This chapter explores the trajectories of musical styles across genre forms by engaging in what are called “parallel comparisons,” in order to show how several musical styles follow (or do not) the same patterns. It describes two primary trajectories taken by musical styles across the four genre types. The first trajectory is shared by the three styles explored in Chapter 2 (bluegrass, bebop, and rap). The second trajectory, abbreviated IST, describes the transit of nine musics that started as industry-based genres, then inspired a scene-based genre form, and acquired a traditionalist following. The chapter first identifies these two trajectories and illustrates them with examples from several musical styles. It then explores the three mechanisms of inertia that produced incomplete musical trajectories across genre forms.

This chapter examines the styles of song, instrumental music, and opera of the Sibe people in demonstrate aspects of change and continuity in Sibe music during their 240-year residence in Xinjiang, China. It aims to show that contrary to the conclusions of Chinese and Sibe musicologists, Sibe music in Xinjiang has undergone a great degree of change and innovation, and has been substantially influenced by other musical styles.
in the region. The chapter discusses existing accounts of Sibe music and comments on the approaches and agendas that underlie them.

The Government-purposed Genre
Jennifer C. Lena

in Banding Together: How Communities Create Genres in Popular Music
Published in print: 2012 Published Online: October 2017
Item type: chapter
Publisher: Princeton University Press DOI: 10.23943/princeton/9780691150765.003.0004

This chapter expands our view to include music produced in other countries. A preliminary survey of the popular music of countries with widely differing political economies, music cultures, and levels of development revealed that the four genre forms (avant-garde, scene-based, industry-based, and traditionalist) do exist to greater or lesser degrees across the globe. However, there proved to be another widely distributed form that was not found in the U.S. sample: the government-purposed genre. Musics in this genre receive substantial financial support from the government or oppositional groups with a direct interest in the ideological content of popular music. There are two major types: those sponsored directly by governments, which benefit from national distribution and legal protections, and an antistate type supported by an opposition party or constituency. The chapter examines four nation-cases to advance the argument: the People’s Republic of China, Chile, Serbia, and Nigeria.

Musical Form and Style in Murriny Patha Djanba Songs at Wadeye (Northern Territory, Australia)
Linda Barwick

in Analytical and Cross-Cultural Studies in World Music
Published in print: 2011 Published Online: January 2012
Item type: chapter
Publisher: Oxford University Press DOI: 10.1093/acprof:oso/9780195384581.003.0009

This chapter concerns the musical form and social history of djanba songs—public dance-songs in Murriny Patha language from Wadeye, in Australia’s northwest Northern Territory—and how they fit within the musical landscape of traditional Australian Indigenous song styles. One djanba song composed by Lawrence Kolumboort is compared with exemplars of other relevant public dance-song genres, namely junba (from the Kimberley region of Western Australia, composed by
Ngarinyin-Miwa composer Scotty Nyalgodi Martin) and lirrga (a didjeridu-accompanied dance-song in Marri Ngarr language, composed by Pius Luckan and often performed alongside djanba in the community of Wadeye). Analysis shows how encounters and exchanges with other musical styles have been of profound importance in the genesis and development of djanba song style, and suggests that composers consciously refer to and adapt elements of other musical styles to maximize the effectiveness of their performance.

Music in Chopin's Warsaw
Halina Goldberg

This book examines the rich musical environment of Fryderyk Chopin's youth and places Chopin's early works in this milieu. It provides a historiographic perspective that allows a better understanding of Poland's cultural and musical circumstances. Chopin's Warsaw emerges from the pages of this book as a vibrant European city that was home to an opera house, various smaller theaters, one of the earliest modern conservatories in Europe, several societies which organized concerts, musically active churches, spirited salon life, music publishers and bookstores, instrument builders, and for a short time even a weekly paper devoted to music. The city was aware of and in tune with the most recent European styles and fashions in music, but it was also the cradle of a vernacular musical language that was initiated by the generation of Polish composers before Chopin and found its full realization in his work. Significantly, this period of cultural revival in the Polish capital coincided with the duration of Chopin's stay there — from his infancy in 1810 to his final departure from his homeland in 1830. An uncanny convergence of political, economic, social, and cultural circumstances generated the dynamic musical, artistic, and intellectual environment that nurtured the developing genius and provided the specifically Polish experience so central to his musical style.

The Many Meters Hypothesis
Justin London

in Hearing in Time: Psychological Aspects of Musical Meter
It has long been known that music played by human performers involve subtle expressive variations in timing and dynamics. It is based on experience with such expressively-performed music that we develop our habits of metric entrainment. These habits are acquired relatively early in life, highly practiced, and subject to continuing refinement. Meter may thus be regarded as a highly skilled behavior. Metric skills allow us to hear these subtle variations in timing as characteristic of meters in various styles, genres, and even particular performers. Thus, our knowledge of meter (a kind of procedural knowledge) involves not a few basic patterns, but a large number of context-specific, expressively-nuanced tempo-metrical types. This is the many meters hypothesis. The number and degree of individuation among them increases with age, training, and musical enculturation.

The Music
Britta Sweers

in Electric Folk: The Changing Face of English Traditional Music

Published in print: 2005 Published Online: January 2010
Item type: chapter

This chapter provides a broader overview of the different musical elements that form the hybrid genre electric folk. This includes adaptations from the tradition (e.g. Child Ballads, broadsides, uneven metric-rhythmic structures), borrowings from modern music (particularly progressive rock), and specifically hybrid elements like the sound combination of electric and acoustic instruments. The complexity of electric folk becomes particularly apparent in the variety of arrangement possibilities employed by the musicians. Another significant characteristic is the integration of traditional singing styles. The physical and ornamental techniques have been adapted from a variety of sources and were combined with new elements (including Bulgarian singing styles). The chapter is completed by a discussion of the performance practices such as rehearsal practices, differences between live and recorded versions, yet also amplification and volume of electric and acoustic instruments.
The Many Meters Hypothesis
Justin London

in Hearing in Time: Psychological Aspects of Musical Meter
Published in print: 2012 Published Online: September 2012
Publisher: Oxford University Press DOI: 10.1093/acprof:oso/9780199744374.003.0010
Item type: chapter

It has long been known that music played by human performers involve subtle expressive variations in timing and dynamics. It is based on experience with such expressively-performed music that we develop our habits of metric entrainment. These habits are acquired relatively early in life, highly practiced, and subject to continuing refinement. Meter may thus be regarded as a highly skilled behavior. Metric skills allow us to hear these subtle variations in timing as characteristic of meters in various styles, genres, and even particular performers. Thus, our knowledge of meter (a kind of procedural knowledge) involves not a few basic patterns, but a large number of context-specific, expressively-nuanced tempo-metrical types. This is the many meters hypothesis. The number and degree of individuation among them increases with age, training, and musical enculturation.

Postlude
Edward Macan

in Rocking the Classics: English Progressive Rock and the Counterculture
Published in print: 1997 Published Online: October 2011
Publisher: Oxford University Press DOI: 10.1093/acprof:oso/9780195098884.003.0011
Item type: chapter

In studying the rise of musical styles it is also important to remember that composers or elite musicians do not create musical styles; people do. No matter how musically promising a style may appear, its cultural power will ultimately depend on the degree to which it fulfills the role of self-definition among a group of people and not on its potential for purely musical development. In the end, the attempts of progressive rock's most ardent supporters to keep it alive in a state of unchanging, pristine “perfection” distorts, to a certain degree at least, one of the major reasons for progressive rock's importance: its role as a mirror through which the cultural history of the 1970s can be viewed. The whole underlying goal of progressive rock—to draw together rock, classical music, jazz, folk music, and avant-garde styles into a new metastyle that would supersede them all—is inherently optimistic.
Issues of Style, Genre, and Value in Mumbai Film Music
Gregory D. Booth

in Behind the Curtain: Making Music in Mumbai's Film Studios
Published in print: 2008 Published Online: October 2011 Publisher: Oxford University Press
DOI: 10.1093/acprof:oso/9780195327632.003.0009 Item type: chapter

This chapter examines the issues on value, genre and style in the film-music industry in Mumbai, India. It considers the distinctive notions and patterns of style and genre construction in film music and explores film musicians' representations of and relationships with musical style. It suggests that the cultural dominance of film music in India may have produced a similar form of conceptual myopia among its listeners and practitioners.

When You Say Something Differently, You Say Something Different
Bruce Haynes

in The End of Early Music: A Period Performer's History of Music for the Twenty-First Century
Published in print: 2007 Published Online: January 2010 Publisher: Oxford University Press
DOI: 10.1093/acprof:oso/9780195189872.003.01 Item type: chapter

Music has different styles: on the conservative end are wedding, funeral, and most religious repertoire, in the middle is the relatively unchanging “canonic” music, and on the informal side is popular music, highly variable and constantly shifting. It used to be, back in pre-World War II days, that performing style in Romantic music would “demode” very slowly. In those days, there was only a single performing protocol, one style that “fit all” and was used for music of many different kinds of composition. It was only in popular music that musical styles developed and atrophied in the space of a year or less. Before the Romantic Revolution, however, concert music was much less stable. This chapter discusses musical style, innovation in music, chronocentrism, and the rise of pluralism in the music scene.
Two styles of performing music are Period style and Modern style. The other one, Romantic style, was in full sway at the beginning of the 20th century but is heard now only on recordings. Romantic style began to mutate after World War I toward the accuracy and precision of Modern style, to a degree that eventually changed its identity. Modern style is thus the direct descendent of Romantic style: being the product of its time, it shows the typical attributes of Modernism, following written scores quite literally and being tight-fisted with personal expression. The Modernist spirit had been a disastrous blight on the music of the latter part of the 20th century. Within these three general types, there are many variants. Aside from the three musical styles, this chapter discusses authenticity in music, the adoption of Period instruments, and musical rhetoric.

Constraints and freedom: Improvisation in music, language, and nature
Aaron L. Berkowitz

This concluding section explores the interactions of constraints, freedom, and style in improvisation, drawing on all of the materials discussed in previous chapters. These ideas are presented in cross-cultural context, as well as with respect to the music-language comparisons developed in previous chapters. In conclusion, improvisation is explored as an evolutionarily adaptive feature of everyday cognition and neurobiological development.
“Mek Some Noise”
Timothy Rommen

This ethnographic study of Trinidadian gospel music engages the multiple musical styles circulating in the nation's Full Gospel community and illustrates the carefully negotiated and contested spaces that they occupy in relationship to questions of identity. By exploring gospelypso, jamoo (“Jehovah's music”), gospel dancehall, and North American gospel music, along with the discourses that surround performances in these styles, the book illustrates the extent to which value, meaning, and appropriateness are continually circumscribed and reinterpreted in the process of coming to terms with what it looks and sounds like to be a Full Gospel believer in Trinidad. The local, regional, and transnational implications of these musical styles, moreover, are read in relationship to their impact on belief (and vice versa), revealing the particularly nuanced poetics of conviction that drive both apologists and detractors of these styles. The book sets the investigation against a historical narrative and introduces a theoretical approach that the book calls the “ethics of style”—a model that privileges the convictions embedded in this context and which emphasizes their role in shaping the terms upon which identity is continually being constructed in Trinidad. The result is an extended meditation on the convictions that lie behind the creation and reception of style in Full Gospel Trinidad.

Women, the Recited Qur'an, and Islamic Music in Indonesia
Anne Rasmussen

This book takes readers to the heart of religious musical praxis in Indonesia, home to the largest Muslim population in the world. The author explores a rich public soundscape, where women recite the divine texts of the Qur'an, and where an extraordinary diversity of Arab-influenced Islamic musical styles and genres, also performed by women, flourishes. Based on ethnographic research beginning at the end of Suharto's “New Order” and continuing into the era of “Reformation,” the book considers the powerful role of music in the expression of religious nationalism. In particular, it focuses on musical style, women's roles, and
the ideological and aesthetic issues raised by the Indonesian style of recitation.

**Worship Wars in Early Lutheranism Choir, Congregation and Three Centuries of Conflict**

Joseph Herl

Published in print: 2008 Published Online: January 2010  
Item type: book

This book draws on hundreds of liturgical documents, contemporary accounts of services, books on church music, and other sources, and rewrites the history of music and congregational song in German Lutheran churches. In the popular imagination, Martin Luther is the father of congregational singing in the modern western church. In fact, the picture is much more complex, and a choral liturgy was dominant in Lutheran churches for many decades after Luther’s death. In some cities, congregations were urged to sing, and the congregation’s song developed more quickly there than in other places. But contemporary reports indicate that in many places the people sang poorly or not at all. It was only gradually over the next two centuries that a congregational liturgy replaced the choral mass. Along the way, congregational hymnals and organ accompaniment of hymns were introduced, and the liturgy eventually came to resemble what is familiar today. Choral and congregational liturgies did not always coexist peacefully, resulting in the “worship wars” of the book’s title. The book traces the history of these worship wars and the arguments over the appropriateness of different kinds of music and musical styles in Lutheran churches through about 1780.

**The Musical Topic of the Mass in B Minor**

Daniel R. Melamed

in *Listening to Bach: The Mass in B Minor and the Christmas Oratorio*  
Published in print: 2018 Published Online: April 2018  
Item type: chapter

If there is a fundamental musical subject of Johann Sebastian Bach’s Mass in B Minor, a compositional problem the work explores, it is the tension between two styles cultivated in church music of Bach’s time. One style was modern and drew on up-to-date music such as the instrumental concerto and the opera aria. The other was old-fashioned
and fundamentally vocal, borrowing and adapting the style of Giovanni Pierluigi da Palestrina, his sixteenth-century contemporaries, and his seventeenth-century imitators. The movements that make up Bach’s Mass can be read as exploring the entire spectrum of possibilities offered by these two styles (the modern and the antique), ranging from movements purely in one or the other to a dazzling variety of ways of combining the two. The work illustrates a fundamental opposition in early-eighteenth-century sacred music that Bach confronts and explores in the Mass.

Redefining the “Progressive” Style in Responses to Beethoven’s Late Quartets
Marie Sumner Lott
in The Social Worlds of Nineteenth-Century Chamber Music: Composers, Consumers, Communities
Published in print: 2015 Published Online: April 2017
Item type: chapter

This chapter shows how composers who considered themselves progressive in different ways shared a single goal of fostering musical progress in the string quartet genre and how they communicated that goal to fellow composers and musicians in a musical dialogue that continued throughout nineteenth century. Their works often demonstrate a response to Beethoven and to more recent composers, representing a private conversation not just among the four members of the performing quartet but also among the composers of the past, present, and future. Whereas Liszt, Wagner, and their successors avoided addressing Beethoven head-on in genres associated with his achievements, composers in the Mendelssohn-Schumann circle responded directly to the innovations of Beethoven and his predecessors on their own terms and in the genres where those innovations were introduced.

Studying Jazz
Travis A. Jackson
in Blowin’ the Blues Away: Performance and Meaning on the New York Jazz Scene
Published in print: 2012 Published Online: September 2012
Item type: chapter
This chapter presents a background of the current study. Jazz has become a facile metaphor for American democratic ideals, a paradigmatic instance of racial/cultural integration, and/or the most singular contribution of the United States to the world. This book was conceived, in part, as a response to those alternatives. Rather than confront jazz using a loose biographical approach or conventional musicological techniques, it instead focuses attention on the kinds of “interpretive moves” that performers and other participants in musical events make as they engage with music. The author seeks to understand how participants in the jazz scene, and especially musicians, construct and construe meaning in musical events. He focuses on the jazz scene in New York City, where he conducted fieldwork continuously between July of 1994 and December of 1995, and more sporadically, from 1997 to 2001. An overview of the subsequent chapters is also presented.

Late Styles
Scott Burnham

in Rethinking Schumann

Published in print: 2011 Published Online: May 2011
DOI: 10.1093/acprof:oso/9780195393859.003.0018
Item type: chapter

The title and content of this chapter are by way of tribute to John Daverio's striking sense of Robert Schumann's various “late styles,” but should function also as an invitation to consider the phenomenon of artistic lateness as a broad plurality rather than a marked singularity. And yet, following Edward Said's last thoughts on late style, the chapter situates the myriad ways we construct late works within the penumbra of the “untimely.” Aesthetic symptoms of the untimely include overt negotiations with death, aging, and loss; withdrawal from the present (entailing fascination with the past or with some other culture); preoccupation with abstraction; paring down of material; mixing of genres; a distancing emphasis on convention; and the deployment of paratactic structures. After a survey of some of these notions through examples from a range of creative artists and media (including Beethoven, Hölderlin, J. W. M. Turner, Rilke, and even some contemporary figures), Schumann is placed into the mosaic. The theme of death and renewal is traced through several of the composer's late styles, including passages in his late vocal music that make overt reference to death and the opening movement of the Gesänge der Frühe for piano, listening in this latter case for the untimely way Schumann conjures a sunrise with a sunset sensibility. The chapter closes with brief speculation on the nature of our investment in late styles.