hum is loudest and most potent, gradually getting quieter through the scenes and having less influence, finally ending in scene 8 where there is no hum.

Amina worked with a speech therapist and amateur singers to help develop and define the vocal parts through improvisation and role-play. Amina takes on the role of an outlaw speech therapist, within the narrative, through her teaching people how to perform their vocal parts, giving them the ability to code-switch to move across borders.

The Failure of Bodies and Systems, Sewing the Fields

SIVAN COHEN ELIAS (HARVARD UNIVERSITY)

During the last few years I have been investigating the boundaries and possibilities of integrating different art forms into a unified medium. The performers' movement; the sound; the space and visual objects — all are sewn within themes corresponding to the failure and limitations of systems and bodies. My aim is to communicate with the listener/spectator through sonic and visual associations. Every sound and every physical gesture brings memories of actions. By realigning cause and effect, gestures create narrative. The *physical movement* of a performer — her

energy and intention; her arrangement in space — has, to me, an importance equal to that of the *movement* of *sound*. Objects are visual, physical, and sonic. Lines can be sketched in many fields and can connect one field to another.

My sound world is strongly influenced by the urban soundscape, which invariably blends sonic qualities such as intonations, rhythms, patterns and directionalities; mixtures of machine, human, nature. The city-grid causes tunnels, echoes, reverbs, and kaleidoscopic angles. The architecture of cities often creates illusions that result in us losing our ability to detect where exactly a particular noise originates, what causes it, and the patterns and frequency of its reoccurrence. The denser the city, the more pronounced the effect.

The eleven-minute video that I would like to screen and talk about consists of excerpts taken from pieces and sound-installations that I have developed in the last four years. Each work is the creation of a particular system, which is then examined to the point of failure. There is collapse, distraction, destruction, indeterminism, miscommunication, disputes over control. By enacting these conditions, the failure becomes material. The research is, in essence, a sequence of interventions.

There is a tendency today to create music that takes place not primarily as a sensory experience, but within some sort of political or social agenda. Its cultural import is defended in text. Its relevance — and funding — is thematic. Is it really necessary? Is this how we justify its existence?

Session 5

Mechanics of Production

3–4:30PM • ROOM 9, MUSIC BUILDING

CHAired BY **EMILY DOLAN** (HARVARD UNIVERSITY)

Music Imitating Machines, Machines Imitating Humans: Industrialization and the Three Kinds of Mechanical Music

ALLISON WENTE (UNIVERSITY OF TEXAS AT AUSTIN)

In a 1925 letter, George Antheil describes his work *Ballet Mécanique* as “all percussive. Like machines. All efficiency.” Although working within the confines of the classical tradition, Antheil claims he wrote *Ballet Mécanique* “OUT OF and FOR machines,” as if the machines themselves have need for an expressive outlet (Antheil, 1925). By giving machines music, Antheil goes beyond anthropomorphization to the full *subjectification* of the machine. This subjectification eliminates the human from musical labor and makes a critical observation about twentieth-century labor practices.

Musically, *Ballet Mécanique* represented the displacement of the laboring human body by a machine. This displacement conformed to an ideal put forth in Frederick Winslow Taylor’s systematic re-organization of industry based on efficiency and productivity through mechanized, unthinking labor. The machine’s influence extended beyond factory walls and by the early twentieth century the machine aesthetic was a well-established and dominant interest. While numerous scholars have examined the machine aesthetic in art and literature, musical compositions that sought to represent industrialized labor practices and the role of the machine in music — whether as a topical aesthetic or a performing mechanical instrument — remain largely unexplored.

In this paper, Taylor's system of industrialized labor serves as a lens to examine how a culture of mechanization can embed itself in and influence the musical practice in the early twentieth century. I organize "machine music" into three main categories: music that imitates the sound of a machine; music that showcases the machine, highlighting its capacity to capture and reproduce the skills of virtuosos; and finally music written specifically for machines to perform. Using film scores, novelty rag piano rolls, and Antheil's *Ballet Mécanique*, I provide a diverse sampling that demonstrates these three kinds of machine music and how industrialized labor and mechanization influence different genres of musical composition.

Female Labor and Video Games in the Work of Electronic Composer Laetitia Sonami

LUCIE VÁGNEROVÁ (COLUMBIA UNIVERSITY)

The theme of female labor looms large in the electronic music of composer Laetitia Sonami. Sonami has designed and built a number of personalized instruments that defy the post 1980s centralization of the music technology market. She often mounts electronics — such as hardware from video-game controllers — onto tools of domestic work. Cynically, she thus thematizes the modern home as a site of female labor and male leisure, and invites her audiences to confront the (in)appropriateness of her tools.

Sonami has most frequently performed with the Lady's Glove (1991), a gesture controller fitted with magnetic sensors, resistor strips, ultrasound speakers, and accelerometers supplying fluctuating voltage that is converted to MIDI with SensorLab software. Its technology is based on the early video controller the Power Glove (1989), but it was actually conceptualized as a feminist riposte to the machismo and militarism of videogame controllers.

The original Lady's Glove was mounted on a rubber glove such as those worn to wash the dishes and bathrooms. Continuing the running metaphor of housework, Sonami often compares tinkering with electronics to cooking, and in the instance of several of many musical objects mounted on ready-mades, she embedded speakers inside rubber toilet plungers. Her conceptual interest in building instruments that only to a disproportionate amount of physical effort actualizes the theme of female work and binds the gendered life of the female electronic composer to the gendered experience of the American everywoman. Furthermore, I propose that the detail-driven work of building electronics creates an affective bridge between the composer and the “cyborg women making chips in Asia” — a relationship of “affinity, not identity,” as Haraway put it in her “Cyborg Manifesto”.

It was, I will argue, Sonami's encounters with feminist practice early in her career (her study with Elaine Radigue; meeting Joel Chadabe; the atmosphere of Mills College under Robert Ashley; collaboration with Rebecca Friebring) that empowered her to be explicit about her gendered experience of the field of electronic music. As a result, whether microscopic or macroscopic, Sonami's work resists any other outcome than play.

Anachronic Song? Replicating the *Romanesca*

MARK RODGERS (YALE UNIVERSITY)

Anxiety about replication preoccupied many fields of artistic production throughout the late Renaissance, catalyzed especially by novel affordances of the print medium. In their *Anachronic Renaissance* (2010), art historians Alexander Nagel and Christopher Wood proposed the “anachronic” as an alternative to the more pejorative “anachronistic,” better to account for a class of artworks that manifest that anxiety through their ambiguous, or plural, temporality. Whereas historians often deem works out

of step with their original contexts to be anachronistic, the anachronic work of art forestalls the assignment of origin. The anachronic work of art destabilizes its own historicity, its configuration of spatiotemporal content and context. In a limited sense, the anachronic simply assigns to some artworks a fact of musical transmission: songs stand in a dynamic relation with the spatiotemporal conditions of their historical existence. In this paper, however, I propose that the anachronic might also name a mode of Renaissance musicking whose constitutive replicatory function troubles the interpretation of songs merely as representations of their historical life-worlds.

In particular, I consider replications of the *romanesca*, an aria or repeating melodic-harmonic formula, as it circulated through repertorial ecologies of Italian song and instrumental music in the decades around 1600. I proceed from the supposition that the *romanesca* is not a singular material form but plural historical, socially organized and contextually determined perceptions of musical configuration: a family resemblance. Schematic abstractions, despite their heuristic methodological value, obscure its multiform historicity — often, paradoxically, in the service of postulating its original or prototypical form, as if such an object existed decontextualized and disaggregated from its performance and inscription. I urge instead that the *romanesca* actually emerged from the historical process of its replication — a tautology that is also the source of its historicity. To glimpse that process in motion, I assess traces of the *romanesca* in the form of several sixteenth-century examples, as well as songs by Claudio Monteverdi and Francesca Caccini. These examples invite us to interpret the historical efficacy of the *romanesca* anachronically, in the uncanny quality of its reiterative emergence from the process of replication.

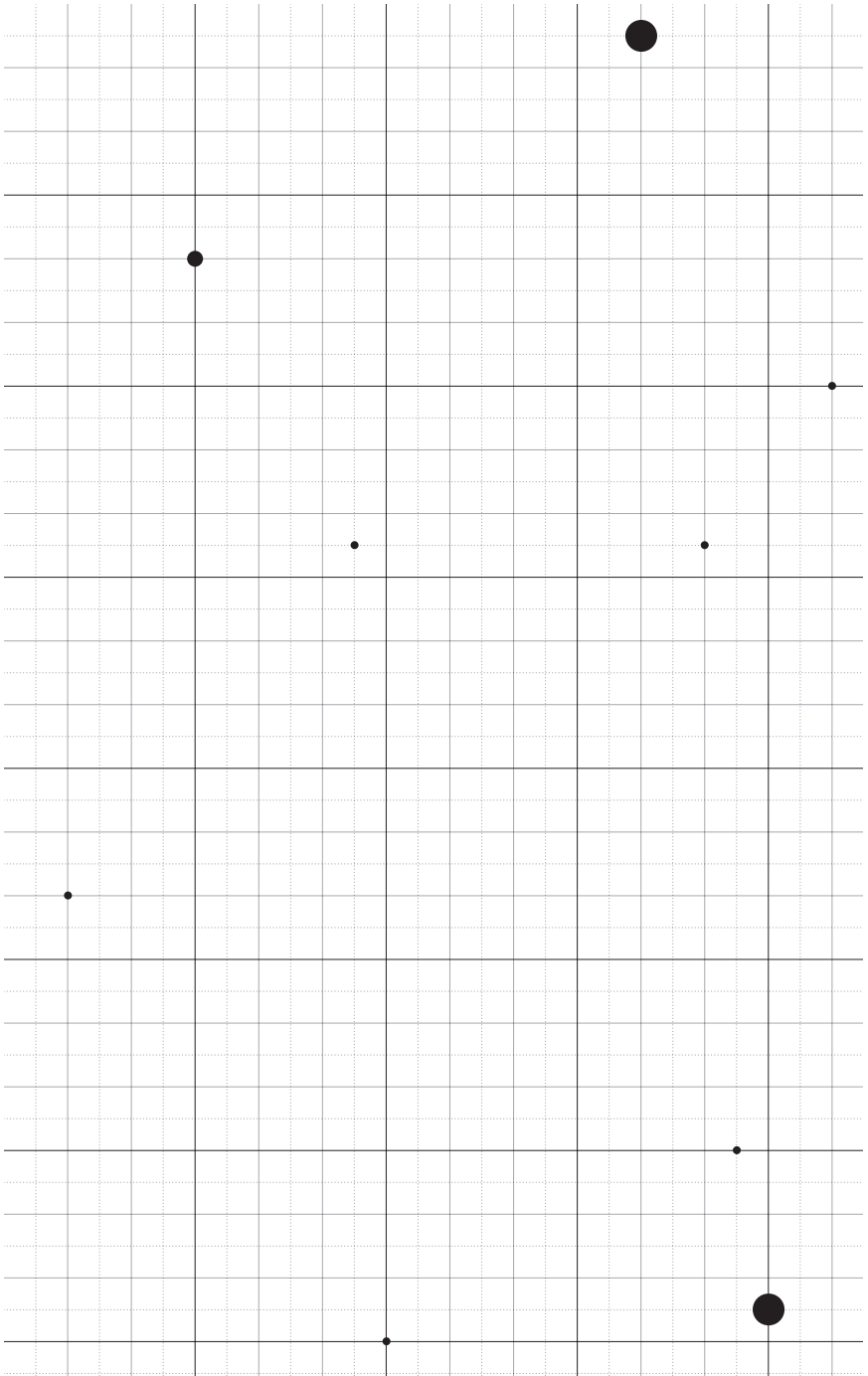
Acknowledgements

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At-a-glance schedule

Friday, 20 February

1:00pm	Registration	Taft Lounge
1:30pm	Session 1: The State of Work and Play	Room 9
3:00pm	<i>Break</i>	Taft Lounge
3:30pm	Faculty Round Table: Ethical Concerns in Creative Economies Thompson Room, Barker Humanities Center	
5:30pm	Drinks Reception	Taft Lounge
8:00pm	Parker Quartet Concert	Paine Hall

Saturday, 21 February

8:30am	<i>Breakfast</i>	Taft Lounge
9:00am	Session 2: Negotiating Industries	Room 9
10:30am	<i>Break</i>	Taft Lounge
10:45am	Session 3: Law-Abiding Music	Room 9
12:15pm	<i>Lunch</i>	
1:15pm	Session 4: Regulating the Body	Room 9
2:45pm	<i>Break</i>	Taft Lounge
3:00pm	Session 5: Mechanics of Production	Room 9
4:30pm	<i>Break</i>	Taft Lounge
5:00pm	Keynote: Robin James	Room 9

All events apart from the Faculty Round Table take place in the Music Building

