

*Beyond Contrafacts: Broadening Approaches
to Musical Borrowing, Intertextuality, and Re-Creation*

The Palmer House | Chicago, IL
A Symposium Preceding the American Musicological Society's Annual Conference
13 & 14 November 2024

PROGRAM

Wednesday 13 November 2024, 12:00PM–6:00PM

- 12:00–12:10PM Welcome and Opening Remarks | Paul G. Feller-Simmons
(Northwestern University)
- 12:10–1:25PM Session One: Performance and Listening | Kendall H. Winter
(Dickinson College), chair
- Kate Galloway (Rensselaer Polytechnic Institute): “Just Dance
(Taylor’s Version): Embodied Intertextual Listening and
Musical Re-Creation.”
- Briana Nave (University of North Carolina at Chapel Hill): “Mine
Eyes Have Seen the Glory: ‘The Battle Hymn of the Republic’
as Health Propaganda in Sinclair Lewis’s *Arrowsmith*.”
- Lily Kass (Johns Hopkins University): “Musical Subtext Made Text in
Mid-20th-Century American Opera Performance:
Translation/Contrafactum Hybrids.”
- Kailan Rubinoff (The University of North Carolina at Greensboro):
“The Utrechter Passion, Queer Contrafact, and the Politics of
Bach Reception in the Netherlands.”
- 1:40–2:55PM Session Two: Authorial Voices | Mary Channen Caldwell (University
of Pennsylvania), chair
- Jessica Grimmer (University of Maryland): “AI-Generated Music and
Copyright: Navigating New Frontiers in Musical Borrowing
and Authorship.”
- Murray Steib (Ball State University): “Between Contrafact and
Recomposition: Johannes Martini’s *Flos virginum* and *Ihesu
Christe piissime*.”
- Pheaross Graham (Stanford University): “Navigating the Racial
Politics of Contrafacts: Pianist Don Shirley and the
Classical-Jazz Divide.”
- 2:55–3:30PM Break -on your own-

- 3:30–4:45PM Session Three: Political Memory | Pheaross Graham (Stanford University), chair
- Sarah Williams (University of South Carolina): “Memory, Circulation, and Contrafacta in Early Modern English Popular Music.”
- Ginger Dellenbaugh (George Mason University): “Counteracting Contrafacts: Censorship, Virality and Musical Politics.”
- Xuan He (Ohio University): “From Remerger to Rhizome: Evolution of Chinese Folk Music Borrowing in Contemporary Compositions, the Case of Chou Wen-chung, Tan Dun, and Lei Liang.”
- Hannah Strong (University of Pittsburgh): “Sampling, Modifying, and Re-creating: Contextualizing Cultural Critiques Amid the Dobb’s Decision.”

- 5:00–6:00PM Session Four: Lecture Recital by ANIMA Early Music | Kaylee Feller-Simmons (Indiana University–Bloomington), chair

Thursday 14 November 2024, 9:00AM–11:30AM

- 9:00–10:10AM Session Five: (Re)Framing Belief | Michael Carlson (Texas A&M University Kingsville), chair
- Jennifer Sherrill (University of California–Davis): “From Celestine to Chiké: An Analysis of the Nigerian Song “Ife Si Na Chi” through the Framework of Social Reconstructionism.”
- Cathy Ann Elias (DePaul University): “Intertextual Resonance: The Poetic Dimension of Chanson Allusions in Sacred Polyphony.”
- Barbara Dietlinger (University of North Texas): “Borrowing from the Enemy: Catholic Contrafacts as a Response to the Protestant Reformation Jubilees of 1617.”
- Christopher Scheer (Utah State University): “Theosophical Contrafacta and the Dawn of the ‘New Age.’”
- 10:20–11:30AM Session Six: Permeable Boundaries | Drew Edward Davies (Northwestern University), chair
- John Romey (Purdue University–Fort Wayne): “Operatic Echos: Musical Games in Early Modern Paris.”

Violet Cavicchi Muñoz (California State University–Monterey Bay):
“Musical Affinity Across Borders: The Recontextualization of
Peruvian Chicha Music among Contemporary Latin
Musicians.”

Carolann Buff (Indiana University): “Contrafacta and the Pedagogical
Significance of the Strasbourg Codex.”

Erica Levenson (University of Michigan): “Translating Tunes: The
Everyday Life of a French Tune in Eighteenth-Century
England.”

Program Committee: Michael Carlson, Texas A&M University–Kingsville
Kaylee Feller-Simmons, Indiana University–Bloomington
Paul G. Feller-Simmons, Northwestern University
Kendall H. Winter, Dickinson College

Abstracts:

Session One: Performance and Listening

Kate Galloway (Rensselaer Polytechnic Institute): “Just Dance (Taylor’s Version):
Embodied Intertextual Listening and Musical Re-Creation.”

In 2021, Taylor Swift released *Fearless (Taylor’s Version)*, the first album in a series of back catalog re-recordings. Swift’s fans immediately committed to listening only to Taylor’s versions, pressing permanent pause on earlier versions. Similarly, Netflix’s coming of age adaptation of *The Summer I Turned Pretty* and FX’s *The Bear* secured the rights only to Swift’s re-recording of “Love Story” to reflect the listening ethics of their Swiftie-inflected onscreen characters. It was also not until Swift’s re-recording project that her songs from her catalog were licensed for use in the popular dance game Just Dance, reflecting Swift’s renewed control over where and how her music is circulated and consumed. While Just Dance (2022) uses “Love Story” (Taylor’s Version) for the soundtrack, the visual aesthetics, dance choreography, and spatial narrative of the onscreen routine references and remixes the 2008 version’s music video. Building on Kiri Miller’s work on the intimate and gestural relations between bodies and technologies (2017), I present Just Dance’s treatment “Love Story” (Taylor’s Version) as an example of embodied intertextual listening, a mode of gestural listening where fans simultaneously listen and play along with past and present versions of Swift, her music, and her star persona.

Briana Nave (University of North Carolina at Chapel Hill): “Mine Eyes Have Seen the
Glory: ‘The Battle Hymn of the Republic’ as Health Propaganda in Sinclair Lewis’s
Arrowsmith.”

“The Battle Hymn of the Republic” has a long history. Written in 1862 by Julia Ward Howe to promote the cause of emancipation during the American Civil War, and itself a contrafact of the earlier “John Brown’s Body,” the Battle Hymn has been continually repurposed to support US idealist projects up to present day. Like many works of sincere nationalism, it is a prime target for parody. One such parody serves as high comedy in the 1925 American realist novel *Arrowsmith*.

Sinclair Lewis’s Pulitzer-winning novel was a successful collaboration between literature and science, which helped normalize modern medicine. *Arrowsmith* follows the title character Martin Arrowsmith, a medical doctor and bacteriologist. Much scholarship covers *Arrowsmith*’s relationship to contemporary science, but there is scant discourse on its use of musical symbolism. Various characters’ scientific credentials are represented by their musical tastes. Further, in one notable scene, Martin’s buffoon employer Dr. Pickerbaugh composes a hygienic Battle Hymn contrafact. This scene ridicules public health outreach efforts as distractions from objective laboratory science. I engage literary analysis and the medical humanities to analyze this contrafact in its post-WWI context. I reveal that *Arrowsmith* promoted the cause of modern medicine by representing scientific (il)legitimacy through music.

Lily Kass (Johns Hopkins University; Opera Philadelphia): “Musical Subtext Made Text in Mid-20th-Century American Opera Performance: Translation/Contrafactum Hybrids.”

The 1959 hit R&B single “Don’t You Know,” written by Bobby Worth and performed by Della Reese, reused the melody of “Musetta’s Waltz” from Puccini’s *La bohème*. In the original aria, Musetta’s words subtly taunt and seduce her ex-lover Marcello while only the yearning music reveals her love for him. In contrast, as musicologist Alexandra Wilson has observed, Reese’s song “reduc[es] the words to a simple confession of undying love.” I argue that this new text neither translates the aria’s text nor completely replaces it, but is instead a translation/contrafactum hybrid that collapses the musical subtext into the sung words. Feelings that are implicit in the music of “Musetta’s Waltz” (i.e. Musetta’s love for Marcello) are made explicit in the new text (i.e. “I have fallen in love with you.”). I place “Don’t You Know” in the context of other contemporary opera “translations,” such as NBC Opera Theatre broadcasts (1949–1964) and the Broadway musicals *Carmen Jones* (1943) and *My Darlin’ Aida* (1952). I explore how these works reincarnated canonic operas in new, popular contexts, solidifying specific interpretations from multivalent musical meanings in new sung texts that presented these ideas directly to Anglophone audiences.

Kailan Rubinoff (The University of North Carolina at Greensboro): “The Utrechter Passion, Queer Contrafact, and the Politics of Bach Reception in the Netherlands.”

This paper considers Thomas Höft’s *Utrechter Passion*, a St. John Passion contrafact that employs Bach’s music to highlight victims of anti-LGBTQ+ violence in the 18th century (1730 Utrecht sodomy trials, a Prussian trans man) and recent times (Orlando, Chechnya, Lagos). Drawing on queer theories of subversion (Maus, Halperin) and sincerity (MacLachlan), I situate the *Utrechter Passion* within Dutch traditions of Bach performance and politically-engaged musicking, showing its transformation into a vehicle promoting understanding, tolerance, and activism.

The shock of Höft’s Passion was amplified by its premiere at the 2022 Utrecht Early Music Festival, a global center of “historically-informed performance” (HIP). Since the 1960s the Dutch have been central to an “authenticity revolution” in Bach interpretation (Haynes)” and to LGBTQ+ activism. The *Utrechter Passion* forces confrontations between postmodern queer theatre and HIP Bach interpretation: Höft violates a sacred work at a site where Werktreue and composers’ intentions are revered. The contrafact relies on HIP audiences’ deep familiarity with Bach’s music. The new libretto and familiar period-instrument timbres evoke aural memories of Bach’s original, producing a jarring stereo effect. Yet Höft’s queer Passion moves beyond camp or parody, challenging homophobic complacency while inviting audiences to empathize directly with LGBTQ+ anguish.

Session Two: Authorial Voices

Jessica Grimmer (University of Maryland): “AI-Generated Music and Copyright: Navigating New Frontiers in Musical Borrowing and Authorship.”

The recent proliferation of AI-generated music has ignited debates surrounding the ethics of reuse and the nature of authorship, particularly in copyright law. As music creators, scholars, librarians, and consumers grapple with the integration of these technologies, a broader view of externalizing the locust of creation and its intersection with the current interpretation of US copyright law becomes increasingly crucial to making sense of this new landscape.

The talk examines historical precedents in computer-assisted composition to contextualize current debates on human authorship and machine-generated content. Furthermore, it will outline contemporary AI models to illustrate the varying degrees of human involvement in AI-generated music, and address legal obstacles surrounding AI’s use of preexisting material. Additionally, the talk will explore the implications of ongoing legal cases in visual arts for the music industry, highlighting how these rulings may set new precedents for AI-generated music. By engaging with these topics,

this talk provides a nuanced understanding of the copyright challenges posed by AI-generated music to facilitate broader discourse on musical borrowing and intertextuality in the digital age.

Murray Steib (Ball State University): “Between Contrafact and Recomposition: Johannes Martini’s *Flos virginum* and *Ihesu Christe piissime*.”

Contrafacta in the fifteenth-century Trent manuscripts fall into three broad categories: little-to-no change to the music, modest changes, and substantial changes. This paper will focus on two motets from the last category: “*Flos virginum*” and “*Ihesu Christe piissime*,” both by Johannes Martini and based on his *Missa Coda di pavon*. The texts are derived from Petrarch’s *Orationes*.

This paper will examine the ways that Martini blurred the distinction between contrafact and recomposition. Particularly noteworthy is the way that Martini took a three-voice work (Agnus Dei 2 from *Missa Coda di pavon*) and turned it into the four-voice motet “*Ihesu Christe piissime*.” Both motets rework their music in several ways: repeated short notes have been combined into single notes of longer value; brief passages have been rewritten; a point of imitation originally in three voices was expanded to four voices in the motet; and the overall length of “*Flos virginum*” has been cut by 10 measures, creating a more logical layout of the cantus firmus. Although the opening of “*Ihesu Christe piissime*” is based on *Missa Coda di pavon*, the second half is new and is related to another mass by Martini, *Missa Io ne tengo*.

Pheaross Graham (Stanford University): “Navigating the Racial Politics of Contrafacts: Pianist Don Shirley and the Classical-Jazz Divide.”

In this talk, I explore the racialized politics surrounding contrafacture in the contexts of neo-Romantic and jazz practice. I focus on the case of the Black American pianist Don Shirley (1927-2013, reintroduced by the 2018 film *Green Book*), considering the optics of his approaches to contrafacture and the impact on his career. Shirley strongly opposed the oft-designated label of “jazz pianist,” which, during the long 1960s, risked pigeon-holing ways of how audiences ought to listen to him, disrupting the nature of his artistry and professional opportunities. Originally aiming for a career as a classical pianist, Shirley faced anti-Black treatment that moved him away from representative concert halls, pushing him to nightclubs and venues where music was not necessarily the main reason an audience would show up. Performing “transcriptions” and, ultimately, “American music,” Shirley straddled the sonic color line, attempting to avert race-based assumptions. I open inquiry points into his contrafacture by considering theme and variations, musical framing, intertextual quotations, and how his opening of stylistic fissures might orient perception of his pianism away from jazz appellations. Examining archetypal recorded performances, I consider the different kinds of

contrafact approaches conceptually available to him and evaluate the socio-racial implications behind his choices.

Session Three: Political Memory

Sarah Williams (University of South Carolina): “Memory, Circulation, and Contrafacta in Early Modern English Popular Music.”

The refrains, or burdens, of broadside ballads circulated through the streets, homes, and theatres of seventeenth-century England like a game of musical telephone. New ballads referenced old ones, and tunes were recycled for broadsides containing similar subject material. Tune titles changed to capitalize on the popularity of particular ballads’ text but the associations of past ballad texts colored the transmission and reception of the ballads that followed. This presentation explores the mechanisms through which ballad refrains, when paired with communal performance, facilitated the circulation of subversive religious and political ideas. For instance, references to the popular broadside ballad tune and refrain “Welladay,” first used to satirize a sixteenth-century Catholic martyr, appear in the works of Shakespeare, Robert Herrick, and countless others. Focusing on ballad refrains, the most memorable portions of ballads and the portion most likely sung communally, in diverse musical examples from seventeenth century street tunes to ballads and lute ayres this presentation considers ballads and their performance as constantly metamorphic “memory texts” that function as vehicles for communicating satire, subversive political messages, and didactic information. Constantly evolving, ballad refrains disrupt our notions of history, artifact, and permanence, that is, they destabilize categories of genre, venue, actor, and audience.

Ginger Dellenbaugh (George Mason University): “Counteracting Contrafacts: Censorship, Virality and Musical Politics.”

In May 2024, a video surfaced in German media of a group of young, affluent holiday makers in the elite coastal resort of Sylt singing along to the Gigi D’Agostino Italo-disco dance floor hit “L’amour Toujours.” In place of the rather innocuous original lyrics, which declare love forever and faith in the beloved, the group sang the rallying cry of 1980’s neo-Nazis, declaring Germany for Germans, and calling for the expulsion of foreigners. The video exposed what has long been an underground contrafact of the tune at right-wing gatherings, stirring controversy about a hit that has been a European dance-floor staple since its release in 1999. In the months following the scandal, stadiums, radio stations and public gatherings exercised self-censoring, choosing not to play the song because of its now xenophobic and nationalistic affiliation. This lightning talk will discuss the ramifications of political co-option via contrafact,

exploring the sometimes contradictory implications of virality, borrowing, censorship and publicity.

Xuan He (Ohio University): “From Remerger to Rhizome: Evolution of Chinese Folk Music Borrowing in Contemporary Compositions, the Case of Chou Wen-chung, Tan Dun, and Lei Liang.”

In this lightning talk, I employ Yayoi Uno Everettâ’s taxonomy of East-West fusion compositional strategies to explore how Chinese folk materials have been borrowed and integrated into the works of two generations of Chinese-American composers: Chou Wen-chung, Tan Dun, and Lei Liang. Using two Chinese folk pieces, “Yangguan Sandie” and “High Mountain,” as connecting threads, I link four works by these composers: “The Willows Are New” (1957), “Ghost Opera” (1994), “Fire Ritual” (2018), and “The Moon is Following Us” (2015). These compositions demonstrate how, under similar cultural aesthetics and especially after taking the initial steps toward cultural fusion, the composers utilize traditional musical materials to evoke emotional resonance among diverse Western and Chinese audiences, while fostering an awareness of imaginative geographies. Finally, by highlighting Lei Liang’s innovative use of musical borrowing as natural soundscapes, which has opened up new possibilities for the current artistic paradigm of East-West fusion music, I propose a new perspective on the existing taxonomy. This perspective involves transforming Chinese folk materials into globalized, eco-musicological idioms.

Hannah Strong (University of Pittsburgh): “Sampling, Modifying, and Re-creating: Contextualizing Cultural Critiques Amid the Dobb’s Decision.”

At first glance, “DEFEND ROE BY ANY MEANS NECESSARY” does not align with the message in Betty Wright’s hit “Girls Can’t Do What the Guys Do” (1968). In “Pussy” (2022), Latto samples the chorus of Wright’s song while the music video depicts a rally where women carry signs defending Roe. Latto centers the song’s lyrics on the hypocrisy of legislation by men that controls women’s bodily autonomy and agency. She raps “my ovaries ain’t for you to bully.” Latto modifies the sample, however, changing “can’t” to “can” and pitching up Wright’s voice, a production technique also known as the “helium effect.”

Wright’s song was released in 1968, five years before the Roe v. Wade Supreme Court case, reflecting the restrictive societal pressures on women to act respectably, while men were not held to the same standard. “Pussy” was released amid increasingly restrictive state legislation on abortion shortly before the Dobb’s decision, which overturned Roe.

This paper confronts the multivalent significance of Latto’s sampling of Wright’s hit, noting how production effects enabled Wright’s song

and its context to be modified. This paper asks the question: does borrowing and re-creating musical samples carry weight as a cultural critique?

Session Four: Lecture Recital

Daniel Cabena & Luke Hathaway, ANIMA Early Music Ensemble

A metamorphosing ensemble, ANIMA is a place of queer friendship and sustaining story: a place where old texts and melodies are animated by spirit and voice. Our work is inspired by genderqueer voices and performance histories; by early music sources which suggest new and fabulous possibilities for love and community; and by trans-mystical poetry, in which masculine, feminine, and nonbinary voices often speak as multiple aspects of a single person.

Working together, we create new works of text and music that are in conversation with early sources and soundworlds.

Session Five: (Re)Framing Belief

Jennifer Sherrill (University of California–Davis): “From Celestine to Chiké: An Analysis of the Nigerian Song “Ife Si Na Chi” through the Framework of Social Reconstructionism.”

Celestine Ukwu was a Nigerian performer in the 1960s and 70s, playing a “softer, more gentle-paced highlife” (Graham 1997). Chiké is a popular singer presently whose music is often grouped into the genre of afrobeats. In his June 20, 2024 release of “Man not God,” Chiké pays homage to the highlife origins of the song while adapting the language and the musical style to his own musical aesthetic.

Using the model of social reconstructionism as developed by Nigerian popular music scholar, Austin Emielu (2011), I will analyze the musical shifts between the highlife version of “Ife Si Na Chi,” and the afrobeats gospel reinvention “Man not God,” in order to examine the changing social function of the song from the dance hall to the church. I will look at both the shifting instrumentation and lyrics in the context of the original social construction of the highlife version. Then I will explore the social deconstruction of the style of highlife before finally viewing Chiké’s version “Man not God” as an example of complimentary social reconstruction suitable for church and popular consumption. Additionally, I will incorporate a discourse of the social media presence of both songs and the online fan response.

Cathy Ann Elias (DePaul University): “Intertextual Resonance: The Poetic Dimension of Chanson Allusions in Sacred Polyphony.”

Gian Biagio Conte, working on Virgil distinguishes between allusion (*imitatio*) and emulation, noting that while emulation requires allusion, allusion does not depend on emulation. He argues that focusing on the text and its intertextual relationships avoids reducing allusions to mere emulation between authors. Studying only the surface of a poetic text overlooks its cultural depth.

I will explore how borrowed chanson fragments function as allusions in a new context, specifically within the mass, creating a dissonant mix of genres and styles. This transference forms a rhetorical trope by shifting a musical fragment to a new, “strange” usage. Recognizing these chanson allusions within the mass first through music, and then by association of text, even if the chanson is not identified, reveals Conte’s “poetic dimensions” the ambiguity from the coexistence of two realities, producing a complex new reality.

Using Conte's framework, I examine how the cultural contents of chansons are elevated in the mass and modifies the expected style of 16th-century Franco-Flemish sacred polyphony, expanding traditional codes. Examples are drawn from selected Franco-Flemish composers’ chanson masses, demonstrating how these allusions enhance cultural and musical depth of these compositions.

Barbara Dietlinger (University of North Texas): “Borrowing from the Enemy: Catholic Contrafacts as a Response to the Protestant Reformation Jubilees of 1617.”

In 1617, the centenary of the Protestant Reformation was observed transregionally. As a response to the centenary, the Catholics used songs like the Lutherans did, to polemicize Protestant beliefs. These songs often were contrafacts of Lutheran hymns that both ridiculed the originals and also summarized the content of extensive Catholic polemical treatises.

In the contrafacts the Catholics expressed their dissatisfaction, anger, and even disgust with the Lutheran celebration of the jubilee in publication. For example, the Catholics polemicized against Lutheran chorales, e.g., “Erhalt uns Herr bey deinem Wort” (Preserve us, Lord, with your word). The Catholic contrafact “Erhalt uns Herr bey deiner Wurst” (Preserve us, Lord, with your sausage) even lampoons Luther’s supposed gluttony. This paper shows that while the Protestants celebrated a seemingly-established set of important religious reforms, the centenary was marked with just as much oppositional musical vigor from the Catholics. By analyzing Catholic responses to the Protestant Jubilee of 1617, I demonstrate that they borrowed the practice of contrafacts from the Protestants to consolidate their congregation membership and strengthen their belief.

Christopher Scheer (Utah State University): “Theosophical Contrafacta and the Dawn of the ‘New Age.’”

One little-explored modern use of contrafacta can be found in the music collections published by Theosophical organizations in the early twentieth century. For those unfamiliar, Theosophy was a fractious world-wide movement inspired by the works of Russian mystic Helena Blavatsky (1831-1891) that sought to reconcile religion and science through the recovery of esoteric “ancient wisdom.” In this paper I explore the nature and function of contrafacta in this context by considering select songs from *The Lotus Songbook* (Point Loma, 1900; London, 1907) a popular collection of Theosophical music. The pre-existing music found there comes almost exclusively from the Protestant hymn tradition. The new texts which accompany the tunes extoll Theosophical ideals drawn from both western and eastern religious traditions. Using the writings of Theosophical leaders such as Annie Besant and Katherine Tingley, I argue that these Theosophical contrafacta were meant not only to align the movement musically with the long and familiar tradition of Protestant hymnody, but also embodied an occult or esoteric function. The union of music considered “timeless” or “universal,” with Theosophical teachings was thought to generate what Tingley referred to as “refining vibrations” which would “improve” all who heard and sang them. As such Theosophical contrafacta are a fascinating harbinger of the New Age movement which would emerge later in the 20th century, allying the traditional edifying aspects of religious music with the new science of vibration.

Session Six: Permeable Boundaries

John Romey (Purdue University): “Operatic Echos: Musical Games in Early Modern Paris.”

According to Charles Perrault, the premiere of Jean-Baptiste Lully’s *Alceste, ou le triomphe d’Alcide* ignited the imaginations of Parisians, who learned the airs by heart and sang them everywhere. Titon du Tillet confirms that Lully was delighted to hear his airs sung on the Pont-Neuf and street corners with different words than those performed at the Opéra. Spectacles like operas in early modern France engendered musical games that echoed across social domains, from the court and opera hall, to fashionable literary salons, to cabarets and street corners. Song, therefore, was a mechanism through which musical and textual information traversed social rank. In this paper, I present a case study of “Alcide est vainqueur du Brancas,” an air that opens the final act of *Alceste*, as an example of a song game with sonic echos far removed from the Opéra. Chansonniers like the magistrate Philippe-Emmanuel de Coulanges relied on his talent at improvising witty texts to vogueish airs as his passport to fashionable social gatherings. Among intimates these songs created elaborate networks and accumulated layers of

signification, but tunes also transcended social networks as vehicles for singing about current events.

Violet Cavicchi Muñoz (California State University–Monterey Bay): “Musical Affinity Across Borders: The Recontextualization of Peruvian Chicha Music among Contemporary Latin Musicians.”

This paper addresses transnational musical exchange in a type of popular music known as chicha and the aesthetic, affective, and political dynamics that arise through musicians’ recontextualization and significations of these songs. Broadly understood as a variant of cumbia, a Latin popular dance rhythm with elements of rock and Andean musical traditions, chicha music came to be strongly associated with working class, urban, migrant communities of 1980s Peru. More than a quarter-century later, chicha has undergone a resurgence among US-based musicians who engage a sense of trans-local belonging in their adaptations of standard songs. This paper explores the chicha revitalization since the 2010s, asking how musicians’ aesthetic alignments and affective attachments are mobilized in contemporary interpretations of chicha songs. I draw on ethnographic interviews with musicians, music publications, and archival and contemporary recordings to offer insight into issues of musical and cultural affinity across geographic and temporal distance. Through musical adaptations that reinterpret chicha songs with variations in instrumentation and arrangement, bilingual lyrics, and new cross-genre fusions, musicians articulate musical and cultural affinity that reframes the sound and significance of chicha.

Carolann Buff (Indiana University): “Contrafacta and the Pedagogical Significance of the Strasbourg Codex.”

Amongst the contents of the destroyed late 14th-century codex Strasbourg, Bibliothèque Municipale 222/C.22, there survive a significant proportion “twenty-eight of just over 200 works” that can be described as contrafacta. Amidst a wide range of genre types “motets, individual Mass movements, secular songs in French, Italian, German, and Dutch, Latin sacred songs, textless pieces, and possible instrumental works” the presence of so many contrafacts might encourage us to reinvestigate this source that might otherwise be dismissed as a peripheral witness to the end of the 14th century. The origin of the codex in the upper Rhine river area would have been a site of convergence of people, languages, and musical traditions. I argue that the presence of contrafacts in the Strasbourg source is not one of happenstance, but intentional collecting. The codex was likely used as a teaching resource and contrafaction means that one would not have to be intimately knowledgeable of French, Italian, and/or German to perform works from this collection. These contrafacta, sometimes existing without text underlay, may have been intended to be didactic and aids to teaching student musicians good

counterpoint. The presence of theoretical treatises elsewhere in the codex further reinforces the pedagogical foundation of this collection.

Erica Levenson (University of Michigan): “Translating Tunes: The Everyday Life of a French Tune in Eighteenth-Century England.”

This paper tells the story of the tune “Suivons l’amour” by Jean-Baptiste Lully, as it was transmitted across language, print media, and national borders. Originally composed for the opera *Amadis* (1684), this tune became a popular “air parodie” a parodied operatic air that over time became a “vaudeville,” or a tune that everyone in France knew by ear through its extensive contrafacta. “Suivons l’amour” was parodied in the Fairground and Italian theater repertoires in Paris, where playwrights would set new text to the original tune to humorous effect. But what happened to this tune and others like it when they circulated across national borders to places where listeners knew little of the satirical connotations generated by the many contrafacta?

Tracing “Suivons l’amour” in England shows how its appearance across a wide range of media “including grammar books, printed plays, magazines, and theatrical entertainments” allowed Londoners to consume not only the original Lully tune, but also many of its contrafacta in their everyday lives. Thus, I suggest that instead of thinking of contrafacts primarily as musical rewriting, we also consider them as nodes in a broader network of intermediality; sites upon which their localized humor could be translated and familiarized abroad.