

Herzog August Bibliothek. In another, more recent research project, situated in the emerging field of *Early Modern European Black Studies*, he investigates the social and legal position of Black trumpeters and drummers in early modern Germany.

Prior to his appointment at Bowling Green State University in 2010, Arne Spohr has held various teaching positions in Germany, for instance, at the University of Göttingen and the Conservatory of Music in Hannover. He is currently serving as Associate Professor of Musicology at BGSU.

Dr. Lisa Martin currently serves as Assistant Professor of Music Education at Bowling Green State University, where she teaches graduate and undergraduate courses in music education. She holds a bachelors degree in music education from the University of Illinois, and she earned both MME and Ph.D degrees from the University of Colorado Boulder. Prior to her appointment at BGSU, she served as a graduate instructor at the University of Colorado. She also spent nine years teaching band and orchestra in Illinois and Colorado, specializing in instruction at the middle school level. Her research interests include music teacher identity development, assessment practices in music education, and music teacher evaluation. She has presented locally, nationally, and internationally, publishing her work in the *Journal of Music Teacher Education*, *Bulletin of the Council for Research in Music Education*, *Journal of Historical Research in Music Education*, *Music Educators Journal*, and *Music Education Research*. In addition, she has written regularly for *The Instrumentalist*. Dr. Martin is a member of the Pi Kappa Lambda National Music Honor Society, and she maintains an active membership in various professional organizations.

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presentations by

Arne Spohr

Privileged Dependency: The Legal and Social Position of Black Court Trumpeters in 17th-Century Germany

Lisa Martin

Musical Efficacy Beliefs and Feelings of Perceived Fraudulence Among Collegiate Musicians

Wednesday, February 15, 2017

8:00 p.m.

Bryan Recital Hall

Moore Musical Arts Center

Privileged Dependency: The Legal and Social Position of Black Court Trumpeters in 17th-Century Germany

by Arne Spohr

Activities of black musicians in early modern Europe have so far received little scholarly attention, even though there is ample evidence of musical practices in the sizeable African diaspora of Portugal and Spain, countries heavily invested in the Atlantic slave trade. Perhaps surprisingly, black musicians were also present much further north, in German-speaking lands. *Hofmohren* (black court servants) appeared at German courts as early as the 1570s, and many of them were trained in a musical profession, especially as trumpeters and drummers. By the end of the 17th century, many large and medium-sized courts in the Empire, such as Brandenburg, Württemberg, Braunschweig-Wolfenbüttel, and Holstein-Gottorf, employed black trumpeters and drummers, using them for both ceremonial and military purposes.

Particularly their legal and social position within the court hierarchy and German society as a whole has been debated among historians. According to a frequently held view, black musicians, who had been bought on the international slave market and who had been sent as 'gifts' to princely patrons, were considered free citizens and were fully integrated in German society, once they had officially entered court service. In the case of black trumpeters, their membership in the Imperial Trumpeters' Guild (requiring proof of free birth) is usually cited as an argument for their free legal status.

In my paper I am going to complicate this view from the perspective of music sociology, by building on Lars E. Laubhold's recent critical research on this guild, calling into question its legally binding character, and, particularly, by closely examining the lives of two black trumpeters, Christian Real (born ca. 1640, active at the Württemberg court) and Christian Gottlieb (died 1690, active in Schleswig-Holstein) as case studies. As my study of these little-known, yet well-documented careers seeks to demonstrate, the legal and social status of black musicians was far more fragile than that of their white colleagues. I will illustrate how this fragility becomes particularly apparent whenever they moved out of the courtly sphere, in which they were privileged and protected.

Musical Efficacy Beliefs and Feelings of Perceived Fraudulence Among Collegiate Musicians

by Lisa Martin

This exploratory study examined the music performance efficacy beliefs and feelings of perceived fraudulence among undergraduate and graduate college musicians. Musical self-efficacy refers to the belief in one's ability to successfully execute a discrete task in a specific

context, given the skills and knowledge one believes he or she possesses. Self-efficacy is a critical dimension of self-concept because of its predictive value in music performance success. Perceived fraudulence reflects a distinct doubt in one's abilities, and those experiencing perceived fraudulence believe that others wholly over-estimate their skills. Those who experience feelings of perceived fraudulence often express a fear of being "found out" that they are not as capable as others may initially perceive them to be. Although several researchers have investigated music performance efficacy beliefs, there is no known research on feelings of perceived fraudulence among musicians. The primary goals of this study were to determine (a) the nature of music performance efficacy beliefs among college-level musicians, (b) the nature of feelings of perceived fraudulence among college-level musicians, and (c) the potential relationship between these two constructs.

In the spring of 2016, a total of 72 participants from a large, midwestern institution completed a 36-item online questionnaire. Items on perceived fraudulence were drawn from the Clance Impostor Phenomenon Scale, adapted to fit a music-specific context. Efficacy beliefs were measured using a researcher-developed scale designed to gauge both general and comparative confidence. Reliability coefficients for the perceived fraudulence scale ($\alpha=.90$) and the musical efficacy beliefs scale ($\alpha=.81$) were strong. Descriptive analyses were conducted on all dependent and independent variables. Composite efficacy belief scores suggested that participants exhibited moderate confidence about their musical abilities. Mean scores for perceived fraudulence items suggested that participants largely credited their success to hard work rather than external factors. However, participants still exhibited moderate feelings of doubt about their overall abilities as musicians.

BIOGRAPHIES

Arne Spohr studied musicology, German, theology, and education at the Universities of Bonn (MA), Oxford and Wisconsin-Madison, and received his PhD in musicology from the Hochschule für Musik und Tanz in Cologne, Germany, in 2006. His research has focused on music in Britain, Germany and Scandinavia between 1550 and 1750, particularly on issues of cultural exchange, institutional history and court culture. In 2008 he organized an international conference on German composer and theorist Michael Praetorius, held at the Herzog August Bibliothek Wolfenbüttel. His first book *How chances it they travel? Englische Musiker in Dänemark und Norddeutschland (English Musicians in Denmark and Northern Germany)*, published in 2009, reconstructs the musical exchange between England, Denmark and Germany in the years around 1600.

He is currently working on his second book in which he explores the interrelations between music, aural architecture, visual media and courtly ceremonies in Renaissance and Baroque court culture. For this book project he received a postdoctoral research fellowship from the