Ecomusicology Newsletter

Interview with Derek Scott

Professor Derek B. Scott, Head of Music at the University of Leeds, talks about his early interest in environmental issues and his performance of "Woodman, Spare that Tree!"

by Kevin Dawe

When I first mentioned my interest in the emerging field of ecomusicology to Derek Scott a few years ago, he took time out from his busy schedule to engage with me in prolonged and meaningful discussion about it. Genuinely enthusiastic about most things musical, he clearly had some special insights to pass on in a discussion of green issues, not just as they pertain to music but on the subject in general. He comes by his knowledge not from just singing songs with environmental themes but also through time as an environmental campaigner. In our exchange, to my surprise, Derek mentioned his membership in the Green Party and his stand for election as a Green Party Member of Parliament in the Beverly region of Yorkshire and Humberside in the 1970s. It seemed to me a wonderful opportunity to ask Derek to elaborate on his green history for the *Ecomusicology Newsletter*. Moreover, I asked him about his performance of Henry Russell's "Woodman, Spare That Tree!" (1837). The song is still able to draw an audience with Derek's help. He uploaded the song to YouTube in 2010 (www.youtube.com/watch?v=MjyD5wZjZ-U), describing it as "the first environmental song?" As of March 2013, it has been listened to over 11,000 times. (The recording is also available at www.victorianweb.org/mt/parlorsongs/3.html.)

KD: Derek, can you tell us a little about the history of this song, what inspired you to record it, and what it means to you?

DS: In 1837, while on an American tour, Henry Russell (1812-1900) set to music a poem by George Pope Morris (1802-64) that had appeared in *New York Mirror Magazine* in 1830. The poet had gone to visit his old homestead and found a woodman poised, axe at the ready, next to an old oak tree. Morris was outraged, because the tree had many associations with his early family life, and those fond memories came rushing back. He was not simply thinking of the tree as a useful prop to memory, however. He thought also of the wild birds that settled on its branches; he reflected on the tree's age, and he felt a sense of personal

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responsibility ("in youth it sheltered me, and I'll protect it now"). I've loved the song ever since discovering it in the early 1970s, but I know that some may find the sentiment excessive. It is important to listen to the song in line with an older type of sensibility. Russell believed that a moral purpose made sentiment acceptable. It was only when sentiment was employed for its own sake that he thought it became sickening.

KD: You write about the influence "Woodman, Spare that Tree!" had musically. Do you know if it had any influence on listeners' views of nature? Did it actually stop trees being cut down at the time?!

DS: I did actually use the song, myself, to try to stop trees being cut down. I gave a concert in order to raise money to fight the local council's plans to build on green-belt land in Beverley. I was convinced this particular song was one of my strongest weapons! Sadly, I have to say that the council were unmoved by music and motivated solely by financial considerations. Ironically, it was exactly the same back in the 1830s: George Morris was unable to persuade the woodman to leave his tree alone and had to give him ten dollars in order to make him go away.

KD: Can you tell us about the way in which Russell went about setting Morris's poem to music? [Editor's Note: the lyrics are reprinted at right.] What are distinctive musical-lyrical features that we should listen for?

DS: Russell was influenced by the Italian operatic style of the 1820s and 1830s but was also finding a means of giving it simpler and more direct appeal. I sing the song accompanying myself at the piano, and that is exactly what Russell did himself. He toured North America and was the first of many Jewish musicians who affected the course of American popular music. In turn, he was influenced by the African-American music that he heard. He became strongly opposed to slavery and, rather optimistically, thought he had helped to abolish slavery through his minstrel songs and his descriptive song "The Slave Ship" of 1851. You can recognize the Italian influence on "Woodman" if you think of the melody of "Casta diva" from Bellini's opera *Norma* (1831). The accompaniment to "Woodman" is also very similar to the accompaniment pattern in this aria. The form of the song may be thought folk-like because of its regular four-bar phrases, but that assumption doesn't quite fit with the contrasting section that occurs in the first stanza at "'Twas my forefather's hand." At this point, the music modulates, and the change in the piano accompaniment pattern is important to the change of mood. Such features are not typical of folk music, so we can see Russell is forging a new popular style.

"Woodman, Spare That Tree!"

by George Pope Morris (1830)

Woodman, spare that tree!
Touch not a single bough!
In youth it sheltered me,
And I'll protect it now.
'Twas my forefather's hand
That placed it near his cot:
There, woodman, let it stand,
Thy axe shall harm it not!

That old familiar tree,
Whose glory and renown
Are spread o'er land and sea,
And wouldst thou hew it down?
Woodman, forbear thy stroke!
Cut not its earth-bound ties;
Oh, spare that aged oak,
Now towering to the skies!

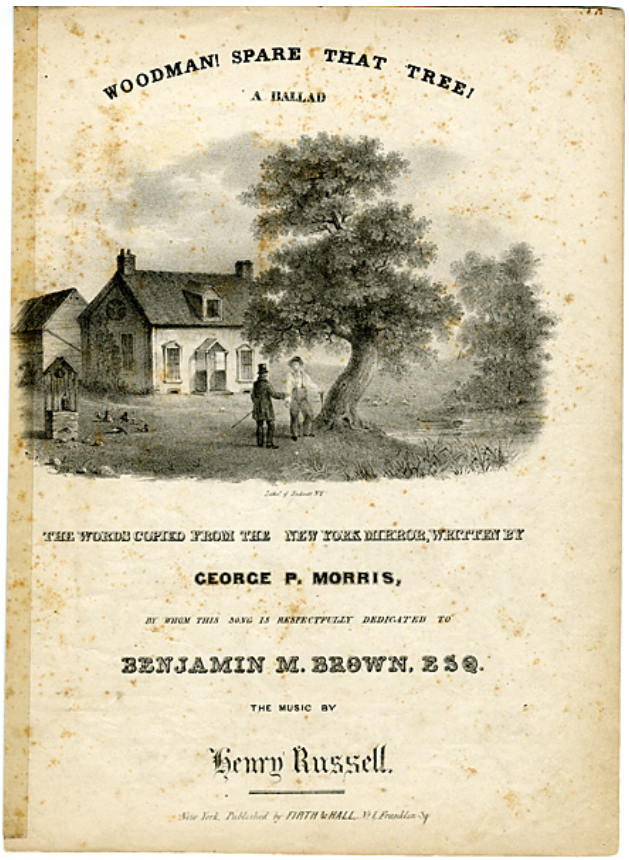
When but an idle boy
I sought its grateful shade;
In all their gushing joy
Here too my sisters played.
My mother kissed me here;
My father pressed my hand --
Forgive this foolish tear,
But let that old oak stand!

My heart-strings round thee cling,
Close as thy bark, old friend!
Here shall the wild-bird sing,
And still thy branches bend.
Old tree! The storm still brave!
And, woodman, leave the spot:
While I've a hand to save,
Thy axe shall harm it not.

KD: Are there any other examples within the parlour ballad repertoire that feature what we now might call environmental themes?

DS: Oh, yes. I wouldn't say they constitute a large number of nineteenth-century songs, but they are certainly there. "Woodman" is interesting because it expresses sorrow at lack of consideration or care for the environment, and this is joined to a determination to act. There are plenty of songs, however, that praise the environment or portray emotions when witnessing environmental change and decay. I'll mention two of Tom Moore's songs, "The Meeting of the Waters" and "The Last Rose of Summer." There are also many songs of exile, of emigrants, or of those temporarily absent from home that convey longing for the environment that has been left, as in "The Mountains of Mourne," for instance. You do have to be wary of the songs that may appear to be concerned with the environment but are really about patriotism, such as "Land of Hope and Glory" and "Die Wacht am Rhein."

KD: In developing a curriculum for ecomusicology, I guess that for most of us Russell's song would be included in essential listening. This is my cue to broaden the questioning in an interrelated bunch of questions. What do you think should form the subject matter of ecomusicology? Is there a better word?! What should ecomusicologists study? That is if you agree with the term and indeed our current project in the first place.



Woodman! Spare That Tree! A Ballad.
The Words Copied From the New York Mirror, Written by George P. Morris,
By whom this song is respectfully dedicated to Benjamin M. Brown, Esq.
The Music by Henry Russell.
New York: Firth & Hall, No. 1 Franklin Square, 1837.
Image from: The Lester S. Levy Collection of Sheet Music, Johns Hopkins University.

DS: I think the most interesting thing that happened to musicology in the 1990s was the growing attention given to the critical gaze. It meant that music was no longer treated as an art that could be examined outside of its social and cultural context. I was part of that movement and, like others, I lost no time in linking music and music-making to power relations, politics, and ideology. I wanted to make clear that music could never be a "pure" object of study that exists in a world set apart from social issues. I am convinced that ecomusicology is a major step forward along the path opened up by critical musicology. At the moment ecomusicology is something of a contested term, because scholars are using it in different way, some of them veering towards questions of music perception in given environments, and others tending more towards a political interpretation. It probably won't surprise you that I favour the latter approach. In researching the political sphere of ecomusicology, I would see questions of space and power and of sustainability regarding both material (as in instruments) and cultural production as being among the most significant areas for study. I also think that musicologists, just like everybody else, should be asking themselves if there is anything they are involved in, or responsible for, that has a negative effect on the environment, and, if so, what are they doing about it.

KD: Those of us involved in discussion and research about music-culture-nature issues often garner a certain degree of scepticism, as if ecomusicology were some fashionable trend rather than a serious attempt to find out more about music, sound, and communication issues. Do you think that scepticism is justified? Or do you think we are really on to something?

DS: A lot of my work, and that of others, has questioned the nature-culture binarism, but few musicologists until recent years have engaged fully with music and the environment. The first conference session I attended on this subject was at an American Musicological Society annual meeting in 2010. I recollect that it was a session held in the evening, and yet it was absolutely packed. It offered incontrovertible evidence that there was serious interest in the way musicology might (or should) relate to environmental issues. Whenever something new happens in musicology, there are cynics who think it's all about jumping on a fashionable bandwagon in order to secure tenure. It is rarely the case that a new field of research helps in this way. Departments of Music and other cultural institutions prefer to confirm existing knowledge; they don't like change any more than the general public does. When I began to develop an academic interest in popular music in the 1980s, I remember being told by the professor of my department, "you have made a very unwise career move." In the 1990s, however, I regularly heard disgruntled academics complaining that popular musicology was nothing more than a trendy way to get jobs in the academy. The scholars I have met who are involved in ecomusicology are absolutely committed to this field, and I applaud them for being so.

KD: Will we hear or read anything more of Derek Scott the environmentalist as well as musicologist, composer and performer?

DS: Well, I still vote Green at local elections, although I tend to be a tactical voter when it comes to General Elections. I don't think I'll be tempted to stand as a Green candidate again, but that's because I'd prefer to encourage younger people to become involved in Green politics. In the 1960s, I was part of a generation that adopted the maxim, "Don't trust anyone over thirty." Naturally, I've been revising that age upwards ever since, but I'm now in my early sixties and there has to be a limit.

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Derek B. Scott is Professor of Critical Musicology at the University of Leeds, UK, and researches into music, culture and ideology. He has a special interest in the historical sociology of popular music and music for the stage. His musical compositions range from music theatre to symphonies for brass band and a concerto for Highland Bagpipe. He has also worked professionally as a singer and pianist on radio and television, and in concert hall and theatre.

Scott is the author of *The Singing Bourgeois* (1989, R/2001), *From the Erotic to the Demonic: On Critical Musicology* (2003), *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna* (2008), and *Musical Style and Social Meaning* (2010). He is the editor of *Music, Culture, and Society: A Reader* (2000), and *The Ashgate Research Companion to Popular Musicology* (2009). He has written numerous articles in which he has been at the forefront in identifying changes of critical perspective in the sociocultural study of music. He is the General Editor of Ashgate's Popular and Folk Music Series (over 90 books published between 2000 and 2012), and Associate Editor of *Popular Musicology Online*. He was a founder member of the UK Critical Musicology Group in 1993 and organizer of their first major conference in 1995.

Performance & Place

Approaches to Place in Recent Field Recordings

Part 1 of 3

by Tyler Kinnear

Framing Real-World Sounds

In the form of a three-part series, I will highlight some of the recent approaches to field recordings as self-contained works. Characteristic of most field recordings (or phonography as some prefer to call it) is the use of unprocessed real-world sounds.[1] Some artists draw attention to the acoustic qualities of source material, leaving aside the association of sound with source (López 2004). For others, field recording is a way to emphasize acoustic facets of a particular environment or, in an alternative way, to raise awareness of that which is already recognized (e.g., local ecologies, cultural practices, and/or environmental issues) (Dunn and Crutchfield 2009). Of interest here is how and why artists frame sonic footage. What aspects of a location do they document? In what ways do decisions regarding recording location(s) and the presentation of real-world sounds influence the listener's perception of a given place? Is the source material modified in any way? Often, field-recording albums consist of a compilation of recordings made over an extended period of time (months, sometimes years) at multiple locations (ranging from a particular region to distant locations unified by a theme).[2] It is arguably through the assimilation of recorded moments that field recordists aestheticize real-world sounds.

Artists utilize various methods to immerse listeners in the realm of recorded sound. These include extended, unprocessed recordings (Francisco López *La Selva*, 1997), "heightened" recordings (e.g., mixing tracks recorded at different spatial heights and depths) (Steven Feld *Rainforest Soundwalks: Ambiences of Bosavi, Papua New Guinea*, 2001), the presentation of sounds captured using contact microphones (Toshida Tsunoda *Low Frequency Observed at Maguchi Bay*, 2007), and the documentation of changes in the acoustic profile of a site over time (Aaron Ximm *Audio Restoration at Cathedral in the Desert*, 2005). Several record labels are dedicated to producing such works. These include Gruenrekorder, and/OAR, and Touch, among others. Additionally, scholarship in music has started taking stock of the aesthetics of field recording (Montgomery 2009, Demers 2010, Norman 2012).[3]

The albums discussed in this three-part series range from unmodified recordings to those altered using post-production techniques, namely mixing. Another distinction among albums is the geographic area in which recordings were made. I begin with Kiyoshi Mizutani's *Scenery of the Border: Environment and Folklore of the Tanzawa Mountains* (and/OAR 2005), a series of mostly unprocessed recordings made in an isolated mountain region southwest of Tokyo. In Part 2, I will discuss Peter Cusack's *Sounds From Dangerous Places* (ReR MEGACORP 2012), a sonic tour of sites in Europe and Asia facing human-caused environmental damage. For the final entry, I consider Steve Peters's *The Very Rich Hours* (self-published 2009), a work exploring different ecosystems in New Mexico through layered recordings of natural phenomena and animals, outdoor spoken narration, and singers reciting the Latin names of endangered species. Although these albums approach source material differently, each introduces listeners to peripheral, yet personally meaningful places.

Listening Through the Mist

Scenery of the Border is a double CD featuring twenty-four field recordings made by Kiyoshi Mizutani in the Tanzawa Mountains of Japan between November 2002 and February 2004. The enhanced second disk features a detailed topographical map with recording points, images

of the region (ranging from foggy mountain vistas to local festivals and ceremonies), and sparse liner notes explaining Mizutani's approach to field recording as observation.[4] The tracks may be divided into four general categories: natural phenomena, animals, rituals, and human-made objects and structures. Bird and water recordings are omnipresent, while recordings focused on human-made sounds are fewer. The latter may be distinguished between those that are deliberate (rituals and ceremonies) and those that are arbitrary (industrial facilities).

Although most of the tracks focus on a particular sound source (water, animal, human, machine), the self-noise of the recordist is noticeable throughout the album.[5] This includes movement of the field recorder (Track 4, 9 and 14), breathing (Track 5, 8 and 14), and swallowing (Track 6). Mizutani's presence informs the listener that they are experiencing someone else's documentation of a particular environment versus being there themselves. The audibility of the recordist also serves as a gauge for distinguishing between hi-fi and lo-fi environments (e.g., if in a still forest, Mizutani is audible; if next to a waterfall, he is inaudible).

The album begins with a striking juxtaposition: the mid-frequency drone from a hydroelectric power station and the occasional interjection of a bird. The recording device is stationary for the three-minute track, inviting listeners to draw their attention to the "dialogue" between the two sounds. Mizutani explains in the liner notes that "the object itself does not have the function which gives us a certain impression. We are going to discover a certain law or premise among the juxtaposed objects." In this sense, some listeners may hear this track as a performance between animal and machine, while others may reflect on what real-world sounds they define as "natural."

The progression of recordings may also be considered in terms of juxtaposition. For example, Tracks 7-10 lead the listener from birds chirping in an open space ("Birds at Dohkaku Mountain Ridge") to a music-and-dance performance ("Classical Dance Music at the Festival of Aburi Shrine"), followed by the hum from an industrial source ("Substation at Shibusawa"). While it is tempting to read this order prescriptively (i.e., moving from a natural to an unnatural acoustic environment), this series is in itself a construction: Tracks 7-10 account for the most eastern, southeastern, and western recording locations on the album respectively. Instead of experiencing the border between "environment" and "folklore" (as the album title suggests), this series introduces the listener to the shared ground of not two but three elements: "environment," "folklore," and "growing energy demands" (as signified by the substation on Track 10).

Furthermore, several recordings invite immersion in the acoustic properties of a single sound. Such is the case with "Ohdana (large waterfall)" (Track 10), a 5'24" stationary recording made at the base of a waterfall. By spending time with this sound, the listener begins to observe subtle changes in timbre and rhythm. For others, the duration provides time to envision the waterfall. (An image taken at the base of Ohdana accompanies the CD.) The curious listener may wonder whether other aspects of the area are temporarily (or deliberately) absent. For example, there could very well be a hydroelectric dam downstream from the waterfall or a plane passing overhead. In other words, as the waterfall fills the immediate acoustic space (of both the recordist and the listener), the sound of water becomes more or less detached from its source—there are no other sounds to contextualize a real-world environment. In this sense, Mizutani is less concerned with portraying the waterfall than with inviting us inside its sound.

Representing the "folk" element of *Scenery of the Border* are four tracks associated with Shinto and Buddhist ceremonies. This limited emphasis (represented by number of tracks) is surprising given Mizutani's mention of the influence of the Tanzawa Mountains' history on his decision to record there (see and/OAR website). Perhaps Mizutani's limited emphasis on the "folk" is a gesture towards the threat of such traditions being lost. One of the most striking is "Yamabushi at the Top of Mt. Tohnodake" (Track 19), a ritual performance consisting of cymbals, horagai (a conch-shell trumpet), binzasara (stacked wooden slats strung together on a cord), and chanting. "Yamabushi"

is one of the few tracks on the album that has been "composed"; it is also the longest at 9'44". The track unfolds as a series of brief excerpts from a longer field recording. Compositional decisions include isolating source material in the left or right channel, reordering material from the original recording, and abruptly replacing sound with several seconds of silence. By disrupting the field recording with dead air, Mizutani is erasing the unfolding of a traditional ceremony. In so doing, he asks: "Are they worth preserving?"[6]

Conclusion

Scenery of the Border is a mobile document, extractions from time and place. Yet, Mizutani's work presents more than a series of sonic postcards. Some tracks serve as a point-of-entry to engage the acoustic properties of a particular sound source, while others invite the listener into private "performances," ranging from the display of birdsong next to a power plant to a ceremony on a mountaintop. By framing twenty-four recordings from a particular region, Mizutani validates the place. Although the recordist decides what to present as "representative," "symbolic," and "true" of the Tanzawa Mountains, the listener chooses to affirm or challenge the notion that "everyday" sounds are meaningful. In other words, it is the displacement of material that emplaces the listener.

Endnotes

[1] The preservation of source material distinguishes field recording from other forms of composition, such as *musique concrète* or soundscape composition, in which real-world sounds are modified for artistic purposes. "Modes of listening" and "notions of intent" are other factors beyond the scope of this discussion.

[2] For example, Luc Ferrari's *Presque rien ou le lever du jour au bord de la mer* ("Almost nothing, or daybreak at the seashore") (1970), which is arguably the first field recording presented as a stand-alone work, is a seamless series of recordings made by the composer during the summer of 1968 in the town of Vela Luka on the isle of Korčula in Yugoslavia (now Croatia). According to Eric Drott, "the piece is highly edited, compressing a lot of material into a short period of time, even though the edits are so smooth as to be more or less unnoticeable (there are a few '[E]aster eggs' Ferrari throws in for the attentive listener, i.e., fragments that get repeated if you listen carefully)." Personal correspondence, February 8, 2013. See also Drott 2009.

[3] The Ecomusicology Study Group held a session at the 2011 Annual Meeting of the AMS in San Francisco entitled "Composing Ecology: The Art of Soundscape and the Science of Field Recording." Among the speakers were San Francisco-based field recordist Aaron Ximm.

[4] Excerpts are provided at the and/OAR website.

[5] Tracks include airplanes passing and wind interference, indicating that the recordings are unprocessed.

[6] When listening to this track with headphones, I am struck by the intensity of the excerpts of silence. At times, I try to recall what was heard (or predict when the recording of the ceremony will reenter). At other times, my listening shifts to my immediate environment.

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Teaching Ecomusicology

A Survey of Ecomusicology-Related Courses

Part 2 of an ongoing series

by Sonja Downing

What do frog songs, Wagner's Ring Cycle, and energy extraction in the Appalachian Mountains have in common? They represent the astonishing breadth and diversity in topics among creative ecomusicology-related courses being taught and developed around the globe. Over the last few months, I conducted a two-stage survey of ecomusicology-related courses via email; twenty-one people from Florida to Finland and New York to Hong Kong have now responded with a total of twenty-eight courses. Below, I offer a review of the results of this survey based on contributors' course descriptions and syllabi. This review is by no means comprehensive, nor do I have space to fully do justice to the depth of each instructor's reading lists, theoretical stances, or project assignments. I aim to provide a summary of the most striking and unique aspects of these courses as well as to highlight common themes. Some syllabi are being posted publicly to www.ecomusicology.info/resources/ for further perusing. (There you can also link to the extensive Ecomusicology Bibliography via Zotero, which has a wealth of literature citations and full text.) If you have a syllabus or other course materials to share, please send them to ecomusicology@gmail.com.

Most courses had a broad scope and overlapped in topics, approaches, and reading and listening assignments. Other themes that became apparent are courses on specific place(s) and geographical location(s), courses on human understandings and musical portrayals of animal songs, courses with an emphasis on politics and sustainability, and courses on soundscape listening and composition. Another prevalent theme across many courses was the element of collaboration between instructors, scholars, and/or off-campus institutions representing a wide range of disciplines.

Courses with a broad scope

Aaron Allen at the University of North Carolina at Greensboro teaches an ecomusicology seminar and has developed a course on "Music and the Environment." These courses draw on artistic, ethnographic, historical, literary, and scientific perspectives to explore the relationships between the natural environment and human sound.

Jennifer Fraser is currently proposing a new course at Oberlin College called "Music and Ecology." While somewhat similar in approach to other courses described here, her attention to natural and man-made disasters stands out. She writes, "This course addresses the increasing global awareness about the ecological realities of human life on this planet and how these are mediated through musical or sonic expressions. We will explore a series of case studies from the U.S. and around the world that take into account the diversity of ways in which people use music to frame their interactions, experiences, and frustrations with their local ecologies. The course will explore topics including: soundscapes of diverse environments; the overlap between music and animal sounds; music as protest against environmental degradation; cultural and musical framing of natural and technological disasters (e.g. Hurricane Katrina, the BP oil spill, Fukushima); the concept of 'place' and ways in which it is articulated in musical practice; and the connections between indigenous peoples, the environment, and healing (e.g. shamanistic practices in Tuva and the Amazon)."

Maribeth Clark at the New College of Florida teaches a "Music and the Environment" course with a diverse set of topics including, as she said, "R. Murray Schafer's concept of 'soundscape,' Muzak, imitations of nature in Western art music, how the

sounds of the canopy inspire musical expression among rainforest dwellers such as the Kaluli of Papua, New Guinea and the Temiar of Malaysia, bird whistlers in the US, birding by ear, installations with music by Edgard Varèse, and Brian Eno."

I teach an undergraduate course by the same title at Lawrence University in Wisconsin, though it has an ethnographic and largely non-Western focus. We look at case studies by Steven Feld, Tina Ramnarine, and Nancy Guy, among others, and then focus on Ted Levin's monograph *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond* in the last couple of weeks of the term, before student presentations on projects of their own choosing.

Place and geographical location

Perhaps not surprisingly, one of the most prevalent themes in approaching the teaching of ecomusicology is a focus on the music, sounds, and/or environment of particular geographic locations.

Marina Peterson in Performance Studies at the University of Ohio contributed one of the most striking syllabi I have seen so far in its exploration of sound with regard to existing energy and engineering projects. Her course, "Sound," is initiating an innovative and collaborative field recording project called "Energy Soundscapes of Appalachian Ohio." Peterson explains in the course description, "Through listening and making field recordings, the project aurally traces the region's longstanding relationship with mineral extraction (including coal, oil, clay, and natural gas) and energy production (electricity, nuclear, solar, wind) with special emphasis on its transnational dimensions. Soundscapes for this project include (but are not limited to) energy as it is extracted, generated, transported, consumed; labor, past and present, through interviews, oral histories, and field recordings; community meetings in which shifts in energy production are discussed and diverse stakeholders articulate their positions; and music about energy, labor, and related infrastructure."

Tes Slominski at Beloit College in Wisconsin is teaching a fascinating new course entitled "Music in Cold Places." She writes, "This course focuses on the interactions among people, sound, and the environment in northern climes, and will consider music and sound in relation to industrial and occupational ways of life (fishing, farming/foodways, mining, textile arts, etc.), modernity and its (dis)contents, and environmental and cultural policy. Some of the topics we will explore in this course include music in the global Arctic, throat-singing in Mongolia and the former Soviet Union, maritime music cultures in the North Atlantic, and social music-making in the Nordic/Scandinavian diaspora."

Juha Torvinen at the University of Turku, Finland has been in the process of developing a new course, the first of its kind in the country, including topics such as music and sustainability, ecomusicology and experience (ecophenomenology), ecomusicology and the northern perspective, the political significance of music and ecomusicology, and case studies from Sibelius to John Luther Adams, from progressive rock to trash metal.

Mary Natvig at Bowling Green State University taught a "Music and the Environment" course that included multiple weeks examining the portrayal of nature in Western art music. Other topics include world music, protest music, whale song, and music and nature in film (specifically *Koyaanisqatsi* and *Louisiana Story*).

Tom Grey at Stanford applies an ecocritical approach to understanding portrayals of nature in works by Wagner and other composers of the era in "The Idea of Nature in Wagner's *Ring* Cycle and in Nineteenth-Century Music: An Eco-Musicological Perspective." In his dynamic course description, he writes, "Wagner animates these settings with elaborate modern variations of classical tropes of musical nature-imitation: the pastoral (the "Forest Murmurs" from Siegfried), the tempest (Donner's storm, the prelude to *Die Walküre*, the "Ride of the Valkyries," Wotan's various entrances and exits), flowing water, flickering flames, sunrise, sunset, rainbows, and so on... Modern stagings of the cycle since Patrice Chereau's celebrated Bayreuth centennial production of 1976-1980 have repeatedly suggested the relation of the natural environment to the agency of mankind (including gods and dwarves) as an interpretive key to the whole cycle.

Specifically, Alberich's theft of the symbolic "Rhine Gold" at the beginning of the cycle and his forging from it the magical talisman of world-domination, the Ring, is presented as an allegory of the human exploitation of natural resources in the modern era for industrial, military, or other economic and political ends. In such readings, the gesture of apocalypse that concludes the cycle, Brünnhilde's valedictory 'immolation scene,' resonates with various historical and potential forms of environmental catastrophe."

Some classes include ecomusicological units. Michael MacDonald at the University of Alberta brings an ecomusicological perspective to the study and teaching of popular music in his course "Pop Music and Urban (Ethno)Musicology," having his students create installations related to Edmonton. Estelle Joubert at Dalhousie University in Halifax has taught a course on landscape in German music, from C.P.E. Bach to Wagner, including readings on landscape aesthetics and on the beautiful and the sublime by Goethe, Kant, and Schiller. Tina Ramnarine includes lectures on music and environmental issues and crises in her current course "Sibelius and the Music of Northern Europe" at the Royal Holloway, University of London.

Animals

Many contributors include at least a class meeting, a set of readings, or unit on animal sounds. Emily Doolittle teaches an entire course on this topic, entitled "Other Species' Counterpoint: Human Music and Animal Songs" at Cornish College in Seattle. Focusing mainly on songs of birds and whales, she has her students "listen to and analyze human music from a number of cultures in which animal songs play an important role,... examine animal songs themselves from both a scientific and a musical perspective, [and] look at what implications this sort of research might have for our understanding of our own music, as well as our relationship to other species."

Politics and sustainability

Mark Pedelty includes a unit on ecomusicology as part of his "Communication and Popular Music" course at the University of Minnesota, covering such topics from soundscape and urban sustainability to Pete Seeger and environmental protest songs. In Jeff Todd Titon's music and cultural policy seminar at Brown University, he includes discussions of historical and contemporary soundscapes, the applicability of biodiversity analogies with diversity in music cultures, and cultural policy with regard to noise pollution. Jason Stanyek recently taught a graduate seminar at NYU called "The Political Ecologies of Aurality," which includes a substantial reading list on political ecology and acoustic ecology coming from fields such as urban studies, environmental planning, geography, science and technology studies, and performance studies.

Collaborations

A notable theme that emerged from the contributions is that of interdisciplinary and cross-disciplinary collaborations. Joys Cheung at the City University of Hong Kong is part of an interdisciplinary team developing a course for the upcoming fall entitled "Nature in Culture: Representations in Film, Literature, Art, and Music," which won the university's Interdisciplinary Professional Development Award. Peterson's "Sound" course on energy in Appalachian Ohio had some class meetings combined with "Experimental Composition in the School of Art" and "Transnational and Global Theories in the School of Interdisciplinary Arts" courses. Slominsky has had the opportunity to work with the Logan Museum of Anthropology at Beloit College on organological projects as part of her "Music in Cold Places" course. Matt Rahaim taught "Sonic Ecology," during which he enjoyed collaborating with ornithologists and frogsong scientists at Mark Bee's lab in the department of Ecology, Evolution, and Behavior at the University of Minnesota.

Assignments

Regarding assignments, common readings include those by Murray Shafer, Pauline Oliveros, Barry Truax, John Luther Adams, Steven Feld, and Marina Roseman. There was hardly any overlap between listening assignments. Several courses included trips beyond the classroom. Peterson's students in the course on energy extraction in the Appalachians may visit a coal mine museum, and possibly a power plant, engineering lab, or acid mine draining site.

James Harley at the University of Guelph in Ontario, Canada, makes listening to soundscapes and soundscape creation the focus of his courses. In his "Soundscape Composition" course, students make field recordings and use software for "editing and processing sounds, including spatialization" in their own compositions.

A very common activity to do during or outside of class is to have students do some version of a soundwalk. In Harley's course called "Open Ears: The Art and Science of Listening," he uses soundwalks as a way to develop students' awareness of sound in the environment and noise pollution. One of the most detailed I read about was from Victor Vicente. Inspired after attending the World Forum for Acoustic Ecology conference in Koli, Finland, in 2010, Vicente now has his undergraduate "Music, Culture, and Society" students at the Chinese University of Hong Kong do soundwalks. Splitting the class into groups, they start at different points and take different paths (some more urban, others less so) in the city and end up in their classroom. Vicente reports that common discussion topics afterward include, "1) shutting up all the internal voices we have in our heads; 2) how noisy the campus is with construction projects; 3) differences and similarities between the various soundscapes; 4) how difficult it is to describe the sounds they hear around them (this is compounded by the differences in how we describe ambient sounds in English vs. Cantonese); 5) the health and musical benefits of doing soundwalks; 6) HK laws regarding noise and air pollution."

Conclusion

I, for one, am incredibly inspired by the vast breadth of collaborations and topics, the variety of activities, soundwalk responses, and fieldtrips. I am grateful to be introduced to so many readings and recordings with which I was not previously familiar. Many thanks to all the contributors, and may we continue to learn from each others' ideas and experiences in opening our students' ears and minds to understanding their own and others' relationships to respective environments through sound.

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Students of an ecological music and performance class at the Mississippi River; the class was team taught by Mark Pedelty (Communication Studies) and Heather Dorsey (College of Education and Human Development), University of Minnesota.

Previews

Ecomusicologies 2013: Ecosystems and Ecocriticism

Friday 22 November 2013
Queensland Conservatorium, Griffith University, Brisbane, Australia

We are pleased to announce the call for papers for the Ecomusicologies 2013 conference, "Ecosystems and Ecocriticism" to be held in conjunction with the 5th International Music Council World Forum on Music at the Queensland Conservatorium, Griffith University, Brisbane, Australia. The conference facilities will provide for virtual involvement; if you would like to participate in the conference but cannot be in Brisbane, or would prefer not to travel for ecological or other reasons, you will have the option to participate as presenter or audience member via the Internet.

The Ecomusicologies 2013 conference will be positioned as a featured event within the IMC World Forum, aiming to attract the interest of scholars, musicians, composers and others who may not have yet had an opportunity to engage with this emerging field of critical enquiry. The theme of the IMC World Forum, "Sustaining Music, Engaging Communities," aligns with the aims and objectives of many scholars in the field of ecomusicology. For a detailed description of the aims, objectives and conceptual parameters of ecomusicology, please see www.ecomusicology.info; the conference website is www.ecomusicologies.org.

The conference theme "Ecosystems and Ecocriticism" is intended as a starting point for discussions about music in the context of different kinds of ecosystems and critical contexts, but is not prescriptive: papers discussing any combination of music/sound, culture/society and nature/environment are welcomed. While the term 'ecosystem' is borrowed from other fields, it can be understood in the musical context as referring to the natural, social, physical, conceptual and built environments surrounding musicians and their works. Ecocriticism is a term with a longer trajectory in the Arts and Humanities, especially in literary studies, concerning the critical examination of environmental matters in relation to creative artistic works.

Presentations should follow the standard format of 20 minutes + 10 minutes discussion, unless proposed as part of a panel (of three or four papers). All submissions will be blind peer-reviewed by the conference committee prior to acceptance. Please provide your submission as a Word document, using your surname as the document title (e.g. Smith.doc), with the following information in this order:

Name (as you would like it to appear in conference materials):
Institution (if applicable):
Email contact:
Telephone contact:
Organisational affiliation (e.g. IMS, SEM, AMS, if applicable):
Panel title and organiser (if part of a panel; all abstracts will be evaluated individually):
Paper title:
Abstract (maximum 300 words, no citations):

Detailed information about registration and other related matters will be circulated after the program has been established. **The deadline for abstracts is Friday 19 April 2013**. Please send your submission directly to Dan Bendrups at **d.bendrups@griffith.edu.au** with 'Ecomusicologies 2013' in the subject line.

Ecomusicologies 2013 participants are also welcome to register for the wider IMC World Forum program, which will run 21-24 November. Further information about this program is available at www.imc-cim.org.

Reviews

Conference Review: Ecomusicologies 2012

by Michael Silvers

Music scholars from across academe came together to present and hear papers on a wide range of topics at Ecomusicologies 2012. The meeting, held at Tulane University in New Orleans on October 29 and 30, was a pre-conference to the Joint Meeting of the Society for Ethnomusicology, the American Musicological Society, and the Society for Music Theory. Perhaps due to the convergence of the three societies, but also due to the inherent interdisciplinarity of ecomusicology, Ecomusicologies 2012 successfully demonstrated the emerging sub-discipline's capacity to bridge the divide(s) in music studies. Among the over fifty attendees were historical musicologists, ethnomusicologists, and music theorists, as well as historians of science, anthropologists, composers, performers, and numerous interested students.

The conference began on Monday afternoon with a "River Road Reality Tour" of New Orleans' so-called "Cancer Alley" to witness the environmental and social consequences of pollution. In the evening, Tyler Kinnear led a soundwalk on the Tulane campus. An evening "paper jam" featuring short presentations – many of them streamed over the Internet – began the academic proceedings, with topics ranging from the philosophical (on environmental ethics and aesthetics in the work of English composer and instrument builder Hugh Davies, for example) to the material (e.g., the use of music in "green" corporate advertising).

The bulk of the conference took place on Tuesday from 8:30am until after 9:00pm. Best exemplifying the day's cross-disciplinary relevance were papers on what I might call sustainable organology, examining the sustainability of materials for musical instruments including guitars, violin bows, didjeridoos, and the gumleaf. In a similar vein, a paper explored the environmentalism and environmental impact of music festivals in Australia. There were also papers tying soundscape studies to ecocritical textual approaches: on Thoreau's sound world and on the connections between empirical and humanistic studies of sound and ecology, for example. Most papers associated soundscapes, listening, and compositional practice with sociocultural factors including politics, environmentalism, colonialism, technology and traditional knowledge in the U.S., Canada, Mongolia, and Brazil and in the works of Luc Ferrari, David Tudor, Ruth Crawford, Johanna Beyer, John Luther Adams, John Weinzweig, and Hildegard Westerkamp.

In the closing session of the conference, organizer Aaron Allen argued that ecomusicological scholarship seems to have reached a critical mass, as evidenced by the conference, and he implored scholars and students to transition from this moment of establishing and defining the field to a moment in which we begin to engage critically with one another.

The program, reflections, and selected recordings are at: www.ecomusicologies.org/archive/ecomusicologies-2012/.

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Darryl Malek-Wiley (Louisiana Sierra Club) explains the situation at the Bonnet Carré Spillway on the Cancer Alley Tour. Photo by Aaron S. Allen.

Activities of the ESG & ESIG in New Orleans

by Aaron S. Allen

Following the events of Ecomusicologies 2012 (see the Review on page 13), the Ecocriticism Study Group (ESG) of the American Musicological Society (AMS) together with the Ecomusicology Special Interest Group (ESIG) of the Society for Ethnomusicology (SEM) sponsored a number of joint events – social, intellectual, and administrative – as part of the AMS/SEM/SMT Annual Meeting in New Orleans.

Between Ecomusicologies 2012 and the official start of the Annual Meeting, the ESG and ESIG sponsored a boat tour of Honey Island Swamp. Over two dozen participants, many of whom were new to ecomusicology, shuttled the 45 minutes from downtown New Orleans to the Pearl River Wildlife Refuge for a guided boat tour of a portion of the 250-square-mile riverine swamp (some of which is a permanently-protected wildlife area). On Sunday after the end of the annual meeting, an adventurous group loaded up in two vans to go on an almost-but-not-quite-rained-out boardwalk hike in Barataria Preserve. Photos from both tours, as well as a recording (by Jeff Todd Titon) from the Swamp Tour of a red-bellied woodpecker during the only moment of human silence we enjoyed on the entire outing, can be found at www.ecomusicologies.org/archive/ecomusicologies-2012/reflections/

At the Joint Annual Meeting, the ESG also co-sponsored the Ecomusicology Listening Room, an alternative format, daytime session that explored the relationship between sound, image, and place. The materials and observations from that session are available at www.ecosong.org.

The ESG evening session entitled "Music and Nature: Relations, Awareness, Knowledge" included papers from a musicologist (Sabine Feisst: "'Hello, the Earth is Speaking': Four Case Studies of Ecological Composition, Performance, and Listening"), ethnomusicologist (Kevin Dawe: "A Social and Environmental History of Small Guitar Workshops in England"), and music theorist (David Cohen: "Nature, Culture, and the First Principle(s) of Music: Two Myths of Theoretical Revelation") on how beliefs about music's nature have shaped our relationship with the non-human world. Afterward, I moderated a lively discussion.

At the joint ESG-ESIG business meeting, Kate Galloway graciously took over leadership of the ESIG from me. The ESG re-elected secretary-treasurer Michael Baumgartner. My tenure as ESG chair will end due to term limits, so the next ESG meeting will include an election for a new chair.

Plans were also made for continuing the Ecomusicologies conference. Ecomusicologies 2013 will be held in Brisbane, Australia (see the CFP on page 12), while Ecomusicologies 2014 is tentatively scheduled for Asheville, North Carolina, USA. EN

Attendees of the Honey Island Swamp Tour.

Conference Review: Ecomusicological Themes in Two Antipodean Conferences

by Robin Ryan

The breadth of scholarly access points accommodated at Ecomusicologies 2012 in New Orleans furnishes a barometer against which I am privileged to review relevant papers delivered in Australia in late 2012.

The Politics of Music, the 35th Annual Conference of The Musicological Society of Australia (MSA), was held at The Australian National University, Canberra, 3-5 December. A highlight and strong Indigenous thread emerged in Tanami Desert Elder Wanta Jampajinpa Patrick's plenary session. The ancient Warlpiri meanings ascribed to the Southern Cross constellation depicted on the Australian flag are not taught to citizens, yet they survive in musically codified bodies of knowledge that deeply challenge Western intellectual hegemony. In the words of Patrick's exhortation: *We need to stir up all the song lines before us. For if, as Australians, we forget this law, we will be dislocated from each other and from this land*.

MSA President Aaron Corn generously supported the organisation's first dedicated ecomusicology session, at which the attendance of Tina K. Ramnarine from Royal Holloway, University of London was a bonus given her grip on the nexus between music and sustainability. Three speakers opened up discourse on the music of local place and mediated soundscapes, including a refreshing vision of what musicologists might be able to contribute to the study and interpretation of birdsong.

Based on the premise that music performance can strengthen the will to save what some now perceive to be a "losable" world, I opened the session by establishing a connection between compositional depictions of degraded ecosystems and the theory of "shadow" or "denied" places introduced by the late ecofeminist Val Plumwood (2008). A focus on one environmental symphony enabled me to bring home the need for musicologists to critically examine the totality of ecological composition. I concluded that making claims about "the environment" through music will remain inseparable from politics.

Luke Bozzetto, a Sydney-based electronic composer with a passion for integrating everyday sound within music, gave his first academic conference paper, an honorable attempt to apply the notion of telepresence to the reception of environmental sound compositions. The virtual reality (VR) state of "telepresence," defined by Steuer (1995), is "the extent to which one feels present in the mediated environment, rather than in the immediate physical environment." Bozzetto's perspective on how the listener interprets and experiences environmental sound compositions provoked a stimulating discussion.

The session culminated in a brilliant presentation by Australia's preeminent zoömusicologist, Hollis Taylor. The deep vein of Taylor's research lies in outback-Australian fieldwork including her beautiful recordings of the musical activities of the pied butcherbird (*Cracticus nigrogularis*). In demonstrating the success of this species in creating a musical culture with significant links to, and overlaps with, human music, Taylor's paper raised the distinct possibility that the pied butcherbird could revolutionize the way we think about birdsong, human exceptionalism, and the core values of music.

Only a handful of the other 111 papers projected any discursive links to the broad field of ecomusicology. The mezzo-soprano, electronic and environmental sound artist Eve Klein discussed and performed excerpts from *The Pomegranate Cycle* (2010); and the electroacoustic composer Lea Collins ("Lost and Inaudible Sounds") outlined some of Canberra's vibrant public experiments in sound art.

Catherine Grant urged ethnomusicologists to draw on linguists' discourse and experience to advance the theory and practice

of music sustainability. Reiterating a comment from Corn's keynote address that "songs can be carried silently within us and are very hard to kill," Grant upheld the argument that music travels better than language. The revival of language and music traditions should be guided, alike, by community wishes.

Made Mantle Hood introduced the trope of the "musical invasive" to describe a conscious diatonicization of child star repertoires in Bali, Indonesia. In disrupting longstanding pitch reference and intervallic structure, the "invasive" creates contested sonic space between equal temperament and the diverse microtonal Balinese tuning systems that is culturally and ecologically disturbing. As a form of musical interconnectedness, the "invasive" nevertheless reinforces local Balinese values.

The final plenary, on music's role in the war-peace continuum, was conducted by Slovenian ethnomusicologist Svanibor Pettan, who had enthusiastically attended Ecomusicologies 2012 in New Orleans.

Shifting Sounds: Musical Flow was the thematic focus for the 76 papers presented at an overlapping Annual Conference of The International Association for the Study of Popular Music (IASPM) Australia-New Zealand Branch held 5-7 December. The place and vibe for this event coordinated by Michelle Phillipov from the University of Tasmania was the art school on the banks of Hobart's picturesque Sullivan Cove.

Of the presentations themed around music festivals in Australia and New Zealand, it was Donna Weston who took up the baton to connect ecomusicology with popular music studies. Weston grounded her paper on definitions by Aaron S. Allen (2013); the results of her pilot study with Dan Bendrups (who presented his paper at Ecomusicologies 2012) indicated the presence of a common theme of advocacy for environmental awareness and action in the outdoor festivals observed.

Ecology also provided a common framework for two papers on recent reconstructions of popular music in the seismically-charged city of Christchurch. Outgoing IASPM Chair Shelley Brunt described collaborations formed between hip-hop artist Scribe and commercial and community organisations to raise funds for urban recovery; and Kris Vavasour examined some hotly contested public approaches to the relocation of music venues. Both papers drew out the value of establishing shared musical and social local spaces in disrupted times.

Indeed many connections were made between popular music, people and place, not least Keir Keightley's exploration of how the noisy name "Tin Pan Alley" worked to place popular music as precisely industrialized music in the international imagination. Moreover, Darrin Verhagen showed how the fractured, unstable genre of Noise Music is more closely allied to our environmental experience of sound than the traditions of musical metaphor.

The use of Geographical Information Systems (GIS) as a research tool for urban cultural research into the growth and

Pied butcherbird. Photo by Hollis Taylor.

dispersal of live music in Australia is the subject of Sarah Taylor's doctoral dissertation. Geocoding promises to undergird rich qualitative studies of geographically defined music scenes; likewise the creation of a digital atlas of live music events by Melbourne researchers Verhoeven, Arrowsmith and Gionfriddo will help to clarify the impact of social, technological and industrial change on music industry practices.

Collaborations with Aboriginal performers are often based on years of accumulated trust and respect. In an illuminating paper on desert recording studios, Gavin Carfoot wrote himself into the narratives through shared interest with Indigenous performers in guitars as the locus of music-making. In this session on musical production, I made a preliminary attempt to historicize the "shifting sounds" of music on Rottnest Island, Western Australia.

Enormous scope remains for antipodean IASPM-ites to research ecological themes and to mine some serious questions that Pedelty (2012) has raised about the environmental effects and meanings of popular music. To this end, Tony Mitchell, Hollis Taylor and Andrew Hurley are convening a symposium on *Music and Environment* at The University of Technology, Sydney on 26 April 2013. The featured speaker will be Jon Rose.

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Conference Review: International Association for the Study of Popular Music—USA Branch

by Mark Pedelty

Ecomusicology is gaining ground in music studies. At the International Association for the Study of Popular Music—USA Branch (IASPM-USA) meetings in Austin, Texas, February 28-March 3, an entire session was dedicated to the topic.

Four papers were presented as part of a session entitled, "Environmental Soundscapes and Ecomusical Consciousness." Kwame Harrison served as moderator. Craig Eley, a Ph.D. candidate in American Studies at the University of Iowa, led with "Taxidermy and Turntables: Music at the American Museum of Natural History, 1939–1954." Eley's research challenges assumed boundaries between human vs. animal sound, live vs. recorded music, and "natural" vs. simulated performance. Eley presented a fascinating cultural history of sound reproduction at the American Museum of Natural History AMNH. For example, the museum installed a sound system in 1939 to combat "museum fatigue." AMNH staff argued that the museum experience would be incomplete without sound. Eley studied the AMNH archive and recordings in order to better understand the sonic ideologies of the time in relation to museological representations of nature.

Marina Peterson, Performance Studies faculty in the School of Interdisciplinary Arts at Ohio University, presented her fieldwork on energy soundscapes of Appalachian Ohio. After presenting a paper outlining the scope of her ongoing research--with an emphasis on energy--Peterson presented a soundscape recording from a parade site in Southeastern Ohio. Via the recording, the audience was able

to listen in on a discussion of two women as they commented on passing sounds, music and noises, sounds ranging from loud sirens to 80's pop. Peterson productively challenged the boundary between music and noise, and explained how both relate to energy discourses, developments, and soundscapes. The paper and recording presented a fascinating glimpse into the local soundscape as well as the sonic fieldwork process itself. Peterson is the author of *Sound, Space, and the City: Civic Performance in Downtown Los Angeles* (University of Pennsylvania Press 2010) and co-editor of *Global Downtowns* (University of Pennsylvania Press, 2012).

Liz Przybylski, Ph.D. Candidate in musicology at Northwestern University, presented her research concerning Quebec's Samian. Samian is a rapper who recently released a single critiquing provincial energy policies. Entitled, "Power, Pastiche, and Politics," the paper examines intersections between indigeneity and postmodern hip-hop, exploring the rich collaborations involved in Samian's recordings and performances. As with Eley and Petersons' papers, Przybylski's presentation was not merely about music, space, and place-making at the abstract level; it was also richly grounded in "places" as experienced and understood in the musical imaginaries of local artists and audiences. Per the title, there is a strong political dimension in Przybylski's research, including clearly articulated stakes.

I presented the fourth and final paper, "Popular Music as Environmental Communication: Lessons from Mexico." The paper relates performances by three well know performers based in Mexico--Café Tacuba ("Madrugal," 1994), Maná ("Cuando los ángeles lloran," 1995), and Belinda ("Gaia," 2010)—to parallel performances of local musicians in the USA and Mexico. I focused on Belinda, using the song "Gaia" as an illustration of pop greenwashing. In the conclusion, however, I laud Belinda for stepping out of the restrictive "cage of cool," bravely performing her (and our) environmental conundrums in public.

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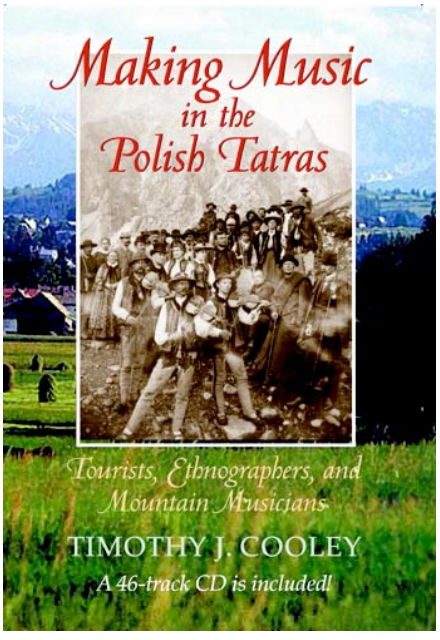
Review of *Making Music in the Polish Tatras: Tourists, Ethnographers, and Mountain Musicians*

by Maja Trochimczyk



Making Music in the Polish Tatras: Tourists, Ethnographers, and Mountain Musicians. By Timothy J. Cooley. Bloomington and Indianapolis: Indiana University Press, 2005. ISBN 0-253 34489-1. Xxii + 293 pp., with 99 illustrations and musical transcriptions, glossary, bibliographical references, an index and 46-track CD of archival recordings.

Published in 2005, this study is a major contribution to the field of ethnomusicology, but its ecomusicological dimension merits notice as well. Timothy J. Cooley focuses on the definition of the music of Górale, the inhabitants of Polish Tatra Mountains and their foothills (Podhale) who provided inspiration to numerous composers since Ignacy Jan Paderewski (1860-1941). Górale did not create and define their music in isolation. Cooley's well-argued and documented thesis is that the style of Górale music was greatly influenced since 1860s by the preferences of visitors to the Tatras who came from the Polish plains and hills with a romanticized view of Górale culture – perceived as simple, harsh, beautiful, masculine and markedly

different from all other folk cultures of Poland. Starting in the 1870s, tourism and ethnography in the Podhale region intensified, leading to the creation of a mythologized identity of the unique, isolated and pure Górale: "outside interest stimulated the very invention of the Górale ethnicity" and "it now provides, through the tourist industry, an important motivation for maintaining this ethnicity" (8).

At the heart of this "outside" interest was a mountain-loving physician, Dr. Tytus Chałubiński (1820-1889) and his friends, including ethnographer Jan Kleczyński[1] and pianist-composer Ignacy Jan Paderewski[2] who took Górale kapela (a four-piece string ensemble) with them on their mountain hikes. As Cooley writes, Chałubiński "was attracted to the Tatra Mountains by the same myths that attracted tourists before and since: The Tatras are isolated, untouched, pure" (p. 5). The good doctor imagined the local residents as a living embodiment of the spirit of the land – wild, strong, harsh, and uncontrollable. He saw Zakopane and the surrounding mountains as a health resource and promoted it as a resort, with mountain hikes serving the twin purpose of healing both the body and the spirit of the visitors. The Górale served as guides, porters, and entertainers during these hikes, providing "music and dance around the evening campfires" (1), with wild mountain scenery as a backdrop to wild mountain music. The most talented musician, Jan Krzeptowski-Sabała (1810-1894) was Chałubiński's personal friend, and a living exemplar of Górale ethnicity.

Chałubiński and other cultural tourists asked the musicians to play "authentic" Górale music in duple meters and to avoid "non-authentic" triple-metered waltzes or mazurkas. After reviewing the history of the Podhale and an examination of some historiographic issues, Cooley presents this thesis in "Making Mountain Music: A History of Ethnography in Podhale," the most important chapter of the book. If you are interested in eco-touristic-musical mythmaking and have limited time, read this chapter.

During his field trips to Podhale, interviews with musicians, and participation in folklore festivals, Cooley witnessed the modern iteration of the "authenticity" dispute – pitting the Górale musicians (adhering to their inherited traditions and personal creativity) and rule-setting ethnographers (maintaining the criteria for "authentic" and "pure" folklore, that were imposed by outsiders in the first place). The following chapters are particularly interesting: "Village on Stage" (about a visit to a folk festival in Podhale), "Global Village" (about the collaborations of Górale musicians with reggae, hip-hop, and world music styles), and "Village for Hire" (about the repertoire played by Górale musicians for outsiders, with waltzes, tangos, etc.).

"If you are interested in eco-tourstic-musical mythmaking and have limited time, read this chapter."

Who won the insider-outsider debate? Górale, of course. If you want to know how, listen to the 46 excerpts of live music on a CD enclosed in this magnificent, exceptionally well-researched and well- illustrated book.

Endnotes

[1] See Jan Kleczyński, "Melodie zakopiańskie ipodhalańskie" [Melodies from Zakopane and Podhale], in *Pamiętnik Towarzystwa Tatrzańskiego* (1888), 39-102. Reprinted in Oskar Kolberg, *Dzieła Wszystkie* [Complete Works], vol. 45, "Góry i Podgórze II" (Wrocław-Poznań: Polskie Towarzystwo Ludoznawcze, 1968), 447-493.

[2] It is not generally well known that Ignacy Jan Paderewski (1860-1941) was the author of transcriptions published in Kleczyński's book. The composer proceeded to write music based on the melodies they found. See Maja Trochimczyk, "Searching for Poland's Soul: Paderewski and Szymanowski in the Tatras," in *A Romantic Century in Polish Music*, Maja Trochimczyk, ed., (Los Angeles: Moonrise Press, 2009), 179-219.

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Contributors

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Dan Bendrups is an ethnomusicologist and Senior Lecturer at the Queensland Conservatorium, Griffith University, Brisbane, Australia. His primary research is on the music of Easter Island (Rapanui). He is currently working on a study of popular music festivals and environmental engagement in Australia.

Kevin Dawe is Professor of Ethnomusicology at the University of Leeds. His research currently focuses on the music cultures of the Eastern Mediterranean and the guitar industry from global and green perspectives.

Sonja Lynn Downing is an Assistant Professor of Ethnomusicology at Lawrence University in Appleton, WI, and president-elect of the Midwest Chapter of SEM.

Tyler Kinnear is a Ph.D. student in musicology at the University of British Columbia. His research focuses on conceptions of nature in music of the twentieth and twenty-first centuries.

Mark Pedelty is an Associate Professor of Communication and Anthropology at the University of Minnesota. His research examines popular music as environmental communication.

Robin Ryan is an Adjunct Lecturer and member of the Music Research Group at The Western Australian Academy of Performing Arts, Edith Cowan University. She sustains a lively interest in Australian music history, social justice, and issues of sustainability surrounding music and musical instruments.

Michael Silvers has a Ph.D. in ethnomusicology from UCLA, where he is currently a lecturer.

Maja Trochimczyk is a scholar and poet born in Poland, educated in Canada and living in California. She studied birdsong, reverberation, and spatial music, and she has edited four books on music and four volumes of poetry. www.trochimczyk.net

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