

experiencing a profound understanding of its music trail. For this and other reasons, and for a ‘full contextualization’ of Commuck’s tunebook, one should not only look at the compiler’s life, and its links to the Brothertown tribe’s history (PAGE 1989), but also: 1) the relations between the music makers (both in oral and written American singing tradition); 2) the transmission processes of traditional repertoires through the experience of many singing masters (who were also compilers of these type of books) operating in local counties’ singing schools. Not by chance, hymn-tunes such as *Missionary, or White Pilgrim’s* (see COMMUCK 1845, p. 104) later on had been included in other American songbooks of the mid-19th century, such as *The Christian Psalmists* (1848), *The Sacred Harp* (1850 edition; 1st ed. 1844) and *Tabor: or the Richmond Collection of Sacred Music* (1867). In recent contexts of shape note singing tradition, *Indian Melodies* has become an inspiration for those who convey around social issues while participating in this multipart singing practice.

• **NICOLAS BOIFFIN (Sorbonne-Université, Paris), *Exoticism in the German Lied: E. Geibel’s and P. Heyse’s «Spanisches Liederbuch» and Its Musical Settings***

It is known that the publication of Emmanuel Geibel’s and Paul Heyse’s *Spanisches Liederbuch* in 1852 highly contributed to the dissemination of Spanish poetry in Germany. Its publishers were aware that the poems compiled and translated in this anthology would raise the interest of German composers; indeed, some of these texts gave rise to more than ten musical settings during the following 50 years. Apart from a few famous songs by Schumann, Brahms or Wolf, this corpus has not been discussed yet. As we know, Spanish exoticism was less developed by German composers than by French or Russians during the 19th century. Nevertheless, a deeper investigation through the settings of Geibel’s and Heyse’s translations reveals that the presence of exotic musical features varies significantly according to the content of each text. Considering four poems whose settings attest to this stylistic diversity — from imitations of Spanish dances to more archetypal romantic *Lieder* —, this paper will question the nature and the functions of musical exoticism in the German *Lied*.

• **INÊS THOMAS ALMEIDA (INET-Md / FCSH / Universidade Nova de Lisboa), «It’s a Type of Song with a Special Character»: The Search for the Exotic in Early 19th-Century Portuguese Art Song, in the Accounts of Foreign Travellers**

In the first decades of the 19th century, Portugal was considered an exotic destination by most European countries. Many travelogues show a directed search for exotic elements, that is, those outside their known pattern. This trend was reinforced by the transfer of the Portuguese capital to Rio de Janeiro from 1807 to 1821, following the flight of the Portuguese royal family to Brazil, caused the Napoleonic invasions, a transfer that intensified the ongoing transatlantic circulation of European and Afro-Brazilian cultural elements. Many European travellers, strongly influenced by the Romanticism, and believing that the essence of nations would be crystallized in certain pure cultural manifestations, reported the music they observed, both in mainland Portugal and in Brazil, seeking to find elements of exoticism (when compared to the rest of Europe) which at the same time were national and typical (when seen as the intrinsic essence of the Portuguese nation). Often, the search for the exotic merged with the traveller’s own imagination. The marked rhythms, which came from Afro-Brazilian practices, as well as a supposedly Portuguese archetypal

melancholy, were elements commonly mentioned by travellers, in a visible delight that ranged from the description of Afro-Brazilian musicians to the sentimentality of songs, which were often copies of Italian and other European models, but were considered by travellers as audible characteristics of Portuguese musical exoticism. In this communication, focusing on the *modinha* — an urban art song, usually for voice and guitar, which had great popularity in Portugal and Brazil, from salons to theatres and the court — French, British, Italian and German travelogues will be analysed, comparing the scores mentioned in them, in order to understand which elements of Portuguese musical practice were considered exotic, and in which extension they are attributable to autochthonous characteristics, Afro-Brazilian influences or to the projected expectations of travellers.

• **PAUL KREJCI (Independent Scholar, Fairbanks), A Case Study of White American Male Othering in Early 20th-Century Popular Music: The Exotic Songs of Seattleite Minstrel Harold Taylor Weeks**

During the early 20th century, much of American popular sheet music depicting non-European American peoples featured blatant racism and sexism. The manner in which White, mainly male, composers and visual artists of the period represented minorities often varied according to their perceived threat to mainstream American culture, that is, White America. Largely through the medium of sheet music and recordings, my paper examines European American perceptions of the Other and the role of music in advancing ethnic, racial, sexual, and gendered stereotyping. I will focus on five popular songs composed by Harold Taylor Weeks (1893-1967), an accomplished composer from Seattle, who wrote a prodigious number of ethnic novelty songs during his career. These five works illustrate different ways in which a male, European American, popular songwriter treated the image of minorities and their respective cultures, in this case, a Chinese man, a Hawaiian woman, Hawaiian musical culture in general, an 'Eskimo' woman, and an American Indian couple. A comparative analysis of the composer's music and corresponding artwork depicted on the cover sheet will constitute the bulk of my presentation. Music serves as a powerfully effective vehicle to convey cross-cultural imagery. The portrayal of the Other in early 20th-century sheet music played off and effectively reinforced popular misunderstandings of minorities. Weeks' remarkable success as a songwriter of ethnic themes and his numerous like-minded collaborations with other popular lyricists, musicians, and visual artists indicate that a massive mainstream audience both in the United States and beyond craved such music. These exotic sheet music examples and their corresponding commercial recordings therefore provide an important perspective on the pervasive Othering of peoples by the dominant society.