

Foreword and Front Matter

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JASON MILE AND REBECCA SHAW
Editors

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Foreword

On behalf of the Don Wright Faculty of Music at Western University Canada, it is our pleasure to present the ninth volume of *Nota Bene: Canadian Undergraduate Journal of Musicology*. This issue speaks to the diversity of the international undergraduate music community, with papers from South Africa, Serbia, Hong Kong, the United States of America, and Canada. Each essay brings fresh insight to a different topic, from fifteenth-century harmony to the instigation of Wagner's nationalism; gender and gerontology in Strauss's *Der Rosenkavalier*; activist music from the Liberian Ebola crisis; and the Turkish Alevi's use of the *bağlama* as a unifying symbol. These essays reflect the high standard of undergraduate musicological discourse at institutions around the world.

We would like to extend our gratitude to Dr. Betty-Anne Younker, Dean of the Don Wright Faculty of Music, for her continued support and commitment to this project. Many thanks as well to our faculty advisors at Western University, Dr. Emily Abrams Ansari and Dr. Edmund Goehring, who offered advice and guidance throughout the year. In addition, it is our pleasure to acknowledge the support of the other members of the 2016 *Nota Bene* Review Panel: Dr. Jane Gosine from Memorial University; Dr. Christina Gier from the University of Alberta; Dr. Jeff Packman and Dr. Nasim Niknafs from the University of Toronto; and Dr. Catherine Nolan, Dr. Jonathan De Souza, Dr. Patrick Schmidt, and Dr. Kate Helsen from Western University. Finally, we would like to thank the authors for their hard work and dedication to this journal. We hope that this experience was as rewarding for you as it was for us.

Jason Mile and Rebecca Shaw
Editors-in-Chief

Review Panel

Dr. Emily Abrams Ansari, *Western University Canada*

Emily Abrams Ansari is an Assistant Professor of Music History at Western University Canada. Her research considers twentieth-century American art music in its political contexts. Her forthcoming book considers the effect of the Cold War on American musical nationalism and its leading protagonists, including Bernstein, Copland, Thomson, and Schuman. To date Ansari has published articles in a number of scholarly journals, including *American Music*, *The Journal of the Society for American Music*, and *The Musical Quarterly*. A recent article on American opera and race during the 1970s won her both the Kurt Weill Prize and the ASCAP Deems Taylor/Virgil Thomson Award.

Dr. Jonathan De Souza, *Western University Canada*

Jonathan De Souza is an assistant professor, specializing in music theory and cognition. He received a PhD in music theory and history from the University of Chicago, a MMus from Royal Holloway, University of London, and a BMus from Western University. He joined the faculty at Western in 2013. His research explores questions about music, embodiment, and technology, combining music theory with cognitive psychology and phenomenology. His book, *Music at Hand*:

Instruments, Bodies, and Cognition, is forthcoming from Oxford University Press.

Dr. Christina Gier, *University of Alberta*

Dr. Christina Gier is Associate Professor of Musicology at the University of Alberta. She researches gender and music in various twentieth-century musical contexts. She is currently writing a book entitled *Singing, Soldering and Sheet Music in America during the First World War* about the musical practices of American civilians and soldiers during the war. It is forthcoming from Lexington Books, an imprint of Rowman and Littlefield Press. She has also published articles on the modernist aesthetics of Alban Berg and his ideas about gender discourse in *fin-de-siècle* Vienna, and she has published on film music. Her articles appear in the *Journal of Musicological Research*, *Women and Music*, *Musica Humana*, and in the book *Anxiety Muted* (OUP) and in the German collection *Musik Bezieht Stellung*.

Dr. Edmund Goehring, *Western University Canada*

Edmund Goehring is Associate Professor of Music History at Western University Canada. He specializes in Mozart opera—its reception and criticism—and his essays have appeared in *The Cambridge Opera Journal*, *Eighteenth-Century Music*, *Eighteenth-Century Studies*, *Publications of the Modern*

Language Association, Il saggiatore musicale, and Studies in Eighteenth-Century Culture.

Dr. Jane Gosine, *Memorial University*

Dr. Jane Gosine is an associate professor of musicology in the School of Music at Memorial University. Her primary research area is seventeenth-century French music, particularly the sacred music of Marc-Antoine Charpentier. She has published reviews and articles in *Early Music*, *Eighteenth-Century Music*, *Journal of Seventeenth-Century Music*, *Bulletin de la Société Marc-Antoine Charpentier*, *Journal of Seventeenth-Century French Studies*, and has chapters in books on Charpentier (*Marc-Antoine Charpentier: un musicien retrouvé*, *Les manuscrits autographes de Marc-Antoine Charpentier*, and *New Perspectives on Marc-Antoine Charpentier*). She recently published a new edition of oratorios by Charpentier with the Centre de Musique Baroque de Versailles and is currently completing an edition of *petits motets* by Charpentier also for the CMBV. She has also published editions with the *Web Library of Seventeenth-Century Music*. Dr. Gosine has collaborated extensively with early music ensembles in Europe and North America, preparing new editions of works by Charpentier, writing programme and liner notes, and acting as a consultant on issues related to performance practices. In addition to her research on Marc-Antoine Charpentier, Dr. Gosine is currently engaged in various collaborative research projects related to music therapy and music within the context of health care.

Dr. Kate Helsen, *Western University Canada*

Before becoming an Assistant Professor in the Department of Music Research and Composition at Western University, Kate held a two-year post-doctoral fellowship from the Social Sciences and Humanities Research Council of Canada at the University of Toronto, researching the transition between neumes and square notation in the 12th and 13th centuries. Her doctoral research, at the University of Regensburg, Germany, focused on the Great Responsory repertory in the Gregorian tradition. Her publications may be found in journals such as *Plainsong and Medieval Music*, *Acta Musicologica*, the *Journal of the Alamire Foundation*, *SPECTRUM*, and *Early Music*. She has been a researcher with *CANTUS* since 2004, *The Becket Project* (University of Toronto) from 2008 to 2013, and has contributed transcriptions to the internet-based Irish project, *The Liturgical Veneration of Irish Saints in Medieval Europe* (2009). She was a team member of the *Musical Exchanges 1100–1650* project at the *Centro de Estudos de Sociologia e Estética Musical* (CESEM) University of Lisbon from 2009 to 2013. She currently leads an interdisciplinary exploration of document analysis software as it pertains to reading and interpreting 11th-century neumes, entitled the *Optical Neume Recognition Project*, which was recently awarded a two-year SSHRCC grant and is now a part of the Single Interface for Music Score Searching and Analysis (SIMSSA). She also sings professionally with the *Tafelmusik* Chamber Choir in Toronto, which specializes in Baroque performance practice.

Dr. Nasim Niknafs, *University of Toronto*

Nasim Niknafs, an Assistant Professor of Music Education in the Faculty of Music at University of Toronto, acquired her doctoral degree from Northwestern University in music education. Born and raised in Iran, she graduated from University of Art in Tehran in piano performance, following which she completed two Masters degrees in music education at Kingston University, London and New York University. Nasim has taught songwriting through technology at a Juvenile Temporary Detention Center, and introduction to sound production and songwriting in the American Indian Center in Chicago. She has also been involved with community music programs including rehearsing and performing music in a community free improvisation ensemble in Chicago. Her publications have appeared in *IASPM@Journal*, *Visions of Research in Music Education*, and *General Music Today*, and she has presented in multiple North American and International conferences including *International Conference for Research in Music Education*, *Cultural Diversity in Music Education*, *International Society of Music Education*, and *International Consortium on Equity in Music Education*. Her research interests include improvisation in general music education, equity and politics of contemporary music education with special focus on Iran, and community music programs. At the university level, Nasim has taught courses such as *Politics of Sound and Music Making*, *Multimodal Approaches to Music Teaching and Learning*, *Music and Contemporary Politics*, *Cultural Perspectives in Music Education*, and *Research in Music Education*.

Dr. Catherine Nolan, *Western University Canada*

Catherine Nolan is Associate Dean (Graduate Studies) in the Don Wright Faculty of Music and Associate Professor of Music Theory. Her research interests focus on theoretical, analytical, and critical issues surrounding modernist music of the twentieth century, particularly the late music of Anton Webern and the texts by poet Hildegard Jone that he selected for his late vocal works. Prof. Nolan also studies the history and timeless expression of mathematical models in music theory. Her publications have appeared in leading journals including *Journal of Music Theory*, *Music Theory Spectrum*, *Music Theory Online*, *Canadian University Music Review*, *College Music Symposium*, and *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic*, and in edited collections such as *The Cambridge History of Western Music Theory*, *The Princeton Companion to Mathematics*, and *Weinzweig: Essays on His Life and Music*.

Dr. Jeff Packman, *University of Toronto*

Jeff Packman (PhD, University of California, Berkeley) is an ethnomusicologist who has conducted extensive fieldwork in Bahia, Brazil focusing on professional music making in relation to cultural politics, especially discourses of race and class. More recently, his research has examined various manifestations of *samba de roda*, an Afrodiasporic music and dance practice from rural Bahia. Jeff is completing a book on local working musicians in Bahia's capital city, Salvador, and

his writing has appeared in edited collections as well as journals including *Black Music Research Journal*, *Ethnomusicology*, *Latin American Music Review*, and *Ethnomusicology Forum*. He currently teaches at the University of Toronto.

Dr. Patrick Schmidt, *Western University Canada*

Patrick Schmidt is chair of music education at University of Western Ontario. He served as Associate Professor of Music Education and Associate Director of Florida International University's School of Music in Miami, Florida from 2012 to 2015. His innovative work in critical pedagogy, urban music education and policy studies is recognized nationally and internationally. His most recent publications can be found in the *International Journal of Music Education*; *Arts Education Policy Review*; *Journal of Curriculum Theorizing*; *Philosophy of Music Education Review*; *Action, Criticism, and Theory for Music Education*; *ABEM Journal in Brazil*; and the *Finnish Journal of Music Education*. He has co-edited the 2012 NSSE book with Teachers College Press and a special issue of the education journal *Theory into Practice*. Patrick co-edited the upcoming *Oxford Handbook of Music Education and Social Justice*, alongside Cathy Benedict, Gary Spruce, and Paul Woodford, also at Western. Schmidt is currently working on a single-authored book on *Policy and Music Education* for Oxford University Press and another co-edited book on international policy perspective with Richard Colwell.