

# ***Nothing New? Understanding Newness in Medieval and Contemporary Music***

## **Conference abstracts**

### **Edward Caine (University of York): The use of found material in Sciarrino's *Luci mie traditrici* and my own *Madrigali in Twelve Parts for Three Trombones***

Salvatore Sciarrino's chamber opera *Luci mie traditrici* (1998) is based around a play by Giacinto Andrea Cicognini (1606–1650) in turn based on the turbulent life of Renaissance composer Carlo Gesualdo (1566–1613), who infamously murdered his wife and her lover. Threaded through the opera as three intermezzi are a series of variations on a chanson, 'C'est devenu ce be oeil' by Claude le Jeune (1530–1600), in its original harmonization for three voices. The treatment of the three variations shows a marked shift toward emphasizing sonority as an integral part of the musical structure, as opposed to treatment of pitch. The intermezzos enhance the plot, giving the impression of returning to the same music, each time "marked by the wounds of time" (Sciarrino).

This paper explores the methods and reasoning behind the construction of the intermezzi and their use of "found" material in relation to the le Jeune. I argue that such use of found material and structural sonority is an emerging trend in contemporary music. My own piece *Madrigali in Twelve Parts for Three Trombones* also explores this issue and is based on the popular Renaissance folk tune, 'Une jeune fillette', which I came across in a set of Fantasies by Eustache du Caurroy (1549–1609). This paper will explore how I used the found material to structure pitch, and yet sonority and "extended" technique remain the key structuring points of the piece."

### **Matthew Cheung Salisbury (Worcester College, University of Oxford): From north to south: latterly adopted liturgies for Northern saints**

A recent book by Susan Wilson has compellingly demonstrated the early and later successes of the cult of St John of Beverley. Victory at Agincourt, on the day of John's translation, was attributed to his intercession, and liturgies in his honour were consequently promulgated and added to existing manuscripts across Britain. This paper will address the sources of the chants of his office. It stems from a much broader investigation of the Use of York, in which veneration of John was common.

Some questions, few of which have been answered for important northern offices, follow: Was there an early version of the material used for John's office? Was it restricted to northern sources? Did it form the whole, the majority, or a part of the services in his honour in the south? How much did the amount of proper material vary in service books with different

geographic or temporal origins? Can any sources be grouped together? The material for John's office in the manuscripts varies considerably, and it may be possible to suggest how material from early sources, assuming that it survived, appeared much later on a wider scale. His feast is particularly suitable for this purpose since the initial cult was limited in scope and separated by some chronological and geographical distance from the one that developed after 1415. It is likely, then, that some derivative observations will be possible about the transmission of liturgical and devotional material in later medieval Britain.

### **Constance Cooper: Capturing the Microtones in the Well-Tempered Piano**

Microtones inherent in the piano's well-tempered tuning have hitherto been regarded as a drawback, and their effects minimized. A composer who, on the contrary, finds microtones desirable, can locate them within carefully chosen accumulations of notes held in a piano's *sostenuto* pedal, that seem to sway from their original pitches; these microtones, audible artefacts of well-tempered tuning, require neither changes to the tuning nor string-stopping. Thus the piano joins the world of microtonal instruments, newly freed from its former position of being more, or less, accepted despite its substantial register incongruities and its pitch-approximations of desired tonal or chromatic pitches or chords. In this new music the actual sounds of the piano are intended to be heard as they really are, not to remind us of a perhaps unattainable ideal. The talk, a lecture-demonstration, will include a live performance of one or two etudes from a set of twelve composed along these lines.

### **Geoffrey Cox (University of Huddersfield): The Promise of the Past: Quotation in the music of the late 1960s avant-garde – nostalgic cannibalism or musical renewal?**

The late 1960s saw an intriguing conceptual congruence of avant-garde composers using borrowed musical material from past eras: B.A. Zimmermann and Luciano Berio referred respectively to the 'spherical' and 'qualitative' nature of time whilst George Rochberg spoke of it as 'radial' and imagined a new *ars combinatorial*. He wanted musical renewal but for some his dream foundered on the tendency of such works to become nostalgic. The overall effect of nostalgia is paradoxical since it juxtaposes intimacy *and* distance with the past and the feeling of its restoration *and* loss. Do the compositions of Rochberg actually strengthen this sense of loss by surrounding quoted material with modernist passages, never allowing a movement or section to end in resolution? Does Berio's extensive quotation from Mahler's *Second Symphony* in the 3<sup>rd</sup> movement of his *Sinfonia*, which he uses to end the movement, thus paradoxically allow for a greater sense of renewal?

David Metzger suggests that quotations bring with them 'loaded cultural discourses,' and 'once evoked ... can never be dominated.' Thus the ultimate

question posed by this paper is does the use of quotation re-invigorate the past with the present, or the present, with the past?

### **Rachel Davies (University of Birmingham): The Old Testament and New Love Songs in Montpellier Codex motets**

The motetus of Montpellier Codex motet 135 sings that he is creating 'a new love song'. And yet the tenor of this motet is drawn from centuries-old liturgical repertoire and the triplum from another – probably earlier composed – motet.

In thirteenth-century France, the Holy Land crusades and the Albigensian crusades in Occitania contributed to renewed religious enthusiasm, and in this age of increasing piety, Christian doctrines were debated with vigour. The Rosary and the doctrine of purgatory were developed, and the Cult of the Virgin Mary flourished. This religious fervour is apparent in *trouvère* song, for example, where the courtly dame was often elevated to the status of a religious icon, and was associated with the Virgin in particular. Preachers inevitably voiced moral objections to the potentially blasphemous woman-worship and licentiousness of secular lyrics. But rather than openly flouting the church's wishes, or conversely, doing away with the old songs, composers took the very elements of secular song which caused concern, and reworked them to serve pious functions. Courtly dames, shepherdesses, innocent maidens and adulteresses were compared, contrasted - and even interchanged - with the Virgin.

This paper explores a selection of courtly and lower-style songs and Montpellier Codex motets with a view to the way in which old and new musical materials were combined and reworked so that morally reprehensible music increased the popular appeal of Christianity whilst simultaneously giving a new lease of life songs that had come under threat from religious authorities. I will focus on the Virgin Mary as a key figure in bridging the sacred/secular divide.

### **Helen Deeming (Royal Holloway, University of London): Picturing Sound: New Solutions to Ancient Dilemmas**

The 'newness' of 'new music' can be manifested in a wide variety of ways, but is perhaps most obviously present in those scores that employ non-conventional forms of notation, especially those that seek to challenge musical notation's capacity for representation, direction, or expression. Aiming to overturn a (broadly 19<sup>th</sup>- and early 20<sup>th</sup>-century) conception of music as 'contained within' the score, composers of new music have, consciously or unconsciously, been responding to philosophical dilemmas that were very much present in the minds of medieval musicians who endeavoured to commit musical sound to the written surface. This paper, part of an ongoing research project investigating music-writing as a cultural practice, uses models drawn from the history and theory of writing to explore some of the ways in which medieval and modern musicians have grappled

with the fundamental difficulties of mediating the innately sounding and temporal qualities of music in forms that are intrinsically silent and static.

### **Fabrice Fitch (University of Durham): The Artwork as Site: The Sound of Exploding Sheds, and Other Follies**

The museum culture has sometimes been deemed to be antithetical to the 'new', and, more generally, inimical to the creative act. And even a passing first-hand acquaintance with academe will bear witness to the frequently uneasy relations between musicologists and composers (and indeed performers). As someone who has had a foot in both camps for several years, I have found it necessary to reflect on the relationship between what a friend once referred to as my 'parallel snail-tracks'. Keeping the theme of this conference in mind, I offer a possible way of reading these two activities, both centred on the notion of the artwork.

As a practical demonstration of these ideas, I will consider how aspects of my recent research have combined in the work of the fifteenth-century composer Alexander Agricola. I will focus particularly on two pieces from the quartet book of my *agricologies*, a double cycle of works for string quartet and viol consort.

### **Helder Gonçalves: From Note to Structure: some ways of reusing the past**

Based on (a perception of) some of my own works, I intend to understand how the use of ancient techniques or non-original materials is presented. My main purpose is to clarify how several types of approaches are related to each other even if there is a great variety of mechanisms involved in the construction of the pieces. A separation between a structural thinking and a modal one, based on original examples, will be set forth.

The following pieces will be shown as examples of the aforementioned variety of procedures: *Deconstructing (Beethoven's) Pastorale* (based on materials from this 19<sup>th</sup> century Sonata No. 15, in D Major, op.28), *11,9 d'glids para dois pianos em Snp* (with an important use of *talea* and *color*, among other aspects), and *Poemus* (with a reconstruction of a 'modal grammar'). Problems like the dodecaphonic thinking – with the octave equivalence issue – and the option of basing new works on other arts will be also debated.

### **Fernando Gualda (Sonic Arts Research Centre; Queen's University, Belfast) and Ate Tenkanen (University of Turku, Finland): Self-similarity of pitch-set patterns as music analysis paradigm**

The present study suggests that patterns formed from the dissimilarity of sets of pitches represent music structure, and that those patterns can be used for comparing musical works. The novelty in compositional techniques can be seen as the difference between styles, composers, or works, which is

given as statistical measure of types of succession of sets of pitches. The analysis of a piece of music into form, structure, chord progressions and voice-leading is a top-down paradigm, which is completely understood by humans. In the case of computational music analysis, however, a bottom-up approach is needed. The presented algorithm compares differences between sets of pitches (as well as pitch-classes), which can be seen as voice-leading or texture changes; those differences are then grouped into patterns.

Note-based musical works can comprise larger patterns, which act as sections such as A or B in ABA form; whereas the succession of repeated, short-lived patterns are structures that can determine a particular compositional approach. Several musical examples are given.

### **Alistair Hardie (University of Durham): Plainsong, pop and piety in post-modernity: musical metaphors for Transcendence and Immanence in John Adams' *El Niño***

The history of music and theology testify to their interconnectivity. This is practically demonstrated through the use of music as worship in liturgical settings and theoretically through such writings as Augustine's *De Musica* and Boethius's *De Institutione Musica*. Disciplinary barriers have previously restricted Music and Theology from engaging in a discourse which interrogates their relationship. However, recent scholarship is beginning to remove such distinctions, reuniting Theology and Music. Ideas concerning music's meaning, function and essence are being viewed theologically, while ideas concerning the use of music as a means of communicating theological concepts prompt Theology's reliance on textual studies to be reevaluated.

The combined disciplines of Music and Theology offer a nexus of musical and theological meaning in which textual and non-textual forms of expression can be considered in a conceptual unity. 'Music Theology' operates at the interstices of the material and non-material worlds providing a theoretical framework in which notions of an eternal God existing outside time and matter (transcendence) and His interaction with the universe within time (immanence) can inform critical investigation. In *Theology, Music and Time* (2000) Jeremy Begbie investigates musicological meaning by juxtaposing the use of musical preparation (equilibrium), suspension (tension) and resolution (release) with theological concepts of eternity (timelessness) and temporality (our sense of time) in relation to God's interaction with the universe. The Incarnation of Christ (God taking on a human nature) and the art of music engage with time; music thus has a unique ability to represent concepts of transcendence and immanence through sound.

John Adams' 'opera-oratorio' *El Niño* (2000) examines these concepts by presenting a contemporary adaptation of the Nativity story. This provides an excellent framework in which to explore Music Theology and its historical associations within contemporary culture. Using *El Niño* as a centerpiece, I suggest that references to chant (also used as a structural building block and melodic font in such works as James MacMillan's *Veni, Veni Emmanuel* and

Arvo Part's *Third Symphony*) and historical/contemporary idioms act as metaphors for Divine transcendence and immanence, linking eternity and temporality through Incarnation.

**Martin Iddon (University of Lancaster): Puzzle Canons and the Music of Luigi Nono**

Roundtable with Fabrice Fitch

**Mary E. Larew (University of York): Modern Medieval Music-Drama**

Since the 1950s, medieval music-dramas have become a part of our modern repertoire. From the spectacular Broadway-style debut of Noah Greenberg's *Play of Daniel* to the Hildegurles' futuristic, distorted electronic *Ordo Virtutum*, these productions reflect contemporary practices and innovations in modern music-drama genres more than they reproduce their original medieval functions. On the other hand, the carefully-researched work of *Sequentia* and *Ensemble Dialogos* exemplify artistic innovation made possible through the combination of historical investigation and modern aesthetics. The recent performing history of medieval music-drama is diverse and intriguing, not only for its own sake, but for what it can tell us about more general trends in historical performance and in new music-drama throughout the twentieth- and twenty-first-centuries.

**Kate Maxwell: *Notations 21: A twenty-first-century manuscript?***

The desire to capture sound in visual form, which began with the first musical notations of the Middle Ages in Europe, has not diminished in Western culture. The publication in 2008 of *Notations 21* is perhaps the latest step in this unending journey.

*Notations 21* is a collection - or better still, an anthology - of contemporary compositions which combine musical and visual appeal. In style, the book as a whole is not altogether unlike an illuminated medieval music manuscript: it makes use of the latest technology available to its compilers; it combines text, image and music; and it contains much that is (originally) hand-written. In this paper I will first briefly describe a methodology which has proved fruitful for approaching medieval manuscripts containing what appear to be the complete works of Guillaume de Machaut. I will then explore what can be gained when this same methodology is applied both to this book of contemporary music, and to some of the individual works it contains. The results of this analysis will call into question what is, and what is not, "new" in this celebration of twenty-first-century notation.

**David Maw (University of Oxford): Jacques de Liège's *Ars nova***

The criticisms of the *Ars nova* presented by Jacques de Liège in the seventh book of *Speculum musicae* need no introduction to students of fourteenth-century music. His historical position as an opponent of the new style is firmly established, and it is one that casts him as a conservative continuer of

the old style. In many obvious respects, he was, of course, an apologist for the *ars antiqua* (or *vetus*, as he often styled it); yet, as Dorit Tanay has pointed out, his style of argument sometimes appears to follow the new methods of the Occamists, and various of his remarks indicate a sympathy with newly composed music; so it would be wrong to characterise him outright as someone interested only in holding on to the past. This paper seeks to read behind the polemics to discover what Jacques's positive vision of new music was and to see what light that sheds on musical practice during the years in which the *Ars nova* emerged.

**Nausica Morandi (University of Padua, Italy): The Medieval Liturgical Drama *Officium Stellae* in the 20<sup>th</sup> and 21<sup>st</sup> centuries: Epiphany Star Plays of the Italian Sabbia Valley (Brescia, Lombardy)**

My paper would examine presence and heritages of Middle Ages music liturgical drama *Officium stellae* in twentieth and twenty-first centuries in the newness brought by Epiphany Star's plays of Italian Sabbia Valley, that represent a broader practice developed from river Ticino to Germany and Hungary, an unexplored topic of interest both for studies about medieval music that for those of contemporary- current music practices.

In this common ground we find:

- use of medieval compositional techniques (german dialect, cantillation, modal echoes, centonization) within contemporary tonal and popular musical styles (homophonic, polyphonic, heterophonic);
- use of pre-existent Gregorian plainchant transformed by new musical and socio-cultural context in several aspects, (texts, music, language) sometimes with addition of musical instruments and female voices too;
- a permanent comparison between old and new musical liturgies with different dynamics but the same meaning rite's complex;
- meeting, contamination, irruption of the use of popular music in religious ritual with the consequent theorization of newness in current music;
- a new musical dramaturgy, heir of that medieval, in constant evolution and transformed by socio- cultural audience changing;
- an interesting source of innovation and originality, different in every land and countries, but loyal to its medieval values and symbols.

**Lea Nicholson: Traditional Music of the British Isles in an Electronic Setting**

The beginning of the 20th century saw a revival of interest in English Traditional Music. Musicologists were involved in the collection of material from 'rustic' singers and musicians. This work took place in a particular aesthetic and moral framework. Complex rhythmic patterns would be 'corrected' by the folk song collectors, texts cleaned up and sexual references removed.

Percy Grainger's wax cylinder recording of Joseph Taylor singing Brigg Fair preserved his performance for posterity and formed the basis of Frederick Delius's eponymous work.

Post WWII there was a further revival of interest in traditional music. This revival was informed by a predominantly Marxist viewpoint. Now Delius's Brigg Fair would be viewed as a lush bourgeoisie aberration. Accompaniment to such songs, if any, should be provided by the simplest modal harmonies and drones. The traditional singers themselves and the quality of their performances became the focus of interest.

Current concerns in Electronica with drones and an abandonment of the Western European musical tradition attracts me to the idea of traditional music in electronic settings. Additionally, using sampling and other digital techniques, a new version of Brigg Fair can both quote from, and comment upon, previous versions which originated in very different aesthetic contexts.

### **Jesse Stewart (Carleton University, Ottawa): Intersections: Reflections on New Music in the 21<sup>st</sup> Century**

Several interrelated developments have radically affected the contemporary musical and cultural landscape, shaping conceptions of "new" music in profound ways. These include:

- 1) the development and proliferation of sound recording technologies and electronic methods of sound production/ reproduction
- 2) increased contact between musical traditions and systems of musical logic from previously disparate cultural and social locations
- 3) the re-emergence of real-time modes of music-making in Western music after an almost complete absence of nearly 200 years
- 4) a great expansion in the range of sonic resources available to creative practitioners
- 5) the breakdown of old cultural hierarchies including such artificial constructs as "high" and "low" cultures
- 6) the growing interdependence of sound and image

Drawing on my experiences as a composer and sound artist, I will discuss the social, musical, and ideological implications of these developments, as well as some of the ways in which they intersect with one another. In so doing, I hope to take a small step towards understanding our contemporary socio-musical moment—and new music's place therein—more fully.

### **Peter Roderick (University of York): The 'day of wrath' as musico-political statement in Luigi Dallapiccola's *Canti di Prigionia***

It is well known that the brooding liturgical melody set to Tomasso di Celano's text 'Dies Irae, Dies Illa' has been frequently appropriated by secular art music: from Berlioz, Brahms, Mahler and Liszt in the 19<sup>th</sup> Century, to Pizetti, Maxwell Davies, Ligeti and Ades in the 20<sup>th</sup> (not to mention the soundtrack to Kubrick's *The Shining* and, most recently, the hit US drama

*Lost*). However, one of the most large-scale and interesting 'borrowings' of this instantly recognizable chant is the Italian composer Luigi Dallapiccola's *Canti di Prigionia* of 1938-1941. Written at a time of political tension, the *Canti* were, from the composer's own testimony, a reaction to Mussolini's introduction of the infamous racial laws in 1938. A work of 'protest music', Dallapiccola's use of medieval musical material in the context of the highly charged political and musical debates of the pre-war years, and the relationship between the very old – plainchant – and the very new – a natal serial technique – is problematic. While the composer's own hermeneutic proposes the 'Dies Irae' as a symbolic representation of oppression overlaid onto a 'purely' dodecaphonic work, one senses that this will not do: politically, the two are much more closely intertwined, and, musically, this idea is simply not born out by analysis. This paper offers a solution to this enigma by positing that the fusion of serialism and 'symbol' in this work is in fact the result of Dallapiccola's desire to make three separate artistic statements: one political, one aesthetic, and one compositional.

### **Nils Holger Peterson: Quotation and Framing: Re-contextualization and Intertextuality as Newness in George Crumb's *Black Angels***

In this paper, I propose to discuss Crumb's musical and intermedial intertextuality mainly through his *Black Angels: Thirteen Images from the Dark Land for Electric String Quartet* (1970), as an individually original but also representative compositional practice for the twentieth century. As in other compositions, George Crumb has integrated musical quotations and various musical styles in *Black Angels*, including a web of references which extend into other media, in such a way that they form an indispensable part of the basic construction of the work: these components form part of its newness. In *Black Angels* the composer – among other well-known pieces of music – quotes the medieval *dies irae* sequence and the second movement of Schubert's string quartet in D minor (D. 810). The musical and intermedial references are framed with striking modernistic sounds exploring instrumental possibilities far beyond the traditional, thus creating a framework of extreme contrasts. The paper will contextualize, analyze and interpret *Black Angels* – which the composer explicitly linked to the Vietnam War – in a broad context of music, intermediality, religious symbolism, and cultural memory, pointing to the cultural meaning of this technique of re-contextualization as a break with, as well as a continuation of, modernity.

### **Niroshi Senevirathne (University of Peradeniya, Sri Lanka): Christian Church Music Diversified By The Influence Of Localization**

The main objective of this research is to study our own social cultural influences in the evolution of traditional Christian church music which is indeed considered to be quite popular within Sri Lanka.

Even though the holy script states Hymns singing that address and praises God directly as one of the highest oral activities achievable to man, unlike any other religion, Christianity seems to be interconnected with music.

The beginning of Christian church music seems to go back in time towards the middle ages and especially during the time period of Pope Gregory the Great deity worshiping seems to have taken more of a musical form. This seems to have resulted in making music as a medium which intertwined both deities as well as devotees.

Christian church music prevailed throughout the medieval period which was later influenced and changed by different music categories as well as the introduction of various musical instruments. Although the main objective of Hymn singing was to praise the god, it seems to have later attracted and influenced devotees towards Christianity. This resulted in mixing the most secret music of the church with other secular music typologies. This gave way towards the emergence of modern 20<sup>th</sup> century music which is involved with the religion of Christianity. As the Orthodox Church separated in to different denominations, characteristics of modern music seem to have entered church music. As a result, even though the purpose of deity worship was the same, the musical medium of doing it has differed.

Christianity being a popular religion of the west reached the shores of Sri Lanka in the 10<sup>th</sup> century. Although people initially converted in to Christianity in order to avoid harassment, they seem to have later understood the true nature of the religion and as a result seem to have followed and practiced it with faith and belief towards the god. In the mean time the Portuguese, Dutch and English who took over trade in Sri Lanka during the colonial period further established Christianity in different parts of the Island. Although the general public was able to understanding the true meanings of worship as they were written in a foreign language [liturgy]. Due to this reason, efforts made by individuals such as father Jacome Gonsalves, father Mersiline Jayakody, father Edmond Pieris, father Mosaise Perera, Devar Sooriyasena, J.K.S. Perera and Sunil Shantha are highly valued as the 2<sup>nd</sup> Vatican council granted permission for the translation of original Hymns which had been exciting over the years in to traditional languages and music of different nations seem to have revolutionized Christianity and had contributed to the joy of many Christian devotees.

Currently a wide variety of denominations emerge in Sri Lanka. Although they posses certain differences, music seems to be the common and essential feature within these Christian denominations. In addition to traditional Hymns, other musical typologies which are practiced by disciples outside the church play an important role in their social lives and are seem to be influenced by church music. The use of western musical instruments in the composition of such musical typologies is due to western musical influence of Christian church music.

**Piet Swerts (University of Leuven, Lemmensinstituut, Belgium):  
Imitatio et aemulatio: *The L'homme armé-tradition as inspiration for a renewed (vocal) compositional language***

This paper presents comparative research into the handling of the well known *L'homme armé* melody by two composer peer-groups, one in the past, and

one from the present. The renaissance series of masses based on the *L'homme armé* tune is the largest polyphonic complex of its kind. Within this context, the two masses of Josquin, as well as the masses of Pierre de la Rue and Loyset Compère offer particularly rewarding case-studies due to their many-sided contrapuntal treatment and their application of canonic techniques. Works from the 20<sup>th</sup> and 21<sup>st</sup> centuries with which these will be compared are the *Missa Quinque super L'homme armé* (Manneke, Vermeeren, D'Hollander, De Ley, Van Reyn, 2004), the *Missae L'homme armé* of Peter Maxwell Davies and Carl Jenkins, and the *L'homme armé Variations* of Christopher Marshall. To what extent did renaissance compositional ideas exert an influence on their personal musical languages? To what extent can existing music be a source of inspiration and renewal for contemporary composers?

In the second part of my paper, I compare the proportion-canon in the second Agnus Dei of Josquin's *Missa L'homme armé super voces musicales* with Pierre de la Rue's response in his own *Missa L'homme armé*, along with a personal compositional response of my own.

### **Rupert Till (University of Huddersfield): The Sacred Popular: A 21<sup>st</sup>-Century, Music-Led Reformation**

The use of popular music in European Christian religious ritual is nothing new. The struggle by high art hegemonic forces to control ecstatic experience, in the face of the instinctive and traditional use of material from popular culture in religious settings, swung in favour of dominant political and religious forces as the enlightenment and renaissance began the modern experiment of human control and mechanistic world view. A body centred mystical approach faded into history, as a puritanical Calvinism prejudiced the mind over the body. This paper discusses the end of the obsessive pursuit of the new in modernist culture, as 21<sup>st</sup> century culture embraces the post-historical/post-enlightenment 'Liquid Times'. It discusses the impact of postmodernity on religious experience by an exploration of the interaction of popular music with transcendence. It suggests that popular music culture has become a more prevalent religious focus than that of traditional religion, exploring implicit religion, new religious movements and the spiritual revolution, showing how popular music is challenging traditional religions by driving a new reformation focus within popular culture in order to escape the dominance of conservative attitudes within primary religious institutions. It proposes that the synergy of the ancient, popular and contemporary within a meaningful, mystical, contextualised, culturally relevant, re-enchanted popular music culture and practice, is at the heart of the postmodern revolution. The paper claims that this is an important movement, wiping away the accumulation of high culture artefacts from human ritual practice, much like the original reformation. It suggests that group mystical experiences are vital for human communities, and that popular music has a significant role as a key focus for the formation of western cultures and identities, and as the vanguard of the new reformation.

### **Edward Wickham (University of Cambridge, The Clerks): The Past as a Foreign Country**

The affinities - or lack of them - between 'early' and 'world' music, as exemplified by a number of recent collaborations (including one by The Clerks next year with some Syrian singers).

### **Magnus Williamson and Bennett Hogg (University of Newcastle): Composition, Improvisation and the Space in Between in Medieval and Contemporary Music**

Despite its importance as a large-scale source of late-medieval *unica*, the Eton Choirbook (Eton College MS 178) suffered significant losses in the sixteenth century and later. The manuscript's settings of the Magnificat suffered disproportionately: of the original 24 settings, only four complete settings survive in Eton; two other complete settings survive in concordant sources, while fragments of another four survive in the choirbook itself. Several of these fragmentary settings demonstrate innovative and experimental compositional techniques that hint at the quality and interest of the lost settings. Perhaps the most unusual of these is a six-part setting by Robert Wylkynson (choirmaster at Eton, 1500-c.1515), which is based upon two simultaneously-sounding *faburdens* or *mensurated cantus firmi*, each of these based on a different psalm tone, each in a different mode. *Mensurated faburden* melodies derived from psalm tones were the universal starting-point for polyphonic Magnificats in early-Tudor England. *Faburdens* supplied a reliable melodic framework for improvised polyphony (in simple form), as well as a much-ornamented basis for extended polyphonic compositions. Wylkynson's artifice, however, tests the relationship between improvisatory commonplace and elaborated composition, setting into context the intellectual programmes behind some of his other compositions. It also presents some intriguing problems of performance.

### **Miriama Young (University of Aberdeen): Scratch and Mix: Sampling the Body in the [Metaphorical] Phonograph.**

This paper considers cases in which composers and producers 'scratch and mix' sound samples of recorded female voices through the second half of the twentieth century. The presentation begins with a discomfiting visual image of Grace Jones, manipulated and reformed by artist Jean-Paul Goude, and makes a parallel to this sort of objectification and 'use' and the relationship between players in the arena of sampling, splicing and scratching. The discussion reaches to the contemporary moment to examine the voice and its malleability in the digital age. Among the works discussed are 'Got 'Til It's Gone,' a recent song by Janet Jackson and Q-Tip that samples and manipulates a fragment of Joni Mitchell's 'Big Yellow Taxi,' Luciano Berio's *Thema: Omaggio a Joyce*, which uses the voice of Cathy Berberian; and Christian Marclay's scratching on the voice of the late Maria Callas. The author also considers Fatboy Slim's 'Praise You' and selections from Moby's

*Play*: in both cases, the artists sample African-American female voices, which raises issues of cultural context and equity, as well as aesthetics. The paper is based on the author's written dissertation, *Singing the Body Electric – The Recorded Voice, The Mediated Body*, which she is currently preparing as a monograph for publication as a book.