

# Ecomusicology Newsletter

## Ecology and Ethno/musicology: *The Metaphorical, the Representational, and the Literal*

A Feature Article by Marc Perlman

Ecology, which has long functioned as a metaphor in musical scholarship, seems to be becoming a focus of attention in its own right. Advocates for threatened musical traditions frequently compare them to threatened species, urging us to protect the musical ecosystem. Now, however, scholars are beginning to investigate the connections between music and the world's actual ecosystem, both to broaden the reach of musical scholarship and to recruit it into the environmentalist cause.

In this short essay I will briefly discuss a few of the links scholars are tracing between music and ecological phenomena. While my intentions are primarily descriptive rather than analytical, and my focus is on the state of existing scholarship rather than the trajectory of future studies, I will also note some paths not taken and some promising new developments.

### *The State of the Art: Ecology as Metaphor*

Since at least the 1970s, scholars concerned about a possible decline in the diversity of the world's musical traditions have drawn an analogy with biology. Just as ecologists argue that biodiversity increases the robustness of an ecosystem, we have argued that musical diversity will strengthen human culture, rendering it less vulnerable to future threats. Alan Lomax was, if not the first, then surely the best-known of the early exponents of this view. As he wrote (Lomax 1972:4-5):

... each communicative system (whether verbal, visual, musical, or even culinary) ... is a treasure of unknown potential, a collective creation in which some branch of the human species invested its genius across the centuries. With the loss of each of these systems, the human species not only loses a way of viewing, thinking and feeling but also a way of adjusting to some zone on the planet which fits it and makes it livable. In addition we lose a system of interaction, of fantasy and symbolizing which, in the future, the human race may sorely need.

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### Calendar of Events

#### October 30-31, 2012

[Ecomusicologies 2012](#)

New Orleans, Louisiana

#### November 1-4, 2012

[AMS, SEM, and SMT Annual Meetings](#)

New Orleans, Louisiana

#### February , 2013

[IASPM-US Annual Conference](#)

Austin, Texas

#### June 6-10, 2013

[Conference on Communication and Environment \(COCE\)](#)

Uppsala, Sweden

### Breaking News: Kate Galloway Awarded SSHRC Post-Doctoral Prize!

**See p. 22 for the complete story!**

# Conference Reports

## *Musical Environments*

The Fourteenth Annual University of Western Ontario Graduate Student Symposium on Music  
August 24–25, 2012, London, Ontario, Canada

By Andrew Mark, Tyler Kinnear, Yun Emily Wang, and John Pippen

Papers addressed manifestations of “musical environments” through a range of disciplinary perspectives. To our knowledge this was the first graduate student conference covering eco-informed research on music. Approaches to “environment” varied: for example, while Sten Thomson explained the ways in which spatiality serves as a metaphor in music theorist Robert Mayrhofer’s conception of intervallic distance, Daniel Rosen dealt with space in a more literal sense by demonstrating recording techniques that yield heard spaciousness.

The conference began with a presentation from Abigail Shupe on George Crumb’s evocations of Appalachia through the use of echo in *River of Life* and how this piece threads together Crumb’s upbringing, musical consciousness, and compositional practices. Her inquiry was rooted in part in discourses from the recent colloquy on ecomusicology in *The Journal of the American Musicological Society*. Andrew Chung took a similar approach to spatiality by linking embodied experience with musical text. Chung offered an insider’s perspective on performative gestures in Schoenberg’s piano music, including theorization of “falling down” both the staff and keyboard.

Several papers dealt with the imbrications between political spaces and music. For example, Ian Siess investigated the effects of government intervention on Soviet compositional practices during the Cold War in Hungary. Yun Emily Wang examined identity construction through soundscape construction in Taiwan. Specifically, she demonstrated the manner in which both social and physical spaces are demarcated by the presence of sometimes-desirable “noisy-hot” attributes, and connected this phenomenon with local issues of class and ethnicity. In a similar vein, Andrew Mark argued for comprehension of and attention to environmental justice within ecomusicology. Mark detailed ways in which he is attempting to implement the values and insights of the environmental and social justice movement into his eco-informed ethnographic research on Hornby Island, British Columbia.

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...Reports, continued from p.2

Furthering the theme of social and musical spaces, Chris Culp dealt with the capacity for musicals to create opportunities for audiences to consider environmental and social problems. Through his examination of *The Little Shop of Horrors* and *The Book of Mormon*, he explained the “perverse pleasure” and even queer manner in which musical theatre texts take moments of trauma and visions of utopia as “opportunities for ridiculousness,” thus highlighting the absurdity of our corrupt world. Leah Weinberg revisited the classic eco-lambasted *True-Life Adventures* films, a Walt Disney series aiming to inform viewers of species and ecosystems in North America. Weinberg discussed how the soundtrack in *True Life* portrays Disney’s version of “Nature.”

Rounding out these diverse approaches to “Musical Environments,” Holly Watkin’s keynote address considered experiences of place(s) in listening to music. Relying on embodied perceptual ecology, she suggested that music might help expand listeners’ sense of ecological consciousness by activating their personal associations to place.

The atmosphere of the Musical Environments Conference was uniquely convivial as most attendees were from the Niagara region. The conference demonstrated the inclusive systemic nature of environmental thought when applied to a field as diverse as music. The interdisciplinary nature of sessions was both commendable, and, for any given paper, impenetrable for some audience members; it was an exercise in the diversity of our interests, and a testament to the complexity, uncertainty, and chaos within environmental pursuits. Matthew Toth, Abigail Shupe, and John Pippen coordinated and hosted an exemplary event that was professionally and personally rewarding.



University College Building, University of Western Ontario

# Reviews

*Recent Publications, Films, and Music*

By Michael Silvers

## I. Tree-Free Publications

**Krause, Bernie. 2012. *The Great Animal Orchestra (Enhanced): Finding the Origins of Music in the World's Wild Places [Kindle Edition with audio/video]*.** New York: Little, Brown and Company.

Krause, a bioacoustician and musician, presents a survey of the sounds of the natural world: animals, glaciers, streams, and storms. In *The Great Animal Orchestra*, Krause endeavors to demonstrate the premise at the heart of acoustic ecology: that non-human sounds, which he calls “biophony,” form a purposeful, interconnected aesthetic system. He writes, “Every place . . . becomes a concert hall, and everywhere a unique orchestra performs an unmatched symphony, with each species' sound fitting into a specific part of the score” (2012: 9-10). Krause, furthermore, warns that the sounds of humanity and our technology have threatened and indeed disrupted biophonic communication. He critiques Western music as isolated from biophonies, while he celebrates individual non-Western practices as enmeshed within them, such as the music of the Ba'Aka of Central Africa. The enhanced Kindle edition of *The Great Animal Orchestra* is not merely an ebook edition of the work, which is also available in paperback and hardcover, but also includes videos and over sixty audio recordings. Portions of the enhanced ebook are also available for free via Amazon, downloadable as separate files divided by domain: fire, air, water, and earth. In the audiobook, narrated by Krause himself, relevant soundscape recordings background his voice at key moments.

**Björk. 2011. *Biophilia*.** London: One Little Indian Records.

Björk's 2011 project is part concept album, part visual art, part experience, and part academic treatise. Available as an iPhone and iPod application, *Biophilia* consists not of “tracks,” but “experiences” that demonstrate relationships among music, nature, and technology. Songs are accompanied by interactive applications, musical notation, lyrics, animations, and scholarly essays by musicologist Nikki Dibben. The piece “Solstice,” for example, includes an app that allows one to extract rays of light from the sun, transforming each ray into a harp string that can be plucked by flicking planets with your fingertips. Björk's “pendulum harp” played in the song itself, in 7/4 and 6/4 meter, is both motorized and gravity powered, illustrating the rotation of the Earth and the motion of the planets, as well as the tension between technological and natural processes. Dibben, whose previously published book on Björk explains the music of the Icelandic musician as it relates to landscapes, nature, and technology, here explores the same themes in a thorough analysis of each song.



**National Parks Project**

<http://www.nationalparksproject.ca>

In commemoration of the centennial of the creation of Canada's national parks, the National Parks Project (NPP) sent a team of four individuals—a filmmaker and three musicians—to each of Canada's thirteen national parks for five days to create a short documentary film and a collection of songs that “communicate the unique essence of the surrounding environment.” As explained on the site, the intent of the NPP is “to explore the ways wilderness shapes our cultural imagination.” The flash-animated site, the menu of which is laid out like a compass with thirteen points, allows you to select a national park, thereby taking you to a new screen where you can watch that park's film, hear the EP collection of (mostly indie folk) songs, see photos from the expedition, see short video segments of the experience, read information about the park, and read biographies of the artists involved. The site also allows you to purchase the various recordings as a compilation album—the profits benefit the Nature Conservancy of Canada—and offers additional links to watch the films, read additional information about the project, view the related television series on Canada's Discovery World HD, and purchase a DVD of films and other HD videos.

**II. Books and Journal Articles**

**Adams, John Luther. 2009. *The Place Where You Go to Listen: In Search of an Ecology of Music.* Middletown, CT: Wesleyan University Press.**

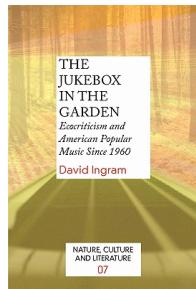
Composer John Luther Adams' *The Place Where You Go to Listen* is in many ways a handbook to his immersive composition of the same name. *The Place* is a listening chamber where individuals can sit, watch colorful lighting effects, and listen to synthesized sounds that are dependent upon natural phenomena occurring synchronically with the listeners' experience. The book offers insight into Adams' compositional technique and outlines the underlying philosophy of *The Place*—that learning to listen can transform our awareness of the earth leading to “the renewal of human consciousness and culture” (2009: 1). Organized in six chapters, the book begins with Adams' concept of an “ecology of music,” followed by three chapters containing his journals that detail his preparations, the development of the piece, and its subsequent creation. It concludes with two chapters that explicate the compositional elements of the piece itself, with tables, musical notation, seismic data graphs, and glossy photo plates of *The Place*.

**Ingram, David and Laurence Coupe, guest editors. 2011. *Green Letters: Studies in Ecocriticism, Volume 15, Eco-Musicology.***

In this special issue of *Green Letters*, Ingram and Coupe have compiled a collection of articles that demonstrate the interdisciplinary breadth of contemporary ecomusicology in an effort to indicate “how ecocritics may write about music, as well as how musicologists might write ecocriticism” (Ingram 2011: 7). The issue includes essays by scholars who have previously contributed key works to the growing body of literature in ecomusicology, including Brooks Toliver and Aaron Allen. Various genres are examined, including symphonic art music, psychedelia, punk, and noise. Analyzing the musical signification of natural sounds and landscapes, these articles all offer insight into how music conveys not only images and expressions of the natural world, but also how music suggests philosophical, political, aesthetic, and critical understandings of the relationship between society and nature.

**Ingram, David.** 2010. *The Jukebox in the Garden: Ecocriticism and American Popular Music Since 1960*. New York: Rodopi.

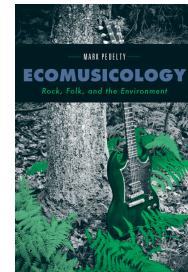
*The Jukebox in the Garden* is an historical survey of the portrayal of the environment in American popular music in the late twentieth century, contextualizing music in concurrent environmentalist discourses and movements. The book opens with a theoretical application of ecocritical thought to popular music. Its title is an allusion to Leo Marx's *The Machine in the Garden*. Ingram similarly pursues the pastoral, in this case as it relates to American popular song. Ingram's approach, in contrast to that of Marx, demonstrates the complexity of ecological philosophy as expressed in popular culture. Ingram's book engages additional theories from a vast number of scholars—the other Marx, Donna Haraway, and Freud are among them—for his flexible theoretical analysis. For the majority of the work, Ingram, who also authored *Green Screen: Environmentalism and Hollywood Cinema*, explores lyrics and activism from a broad range of musical genres—from country



to hip hop—and discusses musicians including John Denver, Pete Seeger, Frank Zappa, the Grateful Dead, R.E.M., and others. He concludes the work with a call for additional study of the efficacy of the environmentalism conveyed through popular music.

**Pedelty, Mark.** 2012. *Ecomusicology: Rock, Folk, and the Environment*. Philadelphia: Temple University Press.

In this ethnographic and historical study of the environmental impact of contemporary rock and folk music, anthropologist Mark Pedelty's *Ecomusicology* takes up David Ingram's call by



analyzing music as a means of environmental communication, artistic expression, and advocacy. The book pursues two overriding questions: Are rock and folk music ecologically sustainable? And can they effectively promote sustainability, and if so, how? The book's first three chapters assess the environmental activism and ecological consequences of global, national, and regional musical acts. Pedelty examines the environmentalism and music of musicians including Woody Guthrie, Bruce Springsteen, Joni Mitchell, Bob Dylan, Ani DiFranco, and Neil Young. In his fourth chapter, he draws on his eight years of participant observation as a member of the band the Hypoxic Punks. He finds the rock music enterprise to be ecologically taxing, considering the fuel used for touring, the electricity for high-tech lighting and sound amplification, and so on. Although he considers local musics to be more sustainable, he suggests that the culture of rock music itself requires widespread changes for American popular music to become more environmentally sustainable. In arguing this, Pedelty aligns himself with ethnomusicologists like Jeff Todd Titon who see a connection between ecological and musical sustainability.

# Previews

## *Upcoming Events*

### A Preview of Ecomusicologies 2012 and Related Activities at the Joint Annual Meetings of the AMS, SEM and SMT

By Aaron Allen and Kevin Dawe

As the co-editors of a volume entitled *Ecomusicology: A Field Guide*, we have searched widely for potential authors, interesting chapters, and new topics. And we will also scour the main AMS/SEM/SMT meeting in New Orleans looking for interesting work. This article constitutes both an overview of some of the ecomusicological activities that week as well as the preliminary list of papers and panels we'd like to hear. It's often hard to choose what to attend at a big joint conference like this year's event, but we hope to make some inroads on helping the ecomusicologically inclined. Before we provide the lists, however, three caveats are in order in compiling and presenting an ecomusicological dance card.

First, titles can be deceiving. For example, a paper like Craig Russell's "Seeds, Barbs, Rats, and Panthers: SDS, Weatherman, and Radical Re-Contextualization of Beatles' Songs" is actually about politics and protest (not plants and animals), while Steven Vande Moortele's, "The Traumatized Tonic: Murder and the Half-Diminished Seventh Chord in Schoenberg's *Song of the Wood Dove*" is an argument about tonality (but it does not, apparently, address the bird of the song title from *Gurrelieder*). Of

course, the next step in this caveat is that even abstracts can be deceiving!

Second, the currency of ecomusicology is not yet koine, and so there may be hidden gems out there that go undetected because not everyone explicitly references "ecomusicology" or "nature" or "sustainability" in their title. To a small degree, this is because of the complex nature of ecomusicology and its (appropriately?) poorly-defined borders.

A third caveat is that many ethnomusicological topics seem like they might be relevant to ecomusicology because they so often reference place. Teasing apart general referents to place and specifically ecomusicological ones can be quite a challenge.

Having outlined those caveats, we now offer a preview of the explicitly ecomusicological events followed by a thematic discussion of some papers, sessions, and meetings we plan to attend in New Orleans.

Finally, we'll provide a conference dance card, which outlines a schedule of the items discussed as well as a few others—too many others, alas, for us to be able to realistically attend.

The very first events of the week are ecomusicological: the

opening evening of the Ecomusicologies 2012 pre-conference will involve a soundwalk of Tulane University's uptown campus and seven papers delivered in a "paper jam" session (12-15 minutes each), some of which will be presented electronically (i.e. the authors will be in other cities and on other continents and will present and discuss their work with us via the Internet).

The program committee created the "paper jam" aspect of Ecomusicologies 2012 in order to increase involvement, experiment with new formats, and provide the opportunity to hear more about current work. Ecomusicologies 2012 received over seventy applications for what was initially projected to be 10-12 papers, but given the interest we expanded from Tuesday only into Monday evening. On Tuesday, panels include "Beyond Metaphor," "20<sup>th</sup>- & 21<sup>st</sup>-century Composers," "Contemporary Issues," "Ethnographic Approaches," and "Canadian Perspectives." To conclude we will experience an eco-improvisational performance for computers and amplified flutes entitled "Birding." The abstracts for all the papers are available at [www.ecomusicologies.org/program](http://www.ecomusicologies.org/program).

*...Previews, continued from p.7*

Another pre-conference activity is of interest to the ecomusicologically inclined: the SEM is sponsoring a symposium entitled “Crisis and Creativity,” which will address musical responses to the crises that have afflicted New Orleans (Katrina, the BP oil spill, coastal erosion) and Haiti (the 2010 earthquake); the symposium will also include field trips to local areas of interest.

Like the SEM pre-conference symposium’s outings, the week in New Orleans includes a number of outings organized by the AMS Ecocriticism Study Group (ESG) and the SEM Ecomusicology Special Interest Group (ESIG). On Monday, before Ecomusicologies 2012 begins, a group led by local activists will tour “Cancer Alley,” the corridor along River Road that connects communities impacted by the industrial facilities that dominate the Mississippi River. On Wednesday, an even larger group will tour the Honey Island Swamp, a wildlife area rich in biodiversity not far from New Orleans. This swamp tour is an upshot of the outing the ESG took in San Francisco, which included a soundwalk and visit to Lands End; participants agreed that the pre-conference tranquility was a welcome change to the usual hectic start of professional conferences. Honey Island is a perfect place to begin an encounter with New Orleans.

The ESG and ESIG also will offer a wind down of sorts by taking a hike to Barataria Preserve of Jean Lafitte National Historic Park and Preserve on Sunday

afternoon once all the conference events are over. The Preserve is a sampling of Louisiana’s disappearing wetlands.

But once the main meeting itself begins, the work of the ESG and ESIG is not over. Those groups are holding a joint business meeting on Thursday, and on Friday members of those groups are collaborating on the Ecomusicology Listening Room (ELR), a unique interactive exhibit and discussion organized by a wide-ranging team of scholars from other study and special interest groups as well. See [ecosong.org](http://ecosong.org) for a preview of the ELR.

On Thursday evening, the ESG is sponsoring an evening panel with a music historian, music theorist, and ethnomusicologist (to represent the three coordinating professional societies of the meeting), each discussing three approaches to understanding music-nature connections: relations, awareness and knowledge.

There are also a few other meetings that promise some interesting connections with ecomusicological topics. Scholars involved with the SEM SIG for Applied Ethnomusicology have been very active in regard to issues of sustainability and those involved in the SEM SIG for Sound Studies have been developing new and interesting approaches to studying and understanding our sonic world. Scholarly papers from SMT members are unfortunately rarely engaged with ecomusicological

issues, although Benjamin R. Levy’s “A Theory about Shapes: Clouds and Arborescence in the Music of Xenakis” hints teasingly! However, the SMT has been at the forefront of all the music societies in developing tangible guidelines regarding green issues, such as travel, waste, etc.

Now for a few thematic discussions of papers and panels. If we were to include all the papers that touched on space and place, we would wear out our dance shoes in New Orleans! Not only is there an entire panel dedicated to the topic, but there are numerous references to the importance of place and space in dozens of individual papers. This interesting conundrum, in fact, it relates to the critique that Nancy Guy leveled against ethnomusicology:

“(Ethno)musicological studies of place have focused predominately on social perception and musical construction with far less attention being paid to environmental materiality, to the affective bonds with nonhuman elements (sentient or otherwise), or to the perception and experience of the physical environment.” (“Flowing Down Taiwan’s Tamsui River: Towards an Ecomusicology of the Environmental Imagination” (*Ethnomusicology* 53, no. 2 [2009]: 218–248.)

Nevertheless, there are a few papers that fit into this category of place that (might) touch on those elements that Guy would prefer.

*...Previews, continued from p.8*

Among the place-based papers is Helena Simonett's "Enchanted World: Sacred Ecology and Indigenous Music-Making in Northwest Mexico" and Kristina Nielsen "Flowers, Butterflies, Music, Death: The Extended Meanings of Floral Imagery in Nahua Songs."

Given the influence of applied ethnomusicology and Jeff Todd Titon's work on musical sustainability, that buzz word appears quite often. While many papers are specifically about cultural rather than environmental sustainability, a few do engage with environmental issues. These include Sally A. Treloyn & Matthew Dembal Martin's "Musical Analysis, Repatriation, and New Media: A New Strategy to Safeguard Endangered Aboriginal Australian Song Traditions," Klisala Harrison's "Staging Sustainability: Musical Performances of Loss and Survival in Indigenous Theatre," and Holly Wissler's "Andes and Amazon, Peru: The Sustainable Futures of the Music of the Quechua Q'eros and Harakmbut Wachiperi Groups."

Sound studies is another area that has made significant inroads in ethno/musicological scholarship, and many papers and entire panels exhibit this trend. Some of these include the panels "Acoustics and Experiences of the Limit," "The City is a Medium" and the intriguing "On Bells, Bugs, and Disintegrating Tape: Listening for Metaphysics in Ambient Sound."

Protest and nuclear issues (impacts of and opposition to) are

connected in a few papers, among them those of the panel "Music and Nuclear Experience," and Noriko Manabe's paper "Remixing the Revolution: A Typology of Intertextuality in Protest Songs, as Evidenced by Antinuclear Songs of Post-Fukushima Japan." A nice intersection of protest, place and environment is in Ronald Conner's "An Acoustemology of Struggle: Indigeneity, Land Conflict, and the Toré Ritual of the Brazilian Tapeba People."

There are a few tantalizing panels that do not explicitly touch on ecomusicology but we wish they would! Many panels address cultural issues of race, gender and class, and often the environment could be a part of those discussions. The SEM President's Roundtable, "Music and Power—Ethnomusicological Contributions to the Study of Politics and Culture," would be an ideal place for more fully developed ecomusicological ideas. Maybe next time. The panel "Envisioning a 'Relational Musicology'" addresses big issues facing interdisciplinary scholarship on music, and even though ecomusicology is not intended to be a part of it, we think that there is much to learn from the issues on the agenda for that panel. Various papers could provide insightful approaches for ecomusicology as well, such as Sam Cronk's "Reclaim Your Voice: Music and the Occupy Movements" which deals with music and protest.

There are numerous other papers that do and could touch on topics related to ecomusicology,

and we've listed those that we've noticed in the dance card below. We embarked on this preview to help organize our time, but we offer it up so that others might benefit as well. It also shows the great variety (and potential) of ecomusicologically-related work going on across our various fields of music scholarship. If you know of anything we've missed, or would like to critique anything here, we welcome your feedback!



the society for  
ethnomusicology



## ECOMUSICOLOGY DANCE CARD

SESSION	DAY	TIME	TYPE	AUTHOR	TITLE
	Mon	1200-1630	Outing		Cancer Alley / River Road Reality Tour
	Mon	1700-1800	Soundwalk	Tyler Kinnear	Environmental Listening and the Tulane Soundscape
	Tue	1900-2100	Ecomusicologies 2012		Paper Jam
		0830-2100	Ecomusicologies 2012		Panels: Beyond Metaphor, 20th & 21st-century Composers, Contemporary Issues, Ethnographic Approaches, Canadian Perspectives
	Wed	1200-1800	Outing		Honey Island Swamp Tour
I-10	Thu	0830-1030	Paper	Kristina Nielsen	"Flowers, Butterflies, Music, Death: The Extended Meanings of Floral Imagery in Nahua Songs"
I-1	Thu	0830-1030	Paper	Abigail Wood	"Sound, Aesthetics, and the Narration of Religious Space in Jerusalem's Old City"
	Thu	1230-1330	Meeting		SEM Sound Studies SIG
I-28	Thu	1345-1545	Paper	Ronald Conner	"An Acoustemology of Struggle: Indigeneity, Land Conflict, and the Toré Ritual of the Brazilian Tapeba People"
I-27	Thu	1345-1545	Paper	Noel Lobley	"Recording the Networks of Sound in the Central African Republic"
I-27	Thu	1345-1545	Paper	Sally A. Treloyn & Matthew Dembal Martin	"Musical Analysis, Repatriation, and New Media: A New Strategy to Safeguard Endangered Aboriginal Australian Song Traditions"
I-44	Thu	1530-1700	Panel		On Bells, Bugs, and Disintegrating Tape: Listening for Metaphysics in Ambient Sound
I-52	Thu	1600-1730	Paper	Kate Galloway	"Sounding and Composing the Harbour: Performing Landscape and Re-contextualizing the Soundscape of Place in the Harbour Symphony (St. John's, Newfoundland)"
I-52	Thu	1600-1730	Paper	Alison Furlong	"Sound, Space, and Social Practice in the Zionskirche"
I-49	Thu	1600-1730	Panel		The Lifecycles of Research: A Roundtable Reimagining of Field Recording, Publication, Preservation, and Access in the Digital Era
	Thu	1730-1830	Meeting		ESG & ESIG Joint Business Meeting
I-64	Thu	2000-2300	Panel		Music and Nature: Relations, Awareness, Knowledge

	Fri	0700-0830	Meeting		SMT Ad Hoc Sustainability Issues Committee
2-17	Fri	0900-1200	Panel		Ecomusicology Listening Room
2-25	Fri	1030-1200	Paper	Bonnie Gordon	"Mr. Jefferson's Ears"
2-28	Fri	1045-1215	Panel		SEM President's Roundtable: Music and Power—Ethnomusicological Contributions to the Study of Politics and Culture
	Fri	1230-1330	Meeting		SEM Applied Ethnomusicology SIG
2-46	Fri	1400-1700	Paper	Benjamin R. Levy	"A Theory about Shapes": Clouds and Arborescence in the Music of Xenakis"
2-56	Fri	2000-2300	Panel		Music and War
3-3	Sat	0830-1030	Paper	Helena Simonett	"Enchanted World: Sacred Ecology and Indigenous Music-Making in Northwest Mexico"
3-2	Sat	0830-1030	Paper	Elizabeth Macy	"Music and Cultural Tourism in Post-Disaster Economies"
3-2	Sat	0830-1030	Paper	Daniel Sharp	"Dithyrambalina: A Shantytown Sound Installation in Post-Katrina New Orleans"
3-2	Sat	0830-1030	Paper	SherriLynn Colby-Bottel	"Authenticity Seekers: Music, Post-Tourists, and the Shifting Sound-Scapes of New Orleans"
3-4	Sat	0830-1030	Paper	Charlotte D'Evelyn	"Negotiating Otherness: Creation and Reception of the Mongolian 'Grassland Song' in China"
3-5	Sat	0830-1030	Panel		Music and Nuclear Experience
3-8	Sat	0830-1030	Paper	Noriko Manabe	"Remixing the Revolution: A Typology of Intertextuality in Protest Songs, as Evidenced by Antinuclear Songs of Post-Fukushima Japan"
3-16	Sat	0900-1200	Panel		Envisioning a "Relational Musicology"
3-33	Sat	1045-1215	Panel		Music and the Arctic Imagination
3-34	Sat	1045-1215	Paper	Sam Cronk	"Reclaim Your Voice: Music and the Occupy Movements"
3-48	Sat	1345-1545	Paper	William Bares	"Way Out East: Cowboys and Pioneer Women on Berlin's Jazz Frontier"
3-39	Sat	1345-1545	Panel		Acoustics and Experiences of the Limit
3-66	Sat	1600-1730	Paper	Klisala Harrison	"Staging Sustainability: Musical Performances of Loss and Survival in Indigenous Theatre"
4-31	Sun	0830-1030	Paper	Francesca R. Sborgi Lawson	"Has Ethnomusicology Met Its Calling? An Ethnomusicologist's Response to Biomusicology"
4-1	Sun	0830-1030	Panel		Applied Ethnomusicology and Sustainable Futures
4-1	Sun	0830-1030	Paper	Holly Wissler	"Andes and Amazon, Peru: The Sustainable Futures of the Music of the Quechua Q'eros and Harakbut Wachiperi Groups"
4-16	Sun	0900-1200	Panel		The City is a Medium
4-35	Sun	1045-1215	Panel		Sounds and Space in New Orleans
	Sun	1400-1800	Outing		Barataria Preserve Hike

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# Teaching Ecomusicology

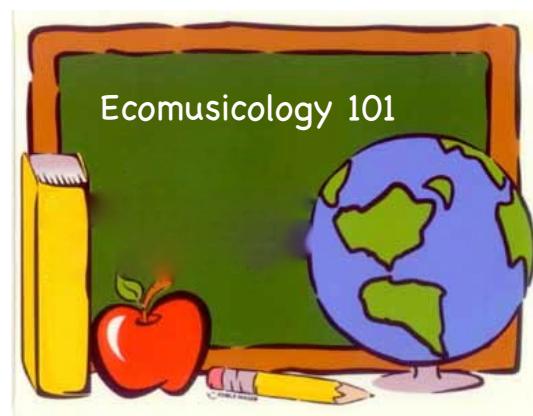
by Sonja Lynn Downing

The interdisciplinary nature of ecomusicology makes for rich teaching possibilities. An initial survey of the members on the Ecomusicology Listserve revealed several people teaching new or recently created university courses on or related to ecomusicology. Many of us feel like we are doing this for the first time, and indeed some are currently teaching or developing ecomusicology related courses for the first time in our respective countries. The upside to this is that there is no standard ecomusicology course or singular approach, but the downside is that we may feel that we are working on these courses in relative isolation and possibly inventing the wheel simultaneously. This is an excellent time in the development of this field to review what people have taught and are teaching, and to share successful ideas and gather inspiration.

Here are the results of this initial survey: Of eleven people, five are in the US, three are in Canada, one is in England, one is in Finland, and one is in Hong Kong. All but one are based in some sort of music department as their home department (from musicology to composition), though some have appointments in other departments as well, from anthropology to European studies to Chinese civilization. Out of sixteen reported courses, ten are fully devoted to ecomusicology in some way with the remainder including one-to-three-week units on ecomusicology.

Even this relatively small sampling of courses reveals a breadth of topics and syllabi that draw on readings and approaches from biology to landscape and urban studies to composition. Notable course titles include “Landscape and German Music,” “Soundscape Composition,” “Pop Music and Urban (Ethno)musicology,” and “Other Species’ Counterpoint: Human Music and Animal Songs.” Perhaps surprisingly, only two courses seemed to focus on a particular geographic location, the ecomusicology course in Finland, addressing the northern perspective, and the urban music course, which had the students create installations having to do with Edmonton, Alberta.

I plan to continue this survey, broadening the target audience and potential submitters and discuss the results in more detail in the next issue of the *Ecomusicology Newsletter*, so please contact me at [sonja.l.downing@lawrence.edu](mailto:sonja.l.downing@lawrence.edu) if you have a related course you would be willing to tell us about. Many thanks, and happy teaching!



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# Performance & Place

*Two Lives of the Krakow “Hejnal Mariacki”  
On Air and In the Air*

by Maja Trochimczyk

The silver tones of the trumpet brighten the crisp morning air. The trumpeter, unseen, plays from the top of the tower of the Marian Church in the Main Square of Kraków, Poland. It is still foggy and the streets are almost empty, save for delivery trucks and courageous flower sellers filling their vases with water in the market. The melody is called ‘‘Hejnał Mariacki’’ (Heynal) and named after the Marian Church where it is played four times at every hour from tower windows opening to the four directions of the world. The Heynal flows and echoes off the rooftops until it suddenly ends, as if interrupted. This abrupt end, repeated each hour, every day (96 times per day, if all repetitions are counted) is a memorial of sorts. A legend has it that during a Mongol invasion in the 13<sup>th</sup> century the Heynal, played as a warning by the town’s guard, was cut short by an arrow that killed the trumpeter and the melody has been played the same way ever since.

Actually, as documented by historian Jerzy Dobrzycki (*Hejnal Krakowski*, Kraków: PWM, 1983), there is no historical proof of that story, and the first record of the melody’s existence dates back to 1392; it was initially played at dawn and dusk, to mark the opening and closing of the town’s gates. It has sounded daily since 1810, and the performances were institutionalized in 1873 when the professional Fire Brigade was created in Kraków and the firemen were given the task of playing the Heynal. Four full-time musicians serve on rotation around the clock, they ring the bell to denote the hour and then play the melody (trumpeter Zygmunt Rozum interviewed on [ikrakow.com](http://ikrakow.com)). The trumpeter Zygmunt Rozum said: “Life is very fast. But here for centuries traditionally the Heynal was played every hour and will be played every hour. I am not in a rush here; exactly every hour, I play the Heynal.”

Since 1927, Polish Radio has broadcast the noon performance nationwide. The Heynal sounds different to Kraków residents and to those who hear it on the radio and their memories or recollections have markedly different emotional undertones. During my Polish childhood in the 1960s and 1970s, the noon performance was broadcast by Polskie Radio 1 (“Jedynka”); it is still on air daily. The four repetitions of the melody, separated by steady steps of the trumpeter walking from window to window, appear after the 12 strokes of the bell announcing noon. The bell, the steps, the squeaking windows, and the trumpet melody are all part of the broadcast performance. I regularly heard it during summer vacations at my grandparents’ house, since we did not listen to “Jedynka” in Warsaw. I have always liked it, with its overtones of freedom and fun of the summer, with its air of mystery – what was that noise? Who was walking? The regularity of the noon Heynal transformed it into a part of the daily routine for children and their caretakers: Heynal meant it was time for nap after lunch. It was an aural security blanket of sorts: heard daily at the same time, it told children that the world was well-ordered and peaceful, filling them with a sense of trust and belonging.

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*...Performance, continued from p.13*

At least that is what I thought until I asked for recollections other émigrés from Poland. Biologist and UCLA Lab Director Barbara Nowicki stated, “I never liked the Heynal on the radio, it was interminable, boring, awful. I do not have good memories of it.” Composer Jarosław Kapuściński (Assistant Professor at Stanford University, California) wrote: “Everyone in our generation always heard the Heynal somewhere in the background, on the radio. I did not pay much attention to it, though subconsciously it reminded me that somewhere in Kraków there lives Poland’s heart that ticks-and-tocks loudly (trumpet), interminably (the four repetitions to the four corners of the world extended to infinity) and – in the romantic-Christian tradition – also heroically (I do not know how many cultures would cherish daily reminders that one of their heroes has just been killed).”

Neither the steps nor the mysterious noises of opening and closing of the windows are heard live, in the city below. During the Fifth Workshop on American Ethnicity at Jagiellonian University, Kraków, in May 2012, I listened to the Heynal several times each day, sometimes in bits and pieces – in my hotel room on Floriańska Street, while walking around the Old Town, in the lecture hall at Collegium Maius of the University, and at a restaurant just beyond the part of Planty, surrounding the Old Town in a ring where the historical fortifications once were. The trumpet sounded muted, distant, with only one version of the melody heard clearly – the one directed towards me. The faint repetitions played in other directions were heard vaguely, in bits and pieces. I have not heard the Heynal since leaving Poland over 20 years ago, so I was really moved by the sound on my first day in Kraków, and I decided to record it on my iPhone early in the morning (<http://www.youtube.com/watch?v=A1Mn7URfw14&feature=plcp>).

The reflections of Mariusz Czarnecki, a percussionist and a true Cracovian are rooted in this aural landscape where the Heynal is heard day and night: “Of course, I like the Heynal! If you live in the town’s center it defines time, it obviously is also a tourist attraction. But I remember these magic moments in the fall when the Kraków Square is nearly empty, foggy, and above it all there is the Heynal with the hourly chimes of the church bells. Then you feel the magic of Kraków at its best – the Heynal defines time and simultaneously is above it. There are many magical places in Kraków at night where the Heynal takes you into another dimension of time. It is too loud here during the day, when it is solely a tourist attraction, but in the early hours of the morning it is something else. You will find echoes of it in Young Poland literature, even in Wyspianski’s *The Wedding* – the magic Golden Horn... The heart of Kraków, at night, at dawn, with the mist and the Heynal – this is pure genius.”



This analogy has itself been quite successful in the cognitive struggle for existence: it has surfaced regularly in the decades since Lomax wrote,<sup>1</sup> and has blossomed again in the recent concern for “sustainable music” (Titon 2009a:6): “... just as the argument for species conservation is made on the grounds of the future, unforeseen advantages of biodiversity, the utilitarian argument [for supporting a variety of musical traditions] may be made in terms of cultural diversity.”<sup>3</sup>

To my knowledge, no one has explained exactly what “future, unforeseen advantages” musical diversity might provide. Granted, by hypothesis we are dealing with unforeseeable threats, so how could anyone foresee how musical diversity will save us from them? Yet ecologists have not been content to wager the earth’s future on possible but unspecifiable advantages, and they are making a great deal of progress in understanding what biodiversity can and cannot do. On one hand, we appreciate the value of intraspecies diversity: it has long been known that the genetic uniformity of many major crops leaves them vulnerable to epidemics, hence we do well to maintain a diverse gene pool “to be thrown into the breach as needed” (*Vulnerability* 1972:2). On the other hand, we are learning to appreciate interspecies diversity: for example, scientists recently discovered that diverse communities of plants or algae are more efficient at extracting nutrients from soil or water than are more homogeneous communities. Ecologists are trying to quantify these effects in order to estimate how much biodiversity must be preserved to maintain any given ecological function (Cardinale et al 2011).

It is hard to imagine that we would ever have equally specific data on the benefits of musical diversity; still, Lomax’s assertion would be more convincing if we could point to a historical example, a moment when the existence of a great plurality of musical traditions has provided the human species with a way of “viewing, thinking and feeling,” a mode of adaptation to the environment, that has helped it survive.

#### *Beyond Metaphor: Introducing Ecomusicology*

The ecology metaphor used in the ethno/musicological discourse of the late 20<sup>th</sup> century was rarely elaborated beyond the simple juxtaposition of species diversity with musical diversity. It was not until the new millennium that music scholars began engaging with the subject of ecology in depth and in detail. Rather than using an ecological metaphor to argue for the preservation of musical diversity, we are increasingly asking what music can tell us about the natural environment (and vice versa).

Of course, interest in the environment is hardly unprecedented in the musical disciplines. Indeed, it is well known in ethnomusicology through the work of Steven Feld. Feld went to Papua New Guinea to discover “how the ecology of natural sounds is central to a local musical ecology” (Feld 1994:10). His work with the Kaluli revealed a music-culture sensitive to “the sensuality of soundscape” (1994:13), finding inspiration in the “pattern of sounding in the natural environment” (1994:12), and basing its musical conceptualizations on natural phenomena. But while Feld’s “anthropology of sound” embraces the environmental as well as the human, it focuses on the *sonic* environment: the link between the natural and the cultural is made through sound. To that extent it is in the tradition of R. Murray Schafer’s soundscape project, which combines appreciation for environmental sound (and opposition to noise pollution) with human musical creativity.

Today scholars are starting to seek other connections between music and natural phenomena, connections that don't necessarily privilege the environment's audible aspects. This new way of thinking about the environment can't really be considered as a movement, with a plan of action and a manifesto. It is more like a popular uprising, springing up here and there in both musicology and ethnomusicology. Consequently it embraces a very heterogeneous mix of approaches. For some, it is a continuation of the study of music and place (where 'place' refers to both the natural and built environments); for others, it is the latest stage of ideology critique (Rehding 2002). This heterogeneity is perhaps reflected in the absence of a universally-recognized name: different writers refer to "ecocriticism," "green scholarship," "musical ecology," "acoustemology," "ecocritical musicology," "environmental ethnomusicology," and perhaps other terms. Without prejudice to any of them, I shall speak here of *ecomusicology*.

The spontaneous emergence of ecomusicology is doubtless part of a broader trend towards direct engagement with social problems. (Among the themes of recent conference panels and publications we find "music and violence," "music and HIV/AIDS," "music and sustainability," "music and healing," "music and 9/11," "music and disability," and others.) And it has also been inspired by the development of ecocriticism in literary studies, a field that continues to maintain the role of intellectual trailblazer for the humanities it has held since at least the days of Structuralism.

Insofar as ecomusicology is a response to pressing social problems, it will naturally bear a certain sense of mission, and many scholars have doubtless been drawn to it by their commitment to *environmentalism*. Just as ecocriticism has been motivated by more than purely intellectual curiosity, ecomusicology seems also to be a way we can give expression to our concerns about the present and future state of Earth's ecosystem.<sup>2</sup> Consequently, distinguishing 'theoretical' or 'descriptive' ecomusicology from 'applied' ecomusicology may be more difficult than making the corresponding distinctions in musicology or ethnomusicology. In some cases our work might have direct relevance to environmental problems, in other cases the relevance could be very indirect, or indeed conjectural; but I suspect that in most cases our ultimate concerns are environmentalist ones.

I have already intimated that ecomusicological scholarship is too diverse to fit under a single rubric. Its *raison d'être* has been described in a variety of (not necessarily incompatible) ways. Some of its proponents see ecology as of service to musicology, helping to wean it from its reliance on certain parochial assumptions (e.g. "absolute music," Kantian aesthetics, the romantic conception of the musical work; Rehding 2002:315, 320). Others, starting with the premise that "the environmental crisis is a failure of culture," advance the idea that the musical disciplines can help in "understanding and addressing this crisis of culture" (Allen 2011:414). Ecomusicology has also been praised for its methodological value: music scholarship is claimed to be a useful way to train activists in ecological thinking (thinking "in connected ways that follow and allow for complex interdependencies"; Allen 2012). I don't want to dwell on these programmatic statements, however, since I want to focus on actually existing ecomusicology, on its accomplishments rather than its aspirations. I will therefore concentrate on specific examples of ecomusicological scholarship—in particular, those that treat the relationship between musical texts (or practices) and the natural environment as one of *representation*.

### *Ecologies Represented*

I have chosen three case studies, each of which employs what is arguably the central humanist method: cultural interpretation, i.e. the reading and contextualizing of values, practices, or artifacts (such as literary or musical texts). Ecomusicological readings could show how natural phenomena are represented musically in different cultures or eras. On a more abstract level, they could help disclose how the concept of nature functions in the ideological underpinning of a music-culture.

My first example, by Brooks Toliver, is a close reading of Ferde Grofé's 1931 tone poem, the *Grand Canyon Suite*. This musical portrait of a wilderness preserve, according to Toliver, displays an attitude of reverent appreciation for unspoiled nature, but also betrays the intent to dominate it: "the fantasy of a wilderness seemingly enhanced, rather than diminished, by the act of controlling it" (2004:340). Toliver finds subtle reminders of human presence in the music's reflexivity and its evocations of human artifice (e.g. a cowboy song; a music box, represented by the celeste), and hears the domestication of nature in the first-movement dialogue between a canyon wren and a man, in which the song fragments of the former are assembled into melodies by the latter—melodies which the bird then imitates. The suite ends with the triumph of the human, as the cowboy melody from the third movement reappears in a brass fanfare (2004:346, 355).

For Toliver, these hints of conquest amidst the celebration of untrammeled nature not only reveal Grofé's "complicated stance in regard to wilderness," but also an ambivalence that was shared by his contemporaries (2004:330). They admired both the wilderness and the rapidly growing industrial forces that would tame it. They were in awe of the sublime vastness of the Grand Canyon just as they were carefully delineating it on maps and drawing up management plans for its wildness (2004:359).

My second example, an article by Nancy Guy about Taiwan's Tamsui River (2009) also takes an interpretive approach. In the early 20<sup>th</sup> century, the river provided much recreation for the community (boating, fishing, swimming), and its banks, surrounded by verdant hills, were a favorite spot for romantic rendezvous and scenic walks. Later in the century it fell victim to Taiwan's "economic miracle," as untreated human waste, and industrial and agricultural chemicals were dumped into it. Despite various cleanup attempts, the Tamsui remains polluted.

Considering over a dozen songs about the river from 1932 to the present, Guy reads them as traces of the "Taiwanese environmental imagination" (2009:220), documents of the affective ties binding the people to the river. The early songs associate the Tamsui with romance; many of them are about longing and unrequited love. They are filled with descriptions of scenery and first-person sensory images (feeling the mist and rain, seeing the flowers and moonlight, listening to the flowing water). By the 1990s, songs of unsuccessful love still mention the river, but the descriptions of scenery and the sense images have mostly vanished. Meanwhile, however, along with Taiwan's nascent environmental movement in the early 1980s, songwriters started taking up pollution as a theme, and several of them portray the Tamsui as horribly violated: instead of praise for the beautiful landscape, we now have mock paeans to floating trash or the smoke of a garbage incinerator (2009:233).

Toliver's and Guy's subjects contrast along several dimensions (single work/composer, synchronic perspective, untexted instrumental music vs. multiple works/composers, diachronic perspective, songs with lyrics). But both are comparable in that they present, and contextualize, readings of particular compositions. Juxtaposing them as I have also brings out a theme latent in each: the historical and cultural specificity of conceptions of the environment.

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It is perhaps not entirely coincidental that Toliver's American case study concerns a wilderness preserve, while Guy's Taiwanese example is of a river traversing a landscape that has been heavily settled for centuries. As numerous writers have observed, the idea of untouched wilderness—Nature standing apart from Man—has been very important in American history, due in part to the role of the frontier in the American imaginary (e.g. Cronon 1995). By contrast, in Chinese cosmologies a recurrent theme is that “there is no fundamental distinction between the human and physical worlds, or between culture and nature” (Weller 2006:40). While a typical Western landscape painting shows nature in its solitary splendor, the typical Chinese landscape included human figures, if only small, unobtrusive ones (2006:22). Thus it is possible that the traces of humanity Toliver hears in the *Grand Canyon Suite* would seem anomalous only to a specifically American environmentalist ear.

Though neither Toliver nor Guy calls attention to the particular conceptions of nature relevant to their analyses, this is precisely what my next example does. Like my first two examples, it interprets a musical composition; but it also goes further, ‘reading’ an entire genre. And while it is primarily a contribution to scholarship, it explicitly calls attention to the political implications of its findings.

Ramnarine (2009) focuses on a type of singing practiced by the Saami (Sámi), known as *joik* (pronounced ‘yoik’).<sup>2</sup> But it is not so much the *joik* repertoire as the Saami conception of the *joik* on which she concentrates. “To *joik*” is used as a transitive verb that requires a direct object: one does not *joik* about something, one *joiks* the thing itself. (Most anything can be *joiked*—the aurora borealis, a snowmobile—but most commonly the object is a living creature: animals, and especially humans.) A person’s *joik* is not (or not only) a musical description of the person, but serves to invoke or evoke him or her: the performance of the *joik* seems to somehow implicate the presence of the person.

This attitude of non-duality between music and person also applies to the relations between persons and animals. Ramnarine (2009:209) quotes Ande Somby, an expert on *joik*, to illustrate this point:

It is not easy even for the trained ear to hear the differences between an animal’s yoik, a landscape’s yoik or a person’s yoik. That perhaps emphasises that you don’t differ so much between the human-creature, the animal-creature and the landscape-creature as you regularly do in a western European context.

Ramnarine also finds this attitude exemplified musically in a recent *joik*-based composition, Nils-Aslak Valkeapää’s *Bird Symphony*. This hour-long work starts with thirty minutes of natural sounds (wind, water, birdsong) before the first human sound (a brief *joik*) is heard.

The sense of human/nature relations that Ramnarine foregrounds is utterly unlike the American conception I mentioned earlier (for which nature is truly nature only when it is entirely separate from the human). She is also at pains to distinguish the Saami view of the human and the natural from superficially similar views that have been reported in the literature. “This is not sound as mediation between people and environments, to which acoustic ecology alerts us, but a different understanding of the environment in which humans are a part” (2009:205). It is even distinct from the Kaluli view, at least as it is portrayed by Feld, who demonstrates “how an ecosystem shapes human musical concepts and creativities” (2009:205). It is not a matter of the *relationship* between sound and environment: rather, “the joiker, the joiked, and the *joik* are one and the same.” In the Saami universe, “human musical expression is an aspect of a sonic ecosystem” (2009:205).

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Ramnarine's description of this remarkable musical universe is interesting in itself, but she clearly intends it to be more than just a contribution to scholarship. She feels that these "Nordic Arctic acoustemologies" also offer us "important perspectives on environmental issues" (2009:192) by "critiquing perceptions of nature as removed from humans" (2009:209). She hopes that they might "generate new understandings of nature-human relations" (2009:189), leading perhaps to "a politics of understanding an environment that is not external to the human agent" (2009:212).

Thus Ramnarine goes beyond description and interpretation to suggest *why* we should pay attention to the musical world of the Saami: because it embodies an exemplary understanding of the place of the human in nature, an understanding from which we can and should learn. The intent behind this article is not simply to contribute to our general stock of knowledge, then, but also to point the way to a new social consciousness and politics.

Admittedly, this call to action is neither foregrounded nor explained in detail. It is perhaps unfair, then, for us to dwell too long on it; but it would be a shame to ignore it, since in contemplating a possible use for her ecomusicological research, Ramnarine may be making explicit what other scholars leave implicit. It's worth our while to pause briefly here and ask what, exactly, such a use could be.

Ramnarine's article invites us to view the Saami as bringing to the music-making act a sense of non-separation between music, performer, and the natural world.<sup>2</sup> While she does not specify exactly what positive moral, social, and political effects flow from this outlook, Ande Somby (quoted above) explains the moral psychology of this feeling of connection (2009:209):

Your behaviour will therefore maybe be more inclusive towards animals and landscapes. In some respects this also emphasises that we can have ethical spheres not just towards fellow humans but also to our fellow earth and our fellow animals. Can you own some of your fellows?

Let us pause for a moment to consider the ethic of care for nature expressed in this quotation in the light of Alan Lomax's call for "cultural equity" with which I began. It would seem that the consciousness of non-separation embodied in the Saami *joik* is a way of "viewing, thinking and feeling," a system of "interaction," "fantasy and symbolizing," of the type Lomax was afraid of losing: a "treasure of unknown potential ... which, in the future, the human race may sorely need."

But assuming for the sake of discussion that this is so, what did Lomax expect us to do with this treasure? How are we to unlock its potential? Presumably the feeling of kinship with the earth and other living creatures that Somby expresses would revolutionize politics if it were felt by all people of all nations. But how can the *joik* tradition plant that feeling of kinship in their hearts? Surely it wouldn't be enough for them to simply listen to a *joik*? Suppose, then, that they were to learn to *joik* themselves? Or would it be enough for them to understand what the *joik* means to the Saami, even if they themselves couldn't appreciate *joik* in the same way—for example, would it be enough for them to read Ramnarine's article?<sup>3</sup>

It is no doubt unrealistic to expect ecomusicology to spell out precisely how it can aid the environmentalist cause when it is still in the process of being born. After all, scholars can't always foresee the most productive applications of their ideas. Ecomusicological findings might possibly recruit music-lovers to the environmentalist cause, or inspire them when they become discouraged. But beyond that, it's not at all clear what the activist implications of ecomusicology might be.

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### Beyond Representation

In my mini-survey of publications in ecomusicology above, I focused on cultural interpretations of musical texts and practices. But interpretation is not the sole ecomusicological method; there are other, more concrete ways of tracing the connections between music and ecology. I am by no means suggesting that we have had enough interpretation and can now dispense with it. It is only in the interest of letting a thousand methodologies bloom that I end this essay with another type of connection between music and the environment: the musical instruments made from plant or animal substances.

There are in fact scholars who have been studying the effects of ecological change on instrument-making (and vice versa). I excluded their fascinating and important work from my survey solely because (the contingencies of publishing being what they are) their writings are only just beginning to appear in print (e.g. Allen 2012; Dawe 2010, 2011; Post 2008, 2009, 2010, 2011). Were I to preview them here in any detail I would be “stealing a jump” on these scholars by discussing their material before they had a chance to represent themselves.

These studies will add a crucial new item to the ecomusicological agenda. The study of musical instruments is a well-established field—organology—with many distinguished practitioners. In their monographs one can find scattered references to natural materials once used in instrument construction but now unavailable. (If the pace of environmental degradation accelerates, these references may multiply.) But to my knowledge the ecological impact on instrument-making has not been addressed comprehensively, as a distinct topic, nor do we have a census of materials that have fallen victim (or may soon succumb) to environmental pressures. Documenting the effect of these pressures on instrument construction will take us to surprising places (the history of communal forestry, the stratagems of smugglers, the minutiae of international trade regulations). The scope of the topic is as wide as the reach of ecological deterioration itself, which (unfortunately) is global.

But the stories are not all grim. They also feature resourceful builders who devise ingenious makeshifts, or who have become activists themselves to protect the materials on which their livelihoods depend. We need to uncover these stories and publicize them (as appropriate). By doing so we will not only contribute to ecomusicological scholarship, making it more diverse and relevant; we will be building a record of challenges, experiences, successes and failures from which future generations of activists may draw insight or inspiration.<sup>2</sup>

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#### Notes

<sup>1</sup> E.g. cf. Garfias (1982:8):

Perhaps we need to concern ourselves with the growing uniformity which is affecting both language and music ... The very stability and health of the species may be linked to this disappearing diversity.

<sup>2</sup> This is not the only analogy that could be drawn between ecology and music. For example, based on the shift in ecology from a focus on individual species to a "holistic" approach to entire habitats, one could argue that we should aim to sustain musical traditions by addressing the conditions under which people make music (Titon 2009b:129).

<sup>3</sup> While it's possible that some might take up ecomusicology simply as an intellectual challenge, or to position themselves in the academic spotlight for reasons of career advancement, the ecomusicologists I have met strike me as committed environmentalists.

<sup>4</sup> As I do not have enough space to do justice to Ramnarine's rich article, I have chosen to summarize only those aspects of it most relevant to my larger themes. This has unfortunately meant that the central figure in her article, Nils-Aslak Valkeapää, appears to play only a supporting role.

<sup>5</sup> In a thorough treatment of this question we would not, of course, want to refer to "the Saami" as if a single attitude or profile could be attributed to all members of the group. We would also want to know if the explicit verbal formulations Ramnarine quotes correspond to feelings that are widely shared, even if unexpressed, or if they represent the "personal synthesis or extrapolation" of an individual Saami "folk philosopher" (Keesing 1985:202). But for the purposes of the current discussion we can ignore these considerations: if this non-differentiated Saami outlook is valuable in itself, it should not matter to us how few or many Saami subscribe to it.

<sup>6</sup> If the answer to this last question is "yes," it would seem that the maintenance of *joik* as a living tradition is not necessary for the attitude of non-separation within it to benefit humanity!

<sup>7</sup> I am grateful to Aaron Allen for the invitation that occasioned this essay—an essay about a subject on which I would not otherwise have written. I also thank him along with Jennifer Post and Kevin Dawe for allowing me access to their unpublished writings.

# Contributors

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Yun Emily Wang is a Ph.D. student in Ethnomusicology at the University of Toronto. Her research interests include Sound Studies and East Asian diaspora in North America.

## Galloway Receives SSHRC Postdoctoral Prize

Kate Galloway, SSHRC Postdoctoral Research Fellow at Memorial University of Newfoundland (Research Centre for the Study of Music, Media, and Place [MMaP] & School of Music) has been awarded the 2012 Postdoctoral Prize by the Social Sciences and Humanities Research Council of Canada (SSHRC). SSHRC's Postdoctoral Prize is awarded each year to the most outstanding SSHRC Postdoctoral Fellowship recipient. Kate has received the prize for her project "Sounding Environmental Change: Representing the Environment and Environmentalism in Contemporary Canadian Music Practices."

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