

Association Répertoire International d'Iconographie Musicale (RIdIM)

21st International Conference

Looking Popular: Representations of the Popular in Music Visual Culture

Národní Muzeum, České Muzeum Hudby, Prague, Czech Republic
29–31 July 2022



RIdIM

Verein | Association | Associazione | Association | Asociación
Répertoire International d'Iconographie Musicale



NÁRODNÍ
MUZEUM

Cover Image: *Slash* (fanzine), Debbie Harry (Blondie), on the cover, vol. 1/5, Oct 1977.

Abstracts and Biographies

Daniel Atwood

Northwestern University, U.S.A.

Considering lute organology and depictions of minstrels in 21st-century medievalist video games

Abstract

As John Haines has explored, the archetypal character of the singing, lute-playing minstrel has been a staple of popular medievalism for centuries, from Beckmesser's serenade in Wagner's *Die Meistersinger von Nürnberg* to the strumming rooster Alan-a-Dale in Disney's *Robin Hood*. In recent years, this trope lives on in massively popular, best-selling medievalist video games such as *The Witcher 3: Wild Hunt*, *The Elder Scrolls V: Skyrim*, and *Dragon Age: Inquisition*, all of which feature minstrel performances with various kinds of lutes. Blending historical inspiration with 21st-century imagination and sensibilities, these games reflect and build upon the long-running medievalist topic of the minstrel singer to immerse the player in their respective fantasy worlds. This paper takes these three titles as case studies in the medievalist representation of minstrels and lutes in video games, illuminating the interplay of history and fantasy through organological analysis of 3D instrument models, close readings of diegetic scenarios, and consideration of musical materials.

Biography

Daniel Atwood is a 4th-year PhD student in Musicology at Northwestern University in Evanston, Illinois, USA. His dissertation research focuses on archetypal diegetic musical scenes of 17th-century English theatre, on which he has presented papers at the conferences of the Society for Seventeenth-Century Music and the North American British Music Studies Association. When he isn't reading Restoration comedies, Daniel also writes about music in contemporary medievalist fiction; in addition to the present paper, he has also presented on the diegetic music of *Game of Thrones* at a regional conference of the American Musicological Society.

Nena Beretin

Phoenix Theatre, Sydney, Australia

Looking popular: representations of violin virtuosi within mass media from the 20th century to the present day

Abstract

Public concerts as financially viable forms of entertainment rely on the marketing of music to attract sufficiently large audiences. Concert promoters seek to attract a wide audience to pay for musicians, recuperate costs for venue hire, concert ushers, and press advertisements. In the twentieth century, the commoditisation of music flourished through recording technology, broadcasting, and television. Since the mid-1990s, the Internet has revolutionised the way we can access music, including the purchase of all genres of music via platforms such as the Apple Music store and the downloading of podcasts. The launch of YouTube (2005) further gave the public free and easy access to professional performances within a wide range of musical genres. Wireless technology also enables instant access to live streamed concerts on the Internet via smartphones, tablets, and computers. This paper focuses on the representation and place of violin virtuosi within mass media from the twentieth century to the present day. This study shows that early twentieth century violinists including Alma Moodie, David Oistrakh, Yehudi Menuhin, and Itzhak Perlman were visually depicted in a manner to attract an audience who perceive virtuosi as 'serious' musicians that have extraordinary skill, intellect, musicianship, technical ability, and an element of display to 'pull off' the performance. From a marketing standpoint, the continuous re-imagining of publicity shots for latter virtuosi such as Nigel Kennedy, Anne Akiko Meyers, Hilary Hahn, Janine Jansen, Sarah Chang, David Garrett, Julia Fischer, Nicola Benedetti, and Lindsey Stirling demonstrates classical music promoters' objective to broaden their target audience base. For popular appeal, the image of a violinist being fashionable, modern, hip, dramatic, playful, cool, or free-spirited aims to attract a younger demographic within the commercial classical music market.

Biography

Nena Beretin is Artistic Director of Phoenix (Sydney, Australia). The theatre is funded by philanthropist Judith Neilson (Member of the Order of Australia) to nurture, develop and showcase talent across the performing arts. Nena holds a PhD in musicology from the University of New England (Australia), having completed a Master's degree at the Sydney Conservatorium of Music. Nena is also a radio presenter and programmer of classical music at Fine Music Sydney, an FM and Digital broadcaster.

Marita Fornaro Bordolli

Universidad de la República, Montevideo (Uruguay)

Bodies, history, mythology: Popular representations in music, dance and theatre of African origin in Uruguay

Abstract

In previous works, I have dealt with the iconographic representation of Afro-Uruguayan *candombe* in academic painters. I present the results of the analysis of popular representations related to music, dance and theatre of African and Afro-Brazilian origin in Uruguay. I will address *candombe* and other manifestations, which, until now, have been studied as unrelated topics: the abundant iconography of the Afro-Brazilian religious expressions that developed in Uruguay, and the *escuelas de samba*, related to carnivals with Brazilian influence. From this vast iconographic universe, I will analyse two aspects: the stereotypes in the representations of musical instruments, particularly applicable to *candombe* membranophones, and the representations of African history and mythologies in profane expressions—currently enhanced by the possibilities of information obtainable on the Internet—and developed with intensity in those of a religious nature. My research suggests that, since the 1970s, several *comparsas de candombe* have resorted to various sources to represent motifs from African cultures, or motifs considered as African on the *cuerda de tambores* in which traditional *candombe* is played. In addition, stereotypes have been developed in album covers and advertising to visually represent the interpretation of these instruments and the characters who take part in the choreographies. A strong historical and mythological idealization will be examined, especially through body and costume, in the profane expressions of dance and theatre. I will consider theatrical performances that are not generally studied, as such Uruguayan iconographic reworkings of ritual images arrived from Brazil. These components constitute the art of a strongly multicultural universe.

Biography

Marita Fornaro Bordolli has obtained the Doctorate in Musicology from the University of Valladolid, Spain; she has a DEA in Music (2000) and Anthropology (1999) at the University of Salamanca, Spain, and a B.A. in Musicology (1986), in Anthropological Sciences (1978), and in Historical Sciences (1978) from the University of the Republic of Uruguay. Her research covers music and popular culture, music iconography, musical criticism and theaters. She has worked in Uruguay, Spain, Portugal, Brazil, Venezuela, Cuba, and Marruecos. Currently she is the Coordinator of the Research Center on Musical and Scenic Arts, University of the Republic. She was the President of the IASPM Latinoamerican Branch, 2010 – 2012, and is a member of National System of Researchers, Uruguay. She was awarded the Musicology Award 2020, Casa de las Américas, Cuba.

Marina Buj Corral

Universitat de Girona, Spain

Popular culture in Spanish graphic notation: The board game as a graphic score

Abstract

This paper deals with the presence of popular culture in the graphic scores of Spanish composers who, fundamentally during the 1970s, organize their works in the form of a board game. This kind of graphic scores often follow the model of an existing board game – chess, domino, Snakes and Ladders etc. – or an imaginary game to create the graphic and sound structure of the piece. Through an interdisciplinary methodology, which relates the graphic and sound elements of the different scores, some of the most significant graphic scores from the 70s – advancing and lengthening a year – in Spain are analysed and compared. The following scores have been examined: *Comic* (1975) by Josep Lluís Berenguer, *Tocatina* (1975) by Josep M^a Mestres Quadreny, *Variaciones laberinto* (1973–1975), *Ajedrez* (1969), and *Domino-Klavier* (1970) by Carlos Cruz de Castro, *Love Story for You* (1975) by Llorenç Barber and María Escribano, and *Desconcierto concertado* (1980) by Fernando Palacios. The study shows how, through this resource, composers manage to order the sound material in a simple way. The squares of the board game are frequently associated with different sound parameters or sound actions. There is a desire to bring musical interpretation closer to all kinds of performers, from academic musicians to “non-musicians” or amateurs. The approach to popular culture is also evident through the use of everyday objects to perform the scores (anise bottles, plastic instruments, etc.) or in the inclusion of graphic elements from comics (*Comic*, *Desconcierto concertado*). Following in the footsteps of the Fluxus movement, they incorporate humour and a playful spirit in music. There is in them a desire to bring art and life closer, to include the quotidian into art, a will of cultured music to approach the popular.

Biography

Marina Buj Corral develops her activity in the fields of teaching, research, and artistic practice. She holds a degree in Fine Arts from the University of Granada, a degree in flute performance from the Conservatory of Music in Granada, and a Doctor in Fine Arts from the University of Barcelona. Her artistic research focuses on the dialogue between visual arts and music and synesthetic artistic expressions, especially in the graphic representation of sound. Her doctoral thesis dealt with circular graphic scores and musical graphics in contemporary art. Currently, she is a professor at the University of Girona (UDG) and the University of Barcelona (UB).

Cheng Chi-fang

三明学院, Sanming University, China

Mother figure is represented in pop-folk songs inside Taiwanese A case study of *the beautiful hair of my dear mother* by Tyzen Hsiao

Abstract

In the past four centuries, the Japanese colonial culture changed the image of Taiwanese music. The Japanese language gradually replaced Minnan as the dominant language in Taiwanese pop music. With the removal of Martial law in 1987, the Japanese language replaced Japanese in all Japanese and Taiwanese musical compositions. In 1990, Tyzen Hsiao composed the pop-folk music and engaged with the Minnan language. *The Beautiful Hair of My Dear Mother*, (1990), was set with Minnan language. Tyzen Hsiao, the pop-folk composer. The piece has been the focus of research in musicology and harmonic progressing, applying a new methodology “The Teaching Method of Name-Choosing with Jing井”, and reveals significant findings relating to the perception of the verbal text and changes of the image of mother in 1990s. The piece depicts the image of a sacrificed and devoted mother and the meaning of motherhood in the context of the traditional Taiwanese culture. In particular, it outlines for the first time the Teaching Method of Name-Choosing with Jing井’ engages with the musical text and the verbal text. The example of Jing井 is presented and discussed’ work from Tyzen Hsiao. Pop-folk songs composed by Chris Hung and Jody C’ 1990–2000, will be used to compare and contrast the compositions of Tyzen Hsiao.

Cheng, associate professor at Sanming University, has performed in Taiwan, South Korea. Her series of children music books, *The Adventure of Natan and Yoda: The Musical Journey*. Note along with her academic research, *Beethoven-Comparisons Among the Collections of Autographs, Corrected Copies, the First Edition, and Urtext Edition* were released in East Asian countries. Her professional career outside of academia includes sound mixing and editing for the Discovery Channel, business commercial advertisements, children TV channels, and Japan animations. She had presented her papers in “The Tradition and the Future of Music—Taiwan Society of Music Studies and Taiwan Musicology Forum 2021 Joint Annual Meeting” held by our Department at the University of Taipei, Taiwan; RMA 55th Annual Conference at University of Manchester and Royal Northern College of Music; 54th RMA Conference at University of Liverpool; The Conference of International Art, Science and Technology division in the Nottingham University and Newcastle University; 40th MSA International Conference in the University of Auckland, New Zealand. At the same time, she chaired the section meeting in the World Music Conference (ICTM).

Jessie Fillerup

University of Richmond, U.S.A

Music, marketing, and visual spectacle in nineteenth-century stage magic

Abstract

In the mid-nineteenth century, the pianist Robert Heller gained fame by pursuing a career as a stage magician. He devoted a portion of his act to playing pieces of popular tunes, like “The Last Rose of Summer,” and virtuoso pieces like those of Franz Liszt. Heller’s demeanour and style of dress helped him blur categories between conjuring and music, elevating the visual spectacle and sensory experience of his act, embraced by many piano virtuosos. Moreover, he extended notions of musical virtuosity and musicalism embodied by figures like Paganini, who helped establish the idea of virtuosity masquerading as illusion. Yet while Heller’s career is often cited as a unique case study in stage magic, it also reflected broader trends in stage magic, which spectators found increasingly and increasingly visual. In fact, music and sound have long been indispensable to stage magic, and their relationship growing increasingly prominent during the nineteenth century. Heller was the *ne plus ultra* of musical illusionists, many others sought to incorporate music into their acts, including magicians who invented and performed musical illusions. Eastern magicians touring Western countries used music both to provide a sense of exoticism and to appeal to the prevailing tastes of spectators. For example, conjurer Ching Ling Foo toured the US, for example, he wore a traditional Chinese outfit and performed magic on women with bound feet, but he also licensed his name and image for a music cover art titled “Ching Ling Foo’s Chinese Ragtime and Two-Step.” Other magicians, like Adelaide Herrmann, staged dance and pantomime shows to music—producing, in Herrmann’s case, synesthetic effects described by critics as “colour harmonies.” This presentation will analyse the relationship between visual presentation, music, sound, and marketing in nineteenth-century stage magic by examining performance reviews, trade press, advertisements, and musical scores.

Biography

Jessie Fillerup is Associate Professor of Music at the University of Richmond. She is the author of *Magician of Sound: Ravel and the Aesthetics of Illusion* (University of California Press, 2021), and contributing co-editor of the volume *Sonic Identity at the Margins* (Bloomsbury, 2022). She has written on French music, opera, musical temporality, and magic for publications such as *Music & Letters*, *Cambridge Opera Journal*, *19th-Century Music*, and *Music Theory Online*. Her work has been supported by numerous grants and fellowships, including the Mellon Foundation (U.S.A.), the National Endowment for the Humanities (U.S.A.), and the Aarhus Institute of Advanced Studies (Denmark). Her latest book project examines music in theatrical magic shows.

Christine Fischer

Universität Wien, Austria

Doubling the exotic – the “Jamal Twin”’s artistic personae

Abstract

The paper examines the eventful lives of the so-called Jamal Twins, using the rich archival holdings stored in the National Library of Jerusalem and preserved film footage. Originally from the Ukraine and of Jewish descent, the twins and their families not only were part of the great migration movements of the 20th century, but were also able to sustain their distinguished careers as dancers across the economic and geographical disruptions of their biographies. In live shows and films, they thrilled audiences in Egypt, India, and the United States of America. The public was unaware of their Jewish origins, as well as the fact that they were not twins. Hardly any academic literature focused on the Twins has been published to date. This paper, using images and films, and press reports, will focus on the construction of three identity factors: the synchronicity of their double movements, the exoticism through costumes, music, and dance style, as well as the deliberate play with concealing and making visible, veiling and showing, all of which makes their mysterious biographies and their narratives richly productive material for analysis. The aim of the paper is to transfer the study of the Jamal twins into academic and theoretically based categories, focusing on both their “doubled” and “doubling” visualities.

Biography

Christine Fischer is Lise Meitner-fellow at the department of musicology, University of Vienna. She is a historical musicologist with research interests in vocal, theatre, and instrumental music of the 16th to 20th centuries. Having studied musicology, Italian literature as well as history of art and ethnomusicology at Ludwig-Maximilians-Universität Munich and University of California Los Angeles, she earned her PhD in 2004 with a thesis on the operas of Maria Antonia Walpurgis at University of Berne. From 2007 to 2013 she held an assistant professorship of the Swiss National Science Foundation at Schola Cantorum Basiliensis, conducting research on performance practice of Early Opera while heading an interdisciplinary team. 2019–2021 she was Senior Research Associate at the Lucerne University of Applied Sciences and Arts – School of Music. Her publications focus on aspects of gender and diversity in music, national musical identities, and the connections between music and the visual. Christine Fischer taught at academic institutions in several German-speaking countries and worked as music journalist, freelance author and dramaturge of performance projects.

Ramiro Godina

Universidad Autónoma de Nuevo Leon, Mexico

Configuration of identities in and through of musical instrument* The bajo sexto case

Abstract

Bajo sexto is a chordophone used in musical cultures in Mexico and South Texas, and specifically, “norteña” music (music of the north) and Tejana music. The production, circulation, and consumption of this instrument started in XIX century through Mexican diaspora, music shops and musical groups. In the first part of 20th century, the bajo sexto became part of both cultures because “norteña” music became a product of the industry. The chordophone’s images (visual and sound) became part of mass culture through radio, cinema, television, and album covers (*Long Play’s art*). Diffusion and consumption of this music and its instruments caused both direct and indirect economic activity. The specific economy in this text refers to the instrument makers. Because this economy has grown significantly, generating interesting activities around it, this research examines identity or identities involved in the making of bajo sexto. Identities configure the bajo sexto’s images (visual and sound), contributing to its uniqueness. It is through Ethnography that consumers and instrument makers are studied. These informants do not escape the influence of the musical industry. The aim is to examine, in bajo sexto case, how the organology is used or influenced by this music.

Ramiro Godina earned an undergraduate degree in music and a Master in Arts from the Autonomous University of Nuevo Leon. He has researched Mariachi and “norteña” music and presented his findings in local, national, and international academic activities, including the KISMIF International Conference (2018), in Porto, Portugal and the 22nd Symposium ICTM Musical Instruments (2019) in Lisbon, Portugal. He has published his research under labels of Mexican universities or research centers as ITESM, UAZ, COLEF, CIESAS, COLJAL, and international labels including Oporto University and Logos (Berlin).

Sára Aksza Grosz

Academia Națională de Muzică Gheorghe Dima, Romania

A musical-pictorial game: Tailleferre and Morisot

Abstract

In France, the analogy of art as play has gained in popularity over the late 19th and early 20th-centuries. According to the theory formulated in *Psychologie de l'Art. Essai sur l'activité artistique* (1927) by Henri Delacroix, play arises from boredom and consists of freedom and creation. Moreover, invoking Johan Huizinga, the artist, a *homo ludens* by definition, will capture the game itself. Competing against photography, the Impressionists experiment light and time, hence trying to get rid of the Salon. Exposed at their first independent exposition, Berthe Morisot's *Cache-cache* (1873) evokes one of the medieval French popular games enlisted in *Gargantua et Pantagruel* by François Rabelais and represented in *Children's Games* by Pieter Bruegel. The oil painting of Édouard Manet's sister-in-law will find its musical counterpart in *Jeux de plein air* (1917) by Germaine Tailleferre. Through this work for two pianos, the only female member of the *Les Six* and an amateur painter herself, had won Erik Satie's admiration and nickname, *sœur en musique*. Thus, the case study of these two *enfants terribles* also offers an insight into the artistic emancipation of women in Paris.

Biography

Winner of the Francisc László Prize of the Romanian Mozart Society, Sára Aksza Grosz is a Master's student at the Gheorghe Dima National Academy of Music, Cluj-Napoca. She is interested in interdisciplinary approaches such as the dramas of Shakespeare and Romantic program music (papers held at competitions), the reflection of personality psychology in chamber music (BA thesis) or the interference of the character pieces and portraits (MA thesis).

Jerika O'Connor Hayes & Abigail M Ryan
University of Cincinnati, U.S.A.

Gurl world: How the global climate crisis sent utopian dance pop to space

Abstract

Influential pop musicians Doja Cat and Lady Gaga released albums and visual media in 2020 and 2021 depicting feminist utopic projections in outer space, or “gurl worlds.” The lyrical content of the albums *Planet Her* and *Chromatica* encompass themes both sentimental and carefree, while the futuristic music videos and promotional material all evoke post-earth escapist fantasies. These years also brought to the public eye the devastating impacts of climate change on a global scale. Mainstream dance pop has historically functioned to offer an escape from social realities while critiquing them, but increasing climate anxiety has impacted how artists portray escape. In this project, we will investigate how the commercial dance pop of Lady Gaga and Doja Cat have been influenced by the climate crisis and how these two artists have continued to critique social issues while removing themselves from the earthly narrative. We will analyse aforementioned albums along with accompanying music videos through a theoretical framework informed by Carter Hanson’s scholarship on utopian pop and studies on the growing impact of climate anxiety. Additionally, we will approach *Planet Her* through a feminist, Afrofuturist perspective derived from Legacy Russell’s *Glitch Feminism* and *Chromatica* through Alyson Bardsley’s “Girlfight the Power.” Highlighting the way these artists confront social issues through commercial dance pop, we investigate how the effects of climate change have manifested in Doja Cat and Lady Gaga’s music, and while without acknowledging the growing crisis, these artists demonstrate how it has begun to fundamentally change the idea of escape.

Biographies

Jerika O'Connor Hayes is a pianist, bassist, and songwriter from Southern California. With a BM in Jazz Studies from Vanguard University and a passion for teaching and writing, she recently relocated to Ohio to attend the University of Cincinnati in pursuit of her master’s in Musicology. Her research focuses on American popular music, spirituality, and gender studies.

Abigail M Ryan is a current musicology Masters/PhD student at the University of Cincinnati-College Conservatory of Music. Originally from Albany, New York, she graduated Summa Cum Laude in 2021 from the Crane School of Music with her BM in Music Education. Her degree contains focuses in vocal education and music in special education. Abigail is passionate about improving and increasing diversity, equity, and inclusion efforts within institutions of music and combating ignorance with education. In her spare time, Abby enjoys performing with Cincinnati based ensemble “Hear Us, Hear Them,” practicing her solo vocal works.



Isack Elyas (1590–1630), *Merry Company*, 1629, oil on panel, 47.1 × 63.2 cm.
Amsterdam: Rijksmuseum (inv.-no: SK-A-1754).



Wm. Keith Heimann

Brookdale Community College, U.S.A.

**“Moan, ye Saxophones! Blare Trumpets! Twang Banjos! Shriek Piccolos!
Bang Cymbals!”: Jazz’s *Marche Funèbre* in *The Etude Music Magazine***

Abstract

Following the combined horrors of WWI and the subsequent Flu Pandemic of 1918, Americans were restless to shake off the shackles of gloom and celebrate a new, carefree decade. A national bacchanal ensued, in which Wall Street became a geyser of unregulated cash, the most audacious women and minorities burst out of the shackles of a restrictive conservative society, and outlawed booze gushed in the ubiquitous Speakeasies camouflaged by the respectable establishments lining American streets. Inside those clandestine bars and nightclubs, Jazz became the soundtrack for the nation’s saturnalia. The musical freedom of Jazz mirrored the relaxation of post-Victorian social mores. Jazz dwarfed all other genres of music, edging out Tin Pan Alley tunes and the classical repertory until it dominated the airwaves and filled the coffers of music publishing houses. Not all Americans succumbed to the Jazz frenzy. Those entrenched in the status quo were horrified as their dignified waltz gave way to the disjointed Charleston. Their zealous cries of impending doom were expressed in conservative music publications, particularly *The Etude Music Magazine* (1883–1957), the leading monthly magazine for classical musicians. Impassioned illustrations screamed warnings of musical and societal chaos if the “roar” of Jazz was not rooted out of the Roaring 20s. Wishful editorials predicted the demise of Jazz alongside satiric images, crudely manipulated photographs, and derisive funeral compositions. This presentation will examine specific illustrations from *The Etude* to determine if the visual content may contain a subtext related to a covert agenda extending far beyond the apparent musical significations. It will then compare those instalments with contemporary articles and editorials published in *The Etude* that addressed similar socio-political issues to discover if the visual discourse reinforced the written commentary. Possible contradictions between the artwork and the magazine’s editorial perspective will be explored for the purpose of unravelling oppositional symbolizations. The conclusions will serve to translate the aggregate messaging of *The Etude*, once considered consequential only to a limited niche reader, into the current body of academic research in an effort to understand the interplay among the illustrations, written content, conservatism, and the Roaring 20s.

Biography

Dr Wm. Keith Heimann is a graduate of The Juilliard School. His scholarship in music iconography has been published in *Music in Art: International Journal for Music Iconography*, and the journal of the Association Répertoire International d’Iconographie Musicale (RIdIM), for which he serves as Executive Director. In addition, his research was published in *The Art of*

Artertainment: *Nobrow, American Style* and *The World of Jim Crow America: A Daily Life Encyclopedia*, as well as reviews in *American Music Teacher*, the journal of the Music Teachers National Association, and Routledge *Sound Studies*. Prior to his tenure as a professor of humanities at Brookdale Community College, Dr Heimann sang with opera companies in Vienna, New York, Santa Fe, Houston, and Los Angeles, and performed in *The Phantom of the Opera*, *Lady in the Dark*, and *Evita*.



Willy Dietrich, *Eine tolle Nacht*, 1927, movie poster, 125.5 × 187.6 cm. Printer: Münster, Vienna
© <https://www.filmposter-archiv.de>.

Aleksandar Kantić

Висока школа ликовних и примењених уметности, Belgrade, Serbia

Miloš Zatkalik

Универзитет уметности у Београду, Belgrade, Serbia

Jim Morrison or the triptych of music, poetry and art

Abstract

By the age of 27, James Douglas Morrison, a charismatic songwriter and singer, had already recorded about 100 songs, and with his band, released seven platinum certified albums. At the same time, a great deal of his music reflects his private, largely traumatic personal experience, and deep existential anxiety. What is important, though, is that through his creative gift, he elevated them to the level of universal symbols. Rebelling against his own celebrity public image, Morrison slowly shifted from music to other forms of arts as a means of expression: four editions of poetry books, three films and several scenarios followed. In this paper we will demonstrate how Morrison used music and artistic creation in general to work through his own anxieties, in a way that clearly shows a symbolical stamp in his creative work, regardless of the media of expression (musical, verbal or visual). The main focus of our presentation will be on a specific phase in Morrison's life: after the notorious scandal at the Miami concert, he tried to reinvent himself, shifting his expression from music to poetry and visual arts. We will examine Morrison's collaboration with the artist T. E. Breitenbach, who is known to have "admired the colourful, surrealist lyrics of Jim Morrison." Of special interest will be Breitenbach's – today relatively forgotten – *The Jim Morrison Triptych*. A psychoanalytic perspective will be offered on the alleged connection between the painting and Morrison's recurring dream, and more broadly, ideas and images permeating his songs both musically and verbally. While musical connections will prove to be more elusive, they can still be arguably grounded in the activities of musical parameters and harmonic progressions in particular.

Biographies

Aleksandar Kantić is a psychoanalyst and psychotherapist from Belgrade. He is a member of the International Psychoanalytical Association, and the European Psychoanalytic Federation. He earned his Master's degree in psychology at the Faculty of Philosophy in Belgrade, and completed didactic psychoanalysis with Professor Vladimir Petrović, as well as a psychoanalytic training within the Belgrade Psychoanalytical Society. Psychoanalytic work was supervised by prominent training psychoanalysts, including Daniel Widlöcher (Paris), John Kafka (Washington), Gabor Szonyi (Budapest), Abigail Glomb (Tel Aviv), Cláudio Laks Eizirik (São Paulo), etc. He is the author of a number of

works from the domain of applied psychology and psychoanalysis, published at home and abroad. He lectured by invitation at higher education institutions at home and abroad.

Miloš Zatkalik is a composer and music theorist and a professor at the University of Arts in Belgrade. For several years he was a visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). Lectured by invitation at universities in Canada, Norway, Germany, the USA, Slovenia, and Australia. Research interests include analysis of 20th century music; relationships between music and other arts; psychoanalytic aspects of music analysis. Recent publications include a book on post-tonal prolongation.



Unknown artist, Folding Screen with Indian Wedding, Mitote, and Flying Pole, Mexico ca. 1660–1690, oil on canvas, overall (4 panels) 167.6 x 304.8 cm. Los Angeles: Los Angeles County Museum of Art (inv.-no.: M. 2005.54a-d).

Patrick Mitchell

University of Cincinnati, U.S.A.

A critical study of misogyny and masculinities in Pop-Punk music videos

Abstract

Pop-punk gained astounding popularity during the late 1990s and into the 2000s. This male-dominated genre emphasized themes surrounding adolescence, anti-suburbia, and relationships. Pop-punk defined what it meant to be an American teenager in the 2000's—and for many, defined 2000s masculinity. Most scholars “end” the history of punk at the release of Green Day’s 1994 record, *Dookie*. In doing so, they have ignored the projects of Green Day’s contemporaries—namely, Southern California’s Blink-182. The polished production of Blink-182’s *Enema of the State* (1999) became a quintessential pop-punk record. Their radio-friendly sound and conventional attractiveness were central to the band’s mass-marketing, thus, laying the groundwork for the popularization and commodification of the genre, pop-punk. In recent years, pop-punk has reckoned with the blatant and pervasive misogyny woven into the genre. Despite the acknowledgment of overt misogynistic themes in pop-punk, still there is little scholarship with the construct of masculinity in the genre. This study seeks to fill this gap by investigating the role masculinity plays within pop-punk songs and performances. I have identified a prominent masculine subjectivity performed in pop-punk: the trope of the “nice guy.” “The nice guy” is typically defined as a young man fixated on a friendship with a young girl building over time into a romantic relationship. However, the “nice guy” is often met with rejection from romantic interests; and rejection is met with violence. This case study analyses music videos from bands such as Blink-182, Brand New, and Fall Out Boy to show the narrative progression from a “nice guy” to misogynistic violence. This paper will argue that the performance of masculinity in pop-punk were manifestations of patriarchal anxiety and such anxiety expressed itself through the masculine subjectivities of “the nice guy.”

Biography

Patrick Mitchell is a second-year master’s musicology student at the College-Conservatory of Music at the University of Cincinnati. Prior to his start at UC, he graduated with an Honours Bachelor of Musical Arts in vocal performance from the Chicago College of Performing Arts at Roosevelt University. Since the early 2010s, Patrick has been touring, recording, and writing music in Chicago’s emo and DIY scenes. Although his connection to DIY music remained separated from his academic pursuits, his experience has inspired him to focus his graduate scholarship on popular music of the last 30 years. Under the advice of Shelina Brown, Patrick is currently writing his master’s capstone on masculinity in 2000s emo music.

Luiz Naveda

Universidade Federal de Minas Gerais, Brazil

Pose: a multidisciplinary approach to the iconography of the body in images of music and dance

Abstract

Images of human bodies offered valuable indications about how they were perceived, heard, and danced throughout the centuries, and how images were represented through drawings. These vestiges of musical activities are the work of the spectators, artists, or photographers. They convey traces of relationships with the past through the complex tissue of the morphology and structure of the human body. Could we improve this observation by using a combination of qualitative and quantitative approaches, inherited from human movement studies? This paper proposes a method to recover this lost structure, context, and details of the human body in the music and dance iconography. The method relies on two components: (1) an annotator that collects the qualitative perception of the three-dimensional body perceived from a two-dimensional image, and (2) an analysis algorithm that extracts a set of meaningful features from the annotated information. The paper discusses the developments of computer applications in the study of human movement and image recognition. We demonstrate the method in the analysis of a set of images of *capoeira* that include paintings and drawings realized by artists in different periods. The images were selected from official safeguarding documents used in the process of recognition of *capoeira* as an intangible heritage. The results show emergent features of the body in relation to the images, which draw relationships between images across the structure of the perceived body in the image, in the context of *capoeira*. We discuss how iconography of the perceived body reveals a distinct stage of iconographic analysis, which employs the human body as the tool, mediator, and interpreter of the musical or choreographic past. The applications will be available online for download and use for researchers and scholars.

Biography

Luiz Naveda is a professor at the State University of Minas Gerais (Brazil). He holds a technical degree in electronics (1994) a bachelor in music (UEMG, 1999) and a master in music performance (UFMG, 2002). During his doctoral and post-doctoral studies in Musicology at Ghent University (2011) he worked on the connections between music and dance in the Afro-Brazilian Samba. In the last years, he has published on a range of topics that include musical gesture, dance studies, timing and microtiming, music education, computer music, interactive systems, among others. Luiz also works as an independent artist, and develops software and hardware for interactive and musical applications, art installations and art research.

Sylvain Perrot

Centre National de la Recherche Scientifique, Université de Strasbourg, France

Ancient Greek street musicians in modern pop culture: A historical look at *Assassin's Creed Odyssey*

Abstract

Assassin's Creed Odyssey is a 2018 action role-playing video game, which features a large part of the ancient Greek world. The background of the game's setting, although fictional, is the Peloponnesian War between Athens and Sparta from 431 to 404 BCE. The hero/heroine is a Spartan mercenary, who fights on both sides of the conflict and in some occasions, meets street musicians who perform ancient Greek melodies (Seikilos' epitaph or the first Delphic hymn to Apollo) as well as ancient Greek poems set to modern musical patterns. Performing outside, those musicians are supposed to embody the most popular music in the ancient Greek world. The instruments are diverse. On the one hand, in Athens, on the Agora, three women sing while one of them plays the drum, and in a tavern, a woman plays the *pandoura*, close to a depiction of a *kithara*; in a vineyard located in Kos, the ensemble is made of *aulos*, *kithara* and tambourine; a poet plays the *kithara* in the harbours of Paros and Cephalonia. On the other hand, the most rustic instrument, the panpipe, is played by the goddess Hekate in the Elysium realm. Moreover, the company Ubisoft released a Discovery Tour that allows players to access some ancient visual documents, among which a Boeotian terracotta group featuring bakers with an *aulos* player (Louvre): this must be related to the corpus of Greek popular songs accompanying daily activities. Therefore, I would like to ask the historical accuracy of such depictions (architectural frame, shape, and association of different instruments, nature of compositions). Nevertheless, my purpose is to show not only what may fit the real ancient Greek popular music (on which the sources are unfortunately scarce), but also which musical representation was held by the developers of the video game. The choice of instruments will be particularly questioned, since the team, which composed the soundtrack used dulcimers, lyres, panpipes, and a bouzouki, evoking rather modern Greek popular music.

Biography

Sylvain Perrot, a former student of the École Normale Supérieure (Paris) and a former scientific member of the French School of Archaeology at Athens, is a junior full researcher at the CNRS (University of Strasbourg). His PhD, entitled «Musics and Musicians in Delphi in Antiquity», is to be published. He is preparing a French edition and commentary of the theoretical texts of Aristoxenus of Tarentum. With S. Emerit and A. Vincent, he initiated a research programme in ancient soundscapes (*Le paysage sonore de l'Antiquité. Méthodologie, historiographie et perspectives*, 2015), a part of which was an exhibition entitled *Musiques!*

Échos de l'Antiquité (with catalogue). His main interest is not only ancient Greek music and soundscapes, but also their reception in medieval and modern times.

Antoni Pizà & María Luisa Martínez

The Foundation for Iberian Music, City University of New York, Graduate Center
U.S.A.

Monarchy and nation-building in the visual representation of popular music of nineteenth-century Spain

Abstract

Throughout the second half of the nineteenth century, the Spanish monarchy sponsored several ethnographic campaigns to visualize and document the popular musical practices of its kingdom. Motivated by a political situation characterized by instability, frequent upheavals, and the resulting weakness of the monarchy itself, and even the questioning of the notion of Spain as a nation, it sought to ensure national integrity through several ethnographic initiatives including: 1) the enactment of laws to finance field trips that included pictorial studies that portray the Spanish regional diversity in music and dance; 2) the strategic planning of official trips of the royal family, documented by photos and other visual media, to the different Spanish regions where they were presented with performances of popular music and dance of the region; 3) the monarchy's direct involvement and sponsorship of Internationale Ausstellung für Musik und Theaterwesen Wien 1892, where the Spanish delegation presented many artefacts of Spanish popular music, including regional instruments, popular song transcriptions, and many manuscript collections of early music, all of it presented and documented visually; and finally, 4) the decorating of several royal residencies, especially the Palacio de Quintana, with garish ceilings and murals presenting a hybrid musical iconography, where for the first time the scenes of European operas (such as *Lohengrin*) coexist in the same panels with the representation of elements of Spanish popular music. The visualization of popular music by the Spanish monarchy was not so much an ethnographic compilation of existing musical traditions, but rather a nation-building effort aimed at reinforcing their own existence as well as that of Spain as a nation.

Biographies

Antoni Pizà has taught at The City University of New York for over twenty-five years, where he also directs The Foundation for Iberian Music. As a research team with María Luisa Martínez, they have published a critical edition of *Tomás Bretón: Quinteto en sol mayor para piano y cuerda* (ICCMU, 2022) and *Gioachino Rossini: "La Veuve andalouse"* (Edition Reichenberger, 2022). Independently, Pizà has authored or co-edited nineteen volumes,

the latest being *Celebrating Flamenco's Tangled Roots: The Body Questions* (Cambridge Scholars, 2022) and *The Way of the Moderns: Six Perspectives on Modernism in Music* (Brepols, 2022).

María Luisa Martínez holds a degree in Music History and Sciences (Universidad Autónoma de Madrid, 2005) and a PhD with International Mention in Musicology (Universidad de Jaén, 2016). Since 2015 she has been researcher at The Foundation for Iberian Music at The Graduate Center, City University of New York (CUNY). Her research focuses on Spanish music at the turn of the century, and more particularly on the musical activity generated by Spanish royalty during the second half of the 19th century and the first decades of the 20th century. She has also contributed to the field of flamencology with her work on the *rondeña* of *El Murciano* and the development of solo flamenco guitar playing. Her latest publications include *La biblioteca musical particular de la infanta Isabel de Borbón (Fondo Infanta). Critical edition and catalog* (SEDEM, 2019) and artistic coordination and libretto of the CD *La rondeña del siglo XIX. From El Murciano to Falla* (IBS, 2018).

Asit Roy

রাজশাহী বিশ্ববিদ্যালয় (The University of Rajshahi, Bangladesh)

Visual and melodic form of Raga Bhairavi in Indian classical music

Abstract

Raga is an important part of Indian sub-continental music. It is a melodic mood with some particular phrases of notes. It can be expressed not only in instrumental music but also in various forms of vocal music even without lyrics. Rabindranath Tagore has said between the conversations with eminent scientist Albert Einstein about the *Raga* that, “the music is very intricate and subtle and is a complete world of melody by itself.” *Raga* was introduced in early 5th century A.D. and after that, it has become the main foundation of melody in the music of South Asia. *Raga* can be said to be the manifestation of infinity within the limits of a certain melody. The visual form of *Raga* was introduced from the 15th century A.D. in the history of music. *Bhairavi* is a goddess of Hinduism. According to Hinduism, *Bhairavi* is the wife of the God *Bhairav* or *Shiva*. Every *Raga* has a meditation form that can be interpreted by poetic, melodic and visual aspects. From the 16th century, several pictures are available of *Raga Bhairavi* as a miniature painting form. In a picture, it is observed that a woman is worshipping the God *Bhairav* in a temple. She is sad because she cannot meet her adorable deity. *Bhairavi Raga* is that feeling which has arisen in the mind of this woman in the absence of her beloved. Rabindranath Tagore has said about the mood of *Raga Bhairavi*, “the pain of eternal separation of the infinite without company.” Therefore, the pathetic mood is derived from *Raga Bhairavi*. The visual and melodic form of *Raga Bhairavi* will be shown with slides

and in some compositions practically. The pathetic mood of *Raga Bhairavi* will be explained in this presentation.

Biography

Professor Dr Asit Roy is a teacher, researcher, and vocalist of music in Bangladesh. For more than 19 years he is teaching in the department of music of Rajshahi University and Jatiya Kabi Kazi Nazrul Islam University, Bangladesh. He served as the chairman in the department of music of Rajshahi University from 2013–2016. Dr Roy has published 25 research articles in the different domestic and international journals. Four researchers have earned their PhD under his supervision. He has attended various international seminars and symposiums in different universities of India, Nepal and Sri Lanka. Several audio CDs of Dr Roy have been released.

Timur Sijaric

Musik und Kunst Privatuniversität der Stadt Wien, Austria

Watching blockbusters while blockbusters fall: Music and escapism in revue-features towards the end of the Third Reich.

Abstract

Even though the repertoire of the National-Socialist film industry was always abundant in features with popular and light subjects, one can observe a precipitous rise of cinematic works in the Third Reich that can easily be classified as an “escapist” form of cinematic entertainment following Propagandaminister Goebbels’ *Sportpalast* speech on 18 February 1943. In the fall of the same year, the audiences could marvel at the fantastical setting in Géza von Cziffra’s *Eisrevue Der Weiße Traum* (1943) and the production of *Die Frau meiner Träume* (1944), directed by Georg Jacoby. Against the background of harsh realities surrounding the downfall of the National-Socialist regime, an amalgamation of popular and escapist content is evident and will be presented on the basis of these two feature films and their music. Although ascertaining the conceptions of success and popularity of motion pictures based on the data in the Third Reich is still proving a difficult task – and will be an aspect also covered in this paper – these two revue films continuously stayed at the very top of all relevant valorizations of said motion pictures. The auditory representations of the fantasy worlds in *Der Weiße Traum* and *Die Frau meiner Träume* are underlined, reinforced, and altered once again in the music scores created by Anton Profes and Franz Grothe, respectively. Tracing the composers’ strategies employed in the film music, this paper aims to display the mechanisms of reflecting on, but also creating the music deemed popular in the Third Reich. Furthermore, it aims to contribute to depicting the representation of music in its

cinematic context as well as in its assigned and *ultimately political role in the establishment of the National-Socialist film industry.*

Biography

Timur Sijaric studied classical saxophone, composition and musicology in Vienna and is currently a PhD student at University of Music and Performing Arts Vienna. From 2018 until 2021 he was Research Assistant in *The Wien-Film. A Comprehensive Analysis of the Film Studio 1938–1945* as well as principal investigator in *Wien im Kulturfilm. Aspekte der audiovisuellen Inszenierung der Stadt 1938–1958* at the ACDH-CH Musicology Department of the Austrian Academy of Sciences. Since 2020, he is a member of research staff participating in various projects at Music and Arts University of Vienna and a Junior Fellow at International Research Center for Cultural Studies (IFK). His research includes projects on historical film music, audiovisuality, and the mediality of music.

Christopher J. Smith

Texas Tech University, U.S.A.

#DancingIsNotACrime: Popular dance, public defiance, and digital resistance in the transnational 21st century

Abstract

In a live video posted to YouTube on September 2, 2014, a young woman, dressed in black and standing on a stationary car, responds to low-fi pop music by dancing, and then unwinding her hijab and fluffing her long hair. Lisa Daftari's upload eventually registered over one million views, and precipitated a spate of responses depicting young women dancing in public places, eventually spawning the hashtag #DancingIsNotACrime. Yet, across many historical moments, dancing *has* been a crime. As recently as 2018, Iranian Instagram star Maedeh Hojabri was arrested for posting videos of herself dancing in her home. Shortly thereafter a grainy, low-resolution video depicted a heavily-veiled Hojabri expressing contrition for her "crime." In many cultures across many eras, dancing in public has been a tool for resistance—to social controls, to enclosure of public space, to dominant culture's movement expectations. Those employing movement as resistance—whether *washoi* dancers at Grant Park during the 1968 Democratic National Convention or drag queens at Stonewall in 1969—often do so precisely because street dance is portable, mutable, and infinitely viral: capable of transmission by person-to-person contact. Multiple revolutionary movements from hip hop to the Arab Spring have begun in search of safe spaces for dancing, while the repression of public dance has been a locus for authoritarian crackdowns. Drawing upon a larger historiography of public dance as resistance, and employing methodologies from semiotics, musicology, kinesics,

and political science, this presentation explores #DancingIsNotACrime as a potent, present, and immediate vehicle seeking justice and social revolution

Biography

Chris Smith is Professor, Chair of Musicology, and director of the Vernacular Music Center at Texas Tech University. His monographs are *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy* (2013) and *Dancing Revolution: Bodies, Space, and Sound in American Cultural History* (2019). His next book, with Thomas Irvine, is a global history of the soundscapes of imperial encounter. He is producer, co-host, and show runner for the podcasts SOUNDING HISTORY and VOICES FROM THE VERNACULAR MUSIC CENTER. He is also a former nightclub bouncer, line cook, carpenter, lobster fisherman, and oil-rig roughneck, and a published poet.

Arabella Tenniswood-Harvey

University of Tasmania, Australia

Presence, absence, distance and intimacy: how do virtual classical music concerts rate against the wonders of the musical metaverse?

Abstract

There is no question that the pandemic has challenged musicians to find alternative modes of performance that allow them to connect with remote audiences in a participatory, presentational (and ideally monetary) experience. In the classical realm, these attempts have largely focused on pre-recorded videos and the live-streaming of concerts held within venues ranging from private homes to established concert halls. Physical distancing, mask wearing, and empty seats are recurring motifs in this visual record, reinforcing the haunting sense of isolation that has characterised pandemic life for many people. The atmosphere of physical live performance is lost in translation. In contrast, the take-up of virtual reality by musicians working in more popular genres has seen a flourishing of new forms of virtual concerts that demand new ways of both making and experiencing music.

Biography

Arabella Tenniswood-Harvey is Head of Music at the University of Tasmania. Pianist, art historian and academic, her output includes four recorded albums on the Australian label, Move Records, as well as scholarly articles in respected musicology and art history journals. Having explored the musical interests of nineteenth-century artist James McNeill Whistler for her PhD (2006), Arabella has since published research on Australian music iconography. Her interests include the broad field of Music and Politics, and particular ramifications of this for classical music today.

Brian Christopher Thompson

The Chinese University of Hong Kong, China

In and out of character in the 1860s: The female impersonator and the Carte-de-Visite

Abstract

Created in 1854 with a multi-lens camera, Alphonse Disdéri's carte-de-visite (CdV) enabled the production of multiple copies of a photographic image, printed on thin albumen paper and glued to a firm cardboard backing. A seemingly simple idea, it revolutionised both photography and the marketing of celebrity. In her study of photographer Camille Silvey's London studio, Juliet Hacking has argued that the commercial success of the *Royal Album* of 1860 sparked the public's acceptance of the celebrity CdV as an object worthy of collecting. The subsequent demand for new photographs required new approaches to portraiture photography. Middle class theatregoers were especially drawn to CdV collecting, while actors and singers seized on the CdV as a means of cultivating their public identity. This paper will focus on twelve surviving CdV images of Eugene d'Ameli, a female impersonator known simply as "Eugene." Considered for much of his career the reigning "Queen" of the minstrel stage, Eugene specialised in impersonations of the leading opera stars of the day, from Adelina Patti to Christine Nilsson. In the British Isles and North America theatre critics extolled the artistry of his performances and his remarkable femininity. This paper will argue that just as the printed record of Eugene's career concentrates on his popular and critical success as a stage performer, his CdV publicity images formed an important part of a carefully managed public image. The visual record is that of two distinct "Eugene"s – the flamboyant entertainer and the modest gentleman. While the latter asserted that he was indeed a man, the separate identities served to shield Eugene's private life from public scrutiny. Beyond the more obvious questions of race and gender representation, the topic allows us to consider societal attitudes towards homosexuality in the 1860s.

Biography

Brian Christopher Thompson is a senior lecturer in the Department of Music at the Chinese University of Hong Kong. His research explores aspects of identity in the musical life of the nineteenth century. His forthcoming book examines the career of the blackface minstrel James Unsworth. He is currently working on a study that explores the role of music in shaping Italian identity in the English-speaking world of the 1850s and '60s.

Emese Tóth

Bölcsészettudományi Kutatóközpont, Zenetudományi Intézet, Budapest, Hungary

“Circus” – Clown figures and historical musical instruments in Gene Kelly’s pantomime

Abstract

In 1952, Gene Kelly (1912–1996), the celebrated American actor, dancer and choreographer made a movie deliberately different from the Hollywood mainstream. *Invitation to the Dance* was a mirror of his all-arts idea, which surprised audiences as well. It was an act of denial of contemporary filmmakers’ theory that sought to realize only cliché-based movies. Labelling himself as a “song and dance man,” Gene Kelly was devoted to innovation and the art of dance. Three parts – three narratives in dance and picture – three composers’ worlds. The richness of Kelly’s intelligence is evidenced without songs and words in the episode *Circus*. The tragedy of the heartbroken clown speaks to us in the languages of *Commedia dell’arte*, ballet, and pantomime, rich in musical iconography. The comedians’ arsenal of musical instruments sounds as a parody composed by Jacques Ibert. How can something, which was at once beautiful and sublime, become grotesque? In my presentation, I will demonstrate early musical instruments as symbols and the possible iconographical source of the clown’s dance, in the context of Kelly’s other clown figures.

Biography

After completing her liberal arts and vocal-instrumental studies, Emese Tóth was admitted to the Department for Musicology of the Liszt Ferenc Academy of Music (Budapest), in 2018. Since 2019, as a research assistant, she has participated in the processing of the sources of early Hungarian musical theatre at the Research Centre for the Humanities Institute for Musicology Department for Hungarian Music History. Currently, she deals with the Zichy Family’s 18th-century musical patronage and with the repertoire of the 19th century Hungarian tenor, József Ellinger. Her main research is devoted to musical iconography-iconology, motivic symbols, and the noble patronage of early music.

Caitlan Truelove

University of Cincinnati, U.S.A.

Bursting into song in the thirteenth century: The onion-layered parodies in *Galavant* (2015–2016)

Abstract

Although occasionally used interchangeably, the terms parody and contrafact are related but arguably mean different things. Robert Falck argues that if the original source was written before 1500, the resulting composition is a contrafactum; if the original stems from the eighteenth century, the new composition is a parody. Falck also disagrees with current scholars attempt to explain a “special nuance” between the two terms when there is in fact none. However, when discussing musical theatre (or at least musical theatre-adjacent) songs, contrafact can be considered as a distinct form of parody, in which a melody is based on a specific existing piece for humorous effect, and in which the lyricist employs wordplay to bolster this humour. Likewise, parody songs are based on pre-existing music (but not necessarily a specific melody) and can also include songs based on a particular style of music. Television musical series that have cropped up in the last decade such as *Galavant*, *Crazy Ex-Girlfriend*, and *Schmigadoon* contain a multitude of parodies of specific songs and song types. These shows are well-suited for the study of song parody since the songs themselves are centered in their shows’ respective narratives. In this paper, using *Galavant* as a case study, I suggest that parody can work even if the audience does not immediately understand all the references at play. These layers can be conceptualized in the form of an onion, with the outermost layer being material that are familiar to the vast majority of viewers through cultural exposure, and that require viewers to have the most cultural knowledge to understand. Different audiences may respond at different levels to the intertextual references of any particular parodistic gesture. Viewers do not have to understand each of these layers but learning how each layer forms part of the entire onion and relate to one another can lead to a more holistic understanding and appreciation of these song parodies.

Biography

Caitlan Truelove is a PhD Candidate in Musicology at the University of Cincinnati College-Conservatory of Music, where she is dissertating on the twenty-first century television musical series. She has presented her research on film and television music at the American Musicological Society, the Society for American Music, and Music and the Moving Image, among others. Caitlan also has forthcoming chapters in *The Oxford Handbook for the Television Musical* (co-authored with James Deaville) and *The Oxford Handbook for Arrangement Studies*. Caitlan holds two bachelor’s degrees in Violin Performance and Psychology from The Pennsylvania State University and a Master of Music in Violin Performance from Syracuse University.

Camilo Vaughan

Universidad de Salamanca, Spain

Building and selling the popular, the exotic and the feminine Spain for the piano: The women representation on the piano suites *Mujeres Españolas* (No. 1 and 2) and *Mujeres de Sevilla* by Joaquín Turina (1882–1949)

Abstract

From the beginning of the twentieth century, some multimillionaire businessmen from the United States of America became interested in the Spanish music and art. As a result, they built a *representation* of a “Spanish popular culture” associated with the feminine, the exotic, and the popular (i.e. non-academic) culture of Spain in New York. Simultaneously, in Paris there was a similar — though not identical — construction of a model on the Spanish and Hispanic cultures as fresh and exotic. Joaquín Turina, one of the most influential Spanish composers of the first half of the twentieth century, after studying in Paris and returning to his country, wrote three piano suites exclusively dedicated to the musical representation of the cliché of Spanish women, that has interesting relations with the processes of construction of Spanish identity from both inside and outside of the country. Some of the Turina’s musical manuscripts reflect a close relationship between the music creation and the social and ludic interactions — also evident in correspondence and testimonies from the *tertulias* in which he participated as a member of an active intellectual and artistic environment. The iconography, sometimes inspired by Turina’s music and at other times serving as the inspiration for his compositions, reveals links between the construction of the Spanish identity from New York and Paris and its projection from within the country and culture. The instrumental music and the visual sources are relatively more entropic in terms of communication than are the verbal examples. We believe that this gives those forms of communication a propensity to sublimate veiled impulses implicit in the construction of identity, as well as strategies for commercializing built upon desire. Starting from this premise, this paper intends to cover the analytical exercise of these Suites and the iconography with which it is related, as cultural symptoms in a complex environment.

Biography

Camilo Vaughan is a musicologist and composer from the Universidad Nacional de Colombia and the founder and director of *DeCámara Experimental* ensemble. He is member of the Consejo Académico at the Patronato Colombiano de Artes y Ciencias, a scholarship student at the Master en Música Hispana of the Universidad de Salamanca, and a former professor at the Universidad INCCA and the Conservatorio del Tolima, in Colombia. His research has been presented at academic conferences in Colombia, Spain, Cuba, the United States of America, and Australia. He is working on the relations between music, visual sources, and literary

narrative on the twentieth century project of modernity in the Iberic and Ibero-American art music. He has published one book and articles on Colombian academic music of the twentieth century.



Ernst Schneider (active 1903-1935), *Tanzrevue in Berlin*, photograph, 31.2 x 28.4 cm. Berlin: Kunstbibliothek, Staatliche Museen zu Berlin (inv.-no.: 14136297)

Imogen Wilson

Columbia University, U.S.A.

Christian iconography and gendered representations of homosexuality in the popular music videos of Lil Nas X and MUNA.

Abstract

The music videos for Lil Nas X's "Montero (Call Me By Your Name)" featuring Phoebe Bridgers' "Silk Chiffon" exemplify several current and important trends that highlight the music video as a crucial site for popular culture and their audio visual representation of queer love and desire. Both songs explore themes of sex and self-discovery, aligned with the progressive visibility and acceptance of LGBTQ+ artists in the "mainstream" music industry. Yet, they also engage in a critical and subversive critique of the regressive and prevalent homophobic values of Christianity. For example, Lil Nas X engages in a "blasphemous" portrayal of Adam and Eve in the Garden of Eden in his unabashed, hyper-erotic and masculine expression of his own homosexuality—which concludes with him performing a lap dance to the devil. The surreal setting of "Silk Chiffon" in a Conversion Store directly references the cult dark comedy *But I'm A Cheerleader* (1999), with the use of soft, weightless fabric as a metaphor for lesbian sex. "MONTERO" also explores the cultural relevance and symbolic weight of a popular queer film, *Call Me by Your Name* (2017). Both referenced films dwell in the tension between innocent and forbidden first loves, and the societal barriers that are placed in their way. The artists, like many others, are faced with layers of reparative work in dialogue with their past. They triumph over former obstacles to their self-expression. Using these examples, we explore the ways in which music video analysis offers us a more nuanced understanding of popular songs—demonstrating how the song's meaning can be reinforced or subverted by the use of additional visual material, diegetic and non-diegetic elements, camera angles, and the subtlest of bodily movements.

Biography

Imogen Wilson (she/her/hers) is a graduate student in music theory at Columbia University, having previously studied at the University of Edinburgh. Her work focuses on popular music and the use of music in theatre and film, draws heavily from personal experience, and incorporates queer and affect theory. She published "Music and Queered Temporality in Slave Play" in 2020 (*Current Musicology*) and has two forthcoming chapters in edited volumes: one on methodological approaches to analysing music videos, and one on queer fantasy and revelation in the music of Taylor Swift.

Imprint

Antonio Baldassarre, Keith Heimann

published by Association Répertoire International d'Iconographie Musicale

© Association RIdIM 2022

Design and Layout: blitzgrafik, blitzart.ch, Winterthur, Switzerland

