JOURNAL OF THE SOCIETY FOR AMERICAN MUSIC





CAMBRIDGE UNIVERSITY PRESS

Journal of the Society for American Music

Journal of the Society for American Music (JSAM) is an international, peer-reviewed journal that explores all aspects of American music and music in the Americas. JSAM is dedicated to supporting scholarship that transcends disciplinary boundaries, cutting across historical musicology, music theory, ethnomusicology, cultural theory, and American studies. JSAM encourages international dialogue across disciplines. The journal features articles, reviews of books, recordings, and multimedia items, and explorations of special topics.

Subscriptions

Journal of the Society for American Music (ISSN 1752-1963) is published four times a year, in February, May, August, and November by Cambridge University Press, 32 Avenue of the Americas, New York, NY 10013, for the Society for American Music. Periodicals pending at New York, NY and additional mailing offices.

The subscription price of volume 3 (2009), including delivery by air where appropriate (but excluding VAT), is \$176 (£96) for institutions print and online; \$167 (£91) for institutions online only. Single issues cost \$42 (£27). Japanese prices for institutions, including ASP delivery, are available from Kinokuniya Company Ltd., P.O. Box 55, Chitose, Tokyo 156, Japan. Orders, which must be accompanied by payment, may be sent to a bookseller or subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994-2133, USA; or Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU, England. Alternatively, you can place an order online at <journals.cambridge.org/sam>.

Individuals wishing to subscribe to the journal should consider joining the Society for American Music. Individuals receive the journal as part of their membership. Other benefits include a copy of the Bulletin, and the annotated Membership Directory. Annual membership rates are \$75 (US) for individual members, \$30 for spouses/partners, \$35 for students, and \$50 for retired individuals. If you reside outside the US, please add \$10 additional for postage. All payments must be in US funds, drawn on a US bank or by credit card (Visa or Mastercard only). Please direct all membership payments, inquiries, changes of address, and correspondence to the Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260 USA. Telephone (412) 624-3031, fax (412) 624-7447, e-mail SAM@american-music.org, website <www.american-music.org>.

For single issues, please contact customer_service@cambridge.org.

Copying

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organizations in the USA who are also registered with the CCC may therefore copy material (beyond the limits permitted by sections 107 and 108 of U.S. copyright law) subject to payment to the CCC of the appropriate per copy fee. This consent does not extend to multiple copying for promotional or commercial purposes. Code 1752-1963/2009. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought. Contact the nearest Cambridge University Press office.

Advertising

For information on display ad sizes, rates, and deadlines for copy, please visit the journal homepage at <journals.cambridge.org/sam> or contact ad_sales@cambridge.org. Information can also be found at <www.american-music.org>.

Internet access

Journal of the Society for American Music is included in the Cambridge Journals Online service, which can be accessed at <journals.cambridge.org>. For information on other Cambridge titles, visit <www.cambridge.org>.

ISSN: 1752-1963 EISSN: 1752-1971

© The Society for American Music 2009. All rights reserved. No part of this publication may be reproduced, in any form or by any means, electronic, photocopy, or otherwise, without permission in writing from Cambridge University Press. General enquiries from the USA, Mexico, and Canada should be addressed to the New York office of Cambridge University Press http://www.cambridge.org/us/information/rights/contacts/newyork.htm; general enquiries from elsewhere should be addressed to the Cambridge office http://www.cambridge.org/uk/information/rights/contacts/cambridge.htm; permission enquiries from Australia and New Zealand should be addressed to the Melbourne office http://www.cambridge.org/aus/information/contacts_melbourne.htm; enquiries regarding Spanish-language translation rights (only) should be addressed to the Madrid office http://www.cambridge.org/uk/information/rights/contacts/madrid.htm.

Postmaster: Send address changes to *Journal of the Society for American Music*, Cambridge University Press, 100 Brookhill Drive, West Nyack, NY 10994-2133.

Application to mail Periodical Rate pending in N.Y., NY and additional mailing offices.

Front cover illustration: Eva Gauthier in her Javanese headdress (Library and Archives Canada, Éva Gauthier fonds, MUS 81, nlc-4379).

Journal of the Society for American Music

A quarterly publication of the Society for American Music

Editor

Leta E. Miller (University of California, Santa Cruz, USA)

Assistant Editor

Mark Davidson (University of California, Santa Cruz, USA)

Book Review Editor

Amy C. Beal (University of California, Santa Cruz, USA)

Recording Review Editor

Daniel Goldmark (Case Western Reserve University, USA)

Multimedia Review Editor

Jason Stanyek (New York University, USA)

Editorial Board

David Bernstein (Mills College, USA)

José Bowen (Southern Methodist University, USA)

Martin Brody (Wellesley College, USA)

Daphne Brooks (Princeton University, USA)

Larry Hamberlin (Middlebury College, USA)

Eileen Hayes (University of North Texas, USA)

Travis Jackson (University of Chicago, USA)

Anahid Kassabian (University of Liverpool, UK)

Mark Katz (University of North Carolina, Chapel Hill, USA)

Tammy Kernodle (Miami University, USA)

John Koegel (California State University—Fullerton, USA)

Tracey Laird (Agnes Scott College, USA)

George Lewis (Columbia University, USA)

Gayle Sherwood Magee (University of Illinois, USA)

Ana María Ochoa Gautier (Columbia University, USA)

Katherine Preston (College of William and Mary, USA)

Guthrie P. Ramsey, Jr (University of Pennsylvania, USA)

Suzanne Robinson (University of Melbourne, Australia)

Jeffrey Taylor (Brooklyn College and Graduate Center, City University of New York, USA)

Judy Tsou (University of Washington, USA)

Journal of the Society for American Music

Volume 3, Number 2 (May 2009)

Contributors	v
Articles	
Tunes That Bind: Paul J. Seelig, Eva Gauthier, Charles T. Griffes, and the Javanese Other Henry Spiller	129
An Unlikely Synergy: Lou Harrison and Arnold Schoenberg Severine Neff	155
Tejano Music in the Urbanizing Midwest: The Musical Story of <i>Conjunto</i> Master Jesse Ponce David Harnish	195
The Borderlands Poetics of Bruce Springsteen Adam Lifshey	221
Reviews	
Books	
Joseph Horowitz, Classical Music in America: A History Dale Cockrell	243
La música y el Atlántico. Relaciones musicales entre España y Latinoamérica (Music and the Atlantic: Musical Connections between Spain and Latin America), ed. María Gembero Ustárroz and Emilio Ros-Fábregas Drew Edward Davies	246
Jacqueline Warwick, Girl Groups, Girl Culture: Popular Music and Identity in	240
the 1960s Lyn Ellen Burkett	251
The San Francisco Tape Music Center: 1960s Counterculture and the Avant-Garde, ed. David W. Bernstein Andrew Raffo Dewar	253
Recordings	
Anthony Braxton, Quartet (GTM) 2006 David Borgo	259
The League of Automatic Music Composers, 1978–1983 Brett Boutwell	263

rry Riley, Les Yeux Fermés & Lifespan and The Last Camel in Paris hn Richardson	264
Multimedia	
Shut Up & Sing, dir. Barbara Kopple and Cecilia Peck	
J. Martin Daughtry	269

Contributors

David Borgo is a saxophonist, ethnomusicologist, and Associate Professor of Music at the University of California, San Diego. He won first prize at the International John Coltrane Festival (1994) and has released five CDs and one DVD as a leader. His book *Sync or Swarm: Improvising Music in a Complex Age* (Continuum, 2005) won the Alan P. Merriam Prize in 2006 from the Society for Ethnomusicology as the most distinguished book published during the previous year.

Brett Boutwell is Assistant Professor of Music at Louisiana State University. He received a Ph.D. in musicology from the University of Illinois with a dissertation on Morton Feldman and was a Mellon Fellow at Cornell University in 2007–2008. His research interests include American avant-garde music and visual art since World War II.

Lyn Ellen Burkett is Lecturer at SUNY Potsdam's Crane School of Music, where she teaches courses in music theory and history. She received a Ph.D. in music theory from Indiana University in 2001 with a dissertation on post-tonal counterpoint treatises by Charles Seeger, Paul Hindemith, and Ernst Krenek. Her analytic essay on Ruth Crawford's *Piano Study in Mixed Accents* appeared in *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music* (University of Rochester Press, 2007).

Dale Cockrell is Professor of Musicology at the Blair School of Music, Vanderbilt University. His work concerns the span of American music but is focused on that of the nineteenth century. He is currently preparing *The Ingalls-Wilder Family Songbook* for publication in the series *Music in the United States of America*.

J. Martin Daughtry is Assistant Professor of Ethnomusicology at New York University. He is the editor, with Jonathan Ritter, of *Music in the Post-9/11 World* (Routledge, 2007). Currently he is working on an ethnography of listening practices in conflict zones, centering on the experiences of U.S. military personnel and Iraqi civilians in post-Hussein Baghdad.

Drew Edward Davies, Assistant Professor of Musicology at Northwestern University and Mexico City Regional Coordinator of the Seminario Nacional de Música en la Nueva España y el México Independiente (MUSICAT), specializes in the musics of Latin America and Iberia from the sixteenth through the eighteenth centuries. His University of Chicago dissertation on eighteenth-century music in New Spain received the 2006 Wiley Housewright Award from the Society for American Music.

Andrew Raffo Dewar, composer, saxophonist, and ethnomusicologist, is Assistant Professor of Interdisciplinary Arts in the New College and Music Department at the University of Alabama. His scholarly work has focused on experimentalism in various global sites. He has written about avant-garde jazz, Indonesian intercultural experiments, and the seminal electronic music ensemble Sonic Arts Union. He has

recently initiated a new project on the late 1960s Buenos Aires–based intermedia group Movimiento Música Más.

David Harnish is Professor of Ethnomusicology, Associate Dean, and Director of the Balinese Gamelan in the College of Musical Arts at Bowling Green (Ohio) State University. He has authored books, monographs, and thirty articles in journals, books, and encyclopedias. A former consultant for the BBC, National Geographic, and the Smithsonian Institute, he has recorded and/or performed Indonesian, jazz, Indian, and Tejano musics with five labels.

Adam Lifshey is Assistant Professor of Latin American Literature at Georgetown University. He works in comparative and transnational contexts and is particularly interested in cultural texts by and about Spanish-speaking individuals who live outside Spain and Latin America. His previous work on popular music includes comparative studies of Mark Knopfler's song "Sailing to Philadelphia" and Thomas Pynchon's *Mason & Dixon*; and of Bob Dylan's album *Modern Times* and Pynchon's *Against the Day*.

Severine Neff, Eugene Falk Distinguished Professor in the Arts and Humanities at the University of North Carolina, Chapel Hill, has recently published a Norton Critical Score of Schoenberg's Second String Quartet in F-Sharp Minor, op. 10. She is currently working on an edition of Schoenberg's writings about counterpoint that will be part of a nine-volume set *Schoenberg in Words* coedited with Sabine Feisst for Oxford University Press. She was recently named editor of *Music Theory Spectrum*.

John Richardson is a freelance lecturer/researcher and Adjunct Professor at the University of Turku, Finland. He is the author of *How We See Music: Locating the Visual in Contemporary Music* (Oxford University Press, forthcoming) and *Singing Archeology: Philip Glass's* Akhnaten (Wesleyan University Press, 1999). In addition, he is coeditor of the book *Essays on Sound and Vision* with Stan Hawkins (Helsinki University Press, 2007).

Henry Spiller, Assistant Professor of Music at the University of California, Davis, is an ethnomusicologist whose research focuses on Sundanese music and dance from West Java and on the ways in which individuals articulate ethnic, gender, and national identities through music and dance. His book *Gamelan: The Traditional Sounds of Indonesia* (ABC-CLIO, 2004) was named an Outstanding Academic Title for 2005 by *Choice* magazine and has been rereleased by Routledge as *Focus: Gamelan Music of Indonesia* (2008).