2023 AMS-SMT Joint Annual Meeting
Abstracts

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Denver, Colorado
Ending with Flair: Final Transformations in Late-Eighteenth-Century Magical Operas

Miguel Arango Calle
Indiana University

The Magic Flute culminates with spectacular flair: its vivid stage descriptions indicate claps of thunder, sinking trap doors, hidden characters revealed, and the sudden transformation of a garden into a sun. Amid the visual chaos, tempestuous strings and boisterous trombones break through from the orchestra. Though striking, this kind of bedazzling ending was not exclusive to Mozart. Final transformations—and their flamboyant displays—frequently appear in magical singspiels of the late eighteenth century. In fact, all the magical operas performed in Emanuel Schikaneder’s theater before The Magic Flute culminate with similar climactic transformations. Despite their popularity, final transformations challenged some viewers: their excessive effects and abrupt change of scenery defied verisimilitude. Music, however, could alleviate matters.

By examining commentaries on staging and performance materials, I show that music helped negotiate the tension between verisimilitude and spectacle in final transformation scenes. Starting in the 1750s, writers like Charles Bataille criticized mid-act transformations for disrupting the drama with impossible location changes. Responding to these critiques, Jean-George Noverre and Franz Ludwig Catel proposed to dim the lights or drop a curtain in order to smooth scene changes. Though court theaters adopted Noverre’s and Catel’s ideas, German popular theaters—like Schikaneder’s Wiedenertheater—carried out scenic transformations in full view, dramatizing their improbability with visual and sonic effects.

Earlier in the century, music rarely accompanied scene changes. However, prompter’s librettos and performing parts show that Viennese composers increasingly wrote transformation music for operas like Der Stein der Weisen (1790), Der Spiegel von Arkadien (1794), and Der Königsohn aus Ithaka (1795). In some cases, music increased a transformation’s spectacular flair, adding raucous music to the sonic effects. Yet music could also smooth a transformation’s abruptness by coordinating with the scene change while depicting the on stage action. In these cases, music seems to guide the viewers through the transformations, attenuating its disruption.

It might be tempting to see magical operas and their transformations as steppingstones toward the sophisticated illusions of Wagner and Meyerbeer. However, we can better understand them as carefully staged negotiations between the high-minded mandates of theatrical verisimilitude and the popular demand for visual spectacle.

Finding the Ghostly Tones: Wagner’s Audiovisual Constructions of the Phantom Crew in _Der fliegende Holländer_

Feng-Shu Lee
National Yang Ming Chiao Tung University

Beginning in the mid eighteenth century, exhibiting spirit characters on stage became fashionable in the public entertainment industry. Ghost images that were projected from the magic lantern and accompanied by the glass harmonica, which suggested a supernatural aura, were popular in major European cities, including Paris. Whereas the artificial ghosts have inspired recent scholars with novel readings of standard repertoire of the time, the relationship between vision and the sound of the ghostly has been left unchallenged.

In this paper, I illustrate Wagner’s search for a spectral “tone” in the genesis of Der fliegende Holländer. an opera intended for Paris. I argue that, in both a visual and an auditory sense, Wagner’s construction of Act III Scene 1 conveys a revisionist approach to the popular culture of ghosts, which can be read as his dialogue with the era’s visual culture. In his drafts of the text, Wagner hesitated about whether the phantom crew of the haunted ship should be visible and in which color they should appear. His early musical drafts emphasize the ghosts’ hostile nature in their confrontation with the humans. In his orchestration, he shifted his attention to their supernatural identity, which he constructed with special timbre and onstage instruments. After the opera’s premiere, Wagner revised this scene again, instructing that the phantoms’ voices be projected through megaphones. While he made the phantoms visible, this decision to mediate their voices creates an illusion of offstage music. This acoustic thus challenges the phantoms’ appearance on stage, casting their visual presence into doubt.

These negotiations between the sight and sound of ghosts offer us a fresh way to contextualize this opera. Despite Wagner’s repeated denial of French influence, his creative process suggests his awareness of the prevailing convention of ghost exhibitions at the time. His audiovisual pursuit of the ghostly adds to what Emily Dolan terms “ethereal technologies” in early nineteenth-century music aesthetics, which focuses on novel timbre alone. Furthermore, Wagner’s changing construction of the ghostly “tones” problematizes the emphasis on the correspondence between vision and sound, an approach that dominates recent scholarly discourse in nineteenth-century music and visual culture.

Le Prophète and Its Sun: Electrifying Audiences at the Paris Opera

Kimberly Francis¹, Sofie Lachapelle², Stephanie Frakes³

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On 16 April 1849, Giacomo Meyerbeer’s opera *Le Prophète* premiered to rapturous applause, owing in part to the work’s special effects. At the close of the third act, through an experimental prototype designed by scientist Léon Foucault (1819-1868), audiences were presented with an actual sunrise—not a picture of the sun painted on a scrolling backdrop, but instead one generated by electricity. In scale, intensity, and verisimilitude, nothing previous in stage lighting compared. While lighting special effects were not new, and were even part of Meyerbeer’s previous repertoire (albeit with gas), the arc lamp and the bright and striking sun it produced marked an important moment for science at the Opéra, centered on a group of scientists, engineers, instrument makers, and technicians necessary for the operation and maintenance of the arc lamp. This community of scientists thus contributed to the ever-growing importance of special effects and production techniques in nineteenth-century French opera, and more broadly, to the unprecedented application of practical electricity indoors.

Drawing together the work of historians of science (Lachapelle, Tresch), operatic technology (Cruz, Kreuzer, Fuchs, Davies, Trippet and Walton) and nineteenth-century French opera (Huebner, Everist, Lacombe), we reconsider the Paris opera as space for scientific experimentation. We draw connections between stage craft, technology, the flourishing world of public science, and the popular industry of magic that had and illusory that dominated the French capital at the time. Indeed, early experiments with arc lamp technology evolved into one of *Le Prophète*’s signature attractions, drove audience appetites, and inspired new artistic pathways forward.

Drawing together the reception and creation of the lighting effects premiered in *Le Prophète*, we argue that the relationship between production team and opera audience opens up a new way for discussing the development of opera aesthetics in the nineteenth century, one where science and art intersected during a period of accelerated innovation and exploration.

**Biographical Reinventions: Grainger, Beach, and Ellington**

*Time:* Thursday, 09/Nov/2023: 2:15pm - 3:45pm  
*Location: Governor's Sq. 12*

**Chair:** Deane Root

**Session Chair:** E. Douglas Bomberger

Elizabethtown College

When Amy Beach (1867–1944) lost her husband and mother within eight months at the age of forty-three, she found herself in a precarious position both personally and professionally. During the previous twenty-five years, she had enjoyed a comfortable life and a brilliant career in Boston thanks to the unwavering support and wide-ranging connections of her husband, Dr. H.H.A. Beach. Rather than stay at home to nurture her local affiliations, however, she took the bold step of sailing for her first European trip on September 5, 1911, her forty-fourth birthday. Over the next three years she parlayed her few connections there into strategic performance opportunities; she challenged her publisher A. F. Schmidt—a medical patient and personal friend of her late husband—to support her efforts beyond what he deemed necessary; and she leveraged the press reviews from Germany to create a national reputation at home before she returned to the United States at the outbreak of World War I. The woman who had sailed a broken mourner in 1914 returned a conquering hero in 1914. Beach’s European sojourn was a study in liminal spaces: between her old and new life personally, between the Romanticism of her earlier works and the Modernism she would later explore stylistically, and between the old and new European order politically. Drawing on recently uncovered documents in the Schmidt archives and German newspapers, I will argue that Beach took more active ownership of this inflection point of her career than has previously been acknowledged. She emerged from personal tragedy stronger and better equipped to claim a second career as America’s foremost female pianist/composer. Her refusal to settle for an early retirement in widowhood transformed her from a respectable local composer to a leader of national and international reputation, laying the groundwork for decades of productivity and happiness.

**Duke Ellington’s Publicity Manuals and the Shaping of an Iconic Career, 1931–1967**

*Mark Samples*

Central Washington University

This paper traces the influence of promotion on the career and compositions of American composer and bandleader Duke Ellington. Scholars agree that Ellington and his manager, Irving Mills, developed a clear marketing plan early in his career, one that positioned Ellington as a composer-bandleader who stood apart from the transience of the Tin Pan Alley song factory. What is less known is the extent to which Ellington persisted in promoting this narrative consistently and coherently throughout his career. I claim, however, that it was this persistence that distinguished Ellington from his peers, and facilitated his artistic longevity and eventual rise to icon status.

At the core of my claim is an analysis of over a dozen “publicity manuals” created for Ellington, first under the oversight of Irving Mills, and later updated and revised throughout the rest of Ellington’s career. These manuals, many of which are held in Ellington’s archives, pull back the curtain to give a remarkable look into how Ellington was promoted. They contain pre-written “punch lines” for newspaper ads, stock photos, biographies of band members, and an extensive set of press releases—canned articles that could be submitted to local papers to precede an Ellington concert appearance. What the manuals reveal is an artist who benefitted from clarity and consistency in his promotional materials. Some story hooks in the press releases persisted for more than thirty years, such as the one that labeled Ellington’s music and Walt Disney’s cartoons “the only two original American art forms.” At the same time, Ellington’s marketing plan shifted in key ways over the years, from emphasis on his prowess as a “dance” band leader and exponent of African American music, to an American “composer” of concert music—“America’s genius of modern music,” as one punch line put it. And even though the publicity manuals paint a vivid picture of the strategies used to establish Ellington as an American icon, they have only been analyzed sparsely and largely in isolation (Cohen 2010; Lasker 2017; Woideck 2017). This paper presents the first study of the contents, influence, and development of the manuals over time.
Inventing Percy Grainger on Stage and Screen
Sarah Kirby
Grainger Museum, University of Melbourne, Australia

Australian-American composer Percy Grainger (1882–1961) went to an unusually great effort to control the posthumous narrative of his biography. He preserved and carefully curated many thousands of letters, photographs, writings and other objects, documenting his life through his autobiographical museum in the grounds of the University of Melbourne, Australia. Grainger’s materials vividly illustrate his problematic legacy: from his deliberate and artificial construction of an ‘Australian’ musical identity to his views on race, well-documented sadomasochism, and personal eccentricities.

Grainger has long been a subject of fascination for playwrights and filmmakers, with over a dozen stage and screen adaptions of his life story made since his death. This paper aims to untangle the multiple ways that these films and plays construct, present, or even re-invent Grainger—both person and composer. These works are explored in tension with Grainger’s own self-conscious self-depiction, and within the socio-political context of their own time. The paper argues that, since the second half of the twentieth century, the figure of Grainger has been mobilized for a variety of political ends. While some works accept Grainger’s own construction of a ‘democratic’ and ‘Australian’ identity, others critically apply feminist and post-colonial readings to his biography, questioning laudatory representations of male ‘genius’, and problematizing uncritical acceptance of his place in Australian and US music history. Case studies include Thérèse Radic’s 1982 play A Whip Round for Percy Grainger (a product of the nationalist new wave theatre movement); the film Passion: The Extraordinary Life of Percy Grainger (1999, dir. Peter Duncan, a commercial release conforming to a traditional biopic arc), and Grainger at Home by Karen Van Spall and Lucy Eisdale (first produced 2016, interrogating Grainger’s relationships with women through a intersectional feminist lens).

While there has been much scholarly consideration of the composer biopic and depictions of musicians’ lives on stage, works on Grainger are yet to be analysed. As Grainger remains significant in Australian and North American twentieth-century musical history, the questions about biography, culture and music raised by these works can offer new ways for scholars and performers to engage with Grainger’s music and complex legacy.

Change and Conflict in Chant
Time: Thursday, 09/Nov/2023: 2:15pm - 3:45pm · Location: Plaza Ballroom E
Session Chair: Barbara Haggh-Huglo

A Gregorian Chant, a Melodic Revelation from Mount Sinai, and the Burning of Martyrs at the Stake: The Legends and Presumed Relationship of Sanctus and Aleinu
Daniel Seth Katz
Martin Buber Institute, University of Cologne (Germany).

We will probably never know how the earliest Christian chants were related to Jewish chants, due to the lack of ancient sources. Nevertheless, some later notations of Gregorian and synagogue chants suggest a relationship. This paper discusses one such case: the melodies of the Jewish hymn Aleinu (“We Must Praise the Lord of All!”) and a nearly identical Sanctus. Aleinu, like the more famous Kol nidrei, belongs to a small group of chants that are revered as if they were part of the Sinaitic revelation. Although no “melodies from Sinai” are notated before the eighteenth century, they are commonly considered to be of medieval origin. Among these melodies, Aleinu stands out for two reasons: it closely resembles a fourteenth-century Sanctus, and a twelfth-century Hebrew chronicle claims that thirty Jewish martyrs sang Aleinu while being burned at the stake in 1171. Two questions arise: did the martyrs sing the traditional chant, and was the Sanctus derived from it?

Abraham Idelsohn mentioned the “conspicuous similarity” of Aleinu and Sanctus without discussing the details (1926). Eric Werner implied, but did not show, a relationship (1959). Hanoch Avenary’s brief but iconic encyclopedia article sought to establish melismatic examples of Aleinu and other chants, calling them “fantasias” (1968). Geoffrey Goldberg presented additional “fantasias” (2003) and gave an excellent summary of, but did not investigate, the historical issues surrounding Aleinu and Sanctus (2019). Finally, Jonathan L. Friedmann discussed the history of the term “melodies from Sinai” without evaluating the music (2019). Despite the centrality of Aleinu and Sanctus in their respective traditions, nobody has yet compared them systematically. This paper fills the gap, showing that a close reading of the chronicle casts doubt on the historicity of the martyrs’ singing of Aleinu, while a musical analysis reveals that the chants are not so closely related as had been thought. Offering a new appraisal of an old interreligious puzzle, this comparative study enhances our understanding of the history of both Jewish and Gregorian chant.

The Sequentiaries from Cividale: New Insights into Local History
Eleonora Celora
Medieval Institute, University of Notre Dame

The collection of medieval manuscripts at the Museo Archeologico Nazionale di Cividale del Friuli (Italy) is exceptional: 111 of the 116 books have been located in the chapter library of the Cathedral of Cividale since the Middle Ages and many of them are liturgical books. This rare collection of liturgical sources offers an incomparable resource for tracing the developments of local liturgical and musical practices, which flourished in the Middle Ages under the patriarchate of Aquileia. Whereas these sources have attracted the attention of scholars, they are usually studied as representative of the broader tradition of the region.

My study moves in a different direction, using the sources as reflective of a local musical and liturgical tradition, one underscored by Camilot-Oswald in Die liturgischen Musikhandschriften aus dem mittelalterlichen Patriarchat Aquileia. The rich repertories of
sequences sung in Cividale del Friuli are most useful in this regard. The sources are unusually plentiful, and they represent tradition as it unfolded over several generations, with significant and traceable patterns of change.

My investigation concerns 8 sequentiaries, transmitted as independent sections in graduals and missals from Cividale, dated between the 13th and the 15th century, and used for the liturgy at the cathedral. Through codicological, paleographical and musicological analyses, as well as comparison with other Aquileian sources, I have identified the German core-repertoire, which largely consists of sequences from Notker’s Liber Hymnarium, some other German sequences and a few pieces that were apparently local. This core repertory was later enriched with pieces of various provenance, which are transmitted in gradual ms. LXXIX, a manuscript written at the Augustinian female monastery of s. Giorgio and eventually used at the cathedral. Though some of the sequences transmitted in ms. LXXIX became part of the repertory, were copied in later sequentiaries or added in earlier graduals, 13 pieces are transmitted only in manuscript LXXIX. Thus, for the first time I explore the choices made by the Augustinian canonesses of Cividale and suggest reasons for adding another dimension to the local tradition.

Were Crusader Scribes the Heralds of Square Notation?
Uri Jacob
University of Western Ontario

Notated manuscripts were common among the Latin communities established across the Eastern Mediterranean during the crusader period (1099–1291), as is primarily evidenced by nine large codices notated throughout—most of which are liturgical—and by some dozen more scattered notated items. This phenomenon challenges the historiographical narrative suggesting that during premodern times notation was exclusively used in the West. An analysis of these first known cases of notated music-making in a non-European setting illuminates a neglected aspect of the cross-cultural exchange among Latinos of various regional and lingual backgrounds (French, Occitan, Italian, German, etc.) who shared the same urban environments and prayed together in the churches of the Holy Land.

The paper will provide a comparative analysis of the main neume shapes found in crusader manuscripts from the twelfth century, demonstrating how these sources engendered a graphically unified notational system despite—or perhaps as a consequence of—the intermingling of Latins of various backgrounds within this environment. This system, whose earliest manuscript attestations date to the 1120s, is notable for its preference for angular (as opposed to cursive) neume shapes and for representing each sung pitch using a distinct square or rectangular notehead. This visual characterization bears a resemblance to the square notation that was standardized in Europe only during the thirteenth century (Haines 2008), and I will therefore discuss the role played by crusader notation in this shift towards a more unified notational practice.

It will be demonstrated how twelfth-century crusader notation is more iconic (Treitler 1982; Grier 2021)—and thus more intuitively decipherable by singers—compared with the symbolic nature of many of the systems concurrently used in different regions of Europe. Borrowing from linguistics terminology, it might be useful to treat this system as a pidgin dialect, a concept already applied in the study of textual traditions (Siegel 2005). I will argue that this iconic and relatively simple system was developed by those scribes of the Holy Land scriptoria in order to make notation accessible to as many musical-literates as possible, thus gaining an increased control over how the liturgy was sung across the Crusader Kingdom.

Chinese Music in Theory and Practice

Time: Thursday, 09/Nov/2023; 2:15pm - 3:45pm · Location: Plaza Ballroom D
Session Chair: Heeseung Lee

Chinese Musical Instruments, from Ming to Qing: Zhu Zaiyu’s Yuelü quanshu and Its Influence on Joseph-Marie Amiot’s Treatises
Stewart Arlen Carter
Wake Forest University,

Ming prince Zhu Zaiyu (1536–1611) was a mathematician, scientist, choreographer, and musician, perhaps best known in musical circles for developing the earliest mathematical formula for equal temperament. The full extent of his writings on music, however, is not well known today in the West nor in China. His Yuelü quanshu (樂律全書, “Rules of Music,” 1606) includes illustrations and descriptions of many musical instruments, particularly those that were used in Ming court ceremonies. My paper demonstrates how Zhu’s writings influenced illustrations and descriptions of instruments in Joseph-Marie Amiot’s (1718-93) manuscripts De la musique chinoise (ca. 1754) and Mémoire sur la musique des chinois, tant anciens que modernes (1776).

Amiot’s Mémoire is the earliest comprehensive study of Chinese music in any European language. In the introduction the author lists sixty-nine Chinese works that he consulted in the preparation of his book. In his discussions of Chinese music theory, Amiot cites Zhu more frequently than any other author. Many of his illustrations and descriptions of musical instruments, however, were clearly copied more or less directly from the Yuelü quanshu, but with no acknowledgement of their source. Noteworthy examples include the sheng (mouth organ) and the qin (seven-string zither).

Comparison of Zhu’s writings with Amiot’s two manuscripts reveals that the instruments used in Chinese court music changed little from the late Ming Dynasty to the mid-Qing. This was due in large part to the fact that the Qing emperors originally were Manchus, not Han Chinese. They adopted many traditional ceremonial practices of the Ming in an effort to validate their legitimacy with the Chinese people, the vast majority of whom were ethnically Han.
Music and Dance in Zhu Zaiyu’s Ceremonial Music: An Ontological Intervention on Early Modern Dance Studies
Joyce Wei-Jo Chen
Princeton University; University of Oregon

Chinese polymath Zhu Zaiyu 朱載堉 (1536 – 1611) is credited as the first person to calculate the correct formula for a twelve-tone, equal-tempered tuning system in the 1580s with his 81-row abacus. As a prolific writer and thinker, Zhu is best known to scholars for his work on music theory and mathematics. His writings on dance, however, are particularly innovative. He regards choreography and bodily movements as integral to ceremonial music, or liyue (禮樂). In order to revive the Confucian tradition of liyue, Zhu thoroughly documented dance notations and word-formation diagrams of choreography in his Yuelü quanshu 《樂律全書》 [Comprehensive treatise on music and music theory].

This paper will focus on one reconstructed dance by Zhu Zaiyu and consider the implications for understanding the ontological meaning of dance and its instrumentality in the global seventeenth century. In Ming China, dance was an artistic, liturgical, and scientific manifestation of the human body. Under the Chinese ritual and music system (liyue), dance movements demarcate classes of people, symbolize seasons, and facilitate religious prayers. In our case study, World Peace (天下太平) dance will demonstrate how Chinese numerology was reflected in dance formation and gestures, thus elevating harmonious spirits during Confucianist rituals. In addition, each dance posture is closely tied up with a specific affect and corresponds to textual and liturgical references of the choreography. By exploring the relationship between movement, affect, and ritual in early modern Chinese dance, this paper broadens our understanding of dance in the global seventeenth century and opens new lines of inquiry for dance scholars.

Stretched to the Breaking Point: Singing as Phonological Analysis in Kunqu Theory
Jacob Reed
University of Chicago,

Vocalists trained in Western conservatory style are familiar with the idea that phonology is relevant or even crucial in singing: their years of required diction classes often center on the anatomy of the oral tract and conversancy with International Phonetic Alphabet (IPA). In this paper, I argue in the reverse direction: that singing is already a form of phonological analysis, both because it distorts words and because of the kind of listening practices it demands. Specifically, I draw on a series of arguments along these lines from Late Imperial (ca.1550–1911) Chinese Kunqu opera theory, a tradition that often blended music theory and linguistic thought (Hu 2019, 2021; Vedal 2022).

I first examine the Kunqu singing practice (attributed to Wei Liangfu, ca. 1522–73) of decomposing a word into three parts (dong=“do+o+ong”) and how this enhances and systematizes the inevitable distortions that singing makes to words (Li Mark 2019). I then turn to the description of this singing technique by Shen Chongsi (d.1645), who related it to the phonological notation fanqie, which represents words by two characters that give the word’s initial and final sounds (dong=“duan+zhong”). Finally, I show how Wang Dehui and Xu Yuancheng (fl.1851) took Shen’s claim that “Fanqie is the method of singing” and reversed it in their “Essay: Gongche [Musical Notation] is Fanqie.” I argue that their essay relies both on an appeal to the naturalness or inevitability of how words are broken apart by singing, and on an identification of phonological listening practices with musical ones.

In conclusion, I examine some recent scholarly analogues of this line of reasoning by briefly sketching some of the ways that linguists have made use of music in phonological research. Such work illustrates the continuing possibilities for conceptualizing singing as phonology, and for listening phonologically as a musical practice.

Gender and Voice on Record
Time: Thursday, 09/Nov/2023: 2:15pm - 3:45pm · Location: Majesty Ballroom
Session Chair: Lisa Barg

Culturally Situating Trans-Femininity through Hyperpop’s Technologically-Processed Vocals
Lily Shababi
University of California, Los Angeles

In the past decade, hyperpop has emerged as a musical genre that is associated with maximalist electronic soundscapes and vocal processing. LGBTQ+ identifying musicians and listeners gather online (Discord, Twitch) and in-person (music concerts) to create a rich subculture where electronic pop music is celebrated. Hyperpop’s mediation through social media, music streaming platforms, and online music journalism has indexed this practice as a style. Importantly, the technologically-processed voice (largely consisting of pitched-up vocals and pitch correction) is commonly understood as a technique utilized by trans-feminine musicians in order to expand their self expression. In addition to attending to the potentially empowering aspects of processed vocals for transgender and non-binary artists, I argue that such voices should be contextualized amongst the broader material technologies and social experiences in which they are produced and performed.

Drawing on interviews with musicians Katie Dey, Claire Rousay, and Sami Perez, and on recent trans of color scholarship’s attention towards the complexity of self-formation, this paper aims to theorize the processed voice’s cultural context through tracing its technological, musical, and affective materiality. Musicologist M. Myrta Leslie Santana’s research shows how Western gender identity categories do not capture the everyday, lived experience of developing one’s sense of self, especially as it is constructed through race, class, and gender. Additionally, musicologist Dana Baitz posits that one of the key differences between cis queer and trans experiences is that trans musicians are not transgressing social norms, and in fact, they are materially investing in bodily transformation. I build on this work by examining the ways musicians negotiate a relationship between voice and self through practices
that draw from tools (pitch and formant shifting plug-in KeroVee and pitch correction software Melodyne), communities (online and in-person), and their unique social positionality.

Music of the current moment increasingly utilizes technologically-processed vocals, necessitating the development of musicological scholarship that culturally situates trans experiences vis-a-vis sound and voice. Associating the processed voice with identity categories only engages with a surface-level understanding of gender. Situating the aforementioned musicians’ perspectives within a theoretical underpinning of gender and technology studies scholarship, this paper uncovers the complex conditions that are involved in the production of voices, and suggests a conceptualization of gender that attends to technologically-driven musical practice.

**Music for the Weaker Sex: Gender as an Organizing Principle in Postwar Mood Albums**

Jennifer Messelink
Yale University

The title of this paper is named after Henri Rene’s *Music for the Weaker Sex* (RCA, 1958). The album cover features an attractive young white woman in a nightgown surrounded by sheet music. Her arms are raised above her head in a frontal pose which frames and emphasizes her face and breasts. Throughout the 1950s images like this of half-clothed or negligée clad women positioned to signify sexual availability increased to the point that in 1957 the *New York Times* noted “mood music had demonstrably become nude music.” *Music for the Weaker Sex* was only one of the many mood albums during this period that used female bodies, emotions, and desires as a central theme in not only the title and album cover art, but the musical conception as well.

My paper examines how gender served as an organizing principle in 1950s mood albums through the material and historical specificity of recordings that portrayed women as either inert objects or emotional, even exotic, subjects; let's Baxter’s *The Passions* featuring Bas Sheva (1953), Jackie Gleason’s *Music to Change Her Mind* (1953), and *Music for the Weaker Sex* (1958). Initial reactions to these albums might focus on how they objectify women, reinforce gender norms, or cater to the male gaze. What is not apparent is how these albums reveal the social and historical conditions of women’s experiences in a system dominated by men. To examine this I draw on recent scholarship in music and literature which theorizes “genre worlds” as active processes of organizing social knowledges (Brackett 2016, Jerng 2019), and feminist research methods that pay attention to the gradual gender activism of ordinary and underrepresented women (Nicholson 2013; Thompson 2013). Mood albums have historically fallen under the category of “bland” easy listening, a type of music that has eluded critical analysis for far too long. These albums offer a rich site for exploring postwar musical arrangements, public discourses around female sexuality, and how some of the women involved in their production challenged notions of womanhood in unforeseen ways.

**Sound, Sex, and Somaesthetics**

Richard Beaudoin
Dartmouth College

Sounds of effort—grunts, groans, gasps, and moans—are considered transgressive, especially when they appear on classical recordings. Somaesthetics allows a reclamation of these vocalizations as music. At present, the classical recording industry aims to project an image of instrumentalists as poised, non-sweaty, and corporeally silent. An imbalance is made plain: composers are free to dictate whatever sounds they wish, while performers are discouraged from voicing performative effort. The century-long practice of admonishing musicians for making so-called ‘extraneous noises’ has established unspoken norms encouraging interpreters to make their physical presence as inconspicuous as possible. Critiques of sound effort are applied unequally: women receive harsh criticism for audibly breathing, while men who moan loudly are lauded for being so ‘connected’ to the music. Classical performance thereby parallels professional tennis, where grunts have undergone a similar reckoning. In both fields, the transgressive nature of effortful vocalizing has been linked to sounds associated with sex, prompting biased critiques that run along lines of race and gender.

Countering these punitive appraisals, I employ Inclusive Track Analysis—a methodology drawn from my book *Sounds as They Are* (Oxford University Press 2023)—to create an accommodating typology of audible exertions. One category, associated with climactic utterances, is illustrated in recordings by Janine Jansen, Yannick Nézet-Séguin, Pablo Casals, and Fazil Say. A second category, associated with ongoing exertion, is found in tracks by Claire Chase, Evgeny Kissin, and Giambattista Valletta. Allyson Nadia Field’s ‘archive of absence’ is brought to bear on the scandalous erasure of grunts in recordings by Joyce Hatto.

**Musical Closure**

*Time: Thursday, 09/Nov/2023: 2:15pm - 3:45pm · Location: Governor's Sq. 11 · Session Chair: David Sears*

"Here is where I'll end it": (Un)finishedness, (In)completeness, and Agency in Popular Music

Jacob Eichhorn
Eastman School of Music

The work is finished. The work is complete. In everyday conversation, we might not distinguish between these two statements. In this paper, however, I disambiguate the often-conflated concepts, finishedness and completeness, according to agential and actio attribution. Weaving together Monahan’s agential hierarchy and Moore’s three-part voice identities, I construct a model for understanding the intersections of agency—action and finishedness—completeness in popular music and multimedia. However, this distinction will be complicated by the abrupt ending—a special formal and storytelling device that merges authorial finishedness and the work’s incompleteness. Leaning on theories of closure and endings (Agawu 2009, Atkinson 2018, Burstein 2014, Doran Eaton 2023), I explore unmet expectations within the marked abrupt endings of three case studies: Katatonia’s “Omerta” (2003), the series finale of *The Sopranos* (2007), and Dolly Parton’s “The Bridge” (1968). In the final case study, I contrast Parton’s studio recording
with a live performance on The Porter Wagoner Show, a country music variety show, in which she changes the ending. I situate this change within the political climate of the late 1960s regarding the rights of women and people with the capacity for pregnancy as well as her avoidance of public political commentary in order to speculate on the meaning of the marked and unmarked endings. Ultimately in this paper, I interrogate the complex nexus of meanings that emerge when a listener is faced with an abrupt ending and how these agential and actional attributions can become quite slippery.

**Plagal and Authentic Conflict as Tonal and Narrative Structure in Jesus Christ Superstar**

*Kyle Hutchinson*

*Colgate University*

In 2002 Joseph Swain noted that “the products of Broadway have not had much success in the annals of scholarly criticism: what [attention] they have received has been patronizing at best.” Twenty years on, this disdain has begun to dissipate: recent publications (Buchler 2008; Hutchinson 2020)—particularly the 2023 collection edited by Buchler and Decker—have begun to accept the music of musical theatre in scholarly analytic contexts. Yet there remains a perplexing resistance to the works of Andrew Lloyd Webber: the aforementioned collection, for instance, mentions him in passing but twice. Despite his unassailable popular success (Walsh 1989), Lloyd Webber continues to suffer the same “hostility and neglect in the academy” (Block 2004); a neglect that Snelson (2004) attributes to “perceived lack of organic unity.”

Using *Jesus Christ Superstar* as a case study, I demonstrate that contentions regarding lack of structure and unity in Lloyd Webber’s shows do not hold up to analytic scrutiny. In *Superstar*, a dichotomy between authentic domains that affirm tonic-dominant polarity, and plagal domains that diverge from it (Stein 1983, Harrison 1994) underscores musical tensions and dialogues between characters and ideologies in localized individual songs.

These local harmonic conflicts, however, also serve as germinating seeds for large-scale structure. The show is bounded by D minor, which, along with its authentic extensions, F and A, serves as a referential tonality (McCleless 1982, Gilliam 1991) for those in power (Pilate, Herod) and represent the societal status quo. Conversely, the major-mode subdominant key, G, is used exclusively by Jesus’ disciples who are trying to invoke change. Jesus’ own doubt, introduced by his Bb tonality, infuses a minor-mode inflection into the disciples’ major-mode subdominant, undermining the idealized world anticipated by a major-mode subdominant breakthrough. This enlargement of local harmonic processes thus forms an associative tonal network (Hanninen 2012) representing the show’s tonal structure, where parallel dramatic/musical narratives project a failed *per aspera ad astra* narrative (Hepokoski and Darcy 2006). Because *Superstar* ends with Jesus’ crucifixion, both the plagal ‘4 and Jesus’ ‘6 are subsumed within the D-minor hierarchy, reflecting Almén’s (2008) conception of ‘Tragic’ narrative typology in both drama and music.

**The “what” and “when” of cadences**

*Christopher White, Helkin Sosa*

*University of Massachusetts Amherst*

As a recognizable stock pattern that occurs at the end of a phrase, a cadence is what we expect when the phrase ends. Statistically, cadences are progressions that occur noticeably more often at the end of a phrase than in any other context and something that allows listeners to connect these patterns with a feeling of “ending.” These definitions all involve some amount of circularity: a cadence ends a phrase, while a phrase ends with a cadence. Such dynamics have been at the center of recent investigations into cadential rhetoric.

This paper argues that the regularity of a cadence’s *what* and *when* exist in a balance with one another. In repertoires with variable phrases lengths, cadences are very constrained, while repertoires with predictable phrase lengths have less-determined cadences. To show this variation, we use several corpora: piano sonatas, 21st century EDM, Baroque guitar, mid-20th century American radio pop, and early 20th-century black American vaudeville (constructed for this study).

Our findings inform broader notions of harmonic function and phrase rhythm. For instance, the primacy of quadruple-factorized phrase lengths foregrounds the role of hypermeter in phrase construction, while the inter-corpus variation supports repertoire-specific definitions of harmonic function — e.g., rock’s “dominant” IV, versus other harmonies that lead to tonic. Analytically, this suggests that phrasing irregularities — e.g., loose knit constructions and phrase elisions— require strictly-defined cadences, while highly-regular phrase rhythms allow for variable cadential grammars. Cognitively, this study unites two strands of musical expectation: while metric expectation has been shown to be located in the brain’s limbic system and to be prospective in nature, harmonic expectation relies on the brain’s language centers and is more reactive. Overall, we argue that a cadence’s feeling of “ending” relies both on its *what* and its *when*, with these parameters shouldering different burdens in different corpora.

**Musical Responses to Trauma**

*Time*: Thursday, 09/Nov/2023: 2:15pm - 3:45pm · *Location*: Governor’s Sq. 17

*Session Chair*: Erin Brooks, SUNY Potsdam

“Real Pain’: Trauma and Good Non-Sovereignty in the music of Indigo De Souza.”

*Dan DiPiero*

*University of Missouri Kansas-City*

This paper brings a close listening of Indigo De Souza’s 2021 track “Real Pain” into conversation with both ethnographic interviews and discourse analysis in order to unpack the ways in which De Souza’s music creates spaces of queer care in performance by recourse to what Lauren Berlant calls a “good non-sovereignty.” For Berlant, good non-sovereignty is the very promise of the political: good non-sovereignty happens when we can afford to be swept up in something, because we trust the communities in which we are...
ennmeshed. Indigo De Souza creates good non-sovereignty in performance by creating spaces where listeners can take care of one another, and then by manipulating their emotional-affective responses through sound. In contrast to the riot grrrl’s polemical "girls to the front" praxis, De Souza asks fans to make space for one another, both expanding and softening the register of address. In asking listeners to wear their masks at shows, to take care of their mental health, and otherwise look out for one another, De Souza creates a space of trust that allows listeners to experience catharsis—to surrender their sovereign control over their own emotional states and feel the resonance of shared traumatic experience.

Hailing young and marginalized subjects, “Real Pain” features the layered screams of De Souza’s fans, who sent recordings of themselves at the artist’s request. These recordings are stacked on top of one another in order to build a collective screamspace that sits at the heavy heart of this track, exemplifying what Ann Cvetkovich identifies as music’s capacity to "make an emotion public without narrative or storytelling; the performance might just be a scream, a noise, or a gesture without a sound" (2003, 286). Signifying by sonifying, De Souza conflates all painful experiences into one general expression, allowing listeners to vibrate alongside the band and experience catharsis as a sonic form of care. Disproportionately affected by climate grief, attacks on reproductive freedom, and more, young fans willingly surrender control over their own emotions in the space of a concert in order to be with others who experience similar genres of pain.

**Hearing Suffering and Faith in Lingua Ignota’s SINNER GET READY**

Olivia Rose Lucas  
Louisiana State University

Taking her project name from Hildegard von Bingen’s mystical constructed language, vocalist, multi-instrumentalist, and songwriter Lingua Ignota’s music explores the intersections of Christianity, trauma, domestic violence, and sexual assault. Sonically, her music traverses deconstructed elements of metal and noise music, vocal techniques that range from extended screams to classical mezzo-soprano, and extensively researched references to Catholic, Pentecostal, and Primitive Baptist musical traditions. The resulting complexly layered musical texts deploy the subjectivity of Christian faith as a metaphor for intimate partner abuse.

This paper traces the timbral, textual, and vocal-expressive layers of Lingua Ignota’s 2021 album SINNER GET READY as they shape a deeply uncomfortable sonic experience in which a victim’s struggle to make her abuser love her is given the apocalyptic scale of a sinner struggling to avoid the eternal hellfire threatened by a supposedly loving g/God. Throughout the album, the lyrics consistently support dual readings, in which the narrative subject could be understood to be talking with/about the Christian God or an intimate partner. Lingua Ignota’s use of elements of noise, industrial, and metal music flips these traditionally phallocentric genres to reclaim specifically feminine experiences of victimhood, avoiding what she finds to be patriarchal expectations of the "civilized" ways female abuse victims ought to behave (Pelly 2019). Simultaneously, her layers of Appalachian instrumentation and vocal references to shape-note singing and Primitive Baptist hymnody recontextualizes these faith-based sounds in ways that explore how Christianity’s embeddedness in American culture renders it a mirror for interpersonal entanglements and the structures that prevent escape from abuse of all kinds. Although the album could be glossed as anti-Christian, closer listening reveals an abiding empathy for the desire to love and be loved that accompanies both spiritual and romantic desire. Finally, this paper further expands Emily Milius’ (2021, 2022) work on how timbral nuances of vocal performance can communicate a trajectory of healing and triumph over abuse; I demonstrate how Lingua Ignota’s vocals, rather than focusing on recovery or redemption, focus on creating space for rage, anger, and the raw experience of betrayal and violent victimization.

**Waters on Fire: Post-War Trauma, Disability, and Multi-Narrative Strategies in Prog Rock**

Marcelo Gabriel Rebuffi  
Case Western Reserve University,

April 2023 marks the 40th anniversary of the release of The Final Cut, the last album by Pink Floyd with Roger Waters as composer and singer. Waters, whose father died on the battlefield in WWII, was deeply affected when his country entered the Falklands War in 1982. Unsurprisingly, the album deals with post-war trauma (in fact, he had explored mental disability in previous works). From a broader perspective, Joseph Straus has argued that 20th-century music frequently performs disabilities as alternatives to the normative/normalizing narratives of overcoming. But The Final Cut represents a step further by using these elements strategically to tell stories from divergent perspectives that unfold simultaneously, leading to complex multi-narrative configurations.

In my paper, I will examine the songs “When the Tigers Broke Free” and “Southampton Dock.” The two tracks are structured in a similar way: a major-mode harmonic progression repeats four times. In the first three statements, these harmonic backgrounds operate in tandem with male voices in the low register, while in the last ones, Waters sings in the upper range producing a deliberately broken sound that contrasts radically with the other voices. Indeed, these fourth statements add an otherwise hidden perspective to the songs by revealing and unleashing the so-far repressed mental disability caused by war. While the first three statements of the tracks project a carefully crafted (in fact hypocritical) stoicism, the inclusion of non-normative voices uncovers the horrifying traumatic post-war consequences that the other elements of the soundscape silence, thus generating powerful affective dissonances. I argue that analyzing The Final Cut could help us to delve into the neglected centrality of disability in multi-narrative music, at the same time that it could also allow us to rethink some of its many ramifications in our current era when war has re-emerged worldwide.

**Style and Interpretation in American Music**

*Time:* Thursday, 09/Nov/2023: 2:15pm - 3:45pm  
*Location:* Windows  
*Session Chair:* Jonathan A. Gómez, University of Southern California

"Procession In Shout": Cecil Taylor’s Metamorphosis of Language to Music in A Rat’s Mass
"God is hanging and shooting us." This line, performed by Lucille Johnson in avant-garde jazz composer Cecil Taylor's 1976 opera A Rat's Mass, changes the meaning first inscribed in Afro-surrealist playwright Adrienne Kennedy's eponymous work. Instead of conveying the psychological abjection and the mortal fatigue that foreshadow Sister Rat and Brother Rat's deaths, Johnson subverts the original narrative by delivering the line with exaggerated inflections and deliberate pacing that impart irony. Her performance catalyzes the turning point in the opera by conjuring the paralysis of God's destructive force (played by Nadja Chetvyrtsyv) and transforms the story. In Kennedy's script, the story ends in death; in Taylor's opera, in birth and renewal.

Described by Taylor in the program notes as a "psycmic poem set to music" in which "people become ideas" through a "traditional formation of Black communal gatherings," A Rat's Mass stages black sociality to construct what Ashon Crawley calls an "aesthetics of possibility." Taylor's opera has been largely overshadowed by his prolific jazz discography, but a documentation film of one of the performances resides at La Mama Theater Archive. In this paper, I analyze the music and choreography in the film to show how Taylor replaced the references to the Catholic ritual of remembrance/Eucharist in Kennedy's 1967 play with those that signify traditional African and African American performances. I also compare Kennedy's script to my transcription of the libretto, showing that Taylor foregrounded the improvising body to exploit the interstices of linguistic meaning and dramatize its valences. By supplementing my analysis with sources that document Taylor's thoughts around the 1970s, I argue that sacred black sociality was an aesthetic backbone in the music of a composer who is primarily remembered for his individual style of piano playing. I suggest that musicology's relatively recent redress of racial inequality may attend to the details within the compositions staged by black composers as much as to the genres of music (and people) that they represent.

Disrupting Orchestral-ness in Ornette Coleman's Skies of America

Luke Riedlinger
McGill University

Ornette Coleman recorded his first orchestral composition, Skies of America, for jazz quartet and symphony orchestra, in April 1972 with David Measham and the London Symphony Orchestra (LSO). Music critic Richard Williams attended the recording session and described the collaborative atmosphere as discordant and uncomfortable, with several musicians in the orchestra complaining about 'un-idiomatic' passages in Coleman's orchestration. This paper problematizes the LSO's unusually strong reaction to Coleman's piece, given that the ensemble regularly performed works in a variety of different experimental styles. I suggest that this collaboration elicited a clash between different philosophies of sound, rooted in the crossover between classical and jazz genre spheres; specifically, conflicting aesthetic presumptions about what it means to sound 'good' both as individual instruments, and as a socialized, instrumentalized collective. Zachary Wallmark describes the social agency and divisive potential of sound as an "ethics of timbre" whereby sounds stratify vibrating bodies, connecting individuals to groups according to various unities and oppositions (Wallmark 2016). Coleman and the LSO held conflicting intuitions and aesthetic preconceptions about what it should feel like to be implicated in timbre, or rather, to do timbre together. On one hand, the orchestra operated within a normative Eurological, western-classical aesthetic, rooted in everyone maintaining a hierarchy of focused, homogenous, individual sounds. On the other hand, Coleman's Skies of America orchestration typified his own Afrological, Harmolodic, timbral aesthetics, in which timbre is experiential and democratic, playing on the inherent multiplicity of sounds contained within every sound, and the feelings of sounding togetherness. Coleman explained to Williams that, "It's not meant to be a symphony orchestra playing … Not that particular sound. It's just supposed to be the way these instruments sound when they play together" (Williams 2022). Coleman's approach to orchestration enriches our understanding of how the symphony orchestra has been conceived as an instrumental unit that is paradoxically both heterogeneous and homogenous, multiple sounds but also a coherent sound. His collaboration with the LSO exemplifies how a symphony orchestra can adapt to, but also resist, certain ideas about playing (sounding) together that stem from outside the Western classical tradition.

Putting Ecstatic Minimalism into Words

Victoria Aschheim
Carleton College

Read about American minimalism, and you’re bound to encounter the word “ecstatic.” Adam Shatz wrote in 2021 of the “ecstatic” quality of John Coltrane’s A Love Supreme, which inaugurated minimalist techniques like drones and repetition. For Mark Swed, in 1988, Philip Glass’s signature was “ecstatic music,” and in 2011, Anastasia Tsioulcas hailed the “ecstatic percussion” of Steve Reich’s Drumming. In her signal 2015 essay, Ellie M. Hisama characterized Julius Eastman’s music as “ecstatic minimalism.” To call minimalist composition “ecstatic,” though, is to join in an unspoken consensus. “Ecstatic” feeling is both within reach and beyond words, easy to alight on but difficult to define. Describing minimalist idioms as ecstatic means drawing a conclusion and issuing an interpretive challenge all at once.

My paper doubles down on the prospect of an “ecstatic minimalism” while bearing down on the term critically, from the vantage of 21st-century music. I illuminate the concept of ecstatic minimalism from three angles: instrumental, programmatic, and analytical. I begin by limning Julia Wolfe’s idea of “ecstatic” psychedelia in her 2009 album Dark Full Ride, comprised of music for multiples of the same instrument. Wolfe’s immersive textures and kaleidoscopic transformations of timbre invite listeners to perform devotional work: attending to the intimacy of ensemble interactivity. I then turn to yMusic’s 2020 album Ecstatic Science, featuring pieces by Gabriella Smith, Missy Mazzoli, Paul Wiancko, and Caroline Shaw; I read the album’s theme as a reflection on the rhapsodic union of architecture, pulse, and emotion in postminimalism. Finally, I consider Nico Muhly’s use of the word “ecstatic” to describe structural elements in his music such as chords and canons; here, the word becomes a counterforce to the icy restraint of formal analysis. I end with a call to embrace “ecstatic minimalism” not only for the term’s affective appeal but also for its ethical possibilities. Ecstatic minimalism makes space for rapture—wonder and dynamism—that is (aspirationally) ecumenical and inflected by difference, by specificities of identity and musical scale. Expanding the category of the “ecstatic” will open the way for more inclusive accounts of the liberatory power of minimalist syntax.
The early part of a faculty member’s career typically focuses on teaching and research, but by mid-career, many academics are eager for new professional experiences. Taking on an administrative role can provide change and variety, but unlike teaching and research, for which graduate programs and academic institutions typically provide much preparation and support, the skills necessary to academic administration—as well as its challenges and rewards—are rarely explicitly honed or even much discussed.

This roundtable features short talks and a discussion among mid- to advanced-career musicologists working in administrative roles in academic settings. Speakers will reflect on a number of questions, including but not limited to the following: How can faculty prepare themselves to be good candidates for administrative positions? What skills should they seek to develop? What are some of the challenges and rewards of taking on an administrative role? How can one balance such a role with teaching and research? How might it affect work–life balance? How can an administrative position be a vehicle for advancing principles of inclusion, diversity, equity, and access? What has been most surprising about serving in an administrative position?

Each of five panelists will give a ten-minute lightning talk, after which the chair will engage the panelists as a group for approximately twenty minutes of discussion. The chair will also moderate discussion among all those in attendance for the final twenty minutes of the session. The speakers have, collectively, served in a wide variety of administrative roles in academia, including as department chairs, center directors, and associate deans.

**Video Game Music**

**Time:** Thursday, 09/Nov/2023: 2:15pm - 3:45pm · **Location:** Silver Session Chair: Julianne Grasso, Florida State University

**Playing Between Forms: Intersemiotic Translation and the Classical Arrangement of Video Game Music**

Stefan Greenfield-Casas  
University of Richmond

Video games have, for decades now, no longer needed to rely on the 8- and 16-bit “beeps” and “boops” of their early ancestors. Today, lavish symphonic scores are just as likely to be heard in a game as chiptunes or even Top-40 pop. But orchestral arrangements of video game music have existed since the late 1980s, with Koichi Sugiyama’s *Dragon Quest* suites (1987) and Nobuo Uematsu’s *Symphonic Suite Final Fantasy* (1989). These orchestral suites were arranged from the 8-bit scores of these composers’ early music and, since then, numerous orchestral arrangements have been created based on video game scores, leading to what William Gibbons (2018) has called the “classifying” (or classicalization) of video game music.

In this paper, I am especially interested in examining the classical arrangement of video game music into genres that Michael Long (2008) would identify as existing in the “high classical” register: namely, the concerto, theme and variation, and the symphony. In particular, I expand existing theories of multimedia arrangements (Van der Lek 1994, Audissino 2014, and Lehman 2018) to consider not only how multimedia scores can be arranged for the concert hall, but why certain genres are employed. Drawing on theories of translation, adaptation, and (musical) narrativity, in this paper I will argue that musical genres can support and intensify the narrative meaning of their source games through a process of what linguist Roman Jakobson (1959) calls “intersemiotic translation.”

I begin by outlining how arrangement studies can provide a new way of conceptualizing intersemiotic translation by way of musical narrative, drawing on translation theorist Lawrence Venuti’s (2007, 2010) distinction between an “instrumental” understanding of meaning vs. a *hermeneutic* understanding of meaning. Then, following Stefan Greenfield-Casas’ (2022) analysis of the translation of the individual vs. society narrative conflict from game to the concerto genre (cf. McClary 1987), I use two generic (genre-ic) case studies to demonstrate my claim: the theme and variations (with Natsumi Kameoka’s Concert Paraphrase on “Dearly Beloved”), and the symphony (with *The Legend of Zelda: Symphony of the Goddesses*).

**Lyrical, Ludic, and Leitmotivic: Video Game Song Lyrics and Semantic-Leitmotivic Transformation**

Blaire Ziegenhagel  
University of Oregon

This paper shows how ludic leitmotifs derived from texted songs are invested with added layers of contextual meaning and how they augment the player’s experience. Games also sometimes introduce a song’s lyrical version at the end, like *The Legend of Zelda: Symphony of the Goddesses*, and *The Legend of Zelda: Symphony of the Goddesses*. These orchestrations are not only about providing additional layers of meaning, but also about affording greater access to narrative meaning. For example, during their first playthrough of *Three Houses*, players discover that Edelgard, a presumed classmate, was a secret villain hellbent on ridding the world of “crests,” bodily symbols that grant bearers with special powers. In the song, the narrator, clearly an analog to Edelgard, asserts their desire to rid the world of such a preferential system, but laments that the happy days they
currently live will be replaced by a violent commitment to their ideals. As the game encourages many subsequent playthroughs, players gain a heightened sense of immersion from a distinctly semantic understanding of the game’s battles and exploration sequences.

The study of ludic leitmotifs has historically focused on story (Smith 2020, 8-bit Music Theory 2020) or their contribution to UX design, i.e., “user experience” (Collins 2008). In my study, meanwhile, I blend these two perspectives, providing insight into a specifically ludic-narrative interpretation of musical theme by further investigating how players become invested in a game’s tasks through narrative.

From Galant to Gaming: Schemata in Early Video Game Music
Alan Elkins
Cleveland Institute of Music

In his 1991 article “Defining a Prototypical Utterance,” Robert Gjerdingen identifies a Fonte schema in the closing credits music of the television show Leave It to Beaver. As Gjerdingen notes, modern exemplars of galant schemata can shed light on the long-term stability of particular musical conventions in tonal repertoire. However, the presence of older schemata in more recent music may also raise questions about stylistic influence—how patterns from one repertoire made their way into a seemingly unrelated body of works centuries later. For instance, the Prinner schema appears in the soundtracks for several video games from the 1980s and early 1990s, but seems to be no evidence that game composers would have been familiar with galant musical practices.

In this paper, I will use a schemata-based approach to show how the harmonic syntax of early video game music was informed by earlier tonal repertoire. I argue that galant schemata entered video game music via early to mid-twentieth-century popular genres alongside other paradigms from those styles. I will begin by summarizing the musical landscape of video games from the early 1980s, which predominantly relied on pre-existing music rooted in classical or twentieth-century popular styles (Lerner 2013/2014, Gibbons 2009, Plank 2019). I will then discuss several schemata found in original video game soundtracks in the following years—including the Prinner, the Fonte, and several cadential formulas found in early twentieth-century popular music—and discuss the ways in which those patterns changed as they entered video game soundtracks.

Women, Musical Communities, and Social Change

Lifting as She Climbed: Mollie Fines and Music in African American Women’s Clubs
Marian Wilson Kimber
University of Iowa

At their 1926 meeting, the National Association of Colored Women’s Clubs adopted the song, “Lifting as We Climb.” Composed by Wichita clubwoman Mollie Fines, the song drew on the organization’s motto in stressing education and racial uplift for African American women. Fines was appointed the NACWC’s music director by its president, Mary McLeod Bethune, and she had ambitious plans for its fifty thousand members. After her tenure, she remained an important musical force in African American communities in Kansas into the 1940s. Drawing on the Black press, NACWC publications and scholarship (Deborah Gray White, Darlene Clark Hine, and others), and archival materials from the Afro-American Clubwomen Project at Kansas’s Spencer Library, this paper explores the ways in which race, gender, and class intersected in shaping Fines’s musical activities and those of Black women’s organizations.

The NACWC’s early leadership was largely educated and upper class; yet like ca. 40% of African American women employed in the 1920s, Fines was a domestic worker. Her labor in a live-in position enabled cultural initiatives by her white employer, Fannie Hurd, who founded the Saturday Afternoon Musical Club that supported Wichita’s Symphony. In keeping with Black women’s segregation from white women’s clubs, Fines’s Harry T. Burleigh Music Club met in her garage apartment beside the Hurd mansion. Through her club and church affiliations, Fines promoted the music of African American composers, exhibiting sheet music, organizing state music contests, conducting choral performances, and directing pageants on racial and religious topics. Marilyn Dell Brady has contrasted the Kansas Federation’s artistic focus with the political agendas of the larger National Association. However, Fines’s musical events in Kansas frequently helped subsidize educational and social initiatives, such as funding scholarships and childcare facilities. Her larger aspirations for the NACWC, including establishing ongoing national contests, creating a music room in its Washington headquarters, and producing a history of the music division, were unsuccessful. Nonetheless, Fines’s engagement with the NACWC was personally transformative. Her activism reveals how Black women’s groups’ music making was deeply entwined with racial uplift and philanthropic efforts to meet the pressing needs of African American communities.

Sounding Freedom at the Capital: Persian Protest Music in the Woman, Life, Freedom Movement
Sara Fazeli Masayeh
University of Florida

The death of 22-year-old Mahsa Amini on September 16th, 2022, at the hands of Iran's morality police, was the catalyst for ongoing global protest against the Islamic regime. As a result, the Woman, Life, Freedom Movement formed, and the first song regarding the movement, “Baraye” (meaning “For”), was released twelve days after Amini’s death. “Baraye” won the Grammy for Social Change, a Special Merit Award introduced in 2022. During my fieldwork in Washington, DC, in February 2023, Iranians sang it as their protest anthem in front of the White House and at the US Capitol to capture President Biden’s attention. My discussion considers women’s awareness about equal rights (Melucci 1989), cultural patterns of social movements (Manuel 2019), roles of protest music (Moufarrej 2018), and musical sounds as powerful social resources (Danaher 2018). Participating in protests in Iran and the US gives me the
privilege and agency to elaborate on notions that were not discussed before. It is crucial to discuss the protest soundscape in a life/death situation of protesting in Iran compared to globalized forms of protests in the Capital. This paper illuminates the staging of protests in solidarity with Iran in the United States. How does the Iranian diaspora materialize the message of their protests through music to communicate with the host society? How does the social history of the United States lead the global protests? Why is protest music essential for the Iranian diaspora in staging protests in the United States?

There is no Audience Without Ladies: Gendered Participation in Nineteenth-Century Rio de Janeiro Concert Culture (1860-1900)

Miranda Bartira Tagliari Sousa
University of Pittsburgh,

This paper borrows its name from a publication in which Machado de Assis—likely the most significant Brazilian writer of all times and Club Beethoven’s librarian—describes female presence and involvement in concert environments in Rio. Club Beethoven was the most exclusive musical institution in 1880s Rio; women were not allowed in the premises, and De Assis describes them as “audience,” not as performers or decision makers. However, observers such as Italian violinist Vincenzo Cernicchiaro, Pinho and Renault cite female singers, pianists, and violinists working in Rio during the late 1800s, both as amateurs and professionals. The aim of this research is to investigate women’s positionalities and participation in concert music in the second half of the nineteenth century in Rio.

The paper focuses on concert music, more specifically in music clubs and associations that produced concerts, soirées, benefits and balls, in which European concert music was the main repertory of choice. It dialogues with, and furthers works from Brazilian musicologists Cristina Magaldi and Avelino Romero Pereira, who studied spaces in which concert music was cultivated in Rio de Janeiro. The philosophies that oriented the functioning of these institutions were based on open imitation of European culture, and on adoption of colonial taxonomies that placed people in different stages of “evolution” regarding race, class and gender, even after the independence from Portugal. The aim is to examine the role of women in these spaces and events, and their participation (or lack of) as producers and performers, vis-à-vis patriarchal and colonial societal structures that may have placed them within the private sphere, even in semi-public spaces. The paper describes Rio’s concert scenario from the vantage point of actors that are not usually included in the “official” history: women as an “audience” that was fundamental for concerts to come about, but invisible to the public eye in their role of producers or performers, unveiling structures and ideas about gender roles in late nineteenth-century Rio’s society.

Lisette: A Song’s Journey From Haiti & Back

Time: Thursday, 09/Nov/2023: 2:15pm - 3:45pm  ·  Location: Governor's Sq. 14

Lisette: A Song’s Journey From Haiti & Back

Jean Bernard Cerin¹, Nicholas Mathew²
¹Cornell University; ²University of California, Berkeley

In Lisette: A Song’s Journey from Haiti and Back, Jean Bernard Cerin and Nicholas Mathew trace the circuitous history of “Lisette quitté la plaine,” the oldest surviving song text in early Haitian Creole, arranged several times between the 1750s and the 1940s. This lecture-recital explores the rich history of elite and vernacular music in colonial Saint Domingue and traces a song, originally famous in a slave-holding society, changed in meaning as it found a new place in Black communities in Louisiana and, subsequently, modern Haiti. Beside and in dialogue with “Lisette,” the program features operatic literature from early Haiti, anthem parodies from the Haitian Revolution and the American Civil War, and virtuosic keyboard music from Louisiana and modern Haiti.

Visability, Coalition, and Hearing Otherwise: Music Theory and Asian/American Identities

Time: Thursday, 09/Nov/2023: 2:15pm - 3:45pm  ·  Location: Grand Ballroom I

Visibility, Coalition, and Hearing Otherwise: Music Theory and Asian/American Identities

Organizer(s): Toru Momii (Harvard University), Vivian Luong (University of Oklahoma)
Chair(s): Toru Momii (Harvard University)
Discussant(s): Ellie Hisama (University of Toronto)

This roundtable explores intersections between music theory, Asian American Studies, and the broader Asian/American political project (Palumbo-Liu 1999), which are inseparable from configurations of race, gender, sexuality, class, nation, and empire.

Three decades have passed since Ellie Hisama (1993) called attention to the systemic exoticization of Asian women in anglophone popular music, and how such harmful representations perpetuate long-standing racist and sexist stereotypes. The persistence of anti-Asian violence in recent years—multiple attacks against Asian/Americans during the COVID-19 pandemic and mass shootings in Atlanta, Indianapolis, and Monterey Park—highlights the urgency of revisiting earlier interventions by Asian/Americanist music theorists (Gopinath 2009; Hisama 2004; Rao 2009). Speaking from our positionalities as Asian/American scholars, we strategize how music theory can confront its “imperialist white supremacist capitalist patriarchal” foundations (hooks 2003), center issues of Asian/Americain identity and politics in music analysis, and imagine new possibilities for Asian/American music-theoretical work.

Our roundtable consists of five 10-minute papers followed by reflections from a respondent and open discussion. Through personal narratives, theoretical interventions, and critical historiographies, the presenters explore how their Asian/American subjectivities
shape their music-theoretical work. These presentations contribute to ongoing conversations about equity and justice in U.S./Canadian music theory (Ewell 2020; Kim 2021) by exploring what it might mean to center Asian/American subjectivities in music-theoretical research, teaching, and service. Echoing Deborah Wong, we aim to expand conversations on Asian/American identity, cultural representation, and visibility to imagine a music-theoretical practice that turns “toward activist commitment” (2004).

Presentations of the Symposium

The (In)convenience of Labels
Gurminder K. Bhogal
Wellesley College

This position paper asks what more can we do at SMT to center minoritized voices in leadership, teaching, research, and mentoring? Drawing on sociologist Parminder Bhachu’s notion of the “multiple migrant” (1985, 2021), I first explore my own South Asian positionality to highlight how colonial methods of using labels to organize broad racial categories erase important differences. I expand the discussion to include Anne Anlin Cheng (2019), who further problematizes labels, particularly “woman of color,” which she sees as excluding Asian women.

In keeping with ethnomusicologist Lei X. Ouyang’s (2022) analysis of how Asian/Americans wrestle with this particular label, the central section explores how subjectivities animate categories that are handed to us, pre-made, and ready to put to institutional use. I praise the excellent initiatives of Engaged Music Theory and Project Spectrum, which lend nuance to our understanding of racial-cultural categories by centering minoritized lived experiences. In response, I explore the classroom as a space where we should be mindful of individual challenges that are obscured by incomplete information signaled by labels and the expectations that they carry.

Do I Hear Here? A Probing of Asian-American Identity in Jazz Studies
Varun Chandrasekhar
Washington University in St. Louis

Guy Ramsey passionately asks non-Black jazz scholars to consider the way that their racial upbringing elucidates the genesis of their research. However, as Asian-American cultural studies scholars have shown, articulating my Asian-American identity is a difficult task. Specifically, these scholars highlight the complications that arise from Asians being considered a “model minority” while also being excluded from larger power structures. Since Asian-American identities are often socially constructed as a minority that will not fundamentally challenge or change grander hegemonic structures, my ability to consider my positionality in jazz studies becomes complex and contradictory. Ramsey’s call to action is part of a broader diversity, equity, and inclusion initiative to reconfigure the basic ways in which we think about, understand, and ultimately embody equity. In this sense, the double allegiance of Asian-American identity becomes a paradoxical issue. I can speak to the ways that my identity has shaped my approach to jazz studies. Doing so presents me as an ideal “diverse” candidate, a minority who discusses race in music mostly performed by Black Americans. However, my ability to speak on my racial positionality is part of my privilege as growing up as a “model minority.”

Affective Contingency in the Discipline
Catrina S. Kim
University of Massachusetts Amherst

In this paper, I take up Yamada’s (2002 [1979]) and Roshranravan’s (2018) provocations for Asian/American visibility and cross-racial alignment as they relate to the Society for Music Theory. First, I argue that a pervasive affect of contingency shapes music theorists from the margins to the core of the discipline. Second, I ask what kinds of particular contingencies might be felt within a society whose history is grounded, as Lett (2023) describes, in “exclusionary and assimilationist world-building practices”? That is, how have the SMT’s epistemological foundations perpetuated structural barriers to cross-racial alignment—amongst the membership of the Society, as well as within its central activities? And how and why does the affect of contingency often render these barriers invisible?

I conclude by exploring how the tenure pipeline habilitates professors to adopt a mindset of insecurity and powerlessness in the face of institutional hegemony, while encouraging them to perceive any challenges to the institution as personal threats. I draw a connection between versions of this mindset in relation to this academic pipeline: those pre-tenure, post-tenure, and in administrative roles. In doing so, I ask: What is the relationship between the fear of inevitable harm and the affect of contingency? How do we allow this fear to hold us back from our best intentions and perpetuate harm? How does it strengthen the White racial frame (Ewell 2020) and the model-minority racial project? And, in view of these pervasive feelings, what alternatives can we collectively imagine toward coalition, cross-racial alignment, and equity?

Disciplining the Professional Music Lover: On Minor Feelings in Music Theory
Vivian Luong
University of Oklahoma

Claiming the identity of the “professional music lover” was a central strategy in early feminist and queer music studies. Through calling attention to scholars’ loving relationships with music, this scholarship made a case for understanding musical experience through gender and sexuality. However, recent feminist and queer music scholarship has argued that music loving as a concept and practice
also risks reinforcing structures of oppression by minimizing the harm that music can do. This paper expands on this ambivalence by examining how music loving affects professional identities and spaces. How might the obligation to perform music loving in our scholarship cause harm, and even foster hate? And how might music theory attend to these negative consequences?

To answer these questions, I draw on Cathy Park Hong’s notion of “minor feelings” (2020) to theorize the melancholy, shame, and (self-)hate that animate the everyday experiences of minoritized subjectivities, such as Asian/American identities, in music theory. Aligning with other perspectives on negative affects, Hong’s term describes the conditions of living with a constant dissonance of one’s own racialized reality pushing against a racist-capitalist enforcement of optimism. To bring these ideas to music research, I reflect on the minor feelings of making my minoritized position legible in the field—the internalized doubt that regulates my work as an Asian/American feminist and queer music scholar. Following Hong’s experiment with shaping these feelings into prose, my paper gives form to these moments of disciplinary love-hate to rethink what it means to become professional music lovers.

Perspectives on Rhythm and Meter

Time: Thursday, 08/Nov/2023: 2:15pm - 4:15pm
Location: Denver
Session Chair: Kofi Agawu, The Graduate Center, CUNY

“A network of interacting forces”: rhythm, African philosophy, and music theory

Chris Stover
Queensland Conservatorium, Griffith University

Senegalese philosopher, poet, and politician Léopold Sédar Senghor offers a framework for thinking about subjectivity, temporality, knowledge production, and indeed ontology that begins with a periodic relational dynamics encapsulated in the word “rhythm.” For Senghor, rhythm is a “sensible” rather than a “material” thing. It is a form of “respiration that rushes or slows down, becomes regular or spasmodic, depending on the being’s tension, the degree and quality of the emotion.” Rhythm, in short, is “the architecture of being, the internal dynamism that gives it form, the system of waves it gives off toward Others, the pure expression of vital force.” This presentation maps some of Senghor’s ideas about rhythm onto musical contexts via three recent African philosophers who have developed a robust Senghorian conceptual trajectory: Sylvia Washington Bâ, Olusegun Obadegesin, and Souleymane Bachir Diagne. It begins with an overview of the role rhythm plays for Senghor, focusing on the following keywords: participation, complementarity, “dynamic waves,” liquidity, and the “interacting forces” of the title. It then considers some of the work each of these concepts does when we turn to musical contexts, focusing on extended excerpts from two musical examples: a Wolof halam (five-stringed lute) duo from Senegal and a batá (double-headed hand drum) performance from the Yoruba-derived Santería tradition in Cuba. In both analyses it works out from musical structures and processes, using transcriptions of recordings, to put Senghor’s concepts to work as a music-theoretical framework. Rather than problematically reinscribing rhythm as the foundational African musical index (as Kofi Agawu implores us to resist), I suggest Senghor and these later thinkers develop a rich metaphysics of anexact polyrhythmic relationality that carefully takes into account all manner of contextual and extra-contextual parameters as a heterogeneous “spirit-matter” (as Senghor puts it) unity. This has manifold implications for music theory, including considerations of expressive microtiming as essential rather than accidental musical qualities, building on Meki Nzewi’s concept of “melorhythm,” studies of timbre and texture, and especially analyses of interaction, improvisation, and their role in setting musical form and process in motion.

Long-form Non-isochrony and Implicit Music Theory: Cyclicality and Entrainment in Cantos de Boga

Lina Sofia Tabak
CUNY Graduate Center

Although most scholarship on non-isochronous meters focuses on irregularity at the beat or subdivision levels, unaccompanied cantos de boga (singing songs) from the Pacific region of Colombia often feature non-isochrony at the level immediately slower than the beat. Martin Clayton (2020) has called similar metric structures in North Indian music “long-form non-isochronous meters.” They contain isochronous beats, non-isochronous “groups” of beats (i.e., felt measures), and repetitive cycles that tend to last longer than the 5–6 second upper limit for metric perception (London 2012). Clayton argues that listeners can entrain to the non-isochronous measures only when they have prior theoretical knowledge, fostered by years of academic study and experience in listening and performance.

In this paper, I counter Clayton’s assertion regarding the conditions for entraining to long-form non-isochronous meters. I expand scholarship on these meters to include music from implicit music theory traditions (in which there are no explicit theories in the form of verbal or written information), and from structurally flexible traditions (in which, for instance, the number of beats varies greatly among songs from the same genre). In cantos de boga, the calls and responses found within each cycle are traditionally improvised by women singers (Birenbaum Quintero 2018). The resulting number of beats per cycle is not prescribed, and rather can vary widely from a metrical regular sixteen beats to prime cycles of thirteen and twenty-three beats. The diversity in the number of beats precludes prior experience from informing one’s entrainment, thus potentially complicating perception of long-form non-isochronous structures (which necessarily arise when the number of beats per cycle is a prime number greater than three).

I argue that entraining to these songs is still possible, despite the lack of an explicit and more prescribed music theory tradition. Repetition of the long, cyclic melodies found in cantos de boga triggers top-down processes of metric entrainment. As more iterations of the melody repeat in each song, even naïve listeners increasingly expect the same cycle to continue recurring. This allows them to gradually begin entraining to the series of changing meters—the non-isochronous level—found within the cycle.

The Racializing Logic of Kazakh “Free Meter” in Soviet Theoretical Writings

Knar Abrahamyan
Columbia University
Poetic Meter: A View from Music Theory

Joseph Straus¹, Rebecca Moranis²
¹CUNY Graduate Center; ²CUNY Graduate Center

In classical prosody, still the dominant approach to the study of meter in English poetry, the meter of a poem is defined by the number and quality of its constituent feet—patterns of stressed and unstressed syllables. Classical prosody thus fails to make distinctions that music theorists have learned to make: between rhythm and meter; between metric accent and phenomenal accent; between meter and grouping; between metrical levels. Classical prosodists look for meter in the properties of the English language, whereas music theorists think of meter as a mental construct in the mind of the listener, inferred from a sound signal produced by a performance.

We offer instead an approach to meter in English poetry (specifically rhymed verse) that is grounded in music theory. We understand meter as an underlying, multi-level grid, operating independently of and conceptually prior to the vagaries of the rhythmic surface and its groupings. At each metrical level, there are evenly-spaced (isochronous) beats. A beat that coincides with a beat at a higher level receives a metrical accent, i.e., it is a downbeat of a measure at its metric level.

We demonstrate beat isochrony through an empirical study of recorded performances of poetry, following the music-theoretical literature on meter in recorded music. The performed beats are sufficiently isochronous to permit listeners to infer a robust metrical grid. We are thus able to produce multi-level metrical transcriptions in music notation of poetry performances, including both children’s rhymes and canonical verse.

We offer metrical analyses of poetry in multiple performances, including performances by the poets themselves, when available. These performances are surprisingly similar to each other metrically, following what are apparently consistent conventions that constrain poetic performance. While our study is primarily concerned with establishing a firm theoretical foundation for discussions of poetic meter based on music-theoretical principles, we also touch on associated interpretive issues, including the use of expressive timing in performance to enhance poetic meaning and the possibility of meaningful associations of words and ideas at higher metrical levels.

Text and Music

Time: Thursday, 09/Nov/2023: 2:15pm - 4:15pm · Location: Governor's Sq. 15
Session Chair: Stephen Rodgers, University of Oregon

Text, Texture, and Timbre: An Interdisciplinary Approach to Art Song

Kaitlyn Clawson-Cannestra
University of Oregon

Collaborative pianists often begin studying an art song by looking at its text to understand its story. A vocalist, however, would also study the vowels and consonants of the poetry—that is, the phonemes—that create meaningful and expressive sound combinations. And, when meeting in rehearsal, different elements emerge as a result of collaboration: a wide variety of textures and timbres from the softest whispers to the most powerful climaxes.

What bearing does art-song performance have on art-song analysis? My paper addresses this question by transforming these performance-study methods into a music-analytical approach that allows us to study text, texture, and timbre in art song from a fully interdisciplinary perspective. First, I draw upon work by music theorist Stephen Rodgers and poet Robert Pinsky, who offer tools for understanding the sonic aspects of poetry, from harsh, plosive consonants to liquid [l]’s and from closed [u] vowels to open [a]’s. Second, I borrow Victoria Malavey’s terms for describing vocal timbres in popular song, especially her adjectives such as tense, lax, rough, breathy, warm, and bright. Finally, I employ Jennifer Beavers’s analytical tools for describing color in orchestral timbres, adapting them to the piano. Together, these three strategies build a new framework for analyzing the sound of art song.

Using this framework, I compare three songs by the Belgian-born British composer Poldowski (1879-1932): “Crepuscule,” “En sourdine,” and “Spleen,” with texts by the French poet Paul Verlaine. In my analysis, I observe how text, texture, and timbre express the dramatic arc of Verlaine’s poetry and Poldowski’s art songs. Ultimately, this project seeks better ways to explain the full expressive capability of art song beyond its notes and rhythms. These three elements - text, texture, and timbre - work together in art song to
create musical trajectories from the softest lamento to the most powerful appassionato moments. My interdisciplinary approach combines analytical perspectives from poetry, popular song, and orchestral music, providing a particularly powerful set of tools for mapping these trajectories in new ways.

**Paths Toward bII and Revelations of Loss in Brahms’s Songs**

Loretta Terrnigno  
Eastman School of Music

The semantic value of chromaticism in Brahms’s music has been widely established (Webster 1978, 1979, Samarotto 2007, Klorman 2014). Yet the attention paid to bII has largely focused on its function in the sonatas and chamber works from the 1860s and 1890s (Wintle 1987, Smith 1998), thus neglecting its expressive role in Brahms’s songs. This paper argues that late-arriving tonicizations of bII in Brahms’s songs actualize revelations of loss in recurring poetic narratives. En route to bII, chromatic paths through bVI or bIII, and enharmonic reinterpretations of V/Vi create tonal ambiguities that model “psychologically transformative moments” (Platt 2018) or “turning points” (Hühn 2005) in which the protagonist represses the pain of lost love, despite ultimately succumbing to it when bII is tonicized. Close analysis of “Die Mainacht” (op. 43 no. 2) and “An ein Veilchen” (op. 49 no. 2) will prepare an overview of further examples of this narrative type in Brahms’s Lieder: “Wie bist du, meine Königin” (op. 32 no. 9), “Vorüber” (op. 58 no. 7), and “Nachtigall” (op. 97 no. 1).

Chromatic events in the ABA forms of “Die Mainacht” and “An ein Veilchen” convey three poetic-narrative stages and foreshadow a tonicization of bII. In “Die Mainacht,” passage through bIII implies that the nightingale exacerbates the protagonist’s loneliness. A delayed cadence in bVI portrays the protagonist’s turn away from cooing doves who trigger painful memories of lost love. Brahms tonicizes Fb-major when the protagonist indulges the pain of loss, signified by a hot tear. In “An ein Veilchen” an unresolved V/Vi alludes to a melancholy message, embodied by tears that the protagonist wishes to hide in a violet. An unresolved V/Vi conveys the protagonist’s longing that the violet communicate his anguish to his lost beloved. Brahms tonicizes bII to underline the revealed message: having wept his life away, the protagonist longs for death.

Through close analyses of chromatic processes that foreshadow bII, this paper further aligns narratives in Brahms’s songs with “expressive genres” (Hatten 1994) and “narrative archetypes” (Almén 2008).

**Singing Lyrics to Life: Melody and Lyrical Meaning in Recent Singer-Songwriter Music**

Hannah Fulton  
University of Oregon

In popular song genres (and across song genres), melody plays a vital role in delivery of sung lyrics; it contributes an essential aspect of lyrics’ affect and meaning. Scholars in the field of popular music have historically preferred to focus on other aspects of lyrics’ relationship to its musical setting, such as rhythm, phonic, and syntax. Less attention has been paid to lyrics’ relationship to one of its primary components: melody. Allan Moore (2016) discusses melodic contour types such as falling, rising, flat, and undulating, and David Temperley (2018) explores melodic contour as it relates to phrase structure and motive. However, melodic contour’s relationship to and inflection of lyrical meaning remains underexplored, especially the direct link between pitch contour of melody and pitch contour of speech intonation.

In this paper, I analyze the relationship between melodic contour and the speech intonation of lyrics (with regards to pitch) to show how melody inflects lyrical affect and meaning. Drawing on Larry Zbikowski’s (2002) concept of conceptual integration networks, I explore how lyrical affect in popular song relies on a blending of melodic and linguistic concepts. I also use re-composition as a key analytical tool to show how changing lyrics’ melodic contour affects their emotional inflection and meaning, following Richard Middleton’s (1990) notion of “hypothetical substitution.”

In my analyses, I study three primary ways in which melodic contour inflects lyrics, using examples from recent singer-songwriter music: through stress on melodic high or low points, through motivic/syntactic relationships, and through overall contour shape and character. For example, the first verses of Keaton Henson’s song, “Sweetheart, What Have You Done To Us” and Billie Eilish’s song “when the party’s over” both use questions in their lyrics, however the former utilizes falling melodic contours, whereas the latter uses rising melodic contours, each imparting a different affect and meaning. Together, these songs demonstrate how melody inflects lyrical meaning and affect at the intersection of music and language. Even in popular songs whose lyrics do not exist as pre-existing texts, melodic contour inflects our understanding of lyrical meaning, much as speech intonation does in spoken language.

**The Energetics of Florence Price’s Caged Birds**

James Sullivan  
Michigan State University

The image of the caged bird, as depicted in Paul Laurence Dunbar’s poem “Sympathy” (1899), has exerted a remarkable influence on Black American culture broadly and on Black female poets in particular. The image appears in Georgia Douglas Johnson’s poem “The Heart of a Woman” (1918); it inspired several works by Maya Angelou, including her poem “Caged Bird” (1983); and it returns in a veiled manner in Amanda Gorman’s “The Hill We Climb” (2021).

The image was equally inspirational to Florence Price, who set both Dunbar’s poem and Johnson’s to song (1940s). Rae Linda Brown (2020) reads the latter setting as an autobiographical reflection of Price’s intersectional experience as a Black woman, and I make a similar argument for Price’s Dunbar setting. Namely, Price’s setting gives voice to a singing protagonist whose rhythms sympathetically enact the caged bird’s struggle for freedom, a protagonist we may in turn read as the Black female composer.
I frame this interpretation through E. T. Cone’s (1974; 1992) theory of persona and Yonatan Malin’s (2008) rhythm-based energetics, extending Malin’s energetics to include aspects of rhythm other than surface syncopation. In Price’s setting, rhythm is manipulated at several different levels, including: (1) durational syncopation, (2) syncopated stressed syllables, (3) large-scale syncopation between poetic form and musical form, and (4) a corresponding syncopation between phrase form, syntax, and rhyme. In the context of these manipulations, the song’s melodic climax seems not one of freedom gained but of painful acceptance of the protagonist’s lived experience.

“Doing Musicology” with Primary Sources

Time: Thursday, 09/Nov/2023: 4:00pm - 5:30pm · Location: Grand Ballroom II

Chair(s): Reba Wissner (Columbus State University)

Whether or not they ultimately become musicologists, students learn more by doing musicology than by merely consuming others’ work. This panel explores how working with primary sources constitutes a form of “doing musicology” that helps students build threshold skills and master concepts within the field. Each presentation will offer a different example of primary sources at the heart of active learning techniques that can be applied across courses and institutional contexts. The first presentation will propose a pragmatic approach based on the standard primary source anthologies. By re-organizing information found in administrative documents into daily schedules of historical composers, students assign humanity to iconic figures, demonstrate the impact of job requirements on musical composition, and ultimately correct common misconceptions about canonical composers. After considering the cultural context, the second presentation demonstrates how primary sources offer students opportunities to create educated inferences, form research questions, and differentiate between historical and current cultural analysis. The next presentation concentrates on the latter; students use recent primary sources, including online comments and Google search results, to engage in ethnographic research focusing on current cultural values surrounding music and musicians. The fourth presentation discusses cultural context and canon formation using historical, especially physical, primary sources. In accessing these sources, students learn specific techniques for how to critically engage with a variety of source formats and discuss related social identities. Finally, the last presentation will provide a culminating assignment in which students use both existing primary sources and recent scholarship to invent a fictional primary source that is stylistically, contextually, and factually appropriate for a particular historical era and location.

In critically evaluating primary sources, students can create their own historical perspectives rather than consuming others’. The active learning activities shared in this panel demonstrate how primary sources offer excellent opportunities to reach beyond content to larger concepts and skills that are both transferrable and foundational to the field of musicology.

Presentations of the Symposium

Using Primary Sources to Undo Common Misconceptions
Matteo Magarotto
University of Miami

This presentation proposes a strategic use of primary sources within Western music history surveys. Although scholarship in music history pedagogy has been championing alternatives to these courses, many college teachers (including contingent faculty and graduate instructors) are still routinely required to teach them. While we work to rethink music history teaching more globally, we need to address the reality of the enduring survey, with its composer-focused narratives. Yet precisely when discussing canonical figures, instructors can help students dispel common misconceptions about “creative genius,” while recognizing how canonization itself took place. I argue that primary sources provide the key pedagogical ingredient for achieving these outcomes. I follow research in history education, information literacy, and music history pedagogy (“Rethinking Primary Sources” roundtable, Journal of Music History Pedagogy 2019), which has shown the value of primary sources for the development of students’ historical thinking skills.

I will describe specific teaching activities based on familiar primary sources from the Strunk-Treitler and Weiss-Taruskin collections. I acknowledge the caveats of abridged anthologies (as noted in the JMH 2019 roundtable), but I intend this presentation especially for teachers who may lack the time or resources to engage with more extended corpora of primary sources. The first in-class activity assigns Joseph Haydn’s 1761 Esterházy contract as a handout to small groups of students. After reviewing the document, each group is tasked to compile in writing a typical one-day schedule for Haydn, thus highlighting the historical reality of musicians’ creativity as linked to patronage and employment; a follow-up assignment invites students to dramatize that daily routine in a micro-play (written or video). A second activity compares and contrasts W. A. Mozart’s letter about the reception of his Symphony K. 297 in Paris with Beethoven’s “Heiligenstadt Testament” to help students realize the difference between audience-oriented and “artist-as-prophet” attitudes. Finally, a guided study of E. T. A. Hoffmann’s article on Beethoven (1813) demonstrates the process of canonization. Even within a survey course, strategic use of primary sources can help students undo the pervasive belief in composers as self-inspired geniuses while also identifying the very origins of genius mythologies.

Sourcing Better Research Questions
Dan Blim
Denison University

For many students, the research process looks something like this: formulate a research question or theory, then find sources to answer their question or support their theory. This process has pitfalls, however. Student questions may prove too broad to answer, too obvious or shallow to allow for nuanced argumentation, or simply result in a literature review of what others have said. This paper reframes the role of primary sources, shifting from generating answers to generating questions.
I detail two strategies to help students build skills for better research questions. In the first, students explore an unusual aspect of early music: English Country Dancing. Following a day devoted to learning how to dance, I provide students with a variety of paired or grouped primary sources—dance instructions, musical notation, and images. Comparing sources, students first detail the similarities and differences between the two, then identify possible inferences about what similarities or differences could reveal. In the second, students explore the messages of the musical Fiddler on the Roof (1964). Following a day discussing the music, students are given a general topic to search for in online newspaper databases—either antisemitism, gender roles, or interracial marriage. Students share what they discovered, and we discuss successful research strategies. Drawing on the group's findings, students complete a worksheet that walks them through the process of finding an argument: summarizing the articles, connecting scenes and songs to the topic, and finally articulating a thesis generated by the primary sources.

**Ethnography Using Online Popular Sources**

Elizabeth Massey  
Towson University

This presentation considers popular sources recently published online as primary sources, readily available and widely accessible to students no matter their prior musical education or ability. Considering sources such as social media comments, marketing materials on websites, headline diction, or Google search results as ethnographic data allows students to become aware of current and historical value systems affecting music culture.

I discuss two examples of active learning primary source activities. In the first, students in small groups analyze the terminology, images, and related questions that are generated in a Google search for “classical music composers.” After viewing the fifty-one images of white composers mostly from Europe, 49–50 of which are men, and seeing the recurring words of “famous,” “the best,” and “the greatest,” students construct their own definition of a canon. When comparing this data with who and what is included in the Google search results for “pop music artists,” students begin to discuss the different ways our culture views and judges “classical” versus “popular” music. The second activity produces a similar discussion about canons. In this activity, students evaluate online comments posted after Kendrick Lamar’s 2018 Pulitzer Prize win for the hip hop album DAMN. Students identify the main viewpoints surrounding the Pulitzer win, connect arguments to specific points of evidence, and relate responses to historical belief systems.

These activities, which foreground the ubiquitous and self-perpetuating ideology of the western European art music canon, are accessible to and meaningful for majors, non-majors, and even graduate students. By using commonly accessed media formats, these activities train students to think critically about the information they see everyday, increasing transferable information literacy. Finally, in framing currently-produced material as primary sources, students can consider how they choose to navigate or are affected by cultural values and structures.

**Teaching Music History through Ephemera**

Reba Wissner  
Columbus State University

History courses often include work with ephemera, but music history faculty have not always been able to successfully adopt this practice given our emphasis on coverage. Activities that take time away from lecture have sometimes been viewed as unimportant. However, the use of ephemera such as magazines, postcards, and concert programs to discuss music history in class allows students the ability to work hands-on with material and shows them what it means to “do” music history, helping them to better understand how music history is created and written. Ephemeral objects also allow them to understand what they are studying in context, including exploring canon formation, cultural context, and historical context. Ephemera can enhance the study of music history, especially when actual objects are used, though digital objects can also serve the same purpose.

In this presentation, I will discuss methods for introducing the teaching of music history through ephemera such as postcards, sheet music, concert programs and Playbills, and magazines. I will provide tips for accessing such material, both physically and digitally, and ways to engage students with it through sample discussion topics and in-class assignments, including having students create their own ephemera. I will also show ways that these lessons can be adapted for music history discussions that include gender, sexuality, race, culture, and ethnicity and how they can be used in tandem with coverage rather than against it.

**Forging Musico logical Skills through Forging Primary Sources**

Louis Epstein  
St. Olaf College

In 2012, historian T. Mills Kelly and his students at George Mason University received national attention when they perpetrated a historical hoax. As the final project in a semester-long course, they invented a nineteenth-century serial killer, posting fictional primary sources about the killer on Reddit, Wordpress, and Wikipedia. An early exercise in exposing the ease with which misinformation could circulate in a post-truth world, the hoax raised ethical hackles and eventually led George Mason University to remove Kelly’s course, “Lying About the Past,” from its curriculum.

The assignment may have been ethically dubious, but its pedagogical bones were strong. In this presentation I share what my students and I have learned from an assignment called “Forging Primary Sources.” The assignment asks students to generate fictional primary sources such as letters, diary entries, bureaucratic memos, and newspaper articles. My fictional primary source assignment draws on research on writing pedagogy, critical information literacy, role-playing, and the science of emotion to help students playfully engage with authentic primary sources, bringing their authors to life. Unlike T. Mills Kelly, we are not out to perpetrate a public hoax, but rather to stretch students’ research, critical reading, and writing skills in a way that leverages their creativity and sparks joy in their readers. Drawing on qualitative data from my classes and on work in primary source pedagogy by Sam Wineburg and T. Mills Kelly as well as by the authors of the Journal of Music History Pedagogy Roundtable, “Rethinking Primary Sources for the Music History Classroom,” I argue that the creation of fictional primary sources by students deepens their engagement with historiography and improves students’ ability to adapt their writerly voices to different readerships.
Training students to evaluate the credibility of primary sources is more important now than ever; having forged a few sources themselves, students are more likely to diagnose misinformation in the future. And most satisfying of all, by convincingly forging a primary source, they will have forged themselves into musicologists.

19th-Century Biography

Time: Thursday, 09/Nov/2023: 4:00pm - 5:30pm · Location: Windows
Session Chair: Sarah Day-O'Connell, Skidmore College

Chorale Transformation and Triumph in Mendelssohn's Sinfonia VI and Hensel's Das Jahr

Claire Fontijn
Wellesley College

While it is well-known that Johann Sebastian Bach’s chorales fascinated Felix Mendelssohn, who set dozens to music (Koch 2003), the chorale settings of Fanny Hensel remain relatively unstudied. The Mendelssohn siblings shared significant connections with Bach’s music via their maternal grandmother Bella Salomon, great-aunt Sara Levy, and parents Abraham and Lea Mendelssohn. This paper examines two instances of chorale transformation in the work of both Mendelssohn composers: Mendelssohn’s youthful play with “O Haupt voll Blut und Wunden” in Sinfonia VI and Hensel’s artful treatment of the Easter chorale, “Christ ist erstanden,” in Das Jahr.

As Armin Koch has demonstrated, chorale and chorale-like music appear with frequency in Mendelssohn’s oeuvre. In the sixth of 12 string symphonies composed before he became a teenager (1821–22), Mendelssohn alluded to the melody of “O Haupt voll Blut und Wunden,” which would come to be known familiarly as the “Passion Chorale.” In the second Trio of the middle movement of Sinfonia VI, Mendelssohn invested the melody with new turns of phrase, leading to a triumphant climax.

A set of 12 Charakterstücke für das Pianoforte, Fanny Hensel’s masterpiece Das Jahr (1841) incorporates chorales at three inflection points of the liturgical year: Easter (March), Christmas (December), and New Year (Postlude). Consisting of a Prelude and Chorale, “March” builds up from a quiet minor-mode harmonization of “Christ ist erstanden” to a loud presentation of the chorale melody in the major mode, marked “Allegro moderato ma con fuoco.”

Recent scholarship by R. Larry Todd and Angela Mace Christian emphasizes “sibling exchange” in the music of Mendelssohn and Hensel. For example, Mendelssohn wrote a cantata based on the chorale “Christe, du Lamm Gottes” as a Christmas gift for his sister in 1827, which she quoted in the last movement of her Easter Sonata (1828). The notion of sibling exchange suggests that we should consider more often the chorale’s role in the corpus of works by both composers, not just by Mendelssohn. This corpus ultimately reveals the profound influence of Bach on Mendelssohn and Hensel, and the triumph of their shared Protestant faith and music.

Home Divided: Social Class in the Schumann Marriage

Roe-Min Kok
McGill University

Social class, a significant factor in nineteenth-century women musicians’ career trajectories (Reich 1991; Krebs 2007), has received little attention in studies of Robert and Clara Schumann’s marriage. Most commentators assume that both enjoyed middle-class (bürgerlich) upbringings, and that theirs was a “love-match” (Liebesheirat) in which they came together exclusively because of mutual affection, which also tided them over difficulties in their marital and familial life. Indeed, in the period leading up to their union, the lovers—led by Robert—had embraced the educated Bürger’s discourse of Heimat as idealized “home,” “homeland,” and “belonging” (Blickle 2002). They invoked rustic settings, complimented each other as Volk-like simple individuals with noble dispositions, and envisioned Heimat-infused imagery as a prototype for their life together. But those who have studied Clara’s life frequently remind us about one of the couple’s starker differences: her strong desire to continue her career after marriage, which conflicted with Robert’s deep-seated belief that she should be a stay-at-home mother (Hausfrau). As yet, no-one has explained the roots of this fundamental disagreement or closely studied its profound ramifications on their marital and family life. This paper explores Clara’s and Robert’s dissimilar attitudes to “home” in light of their respective backgrounds. By applying analytical frameworks devised by historians of the European family and social biographers, historical research on working women, and theories of social class to the couple’s respective genealogies, I show that Clara and Robert contracted what would have been understood as an exogamous marriage in the mid-nineteenth century. They came from noticeably different social classes, each of which imparted a distinctive viewpoint about women’s work and family, among other things. While the Schumanns found much common ground in music and mutually shared the advantages and privileges of their respective talents, class-based conflicting perspectives also divided their understandings of Heimat in the gendered dynamics of their daily reality and underlay their private behaviours and motivations towards each other as well as their progeny.

Liszt’s Franciscanism Revisited: Separating Fact from Fiction

Jorge Luis Modolell
Washington University in St. Louis

Franz Liszt’s affinity towards St. Francis of Assisi was an integral part of the composer’s identity. His devotion to the saint, cultivated from an early age, served as a constant source of spiritual guidance and musical inspiration. On his travels across Europe, Liszt established relationships with Franciscan monasteries and renewed acquaintances with Franciscans he had known since childhood. These connections—maintained across the years through correspondence with individual friars, and donations to their monasteries—ultimately led to Liszt’s installation in 1857 as a confrater: an honorary member of the Franciscan order entitled to certain privileges but exempt but corresponding responsibilities, such as taking religious vows or living in community. Vague and speculative press
reports about this event, together with the public’s unfamiliarity with the Franciscan hierarchy and its various entry points, have resulted in the widely held belief that Liszt was a member of the Third Order of St. Francis, the secular branch of the Franciscans. Despite efforts by Vševlado Gajdoš to debunk such a notion in 1964, this unverified claim continues to turn up in reputable sources and has earned a firm place in the Liszt mythology. As recently as 2009, scholar Nicolas Dufetel remarked that the matter still needed definitive clarification.

Citing nineteenth-century Franciscan manuals, this paper offers new evidence that Liszt could not have joined the Third Order, for he neither followed the established initiation procedures nor adhered to the rules and restrictions imposed on Tertiaries. Importantly, the study considers the extent to which Liszt’s own words may have helped to propagate the myth of his Tertiary status, and whether he purposefully abstained from setting the record straight as he crafted his public persona. The paper further argues that, although Liszt never joined the Third Order, he fashioned himself as a Franciscan Tertiary, asserting his status in private correspondence and allowing individuals to fall under the impression that he indeed was a secular Franciscan. In Liszt’s mind, the study posits, membership in the Third Order would have elevated his stature, drawing him spiritually and symbolically closer to prominent Tertiaries he idolized—particularly Dante.

19th-Century Orchestration, Genre, and Form

Time: Thursday, 09/Nov/2023 · 4:00pm - 5:30pm · Location: Plaza Ballroom F

Session Chair: Jeffrey Sposato

‘Einheit’, ‘Freiheit’ and Vormärz Aesthetics: Political ventures through formal strategies in Ferdinand David’s Violin Concerti

Dominik Ralph Mitterer
Durham University.

The German Vormärz (1815–49) was a time of cultural reform that renegotiated the individual’s place in society through the interplay of aesthetics and politics (Garratt 2010). In this paper I ask how violin concerto from this period interpreted the political through their solo-tutti interactions and techniques of formal dis-unity and incompleteness. Speculation about the socio-political expressivity of concertante works has persisted in the aftermath of the New Musicology (McClary 1986, Kerman 1999, and Tusa 2012), and in hermeneutic responses to the New Formenlehre (William Caplin 2001, Hepokoski and Darcy 2006, and Horton 2017). By contrast, I propose to historicise the hermeneutics of concerto form: the use of politically loaded metaphors to describe the concerto’s solo-tutti interactions served to politicise the Vormärzconcerto’s discourse, e.g. Eduard Krüger’s depiction of the soloist as either a ‘cooperative democrat’ or an ‘eager absolutist’ who ‘creates a state within the state’ (NZFM 41).

Ideas of ‘unity’ and ‘freedom’ encompassed questions of national unification of the German lands vs. national particularism and what it meant for an individual to be free or self-determining in relation to a collective. Musicians, politicians, and critics explored these ideas alike, either in decidedly political compositions or through the politicised reception of music (Applegate 1998; 2012). Musicologists previously showed how ‘unity’ and ‘freedom’ politicised the individual-collective juxtaposition in sung traditions that make the politicisation explicit through text (Matthew 2016, Daverio 2012). I will show that questions around ‘unity’ and ‘freedom’ accumulated in discussions of instrumental music towards the 1848/9 revolutions, shaping both musical practices of formal (dis-)unity – notably in works by Spohr, David and Mendelssohn – and critical responses to specific Vormärz violin concerto in Leipzig. This paper offers a twofold approach: firstly, it investigates how ideas of ‘freedom’ and ‘unity’ shaped the musical discourse around and musical practices of the concerto. Secondly, it takes Ferdinand David’s violin concerto Nos. 1–4 (1839–49) as case studies of how either dramatic solo-tutti interactions or features of formal (in-)completeness can be brought into a critical dialogue with ideas of ‘freedom’ and ‘unity’ to arrive at an understanding of how musical aesthetics interrogated Vormärz politics.

“Als reines Organ Gefühle”: Wagner’s Associative Orchestration and the Tristan Matrix

Julie Anne Nord
University of Western Ontario

When Richard Strauss revised and expanded Hector Berlioz’s Traité d’instrumentation in 1904, his admiration for Richard Wagner’s orchestration was clear. Calling Wagner’s scores the “alpha and omega” of his resulting Instrumentationslehre von Hector Berlioz, Strauss lauded Wagner’s mastery of orchestral “sound combinations” to express “unheard-of, great, poetic ideas, feelings and pictures of nature.” Similarly, in his description of the “Liebestod,” Strauss admired how “the theme [...] leitmotif, the orchestration, and the poetic idea combine to the most sublime effects.” In this, Strauss described what I call Wagner’s “associative orchestration” as a wellspring of drama, rather than a simple embellishment to it. Wagner’s orchestration expresses.

Strauss’s enthusiasm finds theoretical justification in Wagner’s own Oper und Drama (1851). In a little-discussed passage, Wagner identifies the orchestra as the “pure organ of the Feeling that speaks out the very thing which Word-speech [libretto] in itself can not speak out... This is shewn plainly enough by the Instruments of the orchestra themselves,... each [speak]ing for itself, and infinitely more richly in its changeful union with other instruments.” My paper explores associative orchestration in Tristan by tracing the expressive significance that Wagner’s timbral transformations bring to the leitmotifs conventionally labelled “sorrow” and “desire.”

My dramatic-musical analysis of Tristan draws on Wagner’s middle-stage Orchesterskitze (identified by Robert Bailey in 1970), which contains the full vocal parts with two to four staves of orchestral reduction. During my archival research at the Richard Wagner Nationalarchiv and Forschungsstätte, I uncovered additional pencil marginalia not discussed by Bailey. These marginalia record Wagner’s intentions for the orchestration. Tellingly, they specify groups of instruments for particular moments well before he drafted the complete orchestral score.

I conclude by considering the statements of what F. E. Kirby (2004) calls the Tristan Matrix (the Tristan chord with the “sorrow” and “desire” leitmotifs) and its fragments, noting where Wagner indicated specific orchestration in the Orchesterskitze and when he
Orchestrational Absorption, Traumatic Rehearing, and the Gothic Specters of Berlioz’s _Grande symphonie funèbre et triomphale_

Samuel T. Nemeth
Case Western Reserve University

The largely unintelligible outdoor premiere of Hector Berlioz’s _Grande symphonie funèbre et triomphale_ sparked revisions, reorchestrations, and amplifications by the composer. The work, intended to honor the fallen combatants of the July Revolution, was originally scored for military wind ensemble. Several of Berlioz’s orchestrational choices, such as tam-tam, recall music from French festivals and funerals of the early 1790s. After the work’s premiere, Berlioz augmented the military band with string orchestra and choir, instrumental combinations that have intrigued scholars. Peter Bloom referred to the work’s original woodwinds and brass as “uncanny,” and Inge van Rij has suggested that Berlioz’s revisions give the piece an “uneasy” quality that subverts its original ceremonial affect.

Such language requires further examination. I suggest that Berlioz’s orchestrations point to the _Symphonie funèbre’s_ eerily familiar and unfamiliar nature, a Freudian, Gothic “return” of the soundworld of the Reign of Terror. Freud’s definition of the uncanny as a long-ago, frightening experience that was repressed, yet hauntingly resurfaces, is fulfilled by Berlioz’s original and revised instrumentations, which echo the soundworlds of the Revolution and of his early studies. As I argue, the reorchestrated _Symphonie funèbre_ closely resembles Berlioz’s teacher Le Sueur’s own Chant de premier vendemai (1800), scored for four orchestras, four choirs, and organ. Berlioz’s recalling of Le Sueur’s piece was not a simple matter of homage, but instead showcases his fixation on the ideals of commemorative works from the Revolutionary era and on the sonification of heroism and grandeur. In particular, Berlioz attempts to reckon with the violent legacies of Revolutionary and Napoleonic ideals through his orchestrational revisions, just as survivors of trauma, Cathy Caruth suggests, often feel compelled to return to the source of their trauma in order to confront it. Berlioz, following that pattern, revisits the sonic specters of earlier soundworlds to try and overcome them. But his massed performing forces create further sonic distress; they embody J. Martin Daughtry’s concept of “belliphonic,” wartime sound and produce, to borrow Carmel Raz’s term, the “neural sublime,” moments of overload—sensory, emotional, conceptual—that lead to cognitive or physical meltdown.

British Imaginings of the Other

_Time:_ Thursday, 09/Nov/2023: 4:00pm - 5:30pm · _Location:_ Governor’s Sq. 16

Session Chair: Arman Schwartz

“Look Not in My Eyes”: Musical Readings of A. E. Housman’s Strategies of Concealment in A Shropshire Lad

Alison Elizabeth Gilbert
University of Wisconsin - Eau Claire

Selections from _A Shropshire Lad_, Victorian poet A. E. Housman’s collection of 63 poems, have been set to music by nearly every composer of early 20th-century English art song, including Ralph Vaughan Williams, John Ireland, George Butterworth, and Arthur Somervell. The collection, which lingers on themes of tragic love and young death, was enormously popular, with many WWI soldiers carrying a copy of the slim volume in the trenches. Most were unaware of queer themes in the work that became widely apparent with the posthumous release of Housman’s papers in 1967, which revealed Housman’s lifelong unrequited love for his Oxford flatmate, Moses Jackson. While this was a subject of debate in critical scholarship for a time, recent criticism has accepted that Housman’s queerness is inseparable from the poetry and turned to examining his strategies of concealment—the ways in which he simultaneously presents and obscures queerness in the work, carefully containing it within the bounds of the poetry. The poems, which were written in the shadow of the Oscar Wilde trials, are short, regular, balanced, and rigorously end-stopped, marking a sharp contrast to Wilde’s own aesthetically effusive poetry.

These strategies of concealment, however, begin to break down when the poetry is set to music. Even in the act of selectively anthologizing texts into a cycle, composers dismantle Housman’s carefully constructed boundaries and weave the texts into a new artistic product. This paper will consider the beloved settings by Vaughan Williams and Butterworth, both as complete cycles and through analysis of their settings of “Is My Team Ploughing,” to show the different ways in which each composer complicates, reinforces, and breaks down Housman’s strategies of concealment. Butterworth compiles a set of texts that largely reflects the collection as a whole, and his music subtly draws out the concealed themes of the poetry. Vaughan Williams, however, chooses some of the more opaque texts, but his emotionally charged, impressionistic music shatters Housman’s restraint.

Music Aesthetics and the Urban Imaginary in Late-Victorian London

Katherine Fry
King’s College London

George Bernard Shaw's _The Perfect Wagnerite_ (1898) is best known today as a foundational text of leftist Wagnerism and post-war operatic production. Yet Shaw’s celebrated commentary on the _Ring_ cycle was also the product of a formative career in music journalism, a career shaped by late-Victorian aesthetic liberalism and cultural paternalism, as much as it was guided by civic activism and Fabian socialism. Without denying the later legacy of Shaw’s reading of the _Ring_, this paper traces his musical politics back to the intellectual and social milieu in which he established his career as a critic in London in the 1880s and 90s. Drawing on research into the interdisciplinary networks afforded by Victorian journalism and print culture, I will explore how intellectual debates about
musical value and expression constellated around the figure of Wagner and were often inseparable from concerns about a mass listening public and access to high culture.

The first half of the paper will outline the centrality of the concept of melody to a group of aestheticians and anti-Wagnerians: James Sully, Vernon Lee (Violet Paget) and Edmund Gurney. These authors developed philosophies of music grounded in physiological aesthetics and evolutionary science. In doing so, they utilized metaphors of health and sanitation prevalent in contemporary social commentary on the city. Gurney in particular contributed to wider debates then circulating about working-class access to music, revealing his affinities with the work of prominent social reformers based in London’s East End. The second half of the paper will examine Shaw’s relationship with the entwined movements of Wagnerism and so-called ‘music for the people’. On the one hand, Shaw’s distinctive interventions as a critic provide an insight into the problems and paradoxes of cultural paternalism and middle-class anxieties around urban mass culture. On the other hand, his agenda as a musical critic was not so untimely as he liked to make out. As I shall argue, his own campaign for an English Bayreuth indicates a broader intersection between Wagnerian and Victorian conceptions of music and nature as moral antidotes against the industrial metropolis.

Projecting Britishness to the Soviet Union: Music Coverage in Britain’s Russian-Language Journal Anglia

Thornton Miller
Illinois State University

From 1962 to 1993, the British government distributed the Russian-language journal Anglia in the Soviet Union and its successor states to inform their readership of British everyday life, explain how its political and economic institutions functioned, report on technological and medical advancements, and announce developments in fashion, sports, and music. This undertaking was a part of the Anglo-Soviet cultural exchange agreements, which resulted in the reciprocal travel of specialists and students in the sciences, humanities, and the arts. By analyzing the journal’s issues and records at the National Archives, it is possible to examine the role and prominence of music within Anglo-Soviet cultural diplomacy as a whole. In its first decade, Anglia focused predominately on the works of classical music composers (mainly Benjamin Britten, Michael Tippett, Harrison Birtwistle, and Peter Maxwell Davies), the exchange of British and Soviet composers and ensembles, and on the development of institutions such as the English National Opera and the Royal Ballet. However, the journal’s coverage changed over time to reflect changing Soviet tastes. Starting in the mid-1970s, Anglia covered jazz and pop (particularly Cliff Richard and Elton John) with increasing frequency, which reflected the Soviet government’s growing receptiveness to popular genres.

As a whole, Anglia was a heavily curated portrayal of Britain, the Soviet Union, and the exchanges between them, and this idealized narrative often resulted in the conspicuous absence of politically controversial musicians (such as the British communist composer Alan Bush). This project continues the work of Cameron Pyke, who has published on Britten’s involvement in cultural diplomacy with Soviet musicians, as well as on the appearance of British popular musicians in the Soviet Union. While Pyke focuses on the perspective of British musicians and agencies involved in cultural diplomacy, this paper analyzes what the British state intended to project to the Soviet audience. While the journal was undoubtedly inspected by the Soviet state during the approval process, it still gave the British government an opportunity for relatively direct and unmediated access to the Soviet people, which made it an excellent asset in shaping Soviet perceptions of Britain.

Composing Jewish Modernity

Time: Thursday, 09/Nov/2023: 4:00pm - 5:30pm · Location: Governor's Sq. 12
Session Chair: Mackenzie Pierce

_Spinoza, A Life in Three Acts:_ Localizing and Personalizing Jewish History and Western Thought in an American Opera

Jennifer Ronyak
University of Music and Performing Arts, Graz,

The philosophical ideas of Baruch (Benedictus) Spinoza do not easily lend themselves to musical representation. Spinoza’s life, however, is another story. Given that Spinoza was famously excommunicated from his Amsterdam Sephardic Jewish community in 1656 for what were dubbed heretical claims, his biography offers poignant material that could suit a libretto. Jewish investment in this narrative has been especially notable: Jewish thinkers, novelists, and dramatists have repeatedly returned to Spinoza’s life, and especially this episode, to cast Spinoza as a founding figure of modern forms of Jewish identity and thought.

This paper looks at one case in which a composer responded to this tradition: the unpublished opera _Spinoza, A Life in Three Acts_ (1979), one of the very few operas written on Spinoza’s life. Through original archival research and interviews on the opera and its contexts, I examine how general trends in Jewish Spinoza reception take on intensified meaning when they are personalized and localized, and ask what musical composition may bring to picture. Looking first at the opera’s composer Julius Drossin (1918-2007)—Cleveland Orchestra cellist, Cleveland State University music department chair, and a respected composer during his lifetime—I argue that the project was a way for Drossin to bring together his own identities as a practicing and philosophically-minded Reform Jew and an academically-situated classical musician. In light of the overlapping local Cleveland and larger American Reform Jewish and classical music contexts in which he operated, Drossin approached the project with an American tonalist modernist musical language that allowed significant space for musical gestures meant to faintly echo some aspects of cantorial practice, an idiom that he had also used to compose sacred music for his local temple. Though Drossin’s opera does not currently enjoy a place in the repertoire—likely in part because his own personal investment in its content led him to be reluctant to revise it after initial performances for increased stage success—it stands out as an example of how individual and local community beliefs, concerns, and lives interact with and concretize larger historical trends in religion, philosophy, and identity.
German Jewish Universality and the Passions of Graun and Bach

Samuel Teeple
The Graduate Center, CUNY

During a visit to Berlin in 1797, the Romantic writer Jean Paul remarked upon the unexpected presence of Jewish singers in the Passions of Carl Heinrich Graun (1704-1759), court composer to Frederick II. By performing a genre that often casts Jews as antagonists in the death of Christ, Jean Paul quipped that the Jews of Berlin “sing against themselves.” This seemingly paradoxical phenomenon was in fact a point of pride for some within the community: activist Wolf Davidson regarded the Jewish singers of Der Tod Jesu (1785), Graun’s most famous Passion, as evidence of Jewish cultural achievement and thus their right to citizenship.

Though much has been written on the Jewish embrace of German music, most approaches prioritize how Jewish lives were impacted by German culture. This paper, however, asks how Jewish musicians and audiences shaped the emergent national discourse of German music. To this end, I investigate the role of Jewish singers and listeners within the Berlin Sing-Akademie’s performances of two representative works: Der Tod Jesu and Bach’s St. Matthew Passion. While the 1829 revival of the latter is credited with cementing the position of music within German national culture (Applegate 2005), others have pushed back on the revival’s novelty by tracing its origins within eighteenth-century musical and intellectual trends (Exner 2022). In conjunction with Enlightenment ideals of sympathy and tolerance, Berlin’s active environment of amateur music-making enabled the public cultivation of sacred music among Jewish Berliners.

Drawing on Sing-Akademie membership rolls, music criticism, letters, and other contemporary sources, I document the significance of Jewish singers within rehearsal and performance of these works, in addition to their reception among Jewish listeners. Bernd Sponheuer’s analysis of “the ‘German’ in music” as opposing discursive tropes—the universal and the exclusive—offers a new approach to theorize the Jewish contribution to the construct of German music. I suggest that by publicly singing and listening to these Passions, German Jews performed the otherwise abstract universality of German music in a way that German Christians could not, embodying a distinctly German set of musical values that were eventually adopted as international signifiers of greatness.

Jewish Music, Right and Left

Irit Youngerman
University of Haifa, Israel,

The employment of “ethnographic ingredients,” of folk materials or stylistic elements, for the concoction of Jewish art music, has been a contested matter. As I attempt to show, controversies surrounding this issue, from their start at the turn of the twentieth century, were grounded in political differences. Generally speaking, two orientations in the making of Jewish music may be discerned, representing Right and Left respectively. The first is characterized by the search for “ancient sources” as a means of mobilizing and reinventing national myth; the second seeking contemporary or recent folk music as representing a living reality. Early on, the conflict became apparent in the negotiation between Hebrew-language “music of the synagogue,” on the one hand, and Yiddish song and Hassidic music on the other. In subsequent decades, the choice of musical sources continued to hold added significance, revealing the chasms between different approaches and political orientations.

The two outlooks will be examined through the prism of both polemical writings and musical works. The earliest debate, involving composer Lazare Saminsky and musicologist-composer Joel Engel, acquires a musical manifestation in their corresponding compositions, Engel’s music for the play Hadymbuk (1922) and Saminsky’s opera-ballet The Vision of Ariel (1916). Further on, the opposition became more acute in the contrast between two other musicologists and ethnographers, Moshe Beregovsky and A. Z. Idelsohn, particularly, as expressed in the former’s critical essay of 1934. Both controversies, I argue, were politically rooted, and the opposition they reveal delineates the contrasting paths Jewish Music was to take.

Music and Disability

Time: Thursday, 09/Nov/2023: 4:00pm - 5:30pm · Location: Silver
Session Chair: Tekla Babyak, Disabled Independent Scholar

Representations of Stuttering in Popular Song from 1965 to Present and the Rhythmic Implications

Kristi Hardman
University of North Carolina at Charlotte

Stuttering, defined as a communication disorder in which the flow of speech is disrupted by repetitions, prolongations, or abnormal stoppages of sounds, occurs in roughly 1% of the world’s population. The musical representation of stuttering has attracted some critical attention, including Goldmark (2006) who argues that Tin Pan Alley composers employed stuttering for comic effect to show the troubles of a young man trying to woo a potential mate. In recent popular music, we find a surprising number of stuttering songs that have not been discussed in the literature. This paper explores the representations and narratives of stuttering in popular songs since 1965 and rhythmic implications of the vocal stuttering. Some songs to be discussed include Bachman-Turner Overdrive’s “You Ain’t Seen Nothing Yet,” Kendrick Lamar’s “DNA,” and The Knack’s “My Sharona.”

In today’s popular culture, stuttering is not typically represented as a disability, but rather the non-permanent result of a personality characteristic, falling into one of the following five representation categories: humor, nervousness/weakness, unheroic behavior, inebriation, and frustration/anger. These stuttering songs also feature instances of the three narratives of disability from Straus (2011, 2018): overcoming, quest, and chaos/acceptance. But as this paper shows, there is a propensity toward the chaos/acceptance narrative in the lyrics of recent popular songs. In these songs, a singer rarely attempts to overcome their stutter, but rather accepts it as part of their personal identity. Although the singer accepts their stutter, the instrumental accompaniment pushes the need for a cure, forcing the singer to comply with the straightforward rhythms of the instrumental musicians. The stutter must be cured rhythmically lest it could cause the groove of the song to fall apart completely.

Gerardo Lopez
The Ohio State University

Despite initial lackluster reception, met with “indifference and mild derision” in late 1982 (Plasketes, 2009), Neil Young’s Trans has since gained interest and acclaim (Milano, 2022; Stein, 2014). Much of the focus has been on recontextualizing the album’s most definitive and divisive feature: the use of the vocoder and the subsequent degradation of vocal intelligibility. To this, Young states, “Trans is about communication, about not getting through...You can’t understand the words on Trans and I can’t understand my son’s words” (Plasketes, 2023). This quotation from Young illustrates two things. First, it reveals the deeply personal motivations behind the creation of Trans, as a way of opening up about his experiences with trying to communicate with his son Ben, who is non-verbal as a result of cerebral palsy. Secondly, it further reveals that Young was thinking of intelligibility as a narrative device, something that could be manipulated in order to signify. This paper argues that Young used the vocoder to manipulate vocal intelligibility, exploiting the technology’s affective potentials by both playing into and subverting the trope of the emotionless robotic voice.

Intelligibility within this paper is defined as “the extent to which the speaker’s or singer's message can be understood by the listener” (Fine and Ginsborg, 2014). There has been empirical work attempting to qualify attributes of intelligibility in vocal music, such as diction and the presence of diphthongs vs. monophthongs (Fine and Ginsborg, 2014; Johnson, Huron, and Collister, 2014). Empirical work has also demonstrated how different levels of intelligibility can function as signifiers of genre (Condit-Schultz and Huron, 2015). However, aside from a few discussions of intelligibility in medieval motets (Zayaruznaya, 2017) and 17th century villancicos (Egan, 2018), there has been little theorizing of intelligibility as operating within a narrative space. Because of the vocoder’s distortions, isolating vocal tracks from the rest of texture is nearly impossible, even with the assistance of current source separation algorithms that are commercially available. In light of this, this paper enlists the aid of qualitative assessments of lyric intelligibility as a way to supplement my own narrative analysis.

Movement as Music in Signed Song: Analyzing Rosa Lee Timm’s “River Song”

Anabel Maler
University of British Columbia

Sign language music (music created primarily in a visual-kinesthetic modality) challenges existing methodologies for analyzing aurally-perceived music. The existence of music that does not involve sound prompts us to consider how musical parameters such as vocal quality, melody, and rhythm can emerge in a visual-kinesthetic musical medium. This paper examines these parameters through a detailed analysis of the original piece “River Song” by Rosa Lee Timm.

“River Song” tells the story of a day on a river. The song can be divided into three verses, with an introduction, outro, and refrain. In my analysis, I focus on how Timm makes use of vocal techniques, melody, and rhythm to distinguish between the song’s two main characters, a large boat and a small boat, and to create a musical transformation from a negative state into a positive one. These musical parameters emerge through Timm’s signing: specifically, her use of facial expressions, mouth morphemes and body positioning creates a sense of voice, her dynamic motion through the signing space creates melody, and her use of movement types creates rhythm and meter.

In this talk, I make use of music analysis and ethnographic interviews with Timm to reveal the meaning of a purely signed piece of music. I argue that Timm makes use of several musical techniques in “River Song” to create a transformation from a negative state to a positive one of happiness and calm. This musical meaning emerges in a purely visual medium, revealing how musical parameters exhibit resilience across modalities.

Organological Origins and Obsessions

Time: Thursday, 09/Nov/2023: 4:00pm - 5:30pm · Location: Governor's Sq. 17
Session Chair: Lindsey Macchiarella, University of Texas at El Paso

Albrecht Dürer: His Obsession with Music

Susan Forscher Weiss
Johns Hopkins University

Albrecht Dürer’s artwork contains numerous images of musicians and musical instruments. From musical angels and piping satyrs to the artist himself measuring the proportions of a lute or playing the drum to soothe the melancholic Job, or his rendition of a performance of the city’s musicians in the mural in the Great Hall of Nuremberg’s Rathaus, and numerous illustrations for the Emperor Maximilian, it is clear that the artist was more than a little fascinated with music. What were some of the factors that played into Dürer’s obsession with music? It is known that he cultivated relationships with most illustrious citizens of his native Nuremberg, several known for their skill in music. Among these were his father-in-law Hans Frey, a well-known harpist, his friend, and patron Willibald Pirckheimer, skilled in playing the organ and lute, and Hans Neuschel, the brass player and member of a family of instrument builders. Drafted around the same time as Sebastian Virdung’s Musica Getutscht, 1511, arguably the earliest pictionary of its kind printed in Europe, Dürer’s images provide an additional perspective to our understanding of the availability and structure of musical instruments available in his time.

Dürer's treatise on geometry records his understanding of certain theoretical relationships between visual proportion and musical harmony and is also an aid to the discovery of his knowledge of musical composition and his interest in the lute or other instruments. Evidence of the artist's familiarity with musical notation is found in a manuscript fragment containing tablature in his own hand. There is speculation that musical imagery in a work by Heinrich Isaac is related to the visual iconography in one of Dürer’s paintings. These
and other surviving documents reflect the artist's desire to be seen as knowledgeable in music, both practical and theoretical; they also offer a glimpse into understanding his preferences and biases. This paper explores how Albrecht Dürer, dubbed "the German Leonardo, contributed to ways in which we can visualize the musical soundscape of early-16th-century Nuremberg.

The First Instrument: Paleolithic Organology and Other Considerations on the Origins of Music  
Joshua Charney  
N/A

When musicologists of the late 19th century discussed the origin of musical instruments, they often asked, what came first, the flute or the drum? This conversation tended to include the broader origins of music where people debated whether humans first developed a capacity for pitch or rhythm? Some who believed in an original "purely rhythmic" music referenced this theory when making misinformed statements about "primitive" peoples. Now, with the discovery and dating of 40,000-year-old bone flutes from the Swabian Jura Mountains in Germany, human musicality and instrument making is much more ancient and advanced than thought a few decades ago. These instruments existed alongside some of the earliest examples of iconography, anthropomorphic sculpture, and complex tools. They signal a cultural explosion in human music making, visual art, language, and symbolic thought. So, what do these ancient instruments tell us about the development of human music?

This paper will consider possible uses and meanings of both the flutes and Paleolithic music in relation to animal imitation, shamanism, and social cooperation. Furthermore, recent scholarship shows that our ability to experience and connect pitch, rhythm, timbre, and emotion co-evolved with other traits such as our abilities to vocalize, synchronize, make tools, and interact socially. Therefore, musicality was in place long before Homo sapiens migrated out of Africa over 50,000 years ago. Percussion, wind, or even string instruments could conceivably predate this time when considering archeological evidence from the Middle Paleolithic period.

Although the debate over what came first – the human capacity for pitch or rhythm – has become somewhat irrelevant, the trope that music began as “purely rhythmic" continues to confront music scholarship and pedagogy. Because the analysis of Paleolithic music and culture has tended toward Eurocentrism, this paper shows how recent discoveries outside of Europe are constructing a new narrative.

Traces of European Renaissance Keyboards in Early Modern Sub-Saharan Africa  
Janie Cole  
Yale University

Keyboards often served as essential commodities in early modern European overseas exploration and expansion, circulates as a motivation of colonial, diplomatic, commercial, and religious interests. Yet while we know much about the circulation and use of keyboards in trading centers, missionary activities, ambassadorial ventures, and educational institutions in the New World and Asia, few studies have focused on their presence and cultural functions in Africa. Drawing on late Renaissance travelers' narratives, missionary records and indigenous sources, this paper presents three case studies from the North-East African highlands, West-Central and Southern Africa, to explore the dissemination, musical functions, and cultural significance of the earliest documented Western keyboards in sub-Saharan Africa, and how musical performances served as a construct for representation, identity, agency, and power in Afro-European encounters and colonial perspectives. First, it focuses on one of the earliest recorded encounters between the Christian kingdom of Ethiopia and Latin Europe in 1520, namely between a Portuguese embassy and the court of King Lebnä Dengel, to provide new details on keyboards used for diplomacy and gift-giving, the local faranji (foreigners) community of musicians, and the first recorded European instruments to be brought into Ethiopia. Second, musical encounters in South Africa in Cape colonial society during the 1650s between the retinue of Jan van Riebeeck and the local indigenous Khoekhoe community reveal the use of keyboards in colonization processes. Finally, early references to missionary keyboards taken to the Kingdom of Kongo during the 1490s and possibly one of the earliest ethnographic visual representations of a European keyboard in Africa from the 1650s point to the possibility that harpsichords had reached West-Central Africa by the mid 17th century (if not earlier), being employed as identifiers of power and cultural appropriation. These Afro-European encounters offer tantalizing views on the spread of keyboard instruments across three continents and how they were used as colonial, evangelical, and political tools by European powers, thus giving broader insight into the role of Renaissance keyboards in constructing cultural identity and the collisions of political, social and cultural hierarchies in Africa in an entangled global early modern.

Spaces and Transformations  
Time: Thursday, 09/Nov/2023: 4:00pm - 5:30pm · Location: Governor's Sq. 11  
Session Chair: Nora Ann Engebretsen, Bowling Green State University

Chord-Member Space and Transformations  
Alexander Michael Shannon  
Indiana University,

In musical settings with ambiguous chromaticism, it can be difficult to identify the tonality and, thus, the scale-degree motion among voices. In this paper, I propose a new methodology to describe motion that occurs when the voices of one chord reposition themselves into different positions of another chord (e.g., root, 3rd). I generalize a chord-member space with accompanying intervals that form a “mod-7” group structure, inspired by David Lewin’s definition of a Generalized Interval System, or “GIS” (1987). By combining Richard Bass’s (2007) enharmonic position-finding nomenclature and Steven Ring's (2011) “heard” scale-degree GIS, my methodology introduces the concept of heard chord members. I argue that through this apparatus, one can hear changes in vertical placement as characteristic linear gestures, even in progressions that do not convey a clear tonal center. In my proposed system, I represent any given note as an ordered pair derived from the direct product CM × PM, where CM is chord-member space (newly introduced here),
and PC is the usual pitch-class space. The ordered pair is of the form (cm, pc), where cm represents the heard chord member, and pc represents its regularly assigned pitch-class integer. To describe the interval between two notes, I use a different ordered pair of the form (cmint, pcint), where cmint represents the ascending chordal interval (the designation “3rd” denotes an ascending chordal third, “3rd” denotes two ascending chordal thirds, and so forth), and point represents the ascending chromatic interval. I additionally argue that this system illustrates characteristics of chromatic progressions that are not so easily detected by previously established transformational approaches. For example, this system describes types of individual voice motions across chords of different qualities (e.g., major and diminished triads) and cardinalities (e.g., triads and seventh chords). By analyzing the chord-member transformational activity of a sample of ambiguously chromatic nineteenth-century musical passages (from Frédéric Chopin’s Etude in A-flat major, Op. 25, No. 1; and Franz Schubert’s “Die junge Nonne,” D. 828), I show that this system offers a newly instructive way of thinking about chord progressions and voice leading. In so doing, this approach closely reflects the transformational attitude.

Transcendent Triadic Chromaticism in Songs by Mel Bonis

Rachel H. Rosenman
Harvard University

This paper examines harmonic organization systems in two songs by the French composer Mel Bonis (1858–1937): “Noël pastoral” (1892), a Christmas-themed song whose text fuses sacred and secular content, and “La mer” (1903), whose message about the value of divine love is made clear only at the end. While both songs generally adhere to the Romantic tonal-harmonic idiom that was prevalent throughout Bonis’ oeuvre, they contain remarkable passages that switch to a kind of harmonic organization that I call “transcendent triadic chromaticism.” In these passages, harmonic successions are not based in tonal relationships; instead, common tones and symmetrical pitch collections form a basis for chord relationships beyond the bounds of tonality. The fact that these chromatic passages can be found in passages of her songs in which the texts present spiritual themes, further, leads me to propose the term transcendent triadic chromaticism, which both identifies the harmonic organization systems employed by Bonis in these passages and enables exploration of their significance to the composer in both musical and personal terms.

Specifically, I examine these passages by employing an approach grounded in neo-Riemannian analysis methods that considers harmonic organization in terms of triadic transformations (Hyer 1995), hexatonic and octatonic systems (Clough and Douthett 1991, Cohn 1996), and pivots between these systems. I also examine how the relationships between these harmonic structures and the lines of text set in these passages support an interpretation of this kind of harmonic organization as being aligned with the divine and the transcendent for Bonis.

Finally, I contextualize the stylistic tension between these transcendent triadic-chromatic passages and Bonis’ overall more traditional Romantic style, considering internal conflicts in Bonis’ musical aesthetic viewpoints as well as tensions in her personal life related to her musical activities, and speculating about how transcendent triadic chromaticism could be read as a strategic method for responding to a variety of coinciding challenges.

Geometry and Fingerboard Shapes: Voice Leading in the Instrumental Space of the Violin

Leah Frederick
University of Michigan

Within the growing literature on instrumental spaces, scholars have employed set theory and transformational theory to study the left-hand shapes used to play chords on the fingerboards of string instruments: Kozzin’s fret-interval type (2011) serves as a kind of prime form to describe “equivalent” fingerboard shapes, and De Souza’s (2018) fretboard transformations capture relationships between such shapes. Nonetheless, transformational theory’s algebraic constraints pose challenges for relating certain kinds of fingerboard shapes—just as they do with traditional pitch-class sets. In comparison to transformational approaches, the methods employed in the area of geometric music theory (Callender, Quinn, and Tymoczko 2008) don’t face this same limitation: they use geometry and topology (rather than abstract algebra) to capture relationships between any set-classes containing the same number of notes. This paper—which connects these instrumental and mathematical approaches—employs geometric voice-leading techniques to study relationships between fingerboard shapes on the violin and the corresponding chords that they produce in pitch space.

Chords played with similar shapes on the violin’s fingerboard are represented by the same fret-interval type. Drawing on techniques that combine geometric theory and diatonic set theory (Frederick 2019), we construct a voice-leading space of all possible triple-stop fret-interval types. Each point in this space represents a different abstract shape on the fingerboard, and paths through the space represent voice leads within the instrumental space. Comparing the space of fret-interval types to a geometric voice-leading space whose points represent chord spacings illustrates how fingerboard shapes map onto traditional sonorities in pitch space. These theoretical relationships are explored through analysis of the opening of J.S. Bach’s Violin Sonata in G minor, BWV 1001.

Music, Media, and Place: AMS Music and Media Study Group Panel and Business Meeting

Time: Thursday, 09/Nov/2023: 4:00pm - 5:30pm  ·  Location: Plaza Ballroom E
Session Chair: Daniel Bishop

Session Chair: Jordan Carmalt Stokes, West Chester University of Pennsylvania - Wells School of Music
Session Chair: Katherine Reed, California State University, Fullerton

Music, Media, and Place: AMS Music and Media Study Group Panel and Business Meeting
What is Latin Song in the Medieval World?

**Chair(s):** Mary Channen Caldwell (University of Pennsylvania)
**Discussant(s):** Mark Everist (University of Southampton)
**Presenter(s):** Henry Drummond (Katholieke Universiteit, Leuven), Rachel May Golden (University of Tennessee), Christopher Preston Thompson (NYU Steinhardt), Catherine Saucier (Arizona State University), Melanie Shaffer (Radboud University), Charles Brewer (Florida State University)

What is Latin song? Defining song by language might suggest the demarcation of linguistic or national boundaries (like the French chanson or German Minnesang). In the premodern world, however, Latin does not define one particular group of people, region, or nation, but instead is broadly associated with transregional religious, civic, and pedagogical domains. Latin-texted song is fundamentally mobile, adaptable, adoptable, and transferable; the mouvance that characterizes so many medieval texts also characterizes Latin song. And although melody and words are often considered constitutive of song, even these two elements do not fully capture the frequent expression of Latin song as an idea conveyed in text alone, a single refrain, an incipit in an index, a divine vision, or a brief, textless melody.

This roundtable explores the shifting boundaries of early Latin song through novel methodologies, theoretical and analytical perspectives, and interdisciplinary approaches. It questions the boundaries of Latin song traditions outside of and in relation to the chanted Latin liturgy and in doing so proposes new ways of understanding the circulation of Latin song. The roundtable recognizes the plurality of Latin song and is invested in what it means to sing songs in Latin as opposed to the vernacular, foregrounding historical and interpretive approaches that privilege cultural and social situatedness and the multivalence of Latin song. Participants will speak on a wide range of questions and issues that purposefully blur chronological, geographical, stylistic, and functional boundaries. For instance, participants will consider Latin song and the gendered expression of emotions; relationships between performance, intertextuality, and contrafacture; textlessness in song and its disruption of music/text binaries; civic devotional practices as performance contexts; associations between song, manuscript ordinatio, and liturgy; center and peripheries; and intersections between hagiographic Latin motets and sequences.

Roundtable participants represent established and up-and-coming voices in musicology and early music performance. The format will comprise introductory remarks by the chair, 5-minute pre-circulated response papers from each participant, and a short response from the respondent. This would be the first session in the history of AMS focused solely on early Latin song from transregional and transhistorical perspectives.

HBCUs and Music Theory

**Time:** Thursday, 09/Nov/2023: 4:00pm - 5:30pm  ·  **Location:** Grand Ballroom I

**Organizer(s):** Christopher Endrinal (Florida Gulf Coast University), Rachel Lumsden (Florida State University)
**Chair(s):** Christopher Endrinal (Florida Gulf Coast University), Rachel Lumsden (Florida State University)
In his 2009 essay "In and Around Music Theory and the Academy: A Perspective," Horace Maxile shares some of his experiences as a Black music theorist in a predominantly white discipline, and the continued challenges the SMT has faced in trying to make the field of music theory more inclusive and diverse. Maxile focuses much of his essay on Historically Black Colleges and Universities (HBCU), emphasizing that "a number of pioneering black music scholars and composers began their studies at HBCUs and many of them taught at HBCUs" (Maxile 2009, 106). As early as 1996, the SMT acknowledged the importance of HBCUs ("1996 Meeting in Baton Rouge," Committee on Diversity report). But aside from a few targeted initiatives, the SMT has not prioritized building relationships with HBCUs, and has not pursued some of the strategies Maxile outlines in an in-depth, sustained way.

For the 2023 Annual Meeting, the SMT Committee on Race and Ethnicity (CoRE) will continue the conversation by hosting a roundtable discussion about HBCUs and the field of music theory. In order to present a variety of perspectives on this issue, we have invited presenters at various stages of their careers and from different parts of the country, including Maya Cunningham, Richard Desinord, Paula Grissom-Broughton, and Tamyka Jordan-Conlin. The roundtable participants all have first-hand experience with music theory at an HBCU, either as a student or as an instructor.

The CoRE's members, in consultation with the presenters, will continue to work on the session's structure and details. Presently, we envision a combination of short reflection papers (approx. 10 minutes), followed by a more open discussion, although that may change. Though participants may write about whatever they feel is a pertinent contribution to the discussion, the CoRE encourages them to focus their reflections on the relationship (or lack thereof) our discipline has with HBCUs. We hope this session will create a space for learning and growth, as we examine the current status of the relationship between the SMT and HBCUs, the associated challenges, and ways to improve this relationship in order to create a more inclusive discipline.

Name of sponsoring group
SMT Committee on Race and Ethnicity (CoRE)

Presentations of the Symposium

HBCUs and Music Theory
Maya Cunningham, Richard Desinord, Paula Grissom-Broughton, Tamyka Jordan-Conlin
N/A

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Representing Racialized Selves and Others in Czech Music

Chair(s): Kelly St. Pierre (Wichita State University)
Discussant(s): Michael Beckerman (New York University)
Presenter(s): Tina Frühauf (City University of New York), Brian Locke (Western Illinois University), Tereza Havelková (Charles University, Prague), Christopher Campo-Bowen (Virginia Tech University)

Across the long twentieth century, composers in the Czech lands have frequently featured representations of people identified in scores and performances as racialized non-Czech outsiders. As viewed from within the "White frame," the heightening of verbal, visual, behavioral, or musical differences implicitly or explicitly exclude such individuals or groups from the dominant narrative of Czech nation building and its presumed ethnic homogeneity. Whether intended for Prague's National Theatre or the popular music marketplace, these compositions demarcate cultural and sonic space between Czechs and Jews, Roma, Africans, and African Americans in ways that echo widespread European and Euro-American practices of racialized representation. What sets the Czech scenario apart is their own discourse on collective identity as one of exclusion amid the larger populations of Central Europe—an imagined insularity that has long allowed Czech artists and scholars to refrain from fully engaging with histories of racial injustice.
Our roundtable discussion draws its inspiration from Michael Beckerman's 2021 article, “Is Czech Music White?” in which the author considers Czech efforts to delineate their own ethnic difference (via tropes of “nationalist style”) within Germano-centric Romanticism alongside the same composers' depiction of racialized others, be they local or abroad. The scholars of our panel seek to engage with Beckerman's concept of Czech music as a type of Schrödinger's cat—imagined as both inside and outside the “White frame”—and apply it to case studies ranging from the 1920s to the present. Our first panelist discusses the music and critical reception of the Czech-Jewish composer Jaromír Weinberger in the contexts of interwar anti-Semitism, Jewishness, and nationalism in the Czech lands. The second panelist provides a discursive analysis of E. F. Burian’s Jazz (1928)—one of the first full-length books on jazz in any language—situated at the crossroads of popular music exoticism and Czech interwar cosmopolitanism. Our third panelist examines the composition and performance of Otmar Mácha’s opera Jezero Ukereve (1966) amid the complexities of (post-)colonial politics in East Central Europe. The final panelist unpacks Regietheater metaphors of tradition and Whiteness in the 2022 Prague National Theater production of *The Bartered Bride*.

**Does Russian music have a woman problem? (Re)locating the feminine in song, opera and music history**

*Time:* Thursday, 09/Nov/2023: 4:00pm - 5:30pm · *Location:* Governor's Sq. 14  
*Chair(s):* Peter Schmelz (Arizona State University)

This panel confronts and problematizes the conspicuous dearth of female identity and agency in both the music of Russian composers and in Russian music historiography. We address this absence through three case-studies: that of the female voice rendered inaudible in song and performing traditions, the privileging of male-centered narratives of musical achievement and status, and the challenge of interpreting female agency and power on the operatic stage. Our approach does not seek to reinscribe or center supposedly “feminine” characteristics or roles either creatively or historically, but rather focuses on how we might unpick the ways in which women have been presented via a male-dominated perspective, and by doing so, come to recognize and challenge our own complicity in these narratives. Lying behind each case-study are networks of assumptions that have become so familiar that attempting to deconstruct them even feels artificial: why shouldn’t Musorgsky's *Songs and Dances of Death* be sung by men?; isn’t it true that he wrote his 'Polish Scene' just to appease the Imperial Theater's demand for a female role and weakened *Boris Godunov* as a result?; isn’t it true that almost all the great Russian composers and pianists have been male?; and isn’t it true that Shostakovich's *Lady Macbeth* was a victim of her own sexual voraciousness?

Yet once we have taken the time to question these familiar narratives, other personalities, professional and social behaviors and values begin to emerge from the shadows. Perhaps these Russian women had more influence and agency than we had realized: they shaped their traditional domestic roles to wield that influence upon the professional musical sphere, working with male artists and composers at high professional levels, only fading from public recognition and memory once replaced by men. And although to this day there is not a single Russian female operatic protagonist devised entirely (from literary source, to opera composition and staging) – by women, when a Russian composer sincerely attempted to liberate his heroine from a century’s worth of convention, his creation stubbornly remained one seen exclusively through the male gaze, and remains so to this day.

**Presentations of the Symposium**

**Death Becomes Her: Musorgsky's Lyric Voice**  
Philip Bullock  
University of Oxford (UK)

*Studies of nineteenth-century Russian musical life have tended to foreground the work of men. This is certainly true of Modest Musorgsky, whose life is often seen in the context of the male coterie that made up the moguchaya kuchka (Cui, Balakirev, Borodin, Rimsky-Korsakov and Musorgsky, with Stasov as their spokesperson). By contrast, his personal and above all creative engagement with a series of Russian women has often been downplayed or overlooked in critical and biographical writing. The revised version of his opera, *Boris Godunov*, is, for instance, often seen as a compromise with the Imperial Theaters Directorate’s demands, or as an expedient vehicle for Yuliya Platonova (for whom the part of Marina Mniszech was written). And the tour he undertook with the contralto, Darya Leonova, in 1879 is treated as the caprice of a faded diva (that is certainly how Rimsky-Korsakov and a number of Musorgsky’s other friends saw it).

This paper will reconsider Musorgsky’s life and works through the prism of his relationships with a series of female musicians, focusing in particular on his lyric works, and above all, the song cycle, *Songs and Dances of Death*. Its four songs were originally part of a planned cycle of twelve depictions of death – a feminine noun in Russian (*smert’*) – and to be published under the title *Ona* (*She*). A performing tradition that has centered on Fyodor Shalyapin and his legacy has tended to assume that Musorgsky’s vocal preference in this cycle was for a dramatic, not to say histrionic male voice. However, Musorgsky’s tour with Leonova, as well as his collaboration with a number of other female vocalists, allow us to posit that his imagined vocal type in the cycle was female, or at least inflected by his experience of hearing his songs performed by female vocalists (such as Aleksandra Furgol’-Molas). Whilst such an approach risks reinscribing traditional notions of women as muses and helpmates, it can potentially open up the field of nineteenth-century Russian music studies to a wider range of sources, decenters a common focus on male composers, and emphasize the importance of collaboration and co-creation.

**From Lady Macbeth to Juliet of Mtsensk and back again: have we lost Shostakovich’s Katerina Izmailova?**
While every new opera production ushers in a new interpretation of its protagonists, Shostakovich’s *Lady Macbeth of Mtsensk* offers us such a problematic heroine that even minor details of staging can shift the balance of sympathy towards her. Examining the original Leningrad staging reveals a “timid, frightened”; Katerina, while - perversely - her character in the revised version of the opera (Katerina Izmailova, premiered 1961) seems to have repelled critics in a way that the original Katerina did not. If Shostakovich hoped to render Katerina more respectable by cutting the Act One sex scene with the worker Sergey (as he did for the revision of the opera in the 1950s), he seems to have achieved the opposite effect as far as critics were concerned.

Since the premiere of the much-hyped restored “original”, *Lady Macbeth of Mtsensk* recorded by Rostropovich in 1979, which sounded the death-knell for the revised Katerina Izmailova, the character of Katerina is frequently presented as that of a strong, liberated woman (largely) in control of her destiny. Contemporary tropes of femininity play a key role in shaping both production and reception of this opera, and this is as true now as it was in Soviet Russia in the 1930s. Drawing on recent interviews with producers, singers and music directors as well as contemporary sources from the 1930s, this paper ponders whether, in asserting what he thought of as Katerina’s feminine agency, we might be in danger of erasing the heroine Shostakovich wanted us to love.

**Towards a Social History of Female Pianism in Late-Tsarist Russia**

**Marina Frolova-Walker**

University of Cambridge (UK)

Musicology has recently begun to turn its attention towards Russian female composers of the pre-Revolutionary period. Leokadiya Kashperova, for example, was little more than a footnote as Stravinsky’s piano teacher, but she is increasingly seen as a significant musical figure in her own right. There have been ground-breaking studies (Griffiths, Lomtev) of Russian female composers, and such research will doubtless yield further names and scores, but it will not in itself change the music-historical narrative of a succession of great male artists. I propose to investigate women like Kashperova, not in order to slot one more woman into that succession, but to construct a new historical narrative in which (male) Russian composers were formed as musicians by musically educated mothers and governesses, and by (female) piano teachers. In order to build the case, a background study of 19th-century Russian pianist feminism is required, but this topic remains almost untouched by scholarship. My primary interest here is the social history behind the rise of female pianists and pedagogues.

Noblewomen in 19th-century Russia were educated so that they could ensure that their children had a high cultural level. Charitable institutions educated girls from lower social classes (often orphans) to enable them to work as governesses, and piano lessons were a standard part of this education. When music conservatories were established in Russia from the 1860s onwards, women, accordingly, formed the majority of piano students. Although public performance was considered beneath the dignity of Russian noblewomen, it gave middle-class women a chance to rise. By the early 20th century, specialized music schools were generally run by a female owner/director and employed a largely female staff.

Mapping out this history will help us to reconceptualize the role of women in music. We will be able to see that female musicians became the mainstay, and even the leaders of Russia’s piano-centered musical tradition. Women would spark a child’s first musical interests, women would foster the obsessive hard work needed by prodigies, and women transmitted the secrets of the Russian School of piano technique across the generations.

**Now You See Us, Now You Don’t: Radical Queer Expression and Mainstream Assimilation**

**Chair(s): William Cheng**

(Dartmouth University/Harvard University)

Queer culture poses a fraught relationship with the hegemonic mainstream. Queer community spaces, once necessarily underground, are now frequented by straight and LGBTQ+ people alike; queer vernacular, fashion, and media now have a profound influence on mainstream cultural expression, but these roots often become obscured in the process. As a result, queer expression today is more visible to non-LGBTQ+ folks than ever before, yet these watered-down queer cultural artifacts inadvertently become a generalized representation of queerness to those who experience it from the outside. Queer artists are thus forced to negotiate complex waters between the self-sufficiency of queer communities’ radical roots and the assimilationist aesthetics and affordances of mainstream success.

Central to these negotiations are issues of identity, self-expression, safety, autonomy, and the preservation/dilution of queer culture, which we address in this panel. “Singing ‘Out’: Radicalism and Assimilation in Queer Community Choirs” contrasts the activist history of LGBTQ+ choirs with the current practices of one such ensemble in Michigan, blending auto-ethnography and queer theory to demonstrate the choir’s importance for queer community-building while also interrogating their assimilationist tactics. “It’s Funny, Honey: Gender Identity and the Performance of Drag in Musical Theatre” centers the perception of man-in-a-dress humor by queer and straight audiences, linking this to actor/character gender identity and the harm perpetuated against trans+ folks by uncritical stereotypes in musical theatre. “Doing Something Unholy: Mainstreaming Queer Subculture on TikTok” explores the ways in which the popular social media app has coded drag practices into its main functions, tracing users’ interactions with Sam Smith and Kim Petras’ viral hit ‘Unholy’ through siloed digital neighborhoods known as “Queer” and “Straight” TikTok to consider how the app at once propagates and dilutes queer culture.
As members of the queer community, we intimately understand the perks and pitfalls of mainstream co-optation of our hard-won cultural capital. Our panel brings this ubiquitous topic into dialogue with central musicological and social theory perspectives, seeking to make crucial interventions in communal and commercial performances of queer identity, both onstage and onscreen.

Presentations of the Symposium

Singing "Out": Radicalism and Assimilation in Queer Community Choirs

AJ Banta
University of Michigan

Many community choirs facilitate localized amateur musical performance as a form of community engagement, but LGBTQ+ community choirs also carry out a unique political legacy. Many such groups started as an act of reclamation of visibility (and audibility) in the face of the AIDS crisis and its rampant homophobia, but today are far less politically radical. For instance, the LGBTQ+ community choir Out Loud Chorus (OLC) in Ann Arbor, Michigan creates a thriving subsection of the local queer community, but also exemplifies this trajectory from radical protest to assimilationist politics.

My research on Out Loud Chorus is founded on extensive and ongoing field work, including active participation in the choir and interviews with members. Following Thomas Turino’s articulation of four main fields of musical practice, I discuss OLC’s use of presentational and participatory performance modes, and argue that the choir’s unique methods break down the distinction between these two categories and enable community building through the process of choral music making itself. Additionally, music director Saleel Menon’s use of popular music and a performatively camp (after Susan Sontag) demeanor constitute inclusive pedagogy, encouraging holistic confidence and musical engagement.

Despite these merits, the choir’s ongoing activities, including a recent activism-themed concert, tend towards an assimilationist politics which contrasts with its radical roots. For, as Jodie Taylor (2012) argues, “Queer as a verb – to queer something – is to unsettle that which is normalized: particularly, but by no means exclusively, sex, gender, and sexual norms and the manner in which they relate to one another” (Taylor 605, emphasis my own). Not only does OLC intentionally seek to normalize queer subjects in the eyes of the public, but many interviewees who embraced the identity label queer also defined it solely as an “umbrella term” for LGBTQ+ subjects. Although Out Loud Chorus successfully uses the communal practice of choral music to build a welcoming space for the queer community that it serves, their assimilationist tendencies beg the question—who is this community space actually built for?

It's Funny, Honey: Gender Identity and the Performance of Drag in Musical Theatre

Harry Castle
University of Michigan

From Shakespearean times to the present day, bending gender roles has long been fair game on stage, and especially so in musical theatre. Yet the specific ifs, hows and whys of cross-dressing on stage have changed over the years. Many of today’s musical theatre performers, creatives and aficionados bring different values before the proscenium arch than they did five, ten, and fifty years ago, but we continue to see huge variation in the ways in which drag roles are played. Is drag always a gag, and who gets to decide?

I argue that drag performance in musical theatre falls into two categories: diegetic (where the characters themselves are aware that they, or others, are in drag), and non-diegetic (where only the audience is aware of the drag). Building on work by Judith Peraino (2006) and Raymond Knapp (2006), I examine elements of The Rocky Horror Picture Show and Hedwig and the Angry Inch, contrasting them with examples from Chicago and Matilda to show that drag performances can demonstrate or lack nuance whether diegetic or not – neither is automatically more sensitive than the other. Alongside, I consider the identities of notable performers who have played Dr. Frank-N-Furter, Hedwig, Mary Sunshine and Agatha Trunchbull in these shows, interrogating the “man-in-a-dress” trope to elucidate upon the complicated margin between stereotyping and representation, and to determine who gets to be in on the joke in each case. I also reference insight given by actors and theatre creatives who are members of the trans+ and non-binary communities about such representation on Broadway today (Paulson 2022), to build a case for a fundamental rethink of the diegesis of drag in musical theatre.

Nuanced discussion of gender non-conformity in musical theatre has rarely been more important, given the rapidly increasing visibility of trans+ and non-binary actors on our stages. In this paper I question what makes drag funny in musical theatre, reflecting on the kinds of harm that the queer community can often suffer at the hands of clumsy drag.

“Doing Something Unholy”: Mainstreaming Queer Subculture on TikTok

Kelly Hoppenjans
University of Michigan

In August of 2022, Sam Smith shared a snippet of an unreleased song in a TikTok video; Smith and collaborator Kim Petras were seen dancing and lipsynching at a mix console to their sexy new song, “Unholy.” The song quickly went viral on the platform, and when Smith and Petras released it in September that same year, it became the first single by trans and non-binary artists to reach no. 1 on the Billboard Hot 100 chart.

TikTok virality has been a reliable predictor of Billboard chart success for the last few years, but “Unholy” is uniquely situated to illustrate the ways in which queer subcultures have influenced mainstream popularity on the short form video app. Using Nick Montfort and Ian Bogost’s model of platform studies, as well as Michael Warner’s theory of publics and subcultures, I examine the ways in which TikTok’s platform has encoded queer cultural touchstones, including drag practices like lipsynching and dramatic transformations, into its functionality.

I also explore how TikTok’s algorithm creates siloed neighborhoods like Queer TikTok, where queer community and culture are propagated. In this space, “Unholy” was celebrated as a joyous queer banger and evoked queer desire, while on Straight (meaning both mainstream and non-LGBTQ+) TikTok, the song’s sexiness turned hetero, obscuring its drag subcultural aesthetics. I consider
whether this mainstreaming of queer subcultures amounts to their death, as Warner suggests, or if their transformation in new networked publics and digital subcultural spaces allows them to thrive in new forms.

Harmony in Popular Music

Time: Thursday, 09/Nov/2023: 4:30pm - 5:30pm · Location: Governor's Sq. 15

Pivot Sonority Markedness as Bass-Chord Disjunction in Pop and Rock

Matthew Allan Bilik
Anderson University

This paper investigates how pivot sonorities are marked for listening in pop and rock due to disjunction between the bass and the sounding chord. These “weird transition chords” catch the attention of the listener because they 1) exhibit an incongruence between bass and chord content and 2) appear as stratified, or layered, sonorities that stand out in an otherwise triadic texture. Using songs from the 1970s and 1980s, I synthesize past and present literature on multi-centric complexes (Ferrandino 2022), sectional tonality (Capuzzo 2009), and markedness in music (Hatten 1994) to demonstrate how these unique pivot sonorities punctuate formal boundaries and have the potential to smooth modulation between verse and choruses in different keys. Specifically, their bass-chord disjunction furnishes a dual harmonic function that artists utilize to bridge formal sections. By unpacking the content and context of each sonority, I hope to demystify why these transition chords sound so strange yet work in favor of each song.

Interpreting Chromaticism in Pop Chord Loops

Brad Osborn
University of Kansas

This presentation analyzes a link between chromatism in popular music chord loops and marked lyrical, formal, and timbral features that appear concomitantly. Two recently theorized types of chromatic chord loops are investigated: the dual leading-tone loop (Osborn 2021) and the triple tonic loop (de Clercq 2021).

Just as dual leading-tone loops (DLTL) contain leading tones for two keys (major and relative minor), lyrics in DLTLs often concern being pulled in two opposing directions. This is exemplified in the opening seconds of Crowded House’s “Don’t Dream it’s Over.” The progression Eb–Cm–Ab–G contains leading tones for the keys of Eb major and C minor, and is used to animate the lyrics “there is freedom within/there is freedom without.”

A triple tonic loop (TTL) contains both major and relative minor tonics, and also draws chords from the parallel minor. Songs may reserve their darkest lyrical themes for chords drawn from the parallel minor. For example, early lyrics in Deafheaven’s song “Black Brick” describe beauty, and the harmonic vocabulary is limited to a DLTL on F major/D minor. But in the final, terminally climactic section (Osborn 2013), a comparatively dark lyric is screamed violently against a new, darker loop that borrows from the parallel key of F minor for the first time.

That such chromatism is often reserved for sections that only emerge later in the song suggests a link with form. The terminal climax of Frank Ocean’s “Self Control” is marked not only chromatically (a new TTL on Ab/Fm/Abm), but also timbrally, through a choir of multi-tracked voices that thickens the texture relative to everything that precedes it. In Tool’s “H,” the final chorus is re-harmonized using a darker Phrygian mode, which is also timbrally marked by a thicker texture (triple-tracked guitar chords) and a new half-time feel in the drums.

While recent research on pop–rock harmony has done much to expand our monotonal view, this presentation highlights the ways in which artists use these expanded tonal palettes in combination with marked gestures in lyrics, form, and timbre.

Meter and Form in Metal

Time: Thursday, 09/Nov/2023: 4:30pm - 5:30pm · Location: Denver

Session Chair: Olivia Rose Lucas

Contextual counting: an insider approach to metal analysis

Calder Hannan
Columbia University

Metal’s rhythmic experimentation has proven generative for theories of musical time. However, a conspicuous set of voices is all but absent from the music theoretical literature on metal: with a few exceptions, the perspectives of metal musicians have been kept separate from formal music analysis. In this paper, I argue not only that responsible music theoretical exploration of metal should take into account the perspectives of its practitioners, but that techniques developed by metal insiders in writing and learning complex music can offer access to greater analytical efficiency and deeper musical insight.

Drawing on my own interviews with practitioners of complex metal, I explore a set of insider techniques that I call contextual counting that offer significant analytical leverage. Most musicians are familiar with both divisive counting, which construes rhythms in relation to a larger, steady beat, and additive counting, which construes rhythms in relation to a fast underlying pulse. Contextual counting does neither; instead, it reveals patterns by assigning numbers to salient musical details in contextually specific but internally consistent ways.

I point out that while contextual counting may seem to be a conceptual or visual technique, it is in fact an aural one, in that the relation between the numbers and the sounds of a passage will only be clear if you already know the passage well. Relatedly, conceptual
counting schemes are not deterministic: the same string of numbers may refer to dramatically different rhythmic surfaces. Both of these facts may seem to detract from the usefulness of contextual counting in formal music theory. However, I argue that they are precisely the technique’s strengths—their flexibility allows them to sidestep the obfuscations and inefficiencies of standard notation when representing this music, and their aural contingency reflects the predominantly sonic and embodied nature of metal composition and performance.

Form as a Technology of Cultural Production in Heavy Metal Music
Michael Dekovich
Loyola Marymount University

Heavy metal music’s relationship with popular culture is complicated. The materials and strategies of metal composition overlap significantly with those of mainstream rock music, yet metalheads imagine their community in opposition to the consumerism of the popular mainstream. Andrew Cope argues that metal, in comparison to rock, “re-centred the function … from the vocals to instrumental timbre and textures,” focusing on episodic multi-sectional forms based on guitar riffs “and judicious omission of blues and rock conventions.” Correspondingly, metal songs frequently diverge from standardized structures. But, in practice, rock’s formal schemata remain vital for a song’s commercial success. How, then, do metal composers navigate opposing demands of mainstream conventions and avant-garde experimentalism? This paper repudiates this dichotomy to address metal artists as rational producers of cultural commodities, evading essentialist formulations of style and the idealist conception of art as the concretization of metaphysics. Adapting Habermas’ theory of communicative rationality, I consider musical performances as aesthetic arguments born from an expressive approach to the purportedly harmonious musical universe including the given state of historical-technological development. In this way, experimentalism answers demand left unsated by an oligopolistic music industry during the period of metal’s rise from the late 1960s onward, mirroring conditions that led to the sublation of the Tin Pan Alley model by commercial recording artists following the Great Depression. Though recent pop and rock music increasingly challenges—to use Brad Osborn’s term—the "verse-chorus paradigm," metal is the locus of this study because metal musicians revolutionized verse-chorus-bridge form ahead of their peers in other genres. Drawing from a wide repertoire, I demonstrate the tendency in metal composition to expand the formal vocabulary and organizational strategies of verse-chorus-bridge form, introducing novel formal functions and alternative teleologies. Notwithstanding rejection of consumerism, these formal innovations seek to satisfy a market for authenticating aesthetic experiences outside of the avenues provided by the commercial recording industry.

Anti-Semitism, Music, and Music Studies: Views from the Field

Anti-Semitism, Music, and Music Studies: Views from the Field

Chair(s): Uri Schreter (Harvard University), Nicolette van den Bogerd (Indiana University)
Discussant(s): Amanda Ruppenthal Stein (Carroll University)
Presenter(s): Ruth HaCohen (Pinczower) (The Hebrew University of Jerusalem), Bonnie Gordon (University of Virginia), Rebecca Gypress (Rutgers University), Kathryn Huether (Bowdoin College)

Organized by the AMS Jewish Studies and Music Study Group

For many centuries, Jews and the sounds they make have occupied a place of great importance in musical, cultural, and theological discourses of the West. Despite their minority status, Jews and people of Jewish ancestry have played a major part in composition, performance, and patronage, as well as in journalism and scholarship about music. In addition to Jewish participation in music-related activities, the figure of the Jew as a musical (or often non-musical) Other was key in shaping the musical world-order: as Ruth HaCohen has argued (2011), since at least the second millennium CE, the Jew in Western Europe was categorized as a producer of noise, in dissonance with the purportedly harmonious-sounding Christian universe. Jews became a symbol of sonic alterity, both as actual people and as an abstract, aesthetic category. As a result, relations between Jews and non-Jews in and around music were often tense or even hostile, leading to diverse displays of anti-Semitism: from negative and stereotypical representations of Jews in musical works, through rejections of Jews in social and professional musical settings, to harmful and even violent depictions of Jews in musical writings.

In recent years, North America has witnessed an increase in the number, visibility, and intensity of anti-Semitic incidents and rhetoric, both in musical spaces and in public discourse. Scholars engaged in the study of Jewish music, as well as those who personally identify as Jewish, experience this intensification firsthand in their research, teaching, and communities. This session addresses the topic of anti-Semitism in music by featuring a diverse panel of scholars whose expertise reflects a wide range of scholarship and personal experience relating to Jewishness and anti-Semitism in music and academia. Panelists will draw on insights from their historical and ethnographic research, as well as from their own encounters with anti-Semitism in professional and institutional settings in North America and beyond. Particular attention will be given to anti-Semitism in musical and musico-literary works; anti-Semitism in social, professional, and institutional frameworks relating to music and music studies; and the diverse manifestations of anti-Semitism across periods and locales. The speakers’ remarks will be followed by a roundtable discussion and a Q&A regarding the state of the field today, generating a dialogue among musicologists of various career stages, research interests, and institutional homes.
**Early Sacred/Liturgical Musics and Digital Humanities: Skills and Resources**

*Time:* Thursday, 09/Nov/2023: 8:00pm - 10:00pm · *Location:* Governor's Sq, 14

**Chair(s):** Suzanna Feldkamp (Case Western Reserve University), Christina Kim (Stanford University)

**Presenter(s):** Nicholas Bleish (Katholieke Universiteit, Leuven), Henry Drummond (Katholieke Universiteit, Leuven), Richard Haefer (Arizona State University), Lucia Denk (Princeton University), Madeline Stytskal (The University of Texas, Austin), Dmitry Stegall (The University of Texas, Austin), James Cook (University of Edinburgh), Gillian Gower (UCLA/University of Edinburgh), Adam Whittaker (Royal Birmingham Conservatoire), Margot Fassler (University of Notre Dame), Eleonora Celora (University of Notre Dame), Ralph Corrigan (independent scholar), Addi Liu (Cornell University)

Organized by the AMS Skills and Resources for Early Musics Study Group

This round table discussion with hands-on activities addresses the following questions: How do digital tools inform us about the formation and circulation of sacred musics and their sources (manuscript or otherwise)? What new tools are being created and what are the necessary skills, methods, and theoretical frameworks to implement them? What resources can be created and shared to help young scholars and students to approach research about sacred music? How can notions of representation and ability/disability be addressed at the interface between Digital Humanities and the research on sacred and liturgical music? The session will be divided as follows: 50 minutes for presentations followed by a 5-10 minute break, about 20 minutes of hands-on activities, and finally about 40 minutes for a round table discussion.

Session Co-chairs: Suzanna Feldkamp (Case Western Reserve University) and Christina Kim (Stanford University)

Nicholas Bleish (Katholieke Universiteit, Leuven), Henry Drummond (Katholieke Universiteit, Leuven), Richard Haefer (Arizona State University); “Collaborative, Crowdsourced Digital Humanities Initiatives, Databases for the Study of Chant in the Americas and the Low Countries”

Lucia Denk (Princeton University), Madeline Stytskal (The University of Texas, Austin), Dmitry Stegall (The University of Texas, Austin); “Compiling Fragments of East and West: Digital Sources in Latin and Church Slavonic”

James Cook (University of Edinburgh), Adam Whittaker (Royal Birmingham Conservatoire), Ralph Corrigan (independent scholar), Gillian Gower (UCLA/University of Edinburgh); “Digital Prosopographies, Digital Possibilities: The Digital Prosopography of Pre-Reformation Scottish Music Project”

Addi Liu (Cornell University); “Spirals, Ladders, and Loops: Cataloging Guidonian Hands with Notion”

Margot Fassler (University of Notre Dame) and Eleonora Celora (University of Notre Dame); “Teaching the Medieval Liturgy Online: A Taxonomy Featuring the 'Music Tab’”

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**Beyond the Staff: Notation Pedagogies and Practices**

*Time:* Thursday, 09/Nov/2023: 8:00pm - 10:00pm · *Location:* Majesty Ballroom

**Chair(s):** Giulia Accornero (Yale University), Ginger Dellenbaugh (Yale University)

Organized by the AMS Music Notation, Inscription, and Visualization Study Group

For the 2023 meeting of AMS/SMT in Denver, CO, the Study Group for Music Notation, Inscription, and Visualization will be holding a session titled “Beyond the Staff: Pedagogies and Practices,” focusing on the advantages and limits of oral, staff and non-staff music notations when teaching music history and theory in a post-canonical, decolonial, and global classroom. By bringing together the research and pedagogical expertise of those who are currently addressing this problem, the panel’s ultimate goal is to foster dialogue, as well as to exchange and discuss pedagogical methods for undergraduate and graduate assignments.

“Beyond the Staff: Pedagogies and Practices” will present talks that feature a diverse range of Western and non-Western notations, broadly defined, prompting our speakers:

- to show through specific case studies how certain notations can change the implicit narratives we bring into the classroom, helping us rethink the ways in which we do music history and analysis.
- to share original methods and practical solutions for familiarizing students with any previous knowledge to both staff, non-staff notations, as well as modes of music visualization and manipulation afforded by new technologies (e.g. music production softwares)
- to bring in critical perspectives targeted at classroom discussions about notation/transcription systems and their entanglement with (settler-) colonialism, capitalism, and structural racism.

Dr. Olufunmilayo Arewa, currently the Murray H. Shusterman Professor of Transactional and Business Law at Temple University, Philadelphia, PA, will be our keynote speaker.

Presentations of the Symposium

**Notation, Context & Representation**

Olufunmilayo B. Arewa
Antonin Scalia Law School at George Mason University
Notation is a set of instructions that contains musical information, which typically includes musical notes, and details concerning note duration, dynamics, tempo, expressivity, and other features. The history of music notation draws attention to its importance and potential limitations. The knowledge that we can gain from notation is highly dependent on the nature of the notation as a set of instructions, which in turn is closely related to musical context and genre. Notation serves varied purposes and may be used by composers, performers, arrangers, producers, students of music, scholars, critics, lawyers, and other creators and consumers of music. In the legal arena, both courts and legal commentators have addressed issues related to notation, musical practice, and sound recordings, at times in questionable ways. Several court cases, including White-Smith Music Publishing Co. v. Apollo Co. (composers and piano roll manufacturers), Bright Tunes Music Corp. v. Harrissongs Music, Ltd. (George Harrison and the Chiffons), Three Boys Music Corp. v. Bolton (Michael Bolton and the Isley Brothers), Newton v. Diamond (The Beastie Boys and James Newton), and Williams v. Gaye (Pharrell Williams/Robin Thick and the Marvin Gaye Estate), highlight issues that may arise in music copyright infringement cases that consider musical practices and notation.

The potential uses of notation highlight the importance of contextualization of musical and cultural factors. By their nature, written representations of music constitute reduced and often incomplete versions of musical expression. Dominant assumptions about creation and use may give precedence to visual-textual aspects of music presenting potential problems for aspects of music that are difficult to represent, including timbre and rhythm. The now dominant staff notation evolved within the European art music tradition. As a result of sacralization and other factors, conceptions about creation in European art music have been reinterpreted in ways that may not sufficiently encompass actual musical practices. These conceptions of music creativity have nonetheless had a significant impact on how we think about the creation and consumption of music, even in far removed times and places. Such conceptions are particularly problematic for certain dominant sources for popular music, including African American and other African-based music.

**Pedagogy through Performance: Shōga and Notation in Gagaku Music Theory**

**Toru Momii**
Harvard University

My paper outlines an interactive lesson plan involving oral mnemonics (shōga) and visual notation for the shō, a free-reed mouth organ typically used in gagaku (Japanese court music). Incorporating YouTube videos, recordings, and other resources that are accessible online, the class introduces students to the basic musical features of gagaku, compares the mnemonics and notation in use by contemporary shō players, and invites students to reflect on how these two systems emphasize different musical parameters. Rather than aiming for a comprehensive survey of gagaku, the lesson encourages musical participation by introducing students to vocabulary and instrumental ensemble repertoire (tōgaku) through the perspective of a shō player.

The lesson is organized around Hyōjō Etenraku, one of the most well-known pieces in gagaku. I begin the lesson by introducing the two pedagogical systems available to shō players: shōga and notation. Shōga is a mnemonic device in which performers keep the beat with their hands while reciting a vocal melody that resembles the melodic lines played by the rūteki and hichiriki, the other primary ensemble instruments. The notation, standardized in the late nineteenth century, shows the aitake, clusters of five or six pitches that are played by the shō in tōgaku. During the lesson, students memorize the shōga for Hyōjō Etenraku and listen for how the melody and syllables of the shōga correspond to 1) the aitake performed by the shō; and 2) the melodic lines performed by the rūteki and hichiriki. Furthermore, the lesson invites students to reflect critically on which musical features are made explicit, implicit, or absent in each system and how shōga and notation complement one another. Through a comparison of shōga and notation, the lesson encourages students to evaluate the complementary relationship between oral and visual methods of learning music. The paper concludes by demonstrating how this lesson can be expanded into a broader discussion of gagaku’s intercultural history: Chinese influences on gagaku music theory and shō performance practice, gagaku’s role in Japan’s imperialist project in the twentieth century, and the expressive possibilities of the shō in Western art music.

**Inscribing Music in the Body: How Sign Language Reimagines Embodied Musicality**

**Anabel Maler**
University of Iowa

All linguistic communication involves inscription. Spoken languages like English or French are inscribed in the body through the vocal apparatus, which produces sound, and through writing. Sign languages, too, are inscribed in the body through the movement of the fingers, hands, arms, shoulders, torso, head, and face. Although there are no sign languages in the world that have spontaneously developed a written form (Pizzuto, Rossini, and Russo 2006), sign languages are transcribed and inscribed in other ways, through video, captioning, or glossing. Similarly, forms of musical communication are inscribed in our bodies. Sign language music is particularly striking in that it explicitly inscribes musicality into the moving body in order to create musical meaning through movement.

This paper explores how sign language music inscribes musicality into the performer’s body through analyses of two genres of sign language music: translated songs and original signed music. Sign language music is a broad category encompassing many different musical practices, each of which exists in a particular relationship to both Deaf and hearing cultures. Sometimes these relationships are fraught, and many are in a state of flux. Several authors have noted that feelings on music are mixed within the Deaf community; as these authors note, however, music continues to play an important and often-overlooked role in Deaf culture (Best 2015/2016; Maler 2013; Cripps et al. 2017; Listman, Loeffler, and Timm 2018). The paper also makes clear the distinction between types of artistic embodiments of sign language, differentiating between sign language poetry, dance, and music.

Translated sign language songs and signed rap music are particularly evocative sites of embodied musical inscription, as they involve multiple streams of musical information that may be perceived simultaneously: vibratory music, a sign language interpretation, and often captions. Original signed music, by contrast, involves no spoken-language lyrics, and may or may not involve any vibratory sound. Through analytical case studies of translated sign language music, signed rap and original signed music by Deaf artists Paris Glass, Harmony Baniaga, Rosa Lee Timm, Sean Forbes, Wawa, and Pamela Witcher, I reveal how each of these genres affords different kinds of musical inscription through embodied movement.

**Black American Music and the Ambivalence of Notation**
Historically, the study of Black American music has had a complicated relationship to notated music analysis that could best be described as “ambivalence.” Challenged as reductive or inadequate for capturing the nuances of Black American musics, scholars have employed thick description or more abstract discussion of music performances in lieu of detailed notated musical analysis. However, Black musical performers and composers have frequently employed notation in both pedagogical and professional practice, making the aversion to notation a less stable position. With recent works across Black music studies by scholars interested in analytical methods (e.g., Shelley 2020; Brown 2020; Egé 2021; Steinbeck 2017 and 2022; Hannaford 2023; among others), music-centered projects provide an opportunity to reconsider the place of musical notation in the study of Black American music.

In this paper, I argue for an understanding of notation Black American musical history rooted in “ambivalence” by exploring the career of multifaceted musician and composer Braxton Cook (b. 1991). Within, I analyze several of Cook’s musical performances from his YouTube channel, recorded performances, and ebooks as reflective of the many ways notation has functioned in Black American musical history. In so doing, I demonstrate how Black musicians have achieved artistic, pedagogical, and even financial goals through innovative or subversive uses of notation while keeping an eye towards the very real exclusions that cause such actions to be subversive at all.

In accomplishing this task, I argue for engagement with what many in Black music studies have called “qualitative” aspects of music-making (Agawu 2006; Maultsby 1990; Floyd 1995; Ramsey 2003). Extended consideration of the qualitative displaces “text” from its frequently privileged position and instead foregrounds a phenomenological “presence” in understanding notation in Black musical history. By presence, I refer to the ways relationships are forged between performers, between performer and composer, or transcription and transcribed, through the medium of musical notation. Whether presence is manifested through the creation and performance of a transcription (Wilf 2014; Rusch, Salley, Stover 2016), or the realization of pre-composed material, notation enables meaningful connections to others through the interweaving of performance and notation (cf. Baumann and Briggs 1990).

**Popular Music, Gendered Violence, and Trauma Studies**

*Time:* Thursday, 09/Nov/2023: 8:00pm - 10:00pm · *Location:* Governor’s Sq. 12

**Popular Music, Gendered Violence, and Trauma Studies**

*Chair(s):* Jillian C Rogers (Indiana University), Erin M Brooks (SUNY Potsdam)

**Presenter(s):** Lindsey Eckenroth (The New School), Kristofer Eckelhoff (CUNY Graduate Center), Stephanie Jensen-Moulton (Brooklyn College), Lauron Kehrer (Western Michigan University), Gayle Murchison (William & Mary)

**Organized by the AMS Music, Sound, and Trauma Study Group**

Popular music has long engaged with gendered violence in narratives and representations of domestic violence, rape, and sexual assault, as well as of escape, survival, and healing. Stephanie Jensen-Moulton’s and Lauron Kehrer’s forthcoming co-edited volume, “Better Be Good to Me”: American Popular Songs as Domestic Violence Narratives, provides insightful analyses of popular music’s engagement with sexual violence and will serve as a critical resource for future engagement with this subject. Given the number of people who have experienced sexual violence, the question of how to ethically and thoughtfully research, write about, and teach popular music that represents gendered violence is also paramount for music studies scholars. As we research or perform these musics or ask our students to engage with such topics, how can trauma studies help us craft ethical research, enrich our understanding, care for ourselves and others, and avoid retraumatization?

This session, sponsored by the AMS Music, Sound, and Trauma Study Group, takes a 2-hour workshop format. First, contributors to “Better Be Good to Me” Lindsey Eckenroth, Kristofer Eckelhoff, Stephanie Jensen-Moulton, Lauron Kehrer, and Gayle Murchison present lightning talks based on their work on sexual violence narratives in American popular music for this volume. After these talks, session participants—speakers and audience members—will move into small groups in order to address larger questions that arise in working on and teaching sexual violence as it has been presented in popular music. This workshop format will allow participants to work together to consider the ethics of researching and teaching about sexual violence through song—an ethical consideration that can be applied not only to popular music, but to music studies writ-large.

**AMS Ecomusicology Study Group Lightning Talks and Business Meeting**

*Time:* Thursday, 09/Nov/2023: 8:00pm - 10:00pm · *Location:* Governor’s Sq. 16

**AMS Ecomusicology Study Group Lightning Talks and Business Meeting**

**Heidi Lee Jensen**

Alfred University

**Organized by the AMS Ecomusicology Study Group**

The AMS Ecomusicology Study Group invites new and current members to our Lightning Talks (10 minutes each) presented by three scholars, with discussion to follow:

- Nolan Sprangers (University of Toronto) - *(Bird)song and Discourses of Nature in Stravinsky’s Nightingale (1908–14)*
- Marie Comuzzo (Brandeis University) - *(Singing with Whales: Exploring Human and Non-Human Musicalities)*
- Camila Peralta (University of Florida) - *(Sounded Ethnography: the Rights of Nature and Sound Along the Santa Fe River)*
Taking Stock: The Ibero-American Music Study Group Turns Thirty

Time: Thursday, 09/Nov/2023; 8:00pm - 10:00pm  ·  Location: Vail
Taking Stock: The Ibero-American Music Study Group Turns Thirty

Chair(s): Carol A. Hess (University of California, Davis), Bernard Gordillo Brockmann (University of California, Los Angeles)
Presenter(s): William J. Summers (Dartmouth College), Walter A. Clark (University of California, Riverside), Ana Alonso-Minutti (University of New Mexico), Alejandro L. Madrid (Harvard University), M. Myrta Leslie Santana (University of California, San Diego), Jacqueline Avila (University of Texas at Austin), Cesar D. Favila (University of California, Los Angeles), Rafael Torralvo da Silva (Cornell University), Sergio Osypina-Romero (Indiana University)

Organized by the AMS Ibero-American Music Study Group

In 1993, the Annual Meeting of the American Musicological Society took place in Montreal. On that occasion, a small group of Hispanist musicologists—the then-current term for scholars who research music of the Spanish- and Portuguese-speaking world—launched a new Study Group under the Society’s auspices. They recognized that with the exception of medieval and Renaissance studies, Iberian and Latin American repertoires were largely marginalized in the broader musicological community. To be sure, a handful of pioneers such as Gilbert Chase, Robert M. Stevenson, Gerard Béhague, and Robert Snow, defied the status quo. But beginning scholars interested in this repertory surveyed a dismal landscape. For example, the Journal of the American Musicological Society featured only five full-fledged articles on Iberian or Latin American music between its inaugural issue, in 1948, and 1991. As recently as 2000, some Ph.D. programs in musicology refused to accept Spanish for the language requirement.

In 1992, the five-hundredth anniversary of Columbus’s arrival in the Americas was widely observed. Yet not a single paper on encounter-related music was accepted for that year’s Annual Meeting. Galvanized by this omission, Study Group founders organized the session in Montreal under the able leadership of William J. Summers. Thirty years later, it is still flourishing. More important is the broader picture: a plethora of new scholarly perspectives, several textbooks, course offerings in postsecondary U.S. institutions, concert series, and additional study groups in the Americas and Europe attest to the impact of Ibero-American music research and the vitality of transnational exchange.

The proposed session will mark this anniversary by (1) surveying the historical context of the Study Group’s founding, (2) addressing new scholarly trends, and (3) looking to the future. Participants will include founding members such as Professor Summers, who will detail the group’s initial objectives, and Walter A. Clark, who will focus on Robert M. Stevenson and his numerous contributions to our sub-discipline. Alejandro L. Madrid will detail the enormous growth in publications on this repertory. Representatives of a younger generation will illuminate a wide range of topics: convent life in New Spain, trans and drag musical performers in Cuba, music and politics in Brazil, and digital musicology in Spain. Moderators will be Carol A. Hess and Bernard Gordillo.

AMS Communications Committee Meeting

Time: Friday, 10/Nov/2023; 7:30am - 9:00am  ·  Location: Governor’s Sq. 10
AMS Communications Committee Meeting
Sarah Eyler
Florida State University

Organized by the AMS Communications Committee
Meeting of the AMS Communications Committee.

SMT Poster Session

Time: Friday, 10/Nov/2023; 8:00am - 9:30am  ·  Location: Columbine
Investigating Relationships among Mindset, Rapport, and Belonging in Undergraduate Music Theory Learners
Benjamin Dobbs¹, Shana Southard-Dobbs²
¹Furman University; ²Lander University

Recent work in the scholarship of teaching and learning indicates that students’ mindset (beliefs about their ability to learn; Yeager and Dweck 2020), student-instructor rapport (Frisby and Martin 2010; Webb and Barrett 2014), and sense of belonging (Wilson et al. 2015) are important factors for achieving learning outcomes. These factors and their interrelationships, however, have not been explored quantitatively in music-theory learners. Using data collected between fall 2022 and fall 2023 from students at universities across the United States, our research addresses this gap, investigating levels of mindset, rapport, and belonging for undergraduate students at all levels of the music theory curriculum, and examining correlations among these factors.

Overall, participants reported a low level of entity mindset (i.e., fixed mindset, in which the ability to learn new things is not believed to be malleable) and a high level of incremental mindset (i.e., growth mindset, in which the ability to learn new things is believed to
Metric Irregularity as Characterization in Death Note (2006)

Thomas Charles Collison
Indiana University

The soundtrack from the 2006 anime Death Note interacts with a listener’s perception of rhythm and meter in a number of sophisticated ways. Metric and rhythmic irregularities pervade the entirety of the soundtrack and their prominence, combined with the specific musical and thematic settings in which they arise, strongly indicates that they are part of a broader system of compositional design which seeks to instill particular effects in listeners. In this presentation, I provide analyses of several themes from the soundtrack, discussing instances of metric irregularity at both micro- and macro-levels. Observing continuities in its application across multiple themes in the soundtrack, I argue that metric irregularity is used in specific ways as a means of characterization for the primary protagonist (Light Yagami, a.k.a. Kira) and antagonist (Detective L), as well as the ethereal spirits of death known as shinigami. In congruence with this, I categorize instances of irregularity as belonging to either a “L Group,” “Kira Group,” or “Shinigami Group” of characterization. L Group irregularities often occur in the musical foreground and disrupt listeners’ immediate sense of metric stability, mirroring L’s preoccupation with trickery and deception throughout the show; my analysis of these irregularities extensively borrows from models of listeners’ expressive projections of meter as described by Gretchen Horlacher (2001) and Christopher Hasty (1997). Contrarily, Kira Group irregularities occur either at background levels or in ways that aren’t as intrusive to local metric stability, enticing listeners to adopt new metrical frameworks in a similar manner to how Kira encourages Death Note’s world to adopt his sinister Machiavellian worldview; these are understood within the taxonomy of metrical dissonances outlined by Harald Krebs (1999). Finally, Shinigami Group irregularities arise mainly via timbral effects and references to musical styles like plainchant or aleatoricism, generating rhythmic phenomena which fall outside the bounds of the metrical consonance/dissonance spectrum. Just as the shinigami in the story belong to the realm of the dead but interact with the world of the living, Shinigami Group irregularities interact with (but do not adhere to) the expectations posed by “earthly” metrical structures.

Computational Analysis of Melodic Contour Based on CSIM and Clustering Techniques: A Model Tested by J. S. Bach’s Preludes in Cello Suites No.2 and 3

Lizhou Wang
Indiana University

Traditional thematic analysis may encounter difficulty in analyzing a piece that lacks motivic crispness and formal articulation. For example, the preludes in J. S. Bach’s Cello Suites No. 2 and 3 feature textural homogeneity and thematic fuzziness; their continuous musical flow causes difficulties in grasping the material organization. In this project, taking the two Bach preludes as examples, I developed a comprehensive computational model, which effectively analyzes such a melody without the human analyst giving any motivic information in advance. The model is based on Marvin and Laprade’s COM-matrix/CSIM algorithm, which quantifies contour information and calculates contour similarity; the model also depends on unsupervised clustering techniques to categorize the contours. Before the main analytical process, the model slices a melody into regular segments at two levels (for example beat- and bar-levels) and unifies the cardinality at each level. Then, the system generates the contour matrix of each segment. There are three main analytical modules. Module One creatively uses CSIM values to both recognize the most representative segment and evaluate the level of monothematicism; a low monothematic level triggers the system to look for the second representative segment. Module Two focuses on the macro-level contours. It uses clustering techniques to separate contours into an appropriate number of groups. Then, it evaluates the cohesiveness among a group of contours using clustering parameters and CSIM algorithm; the “sparse” data points are then labelled and require extra attention from the analyst. Module Three is technically similar to the previous module, except that it addresses the organization of contours at the micro-level. Moreover, this module is used to further explore what the analyst obtains in previous modules, such as detecting the subtle patterns in a module-two group or the similarity and difference between outstanding module-one contours. Overall, depending on the cooperation between COM-matrix/CSIM algorithm and clustering techniques, the model shows in detail the distribution of, and the interactions between melodic contours at different levels, producing both factual data and interpretive potentials for the analyst.

The “Colors” of Parsimony in Cohn’s Reinterpreted Tonnetz

M. A. Coury-Hall
New York City, NY

Groupoids can effectively tile sections of the neo-Riemannian Tonnetz based on the trivial and non-trivial “alleys” most recently discussed in the literature under the topic of homotopy by Tymoczko (2020). These neo-Riemannian groupoids extend the conceptual framework initiated by Brower (2008) by constructing geometric shapes of music-theoretic significance within the Tonnetz. The coloring technique assigns a primary color to Tonnetz tiles that preserve certain voice-leading properties such as parsimony; hence, a subtractive visual color is assigned to a music-theoretic “color.” The RYB color wheel determines how combined invariants are represented in the tiles. The innovation in this paper recognizes that Brower’s three overlapping music-theoretic regions identified as hexatonic, octatonic, and key spaces, once extricated from their group-theoretic origins, can be more completely characterized through the algebraic properties of groupoids, resulting in a unified formalism of voice-leading invariants. This is a practical application
of Tymoczko’s recent rejection of transformational closure as an organizational principle in music theory because the musical significance of any two basic transformations cannot guarantee the musical significance of any combination of these transformations. Schubert’s seventh song Auf dem Flusse from Winterreise (D. 911, No. 7) uses all three allies to structure the piece as seen in the paradigmatic analysis of Cohn (2012). The groupoids constructed from these allies can resolve conflicting interpretations of the piece’s harmony given by Lewin (1982), Newcomb (1986), and Damschroder (2010), once the appropriate groupoids are assigned to Schubert’s text-setting, now formalized as the “colors” of his musical praxis.

The Antiphonal Stream in Popular Music

David Forrest
Texas Tech University

Alan Moore describes four textural layers in popular song: melody, harmony, bass, and beat (Moore 2012). In many songs, the melodic material involves two or more parts in dialogue with each other. Such material occurs in a wide range of styles and includes call-and-response activity which scholars connect to the influence of African-diasporic music (Keyes 2002, Stover 2009). To highlight this important textural element, this paper divides Moore’s melodic layer into two streams: lead and antiphony. The antiphonal stream includes any material that directly responds to the lead melody. In the interest of developing a broadly applicable tool, this paper consolidates rap’s flow layer into the lead stream and Lavengood’s 1990s novelty layer into the antiphonal stream (Lavengood 2020, Duinker 2021).

This paper highlights the presence of antiphonal material across a wide range of styles and demonstrates the analytical advantage of identifying its unique role, adding depth to the four-layer texture. Antiphonal material can be pitched, such as the trumpet response in Barry Manilow’s “Sweet Caroline,” or unpitched, like Ringo Starr’s drum fills that respond to John Lennon’s melody in the second verse of “A Day in the Life.” The antiphonal stream incorporates elements that are often ignored by textural analyses, such as studio effects, hip-hop record scratches, and nonverbal, ad-lib vocables. Instruments sometimes change textural roles within a song. These changes often help define form such as in the common blues schema where the guitar plays lead melody during the intro and instrumental sections and comments antiphonally in the verses. The same gesture can fill multiple roles simultaneously. Investigating the textural function of backup singers frequently reveals dynamic relationships between lead and antiphonal streams, between melodic and harmonic layers, and highlights the roles of meter and verbal syntax in defining these relationships.

This paper explores the vital role of the antiphonal layer in songs by Aretha Franklin, The Ronettes, Billy Joel, LL Cool J, George Strait, Mariah Carey, the Backstreet Boys, Destiny’s Child, and BTS. The antiphonal stream is not present in all songs, but its ubiquity merits analytical categorization.

Animated Harmonic Analysis Using DFT Phase Spaces and Coefficient Products

Jason Yust1, Giovanni Affatato2, Fabian C. Moss2
1Boston University; 2Politecnico di Milano; 3Julius-Maximilians-Universität Würzburg

MidiVerto is an interactive music analysis tool that uses the discrete Fourier transform on pitch-class vectors. It performs a windowed analysis of a midi file and displays the results of a DFT in wavescapes and coefficient spaces, showing how DFT coefficients change over the course of passage and with changes in the size of the window.

A playback feature creates analytical animations by timing output to audio. In this digital poster we illustrate two new modules added to midiVerto, a coefficient product space and phase space. Products of the 2nd, 3rd, and 7th ($f_2$) and 3rd, 4th, and 5th ($f_3$) coefficients illustrate typical features of functional harmony, especially a tendency towards coherence (phase values staying close to zero) in the $f_3$ space, but not in the $f_5$ space, and an association of the imaginary dimension with mode. Modulations are visible in the phase space on the 3rd and 5th coefficients. The ability to produce animated analyses timed to audio output provides a new medium for analytical interaction with music.

Contextualizing Hildegard of Bingen’s Compositional Style through Computational Analysis

Jennifer Bain1, Kate Helsen2, Mark Daley2, Jake Schindler2
1Dalhousie University; 2Western University

Our study contextualizes Hildegard of Bingen’s compositional style, by probing her repertory in relation to other medieval plainchant. Using computational n-gram analysis, our methodology contrasts with earlier manual methods, including studies by Pothier (1898, 1898, 1908, and 1909), Bronanski (1922), Pfau (1990), Fassler (1998), Stühlmeyer (2003), Pfau and Morent (2005), and Bain (2008 and 2009). Testing earlier theories about Hildegard’s style and identifying features previously unquantified, our paper applies n-gram analysis to two datasets of computer-readable melodies: 1. The LMLO, the 6000+ melodies from Andrew Hughes’ Late Medieval Liturgical Offices (1994 and 1996); and 2. our “HVat”, comprising Hildegard’s complete musical output, including the 83 melodies from the Ordo virtutum and the 104 melodies from the Symphoniae (77 chants, plus responsory and antiphon verses counted as separate melodies), as transcribed into the Cantus Database (cantus.uwaterloo.ca).

We compiled the top twenty 4-, 5-, 6-, 7-, and 8-grams in the HVat, ranking the results according to number of appearances. We compare these top 20 n-gram results with the number of appearances in LMLO, representing the differences by a ratio of x:1, HVat to LMLO. Using these results, we focus on: groups of n-grams related by (“diatonic”) transposition, and n-grams that appear more frequently in melodies in the HVat than in the LMLO. These groupings reveal more significant differences in the rate of appearance of particular gestures in Hildegard’s repertory in relation to the “general” late medieval chant repertory captured in the LMLO.

Finally, we conclude our paper with a case study inspired by one 4-gram that appears 155 times in the HVat, twice as frequently as in the LMLO, featuring an ascending minor third leap and descent by step. We investigate in the HVat: 1. If descending immediately after an upward leap of a minor third is typical. 2. If both varieties of minor third (ST-T and T-ST) operate in the same way and, 3. If ascending major thirds function in the same way.
Emo Guitar Tunings: The Impact of Guitar Tunings on Fretboard Distances

Matt Chiu\textsuperscript{1}, Tyler M. Howie\textsuperscript{2}
\textsuperscript{1}Baldwin Wallace University; \textsuperscript{2}University of Texas at Austin

Recent research on pop and rock music has focused on fretboard spaces, highlighting the gestural aspects of performance, and disrupting the traditional assumption that the interval from one pitch to another is always the same (Capuzzo, 2004; Gardner and Shea, 2022; Koozin, 2011; Rockwell, 2009; Shea, 2020). While much of this research works with “standard” guitar tuning (SGT), some scholarship examines “alternate” guitar tunings (AGTs), discussing their negative effects (Rover 2006) and/or the practical affordances they provide (Kaminsky and Lyons, 2020). Alternate tunings change not only the pitches of the strings, but also the intervals between them. In some styles of American emo music, AGTs have become the “unmarked” standard to the “marked” alternative of SGT. Emo’s AGTs are, moreover, often “open,” meaning the strings are tuned to a chord, creating consonance among the open strings.

This poster examines AGT fretboard spaces in the context of a type of stylistic riff found in some emo music, nicknamed the “twinkle” schema (Howie and Chiu, 2022). First, it studies the historical role of AGTs in emo and how they relate to the genre’s stylistic, “twinkling” riffs. Then, it examines songs with different tunings, measuring the Euclidian distances between pitches in terms of 1) staff notation 2) standard guitar tuning and 3) the AGT in which each riff is performed.

Finally, it uses statistical data to show how AGTs encourage accessibility in guitar performance, embodying in part the DIY (do-it-yourself) roots of American emo.

Measuring the Uncanny: Chromatic Mediant Motion in Elliott Smith’s, XO

Devin Ariel Guerrero, Brad Cawyer
Texas Tech University

Building on research that associates chromatic-mediant motion with Freud’s Uncanny, this paper utilizes converging methods to examine text painting in Elliott Smith’s XO. Like previous studies, one method provides a close comparison between Smith’s lyrics and moments with chromatic-mediant harmonic motion. The other method—following Sears and Forrest (2021)—compares root motion in Smith’s XO to conventional and characteristic ordered triadic chord pairings (bigrams) in the combined McGill Billboard and Rolling Stone–200 corpora. This paper demonstrates quantitatively that Smith’s lyrics and harmonies integrate a greater degree of uncaminess than the standard pop repertoire, highlighting the need for post-millennial popular music corpus studies.

Harmonic progression data for the combined RS-200 and Billboard corpus containing 921 unique songs drawn from five decades of popular music and cataloguing over 100,000 chords was filtered for its triadic bigrams using the Triadic Harmony Analysis Tool. When compared to the relative frequencies of chromatic-mediant bigrams from the combined corpus, chromatic-mediant bigrams in XO occur 3.33 times more frequently than in songs from the extant corpora. The six different types of chromatic-mediant bigrams used in XO occur between 3 and 49 times more frequently than in the combined corpus.

The track “Tomorrow, Tomorrow” exemplifies the connection between chromatic mediants and lyrics in XO. The conflicted inner dialogue of Smith’s lyrics express uncertainty, self-doubt, and misunderstanding: “They took your life apart and called your failures art. They were wrong, though. They won’t know ‘til tomrorrow.” An explicitly uncanny moment of misunderstanding occurs when the narrator denies that his struggles led to his creative output, believing “they” (his audience) got it wrong and implying that “they” do not yet know his worst failures: “They won’t know ‘til tomorrow.” These lines of troubled introspection that suggest an impending tragedy are saturated with a remarkably higher frequency of chromatic-mediant harmonization than is normal in popular music.

The language structure of Smith’s lyrics brings the audience into the narrator’s experience. Alongside them, chromatic-mediant motion contributes to the listener’s own sympathetic experience of doubt. Our analyses provide a unique resource which augments our understanding occurs when the

Them bars really ain’t hittin’ like a play fight - Analysing weak alternative lineations and ambiguous lineation in relation to metrical structure in rap flows.

Kjell Andreas Oddekalv
RITMO - University of Oslo,

As the common vernacular of hip-hop changed and “bars” became the newest synonym for “well-constructed lyrical lines”, “nicely structured rap verse” or even “dope flow” it could well be argued that the theoretical and terminological confusion was complete. Bars (as synonymous with “measures”) are not the same as lines, are they? However, the linguistic drift is understandable – as the relationship between the two (in a rap context at least) is intricate and interconnected enough that it makes some sense to consider them as one compound concept. In this paper, they will be pried apart again – their relationship explored, and rap techniques found in their intersections explained.

The structuring of rap’s lines has been a focus area of the field of rap analysis since its inception. Whether the exact term “lines” have been used, or sibling terms like “phrase”, music scholars have identified the line/phrase/measure/metre-interactions as central to the rhythmic techniques of rap flows. Scholars from the fields of linguistics and literature have made similar analytical forays, and it seems that the intersection of these disciplines is where the analysis of the intersection of lines and measures will occur in the future.

This paper follows Fabb’s (2002) argument that lineation – the act of dividing text into lines – is an implied form. What the listener experiences as the boundary of a line is determined by a triangulation of various evidence for lineation. The most prominent are linguistic syntax and primary rhyme position, but breathing pauses, various rhythmic parallelisms, melodic contour, performative delivery and more can function as evidence for lineation. When different evidence points to different lineations, there will be cases of weak alternative lineations or even fully ambiguous lineation – which this paper argues are central to the aesthetic expression of rap.
The main analytical topic will be excerpts from verses by OutKast emcee André 3000 — showcasing how the temporal nature of (recorded) music invites successive interpretations and reinterpretations of lineation structure by listeners.

**Planting Another Tree: Relational Salience as a Hierarchical Form-Building Mechanism**

Morgan Patrick  
Northwestern University,

A Generative Theory of Tonal Music (Lerdahl and Jackendoff 1983) has spurred interest in extending prolongational structure beyond tonal stability relationships, even reaching poetry and narrative (Lerdahl 2007, 2022; Antovic 2007; Margulis et al. 2022). An underexplored link between form and tension across music and narrative is the ebb and flow of similarity and change, which Leonard Meyer and Eugene Narmour recognized to influence musical affect alongside tonality (Meyer 1956; Narmour 1980).

Moving beyond tonal tension, this paper posits a narratively-oriented model of formal patterning based on relational salience, in which structural parallelism accentuates variation and change relative to preceding musical material during real-time listening. Schoenberg (1994), Meyer (1956), Keller (1970) and Ruwet (1990) implied (but never formalized) this concept in hierarchical terms, though it is well-established in psychological studies of similarity (Markman & Gentner 1997; Gentner 2010). Here, timespans are assigned syntactic functions based upon how they reflect contrast, and the resulting hierarchic constituents trace canonical arcs of tension and relaxation.

I show how resemblances between this model and models of discourse structure and Visual Narrative Grammar (“VNG,” Cohn 2013) provide a different kind of tree structure than typical approaches to prolongation or musical salience (Lerdahl 1989). These connections to narrative allow us to conceptualize musical timespans as phases of a narrative arc, which can balance between the generality of BME recursion and the specificity of classical formal and prolongational syntaxes (Caplin 1998; Lerdahl 2001). In turn, this reveals a more abstract set of relational schemata unfolding across varying temporal window sizes and musical styles, such as the repetition-break plot structure (Loewenstein & Heath 2009) and the same-except cognitive relation (Culicover & Jackendoff 2009).

In sum, this model recasts traditional conceptions of hierarchy by privileging change rather than stability as the governing elements of tonal-temporal patterns. It lays the foundation for a narrative model of real-time syntactic processing of musical similarity without reference to, or mediation from, extra-musical narrativity (cf. Margulis et al. 2022). Finally, by formalizing musical parallelism within the psychology of similarity, this approach provides a domain-general interface between intra-musical affect and other form-bearing parameters.

**Choral Repertoire: Promising New Directions for Music Theory Teaching**

Meghan Hatfield  
Utah State University

Choirs are an integral part of music departments and schools, particularly at institutions with large choral education programs. In its standards for music education, the 2022 NASM handbook states that “Teachers should be prepared to relate their understanding of music… both in general and as related to their area(s) of specialization.” Yet despite the large number of students participating and/or specializing in choir, choral music is relatively rare in music theory textbooks. Perhaps as a result, research has shown that high school choir directors struggle with harmonic score study (Rowher et al. 2014) and, anecdotally, choir students and teachers are sometimes stereotyped as weak in music theory.

This poster will demonstrate how contemporary choral music can be applied to all levels of music theory instruction, using a comprehensive list of examples by a diverse range of composers. In addition to demonstrating standard music theory topics such as chromatic chords, modulation, and form. Understanding these concepts within the context of choral music can give them greater meaning and accessibility because of how they often relate to expressions of texts.

Incorporating choral music has the added benefit of a diverse set of peoples and musics within the repertoire. By diversifying examples, both in composer and repertoire, students will be better equipped to apply music theory beyond the college classroom. Studying choral music will help choral education majors apply music theory and analysis to their own practices and repertoire, helping them to understand music in their specialization on a different level, and allow them to teach their students the same skills through the music they sing.

**New Approaches in Popular Music, Performance, and Technology**

**AI Song Contest Revisited: Collaborative Songwriting, Technological Ethics, and an Inter/Transdisciplinary Dialogue**

Rujing Stacy Huang¹, Cheng-Zhi Anna Huang²

¹The University of Hong Kong; ²Google DeepMind; Mila - Quebec AI Institute, Université de Montréal

The AI Song Contest (AISC), launched in 2020, is an international competition exploring the use of artificial intelligence (AI) in the creative process of songwriting. As a response to continuing advancements in generative AI, the contest enables direct collaboration between musicians and scientists — from across countries and regions, technical expertise, and musical and cultural traditions — who team up to explore human-AI partnership through the “co-creation” of a song. In analyzing the song entries and accompanying “process documents,” we examine how AISC has effected new modes of songwriting both as *inquiry* and as *action*. We uncovered layers of tension that arise in the cultural, technical, creative, and ethical spheres when artists adopt generative AI into their
songwriting process. A collaborative work between an (ethno)musicologist and a machine learning (ML) scientist, both of whom served as AISC co-organizers, this paper attempts an inter/transdisciplinary dialogue between the humanities and engineering that is increasingly vital as technologies continue to destabilize existing modes of artistic productions and impact the music ecosystem(s). Building on an earlier publication that probes the challenges teams faced in the initial edition of AISC when incorporating AI tools in their songwriting process (Huang et al., 2020), we further address emerging issues in the second and third editions (2021-22), such as 1) how affordances provided by AI tools vary when used to support narratives in different musical traditions and cultural heritages, thus impacting the labor needed to attain expressiveness and virtuosity, 2) how different types of ML models evoke different expectations and mental models, forms of human-AI alignment, songwriting processes and strategies, and the nature of human-human teamwork, and 3) how AISC entries contribute to such discourses as timbre and vocality, tuning and temperament, theories of listening, virtuosity, and the artificiality/authenticity dichotomy. This paper speaks to fields including (ethno)musicology, machine learning, human-computer interaction, music information retrieval, the philosophy of technology, and songwriting (as creative practice, as subject of critical inquiry, and as pedagogy).

Elizabeth Cotten, Joni Mitchell, and the Guitar/Body Interface
Rachel Hottle
McGill University

In normative Western musical encounters between a body and an instrument, the body learns to interact with the physical interface of the instrument as given. This rarely involves consideration of how the physical interface of the instrument came to be, or what bodies were taken as the ideal or the norm of those who would play the instrument. When the body in question is marked as different from the norm and cannot interact with the instrumental interface, the relationship between body and interface can shift, more evenly distributing accommodation between the two parties.

In this presentation, I examine the history of the acoustic folk guitar in the United States, and show how its development gradually came to center an unmarked, normative masculine subject. I explore the cases of two influential guitarists, Elizabeth Cotten and Joni Mitchell, who, against the grain of this standardization, interacted with the guitar in non-normative ways, shaping the instrument to their bodies, rather than shaping their bodies to the instrument. Throughout her decades-long career, Cotten, who was left-handed, played a right-handed guitar upside down, which allowed her to pick with her dominant hand. This switch required a reconfiguring of both the traditional chord fingerings and the strumming and picking patterns used. Mitchell contracted polio as a child, which weakened her left hand. According to Mitchell herself, this disability spurred her to alter the interface of the guitar, creating a system of over fifty different tunings and innumerable hand shapes which facilitate the harmonic and timbral languages that are a strikingly original facet of her work.

Music theoretical research has historically privileged formalist approaches that interpret music as a static text. By focusing on the embodied experience of composing with an instrument, this project contributes to the growing corpus of work that emphasizes music as a dynamic, living cultural performance.

Reconceiving Genre: Gender and Asian American Identity in Post-Millennial Rock
Lauren Shepherd
Columbia University

Scholars of popular music often rely on external journalistic lists—like the Billboard Hot 100 or Rolling Stone’s “500 Greatest Songs of All Time”—to guide value judgments about what music should be studied. These lists, and the corpora built from them, continue to be the most common data source for analyses of rock music (Temperley 2018, Brackett 2016, Biamonte 2020, among others). Through their compilation process, the Billboard and Rolling Stone charts frequently emphasize white and male musicians, distorting the contributions of musicians outside these lists. To take one instance, the musical accomplishments of Karen O, the Korean American front woman of the Yeah Yeah Yeahs who pioneered post-Millennial rock music in New York City, remains excluded from existing literature.

This paper examines the role of biracial Asian American women artists and their influence on post-Millennial rock. Drawing upon Fabian Holt’s theory of genre (2007), I define this genre as music made after 2000 that splinters from the classical rock style from earlier generations. Focusing on tracks across the oeuvres of the Karen O, Mitski, and Michelle Zauner of Japanese Breakfast, I investigate the intersectional identities of the artists and their respective genre labels. Expanding on the work of Hisama (1993, 1999) and Mahon (2004, 2020), I unpack the various constructions of genre labels in popular music across different fields of music studies. I then argue that these journalistic rankings that celebrate music within existing institutional and capitalist structures prevent artists that look and sound different from the status quo—particularly women of color—from being fully celebrated within music studies. By situating examples by Karen O, Mitski, and Michelle Zauner at the heart of the rock genre, I demonstrate how music scholars can actively work against reinscribing canons of popular music that reinforce the white racial frame proposed by Ewell (2019). Shifting the focus from artists at the top of popularity charts to the music of Asian American women is one way we might ultimately create space to reconstitute the notion of genre from a more equitable perspective that combines institutional history and social awareness with musical analysis.

"We are not anonymous": Gender crisis and Self-identity in Chinese Pop Star Tan Weiwei's 2020 Virtual Performance
Wenzhuo Zhang
SUNY Fredonia

Chinese female rock star Tan Weiwei’s virtual concert on December 11, 2020, presented eleven songs portraying the gender crisis in contemporary China. These songs overtly and covertly addressed emergent feminine issues such as gender inequality, domestic violence, the struggles of single mothers, systemic discrimination, financial crises, and social disconnection.
Responding to relevant discussions on how popular music intersects with gender, sexuality, and power (Cusick, 2013) and how cultural-specific gender ideologies impact music performance cross-culturally (Koskoff, 2014), my paper elucidates the concert's extra-musical messages and the public responses to the concert while situating the event within China's social reality and contemporary feminist movements such as Me2.

For this purpose, I employ Pierre Bourdieu's theory of practice which conceptualizes the dynamic interaction among agents, self, and cultural production within a field of power. I examine how the concert reveals China's gender issues and portrays ideal gender status through the symbolic meanings embedded in the lyrics, word painting, the singer's vocal dynamics, and the performers' physical appearance and body language. I also explain how the performers, as agents, portray the self—including the reality of Chinese gender issues and the ideal image of women. I further situate the analysis of the songs within the field of power—China's multi-dimensional social reality composed of various power relations embedded in Chinese societal structure and culturally constructed gender ideologies.

I argue that the overall concert as well as its social critics and responses are China's cultural production representing two competing impulses, the negotiation for an ideal self versus resistance against a historically constructed gender ideology. Such cultural production exposes heightened tensions rooted in China's social and political powers and the entrenched systems of value judgment central to Confucianism and modern Communism.

Catholic Circles

Time: Friday, 10/Nov/2023 - 9:00am - 10:30am
Location: Majesty Ballroom
Session Chair: James Parsons

"Symphonies for God": The Disenchantment and Re-enchantment of Joseph Haydn's Mass Settings

Robert B. Wrigley
The Graduate Center, City University of New York

In the decades following World War II, the late Haydn Masses were often described as fundamentally symphonic in nature, displaying both the formal architecture and developmental processes typical of the composer’s symphonies. This “symphonic model,” as I call it, was first proposed by H. C. Robbins Landon (1955), but spread widely beyond the academy: it was taken up by such conductors as Robert Shaw and Leonard Bernstein, and both newspaper reviews and liner notes frequently described the Masses in symphonic terms. Recent scholars (Webster 2001, Demaree and Moses 2017, Hosar 2020) have maintained that Landon and others drastically overstated the symphonic properties of the Masses. There has yet to be an examination, however, of the symphonic model as a cultural phenomenon, of what motivated so many to take up the idea, and of the light it sheds on the place of liturgical music within the social environment of the concert hall.

Through close readings of articles, interviews, concert reviews, and liner notes propounding the symphonic model, I interrogate its underlying assumptions and examine its tacit evaluative charge. I argue that its prominence is due largely to a shift in the performance venue and hence the function of the Masses: a repertoire originally composed for liturgical celebration had come to be heard almost exclusively in the concert hall and on record. Advocates for Haydn’s Masses, I contend, used the symphonic model to assimilate the Masses to a musical culture that valued formal balance and organic unity far more highly than functional utility or Christian devotion.

The symphonic model, therefore, functioned both to disenchant and to re-enchant the Haydn Masses. On the one hand it secularized the Masses, framing their essence not as religious revelation but as pure musical structure. On the other hand, in the sacralized space of the concert hall, those concrete musical structures served as markers of absolute, transhistorical truth. Rather than censuring the symphonic model as inaccurate or anachronistic, however, I propose a reparative reading, which seeks to understand how the symphonic model functioned to reinterpret the Masses, giving them new meaning in their newly secular context.

Musical oratory and Catholic networks: A prolegomenon to Elgar’s The Dream of Gerontius

Joanna Bullivant
University of Oxford,

Geoffrey Hodgkins argued 20 years ago that, like the famous Variations, Gerontius still presents ‘enigmas’. One of these is the question of how Elgar came to choose to set Newman’s poem to music, a choice – for biographers like Jerrold Northrop Moore and Diana McVeagh - bound up with his attitude to his own faith. While the immediate stimulus was a commission to produce the work for the 1900 Birmingham Triennial Festival, Elgar stated that the poem had been ‘soaking’ in his mind for at least eight years. Another notable enigma of Gerontius is the fact that it is a curious object in terms of genre. Contrary to the English enthusiasm for oratorios in the tradition of Handel and Mendelssohn, it has no real plot and is not based on scripture. Elgar also himself avoided the term oratorio, instead simply describing Cardinal Newman’s poem ‘set to music’. When August Jaeger came to catalogue Elgar’s music, he allowed it to be added to the list of oratorios, but noted that ‘there’s no word invented yet to describe it’.

This paper explores two new contexts for Elgar’s unusual contribution to the oratorio tradition. First, and contrary to a tradition of conceiving Elgar’s faith in isolationist terms, it explores Elgar’s myriad connections in Catholic social networks around the English Midlands, and the potential impact of these networks on his aesthetics. Second, and correspondingly, it explores musical and spiritual practices taking place at Newman’s Oratory of St Philip Neri in Birmingham immediately prior to the composition of Gerontius. From 1895, the choir of the Oratory tried to resurrect the spiritual exercises of ‘musical oratory’ or oratorio as they were conceived and practised by St Philip and his followers in sixteenth-century Rome. These exercises reveal not only an intriguing context for Elgar’s work, but also display a remarkable cultural rapprochement with sacred musical traditions in England. Consequently, as well as reconsidering Gerontius, this paper explores implications for a more thoroughgoing reassessment of Elgar’s connections to English Catholicism.
Sacred Neoclassicism: Catholic Ritual and Modernist Objectivism in Interwar France

Tadgh Sauvey
University of Cambridge

This paper explores the impact of Neoclassicism on church music in interwar France. Beginning from the abundant research already devoted to Catholic influences on French Neoclassicism (epitomised by Stravinsky’s contacts with Jacques Maritain), I turn to the less familiar reverse side of the encounter, asking how the anti-expressivist strain in Neoclassicist discourse entered and disrupted debates on Catholic ritual music itself. By the interwar period, the aesthetics of Catholic religious art had a long history of discord over issues of subjectivity, expression, and emotion, as seen in zealous (and highly gendered) campaigns against “sentimentalism” in church music and decor. Modernist objectivism was therefore colliding with an older discourse of ritual impersonality, itself a product of earlier reactions against Romantic doctrines of art as expression of subjective emotional experience. My paper analyses the messy interaction of these two intellectual traditions, via the case study of a series of public and private exchanges in the early 1930s between Joseph Samson, France’s leading choral conductor; Dom Gajard, the musical chief of the Solesmes Benedictines; and the Catholic writers A.-D. Sertillanges and Maurice Brilliant. To clarify the issues in this debate, which extended to choral performance practice as well as composition, I turn to contemporaneous recordings by Samson and Gajard. The episode recontextualises secular Neoclassicism by illuminating its connections to the aesthetics of religious art, and at the same time emerges as a significant source of the “new humanist” reaction against Neoclassicism in the 1930s.

Constructions of Race and Gender in Film

Time: Friday, 10/Nov/2023: 9:00am - 10:30am · Location: Vail
Session Chair: Jasmine Henry

End of Empire? Scoring for African-based Narrative Film, 1937-1966

John H. O’Flynn
Dublin City University,

The gradual decline of the British Empire coincided with the expansion of British film industries from the late 1930s to the 1960s, including the involvement of many high-profile composers, orchestras and other music personnel. Along with some Hollywood releases, a significant number of British-produced narrative features from the time were based on specific imperial histories or on fictional works set in various African colonies. Not only did screenplays for these reflect British colonial interests and perspectives; more provocatively, they stereotypically depicted the Empire’s others through frames of fanaticism and/or primitivism, and across a range of contexts perpetuated offensive stereotypes of the African continent as both ‘dark’ and dangerous. These ideas were variously reinforced through musical tropes, notwithstanding some occasional or partial interruptions to these tendencies, such as those proposed by the on-screen and vocal presence of Paul Robeson for several mainstream titles. In this paper I first outline and compare compositional responses to this corpus of adapted historical and/or fictional features in scores by Mischa Spoliansky (King Solomon’s Mines; Sanders of the River), Miklos Rózsa (The Four Feathers; Something of Value), Alan Rawsthorne (Ivory Hunter; West of Zanzibar) and William Alwyn (The Black Tent; Safari; Killers of Kilimanjaro). I then examine scores by John Barry and Frank Cordell for two 1960s films that memorialized historical defeats experienced by British colonizers in the nineteenth century. While Barry’s score for Zulu partially acknowledges an indigenous narrative perspective, I consider this to be largely exploitative, preceding later strategies that incorporated ‘world music’ into film soundtracks. Meanwhile, a close examination of Cordell’s sketches for Khartoum suggests highly stereotypical associations between the composer’s interpretation of an imperial-themed screenplay and his choice of instrumental resources and compositional techniques.

I conclude that throughout the mid twentieth century, composers contributed to and perpetuated dominant distinctions between colonizers, settlers, and indigenous populations in Empire-themed films set in the African continent. This was variously achieved by employing reductive pan-African and/or oriental tropes, musical allusions to the British Empire, limited incorporation of indigenous-derived musical ideas, and an overarching ‘sonic gaze’ on agents and subjects of empire.

Film-Opera as Transnational Activism: The Queer “Retro-Futurist” Politics of ORFEAS2021

Jane Isabelle Forner
University of Toronto

How does contemporary opera function as activist art? On the eternal themes of music and politics, this paper offers a case study of ORFEAS2021, a Greek queer sci-fi video-opera that blends a dystopian, “retro-futurist,” and posthumanist political imaginary with Orphic reinvention. My research situates the work at the intersection of what I argue are three significant themes in twenty-first-century opera: operas as critical activist interventions, new experiments in digital media and opera on/as film, and impulses to engage, once more, with mythology. Exploring the creators’ recomposition of Monteverdi’s L’Orfeo, and the addition of a new Greek libretto, I propose that ORFEAS2021 offers a radical and necessary extension of the corpus of contemporary operatic reinterpretations of the Orpheus myth (e.g. Birtwistle’s Mask of Orpheus, 1986; Glass’s Orphée, 1993; Matthew Aucoin’s Eurydice, 2020) through its focus on interrogating LGBTQ+ rights in Europe today. Dedicated to Zak Kostopoulos/Zackie Oh, an activist and drag performer murdered in Athens in 2018, ORFEAS2021 draws on a vast assembly of VR/AL, postmodernist techniques, and “retro-futurist” music-theatrical devices to project a powerful aesthetics of queer protest and resistance. In its relationship to its early modern musical source material, I also propose connections with notions of the queeried operatic Baroque as explored in recent scholarship (e.g. Legrand 2013; Rogers 2019; Sheppard 2022). I further position ORFEAS2021 within the growing corpus of digital opera production, paying attention to recent shifts in works created expressly for online streaming. I suggest that ORFEAS2021 offers a complex but innovative collage of analog and digital technologies, incorporating “live” performance as well as electronically generated and manipulated sound, and pay attention to how the liberatory potential (as well as limitations) of digital creation function to aid the political project of the work.
The "Nostalgic Sentence": Historical Contexts and Sample Analyses

Time: Friday, 10/Nov/2023: 9:00am - 10:30am · Location: Silver

The Genesis of Popular Song

Time: Friday, 10/Nov/2023: 9:00am - 10:30am · Location: Silver

Drawing on interviews with the creators and artists, and on my own perspectives from organizing the Toronto premiere screening of the film, I gather these strands of enquiry together to map out the varied "performance" contexts for ORFEAS2021, examining how each presentation across Greece, Europe, and North America has engaged local and transnational networks of queer activism.

Nondiegetic Sound and Queer Disembodiment in "Laura" (1944)

Stephen Rumph
University of Washington

Otto Preminger's noir masterpiece "Laura" (1944) occupies a prominent place in film-music studies. A prototype of the theme score, the soundtrack has also intrigued critics like Royal Brown and Kathryn Kalinak with its imaginative use of diegetic music. The border between source music and orchestral underscore proves unusually porous as David Raksin's ubiquitous title theme repeatedly migrates into gramophones or bistro bands. Yet Preminger manipulated the onscreen/offscreen dichotomy more broadly through his use of voiceover and recorded speech, conspiiring with the music to create a dualistic sound world across which the erotic politics play out. At the heart of the struggle, in precarious control of the nondiegetic realm, is Waldo Lydecker.

Lydecker is as queer a character portrayal as the Hays Code allowed. Played by closeted actor Clifton Webb, Waldo is a prissy, venomous columnist and art collector who is first discovered nude in his bath and later has to be revived with smelling salts. Even his leitmotif is an exoticized version of the title theme. Predictably, he is also an obsessional killer who dies attempting to murder Laura. He cultivates a platonic relationship with Laura, molding her Pygmalion-like into a polished socialite while fending off hunks like detective Mark McPherson who would tempt her into a "disgustingly earthy relationship."

This paper argues that Preminger and Raksin used offscreen sound to represent the disembodied, aestheticized realm in which Waldo vainly seeks to confine his alter ego. The film begins by associating the title theme with Waldo's commissioned portrait of Laura, his art collecton, and his offscreen narration; the theme underscores his long voiceover account of how he fashioned Laura; and the film ends with his recorded broadcast on ideal love, playing as he seeks to punish Laura for surrendering to the "muscular and handsome" detective. By contrast, the diegetic embodiments of her theme, which vex Waldo, occur with men to whom the real Laura is attracted; and the orchestra structuring falls silent when she first appears in the flesh and meets McPherson. Waldo emerges as a genuinely tragic figure in an erotic economy he can neither join nor control.

Open Access Resources in the Music History Classroom and Beyond: A Roundtable Discussion

Time: Friday, 10/Nov/2023: 9:00am - 10:30am · Location: Grand Ballroom II

Open Access Resources in the Music History Classroom and Beyond: A Roundtable Discussion

Presenter(s): Sara Jo Cohen (University of Michigan Press), Daniel Barolsky (Beloit College), Charles Garrett (University of Michigan), Esther Morgan-Ellis (University of North Georgia), Danielle Fosler-Lussier (Ohio State University), Jane Palmquist (Brooklyn College)

Chair(s): Trudi Wright (Regis University)

As college becomes more expensive, textbooks have increasingly become part of the problem. But Open Access texts ofer a promising solution, providing high quality teaching materials at no cost to students. Open Access sources in musicology including scholarly journals, monographs, and textbooks are becoming increasingly popular within the field for research and pedagogical use. These digital, online, free, and less restricted resources (in terms of copyright) are supported by many scholars due to their possible ability to create a global scholarly community, and, of course, their cost effectiveness and ease of access for students. There are, however, still misconceptions around how Open Access sources are funded, and questions about how they differ from traditional scholarly publications specifically in their relationship toward authors potential to gain tenure. Since Open Access sources are becoming more prevalent, it is also important to highlight what materials are available for research and use in the music history classroom.

This CAMPE roundtable discussion will bring together a diverse collection of guests with experience in Open Access publishing including University Press editors, journal editors, textbook authors, and music program administrators. The first half of the roundtable will be dedicated to discussing the merits and challenges of creating Open Access materials. The second half will focus on the many varied Open Access sources available to scholars and educators with examples of how they are being used in the classroom and beyond. The participants will share their expertise and encourage audience participation in the form of questions and knowledge sharing.

The roundtable discussion participants include the Senior Acquiring Editor at University of Michigan Press, who will discuss her leadership in Open Access publishing; a co-founder of the journal Open Access Musicology; and the co-author of an Open Access edited collection Sounding Together: Collaborative Perspectives on U.S. Music in the 21st Century. Two authors of Open Access textbooks will discuss their experiences publishing their materials. The creator of FORUMS (Free and Open Resources for Undergraduate Music Study), who also has many years of experience teaching with Open Access materials, will share her teaching strategies with those in attendance.
The Nostalgic Sentence is a specific AAAB formal structure that originated in late 19th-century instrumental music and has since appeared in music associated with numerous nostalgic traditions such as sporting events, amusement parks, and Broadway. It shares characteristics with Tin Pan Alley’s ABAB form, Callahan’s large-scale musico-poetic sentences (2013), Bailey’s “Sentence with a Dissolving Third Statement” (2004) and Richards’ “Trifold Sentence” (2011). However, the author argues that the Nostalgic Sentence warrants its own category due to its broader formal level, its signature harmonic motions, and its unique combination of sentential elements (repetition and continuation) with periodic elements (a “restart” at the halfway point). This paper seeks to establish the Nostalgic Sentence’s AAAB alongside ABAC and AABA as a standard historical form in American music, highlight some of its possible text/music relationships through sample analyses, and suggest directions for further research.

(Chipsongs without words: Hearing Traditional and Ambiguous Rock Form in 8-bit NES Chiptunes
Richard Anatone¹, Greg Rossetti²
¹Prince George’s Community College; ²Rutgers University

Rock music’s influence on NES chiptunes is well-documented. The NES’s sound chip allowed composers to imitate the traditional four-piece rock band through its two pulse waves, triangle wave, and its noise channel. Composers often included what resembled guitar hammer-ons and pull-offs, galloping bass grooves, double-kicking bass patterns, rhythmic cycles, and virtuosic instrument solos in their music (O’Hara 2018). By coupling these with chord progressions, cadential functions, and diatonic modes commonly used in hard rock and heavy metal music, composers created the illusion of rock bands accompanying players on their virtual journeys (Mitchell 2022, Rossetti 2022, O’Hara 2018, Schartmann 2018). Formally, however, these chiptunes pose analytic problems: the absence of lyrics has thus far prevented widespread adoption of rock form terminology like intro, verse, pre-chorus, chorus, causing many to favor simple sectional labels (ABC etc.). Moreover, with the abundance of fan arrangements of—some with added lyrics—it is evident that some chiptunes lend themselves to various rocks forms better than others. The question thus arises: what causes us to hear traditionally rock-based forms within chiptunes?

Here, we address this question by conducting a mini-corpus study of over 100 rock- and pop-based NES chiptunes from 1986-1993 from over 15 different games. Rooted in contemporary theories surrounding rock music’s unique formal and harmonic syntax (Doll 2021, Nobile 2020, de Clerq 2017, Covach 2005), we address the music’s form through their purely sonic (i.e., harmonic, melodic, rhythmic, and timbral) traits, suggesting that even though the music does not contain lyrics, a clear rock form can be heard through their adherence to harmonic and melodic properties common to rock music. We also argue that ambiguity surrounding their form may arise due to their adherence to endless looping techniques coupled with their lack of lyrical text. We thus organize what we call “chipt-rock form” into five distinct categories, the last two of which involve ambiguity and thus demand extra scrutiny: 1) verse-chorus, 2) chorus-verse, 3) verse-prechorus-chorus, 4) chorus-verse-prechorus, and 5) ambiguous forms. In this paper, we provide some of our findings regarding different chip-rock and their adherence to these traditional and ambiguous rock forms.

Play a song from the Jukebox: Music composition and analysis in the age of generative AI
Nicole Cosme-Clifford
Yale University

Abstract:
In the last weeks of 2022, news media buzzed over the release of ChatGPT, a text-generating AI. The buzz swirled around a burning question: how will ChatGPT influence writing, a creative human process? Some authors have since responded, claiming that the way forward requires us—developers, users, and consumers—to decide how large a role AI may play in the production and critique of writing, and what risks or benefits may follow. This call to action is not limited to text. My talk extends it to music through study of an AI called Jukebox, which generates musical audio (Dharwad et al. 2020). Like the authors writing about ChatGPT, I ask how Jukebox and similar AIs have influenced the practice of music composition. I claim that these AIs enable their users to write music through acts of human-machine conversation and musical curation. I then demonstrate how these machine-mediated acts of conversation and curation might lead to interpretive lenses for music analysis. Finally, I raise open-ended questions about what it means to create, study, and engage with music that is co-created with deep, generative AI.

Theory, History, and the Practice of Listening
Time: Friday, 10/Nov/2023: 9:00am - 10:30am • Location: Grand Ballroom I
Session Chair: Maryam Aline Moshaver, University of Alberta

Theorizing Musical Listening in Ottoman Istanbul (1560-1640 CE): Ontology, Perception, Affect and Multiplicity
Peter McMurray
University of Cambridge

For several decades, Western music scholars have highlighted a centuries-long debate in Arab and Islamicate contexts known as the “samā’ polemic,” about the ontology and permissibility of music and, more specifically, listening (Arabic: samā’). However, music scholarship on these debates has mostly limited itself to the question of religious permissibility, without further exploring the particular ways these thinkers theorize music more generally. While this debate arguably dates back to the lifetime of the Prophet Muhammad (d. 632 CE), I focus here on later iterations in the Ottoman Empire, especially a period of roughly a century (1560-1640 CE) marked by the reformist Kadızadeli movement. Kadizade Mehmed and his followers sharply critiqued the ecstatic rituals of Sufi Muslims,
especially the samâ’ (Turkish: semâ) of the Mevlevi order, which involved the singing of devotional poetry, instrumental accompaniment, and turning (or “whirling”). In response, a number of Sufi leaders and thinkers, many of whom were leading musical figures of their day, wrote treatises in defense of music. Beyond theological arguments, this corpus of texts, including both those for and against music (and Sufism), contains a rich exploration of what “music” is and how it relates to other forms of sound production; how listeners experience musical sound in different contexts (e.g., as physical phenomenon, entertainment, and/or religious ritual); how embodiment shapes one’s experience of listening; and how listening generates different affective states. I examine two key authors writing in defense of music: Aziz Mahmud Hûdâyî (d. 1628) and his treatise on samâ’ (Keşfû’t-knâ’ an vechi’s-semâ’, “Unveiling the Face of samâ’”), and İsmâli Rusûhî al-Ankaravî (d. 1631) and his various treatises on the topic, especially Hûcctû’-s-semâ (“Proof of the samâ’”). I suggest that these texts theorize musical experience as a kind of semantic multiplicity: while both they (and their critics) inhabited what Nicholas Cook has called a “theological epistemology” of music theory, in which religious thought provided a foundation for any sensory analysis (musical or otherwise), Hûdâyî and al-Ankaravî ultimately argue for a range of possible encounters with music that extends further, made possible through forms of embodied aural pedagogy.

“The Unpsychological Notion That Music is Made Up of Tones”: Comparative Musicology and Gestalt Theory in Berlin, 1906-1913

Henry Burnam
Yale University

Standard histories of psychology have treated Max Wertheimer’s discovery of the phi-phenomenon as the event that “launched the Gestalt revolution” (Steinman et al 2000). My paper identifies a significant music-theoretical precursor to “Berlin School” Gestalt theory’s claim that perceptual wholes are “fundamentally different from collections of sensations, parts, or pieces” (Ash 1995): comparative musicologist Erich von Hornbostel’s treatment of the relationship between Tonsystem and Melodiegestalt.

The earliest and most-familiar publications of “Berlin School” comparative musicology approached pitch structure through the lens of scales and tunings, treated as conceptually prior to melodies (Stumpf 1892, Abraham and Hornbostel 1903; cf. Ellis 1885). Beginning in 1909, however, Hornbostel rejected this scale-centric approach, influenced by Benjamin Ives Gilman’s “Hopí Songs” (1908), in which Gilman claimed to have identified “methods of composition and performance which replace and exclude reliance upon a scale.” Hornbostel now proposed that motivic Gestalten, understood as prior to and other than sums of notes or intervals drawn from pre-existing Tonsysteme, should be regarded as the basic units of melodic structure. I demonstrate the influence of this shift on Wertheimer’s first two publications that invoke the concept of Gestalt, “Musik der Wedda” (1910), an article on melodic structure in the music of a Sri Lankan Indigenous group, and “Über das Denken der Naturvölker. I. Zahlen und Zahlgebilde” (1912), which attacked the “dogmatic-European” view that “reality-abstract” combination of arbitrary objects represented the most effective or highly-developed form of numerical thinking.

Juxtaposing Hornbostel and Wertheimer’s work from this period allows me to link Hornbostel’s rejection of the “unpsychological notion that music is made up of tones,” which he argued was a misleading byproduct of techniques like scalar notations, instruments with fixed tunings, and attention to vertical consonance (Hornbostel 1913), with both Wertheimer’s early comparative-psychological work and Gestalt theory’s mature critique of elementarism. In so doing, I demonstrate that problems raised specifically by comparative musicology provide an important link between Christian von Ehrenfels’ treatment of melody in “Über Gestaltqualitäten” (1890), in which Ehrenfels proposed that a Gestaltqualität is something given in addition to individual sensations, and the more radical “Berlin School” concept of Gestalt.

“There Aren’t Seven Notes”: The Affordances of Small-Vocabulary Solmization Systems

Megan Long1, Ian Quinn2
1Oberlin College; 2Yale University

Solmization systems—mnemonic pedagogical traditions that train musicians to navigate tonal spaces—have been remarkably resilient across musical cultures. We define solmization broadly, as a system of pronounceable symbols that labels pitches according to one of three features: pitch height, measured against some background grid marked out in steps or semitones such as a staff, keyboard, or number line; scale degree, measured relative to a central note in a scale; and chroma, or relative position on the line of fifths. (Lam 2020 formalizes these features in different terms.)

Standard letter names form a kind of solmization system, grounded in pitch height. Many traditional Asian musicking practices feature relative-pitch solmization systems grounded in scale-degree, mostly descended from earlier chroma-based systems. In the West, musical training still involves adaptations of the hexachordal solmization system attributed to Guido of Arezzo in the 11th century. This chroma-based theory of affinities by fifth held sway over European music theory for centuries (Pescé 1967, Carey and Clampitt 1996) and has nowadays been transferred to both pitch height (fixed do) and scale degree (movable do-qua-tonic). Both systems highlight octave equivalence and assume a seven-note scale.

We examine two traditions in the la-based minor family that use fewer than seven distinct symbols, both of which use a chroma-based logic: early modern hexachordal solfeggio (Crocker 1972; Baragwanath 2020) and 19th-century four-shape “fasola” singing (Miller 2010). Hexachordal solmization overlaps six-syllable segments, permitting periodicity at the fourth and fifth as well as the octave. Four-syllable solmization eliminates the overlapping segments but maintains the three intervals of periodicity (P4/P5/P8) prioritized by the hexachordal system. We argue that small-vocabulary chroma-based solmization systems highlight intuitive pitch relationships (affinities) that are repertoire-specific and often not-notated, particularly when it comes to fine details of intonation and style (Smith 2011, Duffin 2007). We show that hexachordal solmization facilitates imitation within a non-octave-equivalent modal/tonal frame, and that four-shape solmization illuminates pitch inflections in Black and white communities of Sacred Harp practice.
Lee Tung Foo (1875–1966), the pioneering Chinese-American professional vaudeville baritone, emerged as a prominent figure in American popular music during the early 20th century. This paper focuses on Lee’s career as a case study to examine the portrayal of Chinese and Chinese Americans in early American popular songs and the intricate negotiation of racial identity within the context of music and performance. Existing research has illuminated the link between early American popular songs with Chinese themes and racial discourse; however, a gap in scholarship remains regarding the racialization of Chinese American voices within this cultural spectrum. This paper aims to bridge this gap through the lens of “racialized assimilation,” a theoretical framework that combines concepts of assimilation and racialization, to analyze Lee’s performances, audience reactions, correspondence with his vocal coach, and newspaper reviews. By examining these primary sources, the paper sheds light on Lee’s negotiation of racial identity through performance. I argue that while Lee achieved success in vaudeville, breaking barriers for other Chinese and Asian immigrants in American popular culture, his performances unintentionally reinforced negative stereotypes of Chinese immigrants through the process of racialized assimilation. The findings suggest that Lee’s assimilation into American culture through his performances, while notable, followed a distinctive trajectory compared to his Irish and Jewish American counterparts, as it was complicated by racialized perceptions. Therefore, the adoption of a racialized assimilation framework may best capture Lee’s experience as a Chinese-American singer. This study seeks to contribute to the existing scholarship on the intersections of racial issues, American popular songs, and Chinese American performance practices. An exploration into the racialized dimensions of Lee’s performances, alongside the broader implications of Chinese-themed popular songs, expands the understanding of the historical struggles and representations of Chinese Americans, ultimately enriching a more nuanced perspective on race and music in American society.

Mozart and Verdi for the Revolution: Performing Classical Music in Allende’s Chile (1970-73)

Alyssa Cottle
Harvard University

In a Santiago de Chile newspaper article, written at the close of the 1972 local operatic season, readers were informed that Mozart’s operas “signified the start of the anti-feudal revolt,” that Beethoven’s Fidelio was “a shout of resistance against autocracy,” and that Verdi was nothing less than “a symbol of revolutionary struggle.” When this article appeared, Chile’s democratically-elected Marxist president Salvador Allende and his Popular Unity government had already initiated their attempt to lead the country on a peaceful path to socialism. While the Popular Unity’s embrace of the folk-based, popular music movement known as Nueva canción has been widely recognized by scholars (McSherry 2015, Mularski 2014, Taffet 1997, among others), I argue that it was not Nueva canción, but instead Western art music, that government officials found particularly advantageous for diplomatic cultural exchange, due to the musicians’ ability to draw on a largely shared repertoire and standardized performance conventions. Drawing on archival documents housed at the Biblioteca Nacional de Chile in Santiago, as well as on interviews with musicians, I show that during the course of Allende’s brief presidency (1970-73), Chile signed formal, bilateral cultural agreements with the Soviet Union, Cuba, Romania, Bulgaria, Hungary, Czechoslovakia, and the German Democratic Republic. These cultural agreements, which were in line with Allende’s diplomatic strategy of establishing or maintaining friendly relationships with all Communist states, led to the circulation of musicians, ensembles, records, scores, and instruments between Chile, Cuba, and Eastern Europe. I also demonstrate that in Chile, these agreements necessitated a discursive re-framing of European classical music into revolutionary terms, in order to weaken its association with bourgeois culture. I thus build on Elaine Kelly’s (2019) move to take account of the musical diplomacy not only of the superpowers, but also between the periphery states that were active participants in the global Cold War. Furthermore, my paper contributes to an emerging body of scholarship (Fugellie 2020, Gavagnin 2020, Richter-Ibáñez 2020) that conceives of the international Cold-War political left as a network that enabled transatlantic musical exchange between Latin America and Europe.

Representation, Performative Exchange, and Afropolitanism: Rethinking Opera Production in Nigeria through The Magic Flute.

Joshua Tolulope David
University of Toronto, Canada

In this paper, I consider the 2013 production of The Magic Flute in Lagos, Nigeria, by the Musical Society of Nigeria (MUSON), as a means of rethinking broad conceptions of opera performance in postcolonial Africa. MUSON is an organization comprised of Nigerian and foreign musical amateurs founded through diplomatic relations between high-net-worth professionals and the British High commissioner. It has been at the fore of art music performance and education in Nigeria for about three decades (Konye 2007). I explore the extent to which visual representation in this production creates cultural contact, exchange, and hybridity, affording an experience of the opera from both Western and African perspectives without a clash of homogenizing differences.

This study privileges Achille Mbembe’s writings on Afropolitanism as a framework for examining the multiple modes of meaning and identity created through visual elements that speak to specific indigenous knowledge. Mbembe argues against notions of culture and race that pit Africa against the West in many post-independence African settings (Mbembe 2007; 2010). He defines the Afropolitan ethos as an awareness of “here and elsewhere”, the domestication of the unfamiliar, to work with what appear to be contradictions (Mbembe 2019). In other words, Afropolitanism is the consequence of and a response to the African experience of the movement of products and people across global borders (Morosetti 2018).
I explore the overlap of meaning between African and Western contexts through an analysis of material elements such as costumes, props, and set. By scrutinizing these material elements through an Afropolitan lens and conceiving them as sites of localized ideological/identity struggles, I argue specifically that opera in Nigeria transcends rhetorics of "whiteness" and attempts at indigenization (Gilbert 2005; Roos 2010; Pistorius 2019). I further argue that the production locates its identity within Nigerian indigenous epistemologies by mapping famous indigenous figures to the characters in the opera. I will show that this staging invokes indigenous knowledge from Yoruba, Benin, and Hausa religious and socio-cultural conceptions. In other words, mixed codes of visual elements operate as cultural signifiers that perpetuate an Afropolitan identity through which audiences interact with this art form.

**Boethius, Harmonic Theory, and the Alia musica: New Perspectives**

*Time:* Friday, 10/Nov/2023: 9:00am - 10:30am  ·  *Location:* Plaza Ballroom E

**Boethius, Harmonic Theory, and the Alia musica: New Perspectives**

*Chair(s):* James Norman Grier (University of Western Ontario,)

*Discussant(s):* David Cohen (Max-Planck-Institut für empirische Aesthetik)

Beginning in the early ninth century, the copying and glossing of Boethius’s *Musica* marks what is arguably the greatest contribution of the Carolingian Renaissance to the history of music theory. A virtual compendium of ancient Greek harmonics, firmly rooted in Pythagorean mathematics, Boethius’s work was not only read on its own terms, but also inspired singers in the Latin West to apply its mathematical rigor to the repertoire of plainchant, writing new theoretical tracts in the late ninth century and beyond. Foremost among these was a multi-layered treatise that carried the designation *Alia musica*, “another treatise on music.”

The present session devotes itself to studies of the manuscript tradition of the *Musica* of Boethius and to the first two layers of the *Alia musica*, those composed by authors given the designations “First Quidam” and “Expositor” respectively by the 1964 editor of the *Alia musica*, Jacques Chailley. It begins with a paper on Boethius’s *Musica*, showing that in certain locales the way in which the treatise was read, understood, and copied changed significantly during the course of the ninth and tenth centuries. Indeed, the new orientation in the diagrams of several tenth-century manuscripts points the way toward a new theoretical foundation for Western music itself.

The second paper likewise suggests a change, not in the medieval, but in the modern understanding of the *Alia musica*. Chailley said of its principal author, the Expositor, that he was “totally ignorant of Greek music in general and the modes of transposition in particular.” This paper takes the opposite view—that the Expositor did understand Boethius, and that he consciously employed Boethian theory in order to situate the *toni* of his own tradition within a rational and venerable music-theoretical context.

The final paper presents a new explication of the mathematical proportions lying at the heart of the *Alia musica’s* source treatise, that written by Chailley’s “First Quidam.” This paper offers—for the first time ever—a logical explanation of the numerical proportions of the First Quidam. Its title says it all: “The Number System of the First Quidam of the Alia musica: A Mystery Solved.”

**Presentations of the Symposium**

**A Revised Geometry of Musical Pitch in the Tenth Century: Evidence from Amended Diagrams in Boethius’s Musica**

Calvin M. Bower  
Notre Dame University

The first three books of Boethius’s *De institutione musica* develop the theory of mathematical ratios possessing musical verity to a degree witnessed by no other treatise in Latin before the ninth century. Indeed, by the time the reader arrives at Book III and plows through the proofs of the relative sizes of the major and minor semitone and the negative arithmetical arguments against Aristoxenus, the patience of even the most avid reader becomes severely tested. Yet in chapters 9 and 10, in the midst of Book III and its demanding arithmetic, Boethius introduces a linear approach to musical space, leaving the world of complicated ratios as he projects consonances onto a geometric line and assigns points with letters on the line to represent pitches. With a single shift in emphasis, the eye—visual perception—aided by the rationale of consonances established through multiple and superparticular ratios, becomes the means of navigating the ethereal realm of musical pitch, enabling one to grasp even the most complex of diagrams, such as that in chapter 10, one of the more intricate drawings found in medieval theory.

The idea of explicating pitch relationships visually seems to have attracted the attention of students in several Benedictine monasteries in the tenth century, who saw its potential for rationalizing their own musical practice. But there was a problem: whereas for Boethius the placement of higher or lower pitch seems to have been entirely arbitrary—the diagrams in the earliest manuscripts show ascending or descending pitch unfolding in various directions—the monks apparently wanted consistency with their own conception of musical space, in which higher pitch was to the right, lower pitch to the left. Consequently, certain of the diagrams had to be revised. But how and when did ‘right’ become the placement of higher pitch?

This paper will examine revised diagrams in three tenth-century manuscripts from Fleury and Einsiedeln (Paris, BnF, lat. 7200 and Einsiedeln, Stiftsbibliothek 298 and 358) and reflect on the developing nexus between theory and practice exemplified in an approach to visual representation of pitch that was consistent with the monks’ own spatial conception.

“Wrong-Way Corrigan?” or just a little off-course? The Alia musica’s Expositor and the Modes  
Charles M. Atkinson  
The Ohio State University
The Principal Author of the *Alia musica*, the Expositor, has been referred to as the “Wrong-Way Corrigan” of medieval music history. As opposed to Boethius, the Expositor segmented the Greater Perfect System from the lowest pitch to the highest, thereby yielding octave species that were upside-down in relation to those of his 5th/6th-c. predecessor. Moreover, rather than using the octave species to identify the transpositions of the System that constituted the ancient Greek *tonoi* in Boethius, the Expositor took the octave species themselves to be equivalent to Boethius’s modes. As a result, he charted a course that earned him the epithet applied to the 20th-century aviator who ostensibly was planning to fly to California, but landed in Dublin instead. But does the Expositor really deserve a reputation equivalent to that of “the worst navigator in aviation history?”

In this paper I shall argue that the Expositor’s course was a logical one and that it is consistent within itself. I shall demonstrate that the Expositor did understand Boethius, and that he drew upon his own understanding of the species/modes in order to situate the proportional and musical analyses of the ecclesiastical *toni* in his source treatise within a venerable mathematical and musical tradition. When he states that the “ichanos hypaton [D] of the Hypodorian is the prosilambanomenos [D] of the Dorian” and that “the mese [A] of the Dorian, which is the parane diezeugemon [D] of the Hypodorian is a perfect fourth higher than the mese [A] of the same Hypodorian,” it is clear that the Expositor had Boethius’s wing diagram before him, and that he understood it. It is also clear that he understood the distinction between the *modi* of Boethius and the *toni* of plainchant, and could apply the former in explication of the latter, as for example when he states that “The fourth *tonus*, which we call Hypophrygian, contains 2 × 12 to 2 × 9 and 3 × 8 to 3 × 6 in one consonance of numbers.” These and other factors lead me to conclude that the Expositor was on course after all.

### The Number System of the First Quidam of the Alia musica: A Mystery Solved

**Matthew Nace**  
University of Western Ontario

The *Alia musica* is one of the earliest treatises to describe technical aspects of the ecclesiastical modes. It consists of at least four layers written over the course of the ninth and tenth centuries. Although it is best known for its last three layers, which fuse Boethian species theory with that of the eight *toni* based on the octoechos, the earliest layer—written by an author designated as the “First Quidam” by Jacques Chailley—describes the eight *toni* by means of a complex system of numerical relationships that yield intervallic combinations characteristic of each. This layer was probably composed in the mid- to late ninth century. It appears in the four complete manuscripts of the *Alia musica*, in two manuscripts from Florence, and in slightly expanded form in a manuscript from Karlsruhe.

These manuscripts appear to be the unique source for the First Quidam’s numerical theory, which elaborates an observation made by Aurelianus Reomensis that each of the four authentic *toni* is characterized by a specific interval. In the *Alia musica* the proportions derived from the numbers 6, 8, 9, and 12, which define the perfect intervals, are multiplied by a series of coefficients whose derivation is not explained; the products are then compared with one another to yield the intervals that characterize each *tonus*. For instance, in the authentic *tritus* there is one twelve, four sixes (24), three eights (24), and two nines (18). The products of 12:24 and 12:18 yield a diapason and a diapente respectively (and theoretically a diatessaron, 18:24, which the First Quidam does not acknowledge), the intervals typical of the *tritus autentus*.

Previous attempts to explain the derivation of these coefficients have been unsatisfactory. They have attempted to connect the coefficients in varying ways with the octoechos-based *toni*, but they discount the inconsistencies that result. This paper demonstrates that the coefficients can be explained as mathematically convenient sets intended not to discover what the appropriate intervals ought to be, but rather to filter out undesired intervals, leaving behind a set of intervals that conform to the author’s preconceptions about which intervals are characteristic of each *tonus*.

### Price’s “Whiteness”, Shostakovich’s “Jewishness” and Cooper’s “Royalty”: Signifying Otherness as Resistance within Existing Collectivities

**Time:** Friday, 10/Nov/2023 · 9:00am - 10:30am  
**Location:** Governor’s Sq. 12  
**Session Chair:** David Kjar

**Price’s “Whiteness”, Shostakovich’s “Jewishness” and Cooper’s “Royalty”: Signifying Otherness as Resistance within Existing Collectivities**

Chair(s): David Kjar (Roosevelt University)

Rather than viewing otherness through the lens of well discussed and highly problematized 19th-century philosophical viewpoints, this session explores how otherness can be used as a means of resistance with and against established collectivities. Musical borrowing exists not only within the historical context of domination and power, what Root describes as “cannibal power”, but also as a means of establishing otherness that both resists and aligns with cultural norms, standards, and authorities. Born writes: “To examine musical borrowing and appropriation is necessarily to consider the relations between culture, power, ethnicity and class; and these relations are always further entangled in the dynamics of gender and sexuality.” Through Price’s “Whiteness”, Shostakovich’s “Jewishness” and Cooper’s “Royalty” we see how otherness is used as resistance within and without social and cultural movements, leading to new collectivities through unique methodologies idiomatic to each individual.

Whether it's through affinity, descent or dissent (Shelemay), each community finds a form of hybridity and liminality, often referred to as the Thirdspace (Bhabha). This session endeavors to explore the various avenues through which this liminality manifests, all centered within the concept of otherness and its signification. Shelemay asserts: “Dissent may not always be formulated in opposition to a dominant majority. However, dissent communities generally emerge through acts of resistance against an existing collectivity.”

Signification becomes a means for resisting these collectivities. Gates defines the distinct differences between white codified “Signification” and Black cultural “Signifyin’” as ‘dependent on their [confrontations with] identity.” Price’s Signifyin’ on Tchaikovsky’s Violin Concerto attempts to break into the canon while Shostakovich’s signification of the past resists the oppressive present. By contrast, an ethnographic exploration of Cooper’s “Royalty” reveals insider-outsider dynamics that signify a unique identity rooted in the past and the present.
We begin with Price as a model for investigating the complexities of Signifyin’ as a woman of color before transitioning to Shostakovich’s signification of Jewish philosophy as resistance. Finally, we arrive at the problems associated with signification as a method for individuals in positions of power to assert social status, asking the question: should the privileged signify?

**Presentations of the Symposium**

**Two Concertos, Both Alike in Dignity: Signifyin’ Tchaikovsky as Cultural Familiarity within Price’s First Violin Concerto**

Grace Pugh  
Roosevelt University

Due to efforts to diversify the western canon, Florence Price’s first violin concerto has gained traction as of late. Performances clearly reveal the influence of Tchaikovsky’s violin concerto, evidenced by the many embedded quotations, particularly noticeable in the cadenza and coda. Yet scarcely any research has been done on Price’s treatment of Tchaikovsky’s material, perhaps due to the relatively late re-discovery of Price’s work in 2009. Thus, this paper, through Price’s Tchaikovsky quotes, will explore the relationship and influence between these two works, proposing three different but intertwining approaches: folk song adaptation, artistic lineage, and signification/signifyin’. Shared interest in folk song adaptations are already apparent in Tchaikovsky’s arrangement of Fifty Russian Folksongs and Price’s Five Folksongs in Counterpoint for String Quartet, sounding an engagement with a personal heritage that elevates cultural familiarity. Price’s Violin Concerto is an intentional (and quite literal) bid into a canon defined by white, male composers, positioning Price, alongside Tchaikovsky, and within direct reach of an artistic lineage. In a letter written to Serge Koussevitsy, Price implores: “To begin with I have two handicaps - those of sex and race.” Within the context of Price’s life during this period, unpacking the timeline between the Wanamaker Prize and this infamous letter makes clear the immense difficulties that she faced as a woman of color. The role of ‘Signifyin’’ in Price’s concert illustrates a type of quotation or sampling found within various forms of Black cultural expression, first associated with Price and Tchaikovsky by Alexandra Kori Hill (2015). Drawing on Henry Louis Gates Jr.’s groundbreaking work, I consider the impact of white “signification” and Black “Signifyin’”, exploring the various implications that derive from each through Walser’s application to jazz performance (1993). Price reveals an embodiment of Black “Signifyin’” through gestures, reference, and by making use of the audience association of Tchaikovsky’s Violin Concerto. Examining these works in tandem enable us to derive new insights from both works.

**To Know Myself: Shostakovich's Jewish Existential Irony in Satires (Pictures of the Past)**

Tanya Landau  
Roosevelt University

In June 1960, Shostakovich found himself in Leningrad, where he suffered an emotional breakdown, brought on by his imminent initiation as a Communist Party member. During this period, the composer was faced with moral questions and feelings of existential dread. Faced with tremendous difficulty throughout his life, Shostakovich would often look to philosophy for moral and existential relief. Esti Sheinberg argues that Jewish existential irony became one of his primary mechanisms for expression in a politically oppressive environment. Perhaps, this irony is where we find the realization of Shostakovich’s unique, idiomatic humor. While Shostakovich himself is not Jewish, he was surrounded by Russian-Jews throughout his life, such as Solomon Mikhoels, who undoubtedly influenced his personal philosophy and world view. By blending irony, satire, parody and the grotesque, Shostakovich infuses his music with an enduring thread of humor, humor that finds its foundation not within the hopelessness of nihilism but rather within the existential and moral inquiries of the Jewish ethos.

While this concept has been discussed as manifested in his instrumental music, there has yet to be literature addressing this type of irony within his vocal works. By looking closely at Shostakovich’s song cycle from 1960, Satires: Pictures of the Past, I illuminate the nuances and complexity of Jewish existential irony and its musical manifestations. Because of the complexity of ironic structure and form, musical elements of irony are primarily based on individual interpretation. Through my examination, three primary elements emerge: incongruities, ambiguity, and exaggeration–in which incongruous metric implications, ambiguous harmonic functions, and exaggerated musical clichés nuance and challenge established compositional norms.

Through the lens of these frameworks, Satires reveals Shostakovich’s signification of Rachmaninoff as a means of criticizing communist cultural destruction. By referring to Russian imperialism, Shostakovich directly criticizes anti-cosmopolitanism, as the era implies certain values and aesthetics that explore the nature of the human condition. Signification of the past becomes a resistance to the repressive present and, utilizing Jewishness as a means of resistance, he others himself in order to resist against an oppressive collectivity.

**Outrageous Fortune: Signifying Modern “Royalty” with New Old-Music**

David Kjar  
Roosevelt University

"Dixon's ‘Saint Lawrence Suite’ is the first new ‘Water Music’ especially written for a river since Handel's famous Water Music premiered in July, 1717 to amuse King George I as he floated on a barge down the Thames. We hope all guests and "River Rats" are equally amused listening to the ‘Saint Lawrence Suite’, though Pine Island will remain stationary.” Bolstered by Phil Cooper's program notes, for three days in late August, Pine Island became a miniature Esterházy on the St. Lawrence River. Every summer, members of the Boston-area early-music ensemble Cambridge Concentus traveled to the island, near Clayton, NY, where, by invitation of the Island's owner, Cooper, they stayed and rehearsed for an outdoor concert for the residents of the Thousand Islands region. As part of each festival, Cooper, a Boston resident and patron of the ensemble, commissioned composer Graham Dixon, to write a new work in the Baroque style for the area's summer inhabitants. Socio-musical readings of Dixon’s commissions detail how musical, textual, and textural new-old elements in these works preserve the subtle (and not so subtle) relationship between performer and patron.
Supported by interviews, as well as images, scores, and recordings, I interrogate the inner workings of Cooper's “Royalty”, revealing insider-outsider dynamics that signify identity building, rooted in the otherness of the past and the present. Such a dynamic reveals a modern-day monarchical patronage cultivated by the early music movement. Historical performance practices inform and inspire patrons, providing insider knowledge of long-gone composers’ and patrons’ intentions—such as those of Handel and George I or Haydn and the Esterházy Princes. Cooper’s patronage runs between humanistic (centered on good taste and knowledge) and conventional (where repertoire signifies associations with the upper class). His patronage is achieved through three intertwined dynamics: genuineness of intentions, quality of content, and sense of community. His endeavors signify to the “River Rats” insider knowledge, cultivating an otherness worthy of his “royal” status. As a result, Cooper's patronage begs larger questions such as how social hierarchies are engrained (and evident) in historically informed practices and how we problematize such signifying practices in the 21st-century.

Lost and Found: New Work in Ravel Studies

Time: Friday, 10/Nov/2023: 9:00am - 10:30am · Location: Governor's Sq. 14

Lost and Found: New Work in Ravel Studies

Chair(s): Marianne Wheelond (University of Texas at Austin)

For a century, scholarship on Maurice Ravel has drawn on the language of irony, imposture, disguise, and illusion in order to describe the strange effects his music produces and to locate the notoriously aloof composer as a historical subject. Accordingly, Ravel and his works have tempted scholars with the possibility of their “unmasking,” with the recovery of some truth or identity concealed beneath an artificial façade. This temptation has sustained Ravel Studies for so long— or because of—its ultimate impossibility: The rhetoric of disguise and disillusionment prunes us to the recognition of any “true” face that emerges from behind one of Ravel’s masks as itself another mask. Recognizing this, the three papers that make up this panel do not aim simply to unmask the composer or his works. Instead, they explore the strange and contradictory implications of Ravel’s aesthetic of imposture, and they examine how a discourse centered on artifice has determined the course of Ravel Studies. Finally, using methods that blend historical inquiry with theory and analysis, they introduce new terms and frameworks by which to conceive of the composer and his works. Rather than disappearance and rediscovery, these scholars together might be said to reimagine Ravel Studies according to the logic of the “lost-and-found,” a repository of radical potential whose collection of musical odds and ends confuses the notions of generic and unique, old and new, disappeared and recovered.

Presentations of the Symposium

Towards Unimaginable Sound: The Impact of Modern Sound Advancements on Ravel's Orchestrations

Jennifer Beavers
University of Texas at San Antonio

Ravel’s compositions feature spectacularly orchestrated passages that at once demonstrate his practice and dedication to existing models, and, particularly after the war, challenge and develop conventional wisdom from the orchestration treatises and compositions he so ardently studied. An intriguing thread within Ravel scholarship highlights the way his compositions evoke certain sounds and effects; however, the objective often aims to unmask some inherent quality in his music in relation to irony or artifice. Timbral observations like Orenstein’s surprise that “the flute will evoke a trumpet, and the piano a gong” or Russ’s claim that “when a harp seems the obvious choice, Ravel substitutes the celesta,” seem to walk right up to one of the most compelling aspects of Ravel’s sound, only to abandon further questioning of it. Musically, Ravel does something similar. Through his orchestrations, he conjures a certain sound or instrumental combination, only to abandon that sound, leaving one wondering if what they heard was real or not. Ravel’s interest in sound becomes most pronounced in his works and communication after the war. In correspondence, he spoke more and more about jazz, cinema, factories, futurists, as well as the loud speaker, microphone, and radio. His participation in sound recordings as a member of the Thomson Music Committee was charged to “follow the work of engineers closely” and gave him a front seat to technological sound advances. And while he never fully embraced avant-garde techniques, evidence in his music indicates a much more progressive approach to sound than has previously been granted. In many ways, the record age apothegm of “any sound imaginable” can be detected in his late compositions, through the ways he orchestrated acoustic instruments to sound like electric and modern sound objects. By looking closely at interwar compositions, my analysis blends orchestration and timbre studies to illustrate new approaches to Ravel’s sound.

Leaning into Ravel’s “Unresolved Appoggiaturas”

Campbell Shiflett
Oklahoma City University

Music historians and theorists have long recognized the “unresolved appoggiatura” as a significant feature of Ravel’s works. Still, even as scholars describe the strange sonic effects these ornaments can have, Ravel studies has not yet grappled with the fundamental paradox of their dissonance— and with what this paradox can teach us about this music and its analysis.

The Forlane from Le Tombeau de Couperin exemplifies the contradictory implications of the unresolved appoggiatura. Here, pitches project a melodic resolution because of their dissonance with another sounding note, even as their ultimate irresolution implies that they are harmonic and consonant (and that the other apparently consonant note is in fact the “source” of the dissonance). The density of these ornaments in Ravel’s movement renders its pitch-structure indeterminate, as their ambivalence reveals any claims to certain notes’ structural priority (consonance) as arbitrary. Indeed, the Forlane’s refrain challenges the listener to follow multiple competing interpretations of its harmonic structure simultaneously.
The Forlane’s unresolved appoggiaturas also have implications beyond pitch-structure. Because these ornamental notes encode a Forlane by Couperin (the model for Ravel’s composition) through their modernist artifice, the indeterminacy of the unresolved appoggiaturas shows their representation of this original music to be similarly paradoxical. The more prior music can only be understood on the basis of its artificial representation, and yet this artifice is meaningful only as it refers us to where that original music is supposed to have been. In demonstrating this, Ravel’s movement anticipates and deconstructs later accounts of the work’s neoclassicism in terms of reverent reproduction or uncanny possession.

Lastly, in revealing a slippage between the harmonic and melodic and between the referential and objective, the Forlane’s unresolved appoggiaturas outline an ambivalent position vis-à-vis contemporary néoclassicism, a movement that decried the evocative harmonies of prewar composers and instead prioritized melody in pursuit of objectivity. Recognizing this, we might revisit the fraught question of Ravel’s relevance to the neoclassicist avant-garde—not to settle the composer’s aesthetic allegiances, but to better appreciate the forces that produce critics’ seemingly contradictory descriptions of the composer as at once a relic of prewar Romanticism and a high modernist.

**On the Musical Cliché: Revisiting Ravel’s Bolero**

Michael Puri  
University of Virginia

A valuable find in Ravel scholarship is an anecdote shared by his student and biographer Roland-Manuel shortly after the composer’s death in 1937. According to Roland-Manuel, Ravel liked to recite the Baudelairian aphorism, “To create a poncif is genius.” Ravel would presumably also have known that this aphorism was a note-to-self, since the next sentence in Baudelaire’s jotting was “I should create a poncif.” What is a poncif? And did Ravel ever take Baudelaire’s directive to heart and try to create one in music?

The most common meaning for poncif is and was “cliché,” but the term also historically refers to a perforated sheet used as a template for creating multiple copies—just as “cliché” and “stereotype” originally referred to devices for mechanical reproduction in both printing and photography. Captivated by such technologies and the role they played in the emergence of mass culture, Walter Benjamin took special note of Baudelaire’s passage in *The Arcades Project* and interpreted it as the poet’s desire to develop a “market-oriented originality.” Nonetheless, this enthusiasm for the poncif on the part of Baudelaire, Benjamin, and Ravel remained abstract. They neither explained how this concept might apply to (their) art nor provided a concrete example.

My presentation seeks to fill in this gap. I begin by defining the Baudelairean poncif as it applies to art—a creation that forfeits strong claims to originality, good taste, sophistication, and prestige for the sake of augmenting its cultural influence and circulation. I then identify Ravel’s *Bolero* as a possible example of the artistic poncif and use the latter as a lens through which to view its genesis, musical structure, and performance history.

**Sounds, Materialities, and Pleasures in the Garden**  
*Time:* Friday, 10/Nov/2023: 9:00am -

10:30am · *Location:* Plaza Ballroom F  
*Session Chair:* Denise Von Glahn

**Sounds, Materialities, and Pleasures in the Garden**

Chair(s): Denise Von Glahn (Florida State University)

Gardens contain multitudes, and not just in terms of their impressive arrays of visual abundance or variety of plant life. Gardens also emerge as spectacular worlds designed to offer olfactory, haptic, visual, and sonic contrast with their surrounding environments. This panel presents several perspectives on gardens as multisensory spaces of materials and sounds. Diverging from conceptions of gardens as primarily botanical, verdant, or visually organized, we understand gardens as not-totally-natural, but carefully designed environments and audible landscapes, in an effort to explore how sound informs encounters with physical or imagined gardens and their contents. With material studies and sound studies constituting common threads across all three papers, this panel illuminates how musical and sonic attunements to gardens prove relevant to discourses of health and wellness, environmentalism, and histories of public entertainment and operatic dramaturgy. How are gardens’ magnificent qualities engendered in layered interactions of acoustic and material dimensions? How do gardens’ sonic aspects amplify or resist colonialist fantasies of preservation, collection, and display? How are garden sounds (and silences) imagined as therapeutic, particularly in contrast to urban noise or other consequences of climate change?

Our papers engage with a range of garden cultures trans-historically and cross-culturally through European, American, and Japanese styles of design. We draw from various corners of musicological research, including critical organology, sound studies, media studies, and acoustic ecology. The first paper offers “pleasure garden” as a path for exploring operatic histories and built environments around 1900. The second paper moves the panel into the botanical garden, exploring the intertwined roles of glass in natural history and in musical contexts. The session concludes with a paper that investigates the construction and effects of quiet in Japanese gardens. Taken together, these close examinations of gardens as rich musical and sonic spaces argue for a closer listening to designed environments from throughout history and in the present. This attunement enriches collective understandings about cultures of musico-sonic performance, the politics of aural pleasure, and of embodied interactions with more-than-human worlds in our midst.

**Presentations of the Symposium**

**Pleasure Gardens, Audible Landscapes: ‘Venedig in Wien’ and Schreker’s Elysium**

Sadie Menicanin  
University of Oslo

In this paper, I use pleasure gardens as a lens for comparing two Viennese gardens around 1900, one material and the other operatic: the amusement park “Venedig in Wien” (“Venice in Vienna”) and the pleasure island Elysium in Franz Schreker’s *Die Gezeichneten*
Glassy Gardens, Shattered Sounds: Tinkering with the Botanical
Cana F. McGhee
Harvard University

Where there are plants, there is glass. The relationship between plants and glass manifests in the form of architectural structures like greenhouses, or in whimsical blown glass installations peppered throughout botanical gardens worldwide. But where there is glass, music and sound linger not far behind. Twinky instruments made from metal, precious stone, and glass have frequently been used to evoke realms of magic, fantasy, and sacred ritual across musical traditions (e.g., Richards 2015, Wu 2019). Implantations of fragile glass in plant-filled worlds and stagings of plant life in glass worlds require onlookers to confront the precarious balance of forces within human-nonhuman intimacies. In what follows, however, I argue that sounding also figures in these opulent stagings of multiple materialities and species. But what or who should we listen for?

This paper considers musical and sonic legacies of botany in glassy mediums. I elucidate how botanical life works as an instrument on the spectrum between natural-historical and musico-sonic instruments (Tresch and Dolan 2013). The intersections of music, performance culture, and natural science have interested musicologists and historians of science alike (e.g., Carroll 2008, Trippett and Walton 2019, Werrett 2019). This paper expands upon this literature by writing a material history of 18th-century glass instruments, 19th-century glass flower replicas currently housed in museums, and present-day blown glass sculptures that reimagine “natural” forms. I place sounds produced by glass harmonicas and wind chimes in direct conversation with the silence of glass specimens as objects of taxonomic identification and preservation. If, as Rachel Mundy (2018) asserts, attuning to sonic histories undermines post-Enlightenment tendencies to visually categorize, this paper wrestles with the tension of these vibrant specimens as lively representations of plants, even though botanical life is commonly considered the quieter counterpart to animals. In these displays of biological diversity, glass’s translucency seemingly amplifies these unheard assemblages to make their quietude audible. The “voice of the vegetal other” emerges under the pretext of reciprocity (Gagliano 2018). I therefore conclude by asserting that aural attunements to nonhuman life can facilitate multispecies relationships that can undo some of the damages wrought by anthropogenic climate change.

Sonic Tranquility: Cultivating Quiet in Japanese Gardens in the United States
Devanney Haruta
Brown University

Japanese gardens are carefully curated aesthetic spaces. Originally exports of the turn-of-the-century World’s Fairs and Expositions, Japanese gardens have since spread across the United States and have been integrated into spaces such as botanic gardens, public parks, college campuses, and even private backyards across the country. While scholars have analyzed Japanese gardens primarily as works of visual art (Kuittit 2002), my research explores the rich multisensory nature of gardens, and the critical role that sound plays in garden design and experience. I build on studies that analyze sound from a spatial and computational perspective (Cérvén 2019, 2020; Fowler 2010, 2014) to seek a more social understanding of how designers and visitors co-construct soundscapes in Japanese gardens in the U.S.

I discuss three aspects of sound in gardens: (1) the intentional curation of quiet by garden designers through sound-making features; (2) the cultivation of a listening practice by visitors who orient themselves toward the garden’s soundscapes; and (3) the calming effects of these quiet spaces, which visitors describe as supporting well-being and fostering both individual and political peace. I define “quiet” as a balanced relationship between sound and silence, while also exploring how “quiet” is used as a metaphor for physical and mental states of being. Drawing parallels between R. Murray Schafer’s definition of a “hi-fi” soundscape and the Japanese aesthetic of yohaku no bi, I show how designers block out undesirable urban noise and cultivate desired sounds within the garden using features such as the suikinkutsu, shishi-odoshi, and waterfalls. In addition to scholarly literature, I draw from garden design manuals, conversations with members — including garden designers, builders, managers, and visitors — of the North American Japanese Garden Association (NAJGA), as well as my first-hand experience visiting Japanese gardens across the U.S. I seek to broaden the sound studies literature that often engages with silence as a tool of power and control to instead demonstrate that quiet can be a positive and peaceful sonic state. A close attention to these soundscapes can help us reflect on the relationships between sound, listening, and well-being, both in and beyond the garden.
Fairy tales and music between “Asia” and “Germany”

Time: Friday, 10/Nov/2023: 9:00am - 10:30am · Location: Governor's Sq. 16

Session Chair: Anicia Timberlake

Fairy tales and music between “Asia” and “Germany”

Chair(s): Anicia Timberlake (Johns Hopkins University)

Situated at the intersection of musicology and Asian-German studies, this panel explores musical entanglements between “Asia” and “Germany” (realizing that both are constructs) through the theme of fairy tale. The children’s literary genre has occupied a significant place in the imagination of the “Volk” and of nationhood. In musicology, we are especially familiar with nineteenth-century German invention and co-optation of the seemingly diminutive stories from Achim von Arnim and Clemens Brentano or the Brothers Grimm for a grand national project. Yet, fairy tales have often enjoyed a life of their own, traversing national borders and morphing into something else unexpected. In this panel that spans the “long twentieth century” and has a shifting geographical focus, we explore not only the enchanting world of fairy tales in music but also their role in thinking through Asian-German connections. Aiming to move beyond Orientalism in our consideration of the “East” and “West,” we foreground new perspectives, including an emphasis on East Asian creative agency (often erased by a Western conceptualization of the East Asians as “mechanical” and “uncreative”).

Common threads unite this panel’s papers, and Wagner plays a critical role. Located in early twentieth-century Japan, the first paper examines the 1913 Tokyo Imperial Theatre’s staging of Humperdinck’s post-Wagnerian, fairy-tale operahänsel und Gretel, arguing it to be a sonic articulation in Japan’s otherwise literary fantasy with Wagner at the time. Reversing the flow of travel to focus on Germany per se, the second paper considers how Weimar German operatic adaptations reconfigured the nineteenth-century legacy exemplified by Wagner. In seeking to update fairy tales for the modern day, composers also updated their exotic settings and sources, reflecting contemporary understandings of Asia and Africa as modernizing and de-colonizing spaces. Finally, transcending national boundaries with concerns centered on the globally popular genre of anime and the global crisis of climate catastrophe, the third paper explores Studio Ghibli’s use of the Valkyries’ music in PONYO (2008), which is based on Hans Christian Andersen’s The Little Mermaid. Connecting PONYO and Wagner’s Ring, it seeks a narrative of reconciliation between people and nature via their central female characters.

Presentations of the Symposium

Wagner, Fairy Tales, and the Staging of Hänsel und Gretel in Japan, 1913

Amanda Hsieh
Durham University

When late nineteenth- and early twentieth-century Germany and Japan were both transforming into modern nation-states and expanding colonial empires (Baranowski 2011; Lee 2009), the Japanese developed a special affinity with the Germans (Cho, Roberts, and Spang 2016). The East Asian islanders became enthralled by two German cultural entities: Wagner’s music dramas (Takenaka 2021; McCorkle 2018) and Grimmer’s fairy tales (Koizumi 2019; Murai 2014). While the monumentality of Wagner’s world might first appear jarring next to the diminutiveness of the children’s stories, both instrumentalized the idea of the “Volk” to articulate a vision of German national identity (Roberts 2010; Vazsonyi 2004). I examine Japan’s articulation of that Volk/minzoku-driven nationalist ideology through a Japanese staging of a post-Wagnerian, fairy-tale opera: Humperdinck’s Hänsel und Gretel. Taking the 1913 Tokyo Imperial Theatre’s staging of this opera as my case study, I furthermore argue it to be an expression of Japanese creative agency, challenging the received wisdom depicting Meiji- and early Taishō-era Japan as merely imitative in its pursuits of Western modernity.

Indeed, the operatic ventures of the Tokyo Imperial Theatre—opened in 1911 as Japan’s first Western-style theatre—has normally been credited to the Italian ballet master Giovanni Vittorio Rosi, who the theatre had hired to lead its opera department, 1912–1916 (Facius, 2021; Matsumoto 2017). Yet, instead of an instance where Rosi enchanted the Japanese audience with his European expertise, the 1913 translated and abridged version of Hänsel was to a large extent the collective effort of the translator-playwright Shōyō Matsui (Masui 2003); members of the Theatre’s affiliated arts school, which began as the actress Sada Yacco’s Imperial Actress Training School (Ito 2009); and supporters such as industrialist Ichizō Kobayashi and playwright Kaoru Osanai, who promoted the acceptance of actresses on stage (Yamanashi 2012). By studying the theatre programs, production photos, and relevant commentaries in newspapers and magazines, I foreground Japanese involvement in the hitherto Eurocentric history of Japan’s Hänsel. Ultimately, I contend that the 1913 Hänsel represented an occasion on which the Japanese actively assuaged its fervent Wagnerism before they could undertake Wagner’s mammoth-scale works.

Modern Art and Demystified Difference: Musical Fairy Tales in Weimar Republic Germany

John Gabriel
University of Melbourne

Modern art in Weimar Republic Germany was famously self-conscious of its modernity. In opera, composers mixed jazz with atonality to accompany action in film studios and on luxury steamships. Characters drove cars on stage and sang arias in bathubs about the joys of hot running water. Yet, amongst all these references to the present day and the detached outlook that informed the staging, the second paper considers how Weimar German operatic adaptations reconfigured the nineteenth-century legacy exemplified by Weber, Wagner, Humperdinck, and Pfitzner.

In this paper, I argue that modernizing the musical fairy tale necessitated a re-evaluation of their frequently exotic settings, and in some cases, foreign source materials. In the 1920s, locations like Persia, India, or China were no longer the mysterious and distant lands that they had been for Germans centuries prior, nor did these rapidly modernizing countries, either independent or with
prominent anti-colonial movements, fit nineteenth-century Orientalist tropes of being caught in a perpetually pre-industrial past. Indeed, these qualities made them well-suited for certain goals of the new kind of updated, avant-garde fairy tales being created in the Weimar Republic. My case studies further demonstrate how the treatment of Asian and African sources and locales in these musical fairy tales tracked the development of the New Objectivity from its Expressionist origins after WWI in Paul Hindemith’s Das Nusch-Nuschi, to its celebration of modern life in the heady middle years of the Weimar Republic in Ernst Toch’s Der Fächer, to its political urgency in the Republic’s final years in Kurt Weill’s Die Bürgschaft.

Brooke McCorkle Okazaki
Carleton College

A globally respected art form, Japanese animation (anime) circulates beyond national boundaries and weaves its way into popular culture in other parts of the world, a fact illustrated by Netflix’s recent acquisition of international streaming rights to Studio Ghibli films. Among their numerous collaborations for Studio Ghibli, director Miyazaki Hayao and composer Joe Hisaishi’s Gake no ue no Ponyo (Ponyo on the Cliff by the Sea, or simply, Ponyo) best illustrates the way the European fairy tale The Little Mermaid by Hans Christian Andersen, along with Wagnerism can be reshaped into a specific Japanese artistic vision.

When I first saw the film, I was struck by a specific moment that included a paraphrase of “Ride of the Valkyries.” Despite the astonishing music and visuals of this scene, Hisaishi scholar Alexandra Roedder concludes that this allusion is merely superficial, given that the movie is inspired by The Little Mermaid and not the Ring Cycle (Roedder 2013). Yet Roedder also admits, “Perhaps Hisaishi’s allusion to Wagner in such a beautiful, happily triumphant scene will re-legitimate ‘The Ride of the Valkyries’ as a pro-feminist statement rather than as a symbol of masculine warfaring intimidation” (Roedder 2013). In this paper, I want to press on Roedder’s observations and explore the ways Ponyo meshes the fairy tale with Wagner’s Ring. In particular, I investigate an important connection between Ponyo and the Ring that has hitherto gone overlooked: the role of gender and environmental commentary and their reciprocity.

Wagner’s Ring has commonly been understood as a critique of humans’ exploitation of nature (see Paige 2019, Grey 2017, Grey 2020, Shaw 1898). Many Studio Ghibli pictures, including Ponyo, can similarly be understood as ecological commentaries that condemn the destruction of nature and trace a narrative of reconciliation between humans and the natural world via central female characters. In using Wagner’s music and aesthetics to unite concepts about gender, nature, and Romanticism under an aegis of Japanese nationalism, Ponyo encapsulates a global Wagnerism that flowed from Japan to other parts of the world.

Exploring Feminist Scholarship in Music Theory

Time: Friday, 10/Nov/2023: 9:00am - 10:30am · Location: Governor’s Sq. 15

Exploring Feminist Scholarship in Music Theory
Organizer(s): Carla Colletti (Webster University.)
Chair(s): Carla Colletti (Webster University)

The 2023 session sponsored by the Committee on Feminist Issues and Gender Equity (formerly the Committee on the Status of Women) will explore the foundation of feminist scholarship and the movement toward “feminist” models of analysis in music scholarship. A special focus will be placed on the connections between the committee’s history, its founding members’ experiences, and the shift toward topics and analytical styles that were once considered “taboo” or “lesser than” other methods of analysis.

Part 1 of our 2023 session will begin with historical reflections by Judith Lochhead about the committee’s beginnings and early experiences with feminist issues related to music scholarship. After a short break, Part 2 of our session will focus on analyses that feature feminist models.

A Survey of the Sources of Serialism at its Centenary

Time: Friday, 10/Nov/2023: 9:00am - 12:15pm · Location: Governor’s Sq. 11

A Survey of the Sources of Serialism at its Centenary
Organizer(s): Philip Stoecker (Hofstra University)
Chair(s): Philip Stoecker (Hofstra University)
The year 2023 marks one hundred years since Arnold Schoenberg completed his Suite for Piano, op. 25, the first work in which he used the same twelve-tone row throughout all the movements of a single multi-movement piece. Though he and others, including Josef Hauer and Herbert Eimert, had been working with serial ideas earlier, it is undeniable that with this work a row of twelve tones “related only to one another,” as Schoenberg wrote, became an important organizing principle for generations of composers. This session seeks to mark this anniversary with six papers that look at the variety of approaches to serialism that emerged in North America and Europe in the decades that followed.

What lies these papers together is not merely serialism, but source documents as well. As a practical matter, it would seem difficult to generate a serial composition without some pre-compositional material. It is from these sources, now stored in archives (public and private), that we not only learn more about the compositions upon which they are based, but also on alternative paths that composers may have taken, on how serial thinking and procedures led to artistic development, and on how serialism influenced compositional pedagogy.

The first presentation addresses how serialism was understood and taught by Walter Piston at Harvard University in the 1940s and 1950s. The second paper delves into sources related to works by Norma Beecroft, Bruno Maderna, and Anton Webern to show their development of serial material into musical gestures that become perceptible features of the compositional surface. The third presentation discusses Roberto Gerhard’s unique serial practice as evidenced by the composer’s notebooks housed in the Roberto Gerhard Archive, as well as the contents of a personal archive of materials. The next two presentations discuss source materials for two women composers, Elisabeth Lutyens and Kaija Saariaho, describing their serial practices in the 1960s and the 1980s, respectively. The final presentation considers serial procedures by Berio, Boulez, Lutoslawski, and others who contributed compositions in 1976 for a set of twelve commissions for solo cello by Mstislav Rostropovich, organized in honor of Paul Sacher’s seventieth birthday.

**Name of sponsoring group**

The Autographs and Archival Documents Interest Group

**Presentations of the Symposium**

**Walter Piston’s Serial Journey: What Archival Documents Reveal about the Composer and Pedagogue**

David Thurmaier

University of Missouri-Kansas City

For a prominent American composer and pedagogue who wrote serial music and taught several students who primarily composed serial music, Walter Piston gets dismissed or completely ignored in recent histories of serialism. For example, Piston is not mentioned in John Covach’s chapter on twelve-tone music in the *Cambridge History of Western Music Theory* (2000) and is treated contradictorily in Joseph Straus’s *Twelve-Tone Music in America* (2009). Though Piston is best known today as the teacher of famous students like Elliott Carter and Leonard Bernstein, the truth is that Piston studied, experimented with, published articles about, and composed serial music. Archival documents detail this extensive interest and illustrate Piston’s creative and pedagogical credo: “The only rules worth stating are those we deduce by observing the practice of composers” (Piston, 1958, 47).

My paper focuses on three documents pertaining to Piston’s interest in serialism. The first is a sketch page from Piston’s earliest serial piece, the *Chromatic Study on the Name of BACH* for organ written in 1940, which shows the original row made up of the BACH tetrachord and its transposition, further transformations, and then three attempts at an opening phrase. The second document is a page from Piston’s compositional notebook from the 1950s, reflecting his study of techniques by Josef Matthias Hauer and how they could be transformed into four different compositional textures. The third document is a lesson plan used in a Harvard composition/theory class in 1956–57 that demonstrates how Piston taught serial techniques through compositional exercises. Taken together, these documents, along with excerpts from Piston’s works and writings, show that far from being a footnote to Piston’s works and teaching, serialism was a career-long attraction. Not only are they insightful for understanding Piston’s own compositions, but they also shed light on the ways he taught the technique at Harvard. Because serialism was seldom included in contemporary theory textbooks at the time, these documents fill a lacuna about how the topic was taught and reveal how Piston aggregated materials from various sources for his theory and composition courses in the days before it became a mainstream topic.

**Serialism as Source of Inspiration for the Creation of (New) Musical Gestures**

Christoph Neidhöfer

McGill University

Serialism is often portrayed as a constricting system (Adorno 2006, Boehmer 2015). This paper argues, however, that archival materials document quite the opposite: serial procedures are set up with the goal of opening up new possibilities, sometimes beyond what a composer would have imagined otherwise. I illuminate this practice of creative discovery through an analysis of the construction of musical gesture in the compositional process. My examples focus on historical moments when the inspirational power of serialism is particularly evident, namely when a composer’s gestural language undergoes a significant shift as the result of novel ways of using serial techniques.

In line with the definition of gesture by Robert Hatten (2004) as “energetic shaping through time” and Arnold Schoenberg’s (2006) concept of “geltalt,” I identify gesture as a distinct unit of motion that has inner cohesion and distinguishes itself, and is demarcated, from other units. How the cohesion and differentiation work depends on all aspects that characterize this structure, including articulation, rhythm, pitch contour, dynamics, and timbre. Gestures are perceived independently of their (often obscured) serial origin; by examining the association between gesture and serialism, this paper sheds light on the relationship between the musical surface and the underlying constructive principles. Examples are drawn from works by Norma Beecroft (b. 1934), Bruno Maderna (1920–1973), and Anton Webern (1883–1945):

1. In his drafts for the opening of the second movement from Piano Variations op. 27 (1936) Webern developed ever shorter gestures through temporal realignment of the tone rows until he found the extremely compact gestures he ultimately used and which marked a new stage in his late style. (2) A breakthrough in the gestural language of the integral-serial music of Maderna occurred when he
first discovered in the String Quartet (1955) how to stratify his serial arrays into divergent rhythmic layers, blurring the distinction between melody and harmony. (3) The gestures of Beecroft’s serial music changed significantly around 1960 under the influence of her studies with Maderna and Goffredo Petrassi, without her music sounding like theirs.

**Expanding the Search Parameters: Uncovering Evidence of Gerhard’s Expansion of Serialism in Notebooks, Scores, Folders, and Enigmatic Manuscripts**

Rachel E. Mann  
University of Texas Rio Grande Valley

Catalan composer, Roberto Gerhard (1896–1970) studied music composition with Arnold Schoenberg from 1923 to 1928, and while he learned the twelve-tone method and even composed a serial wind quintet at the end of his studies, he did not embrace the twelve-tone method or deliberately use serial techniques again until the 1950s, a full decade after his exile to England during the Spanish Civil War. As such, his approach to serial composition during the 1950s and 1960s is markedly different from that of his teacher and his contemporaries. He experimented with a variety of pitch-based techniques, created new ways to serialize temporal elements, and wrote prolifically about these developments in his personal notebooks and in various print publications. For example, in 1956, Gerhard wrote that while the “twelve-tone technique has been instrumental to achievements of the highest order … it cannot in itself be regarded as having reached its full growth in the works of Schoenberg and Webern ….” On purely systematic grounds it stands, on the contrary, in need of further development.” In this presentation, I examine Gerhard’s writings, compositions, and other documents to explore how he further developed his teacher’s method. Drawing on the composer’s many notebooks in the Roberto Gerhard Archive at Cambridge University Library, as well as the contents of a personal archive of materials that belonged to the late Welsh composer, Hilly Tann, I will illustrate how Gerhard expanded Schoenberg’s method to include the serialization of non-pitch elements in Symphony no. 3 “Collages” (1960), *Hymnody* (1963), and other works from this period. There is little to no published scholarship on these works, and while the contents of the personal Tann archive do not reveal any definitive answers, they serve as an analytical point of entry to that, when combined with Gerhard’s notebooks, provide some of the only existing information about these pieces outside of the scores themselves. Thus, by examining such materials along with more recent research on the composer’s serial works, one can discover more about Gerhard’s expansion of Schoenberg’s method and one student’s approach to twelve-tone composition and serialism during the 1950s and beyond.

**The Twelve Tones of “Twelve-Tone Lizzie:” Elisabeth Lutyens’ Serialism of the 1960s**

Aidan McGartland  
McGill University

Elisabeth Lutyens was a pioneer of British musical modernism who, in her *Chamber Concerto no. 1* (1939), became the first British composer to employ serial techniques. By the 1960s, Lutyens had developed a unique serial idiom, her attachment to serialism earning her the nickname, “Twelve-tone Lizzie.” Historical musicologist, Annika Forkert, positions Lutyens’ oeuvre as the pivotal connection in British music history between the English pastoralism of the early twentieth century and the later Manchester School (2017, 271).

In this presentation I will examine the poiesis of Lutyens’ serialism through score analysis and study of the sketches for a variety of Lutyens’ works in her distinctive serial style of the 1960s, including, *In the Temple of a Bird’s Wing* (1957/1965), *Présages* (1963), *The Valley of Hatsu-Se* (1965), *Akapotik Rose* (1966), *And Suddenly It’s Evening* (1986), and *The Numbered* (1987). This study builds on a growing body of music-theoretical research on this important but understudied figure, which includes the work of Parsons (1999, 2003, 2005, 2016), Cole (2021), and Straus (2022).

The first half of the study presents score analyses utilizing standard post-tonal theories, centering on row structure, serial ‘anomalies’ (repetition, rotation, re-ordering), patterns between rows, texture, and the relationship between serial and non-serial techniques. In the second part I will undertake a systematic examination of the primary sources from the rich collection of sketches, row charts, drafts, and autographs. I will then compare and contrast my score analyses with the results of my sketch study to assess how the two approaches inform one another.

In summation, this presentation aims to uncover the creative process behind Elisabeth Lutyens’ distinctive and innovative serialism of the 1960s.

**Confronting Serialism: Kaija Saariaho’s Early Compositional Practice**

Nathan Cobb  
UC Santa Barbara

Little of Kaija Saariaho’s musical aesthetic seems to bear any resemblance to serialism, yet the composer nevertheless lists “serial thinking” among the techniques that have left a trace on her “musical imagination” (Lochhead 2022). In this paper, I explore the fraught and little-discussed relationship between Saariaho’s early compositional practice and the serial techniques that she encountered under the tutelage of Paavo Heininen, Brian Ferneyhough, and Klaus Huber. Drawing on pedagogical materials and drafts of student works housed at the Paul Sacher Stiftung, I show that Saariaho’s early engagement with serialism was at once rigorous and highly idiosyncratic. This historical context provides the ground for a reassessment of the familiar narrative that, following her encounters in the early 1980s with French spectral music and IRCAM’s computer programs, Saariaho rejected serial abstraction in favor of more “perceptible” models (Saariaho 1994, 9). I conclude by discussing the lingering influence of serial strategies on her mature compositional aesthetic, with important ramifications for the so-called “post-spectral” style, more broadly.

Three pieces form the core of this analysis: *Yellows* (1980 [unpublished], horn and percussion), *Im Traume* (1980, cello and piano), and *Sah den Vögelin* (1981, soprano ensemble and live electronics). Sketch materials show that each of these compositions engages in critical and distinctive ways with serial methods of organization, employing compositional tools such as matrices, systematic rhythmical permutations, and the use of abstract numeric series to control musical parameters. Building on this, I show that many facets of her compositional practice throughout the 1980s and 1990s continue to recall the practical and aesthetic aims of serialism, such
as a careful isolation and control of parameters and an employment of “matrices” to define processes of interpolation and spectral manipulation (Saariaho 1984). Considering recent efforts to grapple with the stylistic plurality of “post-spectral” composition (Clift 2022, Everett 2022) and Saariaho’s position as one of its earliest exemplars, this paper reveals an important thread of influence within the tapestry of Western, post-tonal music. By centering on this little-known part of Kaija Saariaho’s career, unexpected points of juncture are established between the seemingly irreconcilable aesthetics of serial and spectral practice.

**Surveying Serialism in the 12 Hommages à Paul Sacher**

*Joseph Salem*

*University of Victoria* (Canada)

In 1976, cellist Mstislav Rostropovich organized a set of twelve commissions for cello in honor of music philanthropist Paul Sacher’s seventieth birthday. The commissions were an opportunity to mix and match a variety of composers—some closer to Rostropovich, others to Sacher—as a reflection of Sacher’s generosity. The result was a set of twelve compositions that embody a host of cultural forces: a microcosm of history, the musical style(s) of serialism, and the power of Sacher’s financial support.

Building on past work by scholars such as Carone 2008, Lessing 1991, and McCormick 2000, my research explores various materials from the Paul Sacher Stiftung, including the available sketches for each work, related correspondence about these works, and comparative trends between them. The Hommages feature the work of composers as diverse as Berio, Britten, Dutilleux, Ginastera, Holliger, and Lutoslawski (among others). All of these composers were encouraged to use Sacher’s name as a serial or thematic base for their compositions (Es-A-C-H-E-Re, or Eb, A, C, B, E, D). In my paper, I focus on a few examples from the archive to highlight commonalities and differences among the commissioned artists. In summarizing various compositional strategies, I celebrate how approaches to serialism broke free from a “totalizing” philosophy in ways that sustained its underlying utility for a variety of composers with a diversity of musical affects.

**Microtonal Listenings**

*Time:* Friday, 10/Nov/2023: 9:00am - 12:15pm  ·  *Location:* Governor’s Sq. 17

**Microtonal Listenings**

*Chair(s):* Jordan Lenchitz (Epic Systems Corporation)

Discussant(s): Julia Werntz (Berklee College of Music), Kate Galloway (Rensselaer Polytechnic Institute)

Microtonality is easy to ignore. Its daunting notational systems and complexities of performance practice have led to its general exclusion from the canon of performance, making it all too rare to experience in a live setting. Likewise, microtonality is difficult to fit into scholarly norms—existing methodologies, which most often center score-based approaches to twelve-tone equal temperament, often become tedious or even unwarranted when adapted microtonally. And for those interested in learning about microtonal music, methodologies built upon comparisons to the 100-cent benchmarks of twelve-tone equal temperament fall flat. Such methods fail to capture the very aspects of microtonal music that motivate people to study it. By focusing instead on microtonalities’ sounds and the experience of listening, this joint study takes a different epistemological approach.

We present six papers on musics before 1730 and since 1980 that attest to the primacy of listening in engaging with a wide range of microtonalities. Bringing our perspectives as composers, performers, musicologists, and theorists to our listenings, we center sounds and their means of transmission—be they electronic, instrumental, vocal, or otherwise—as inroads towards understanding the workings of the musics in question. We embrace the affective implications of microtonal listenings and recognize the importance of both the objective and the subjective in our methodologies, which range from acoustical analysis to autoethnography and from sound resynthesis to archival study. Our session will conclude with responses from the composer-pedagogue Julia Werntz and the ethnomusicologist Kate Galloway, followed by an open conversation to consider how a listening-centered approach can inform the future of microtonal composition, performance, and scholarship alike.

**Presentations of the Symposium**

“...per aiutare una consonanza...”: Learning Vicentino’s Enharmonic Music by Ear

*Jordan Lenchitz*

*Epic Systems Corporation*

Nicola Vicentino’s explorations of the affective power of minute musical intervals were remarkable even by the standards of the Italian Mannerist avant-garde. Yet despite his pleas for his successors to “greatly exalt” his reworking of the three musical genera of antiquity through contrapuntal composition, his four extant enharmonic madrigals have all too often been seen rather than heard. On the one hand, this is unsurprising: the dot notation used to present this music in *L’antica musica ridotta alla moderna prattica* (1555) is difficult to understand, and his technical descriptions of interval sizes are convoluted and inconsistent. He seemed, however, to anticipate these difficulties, declaring that “the practitioner who wishes to learn to sing these [enharmonic intervals] should avail [themselves] of instruments” to let the ear be their guide (trans. Maniates 1996). Vicentino even designed bespoke keyboard instruments for this very purpose. But in the absence of a reconstructed *archicembalo* or *archiorgano*, what would it take to learn and perform his unaccompanied vocal works by ear today?

In this paper I explore the possibility of coaching musicians without microtonal singing experience through recording and performance of Vicentino’s enharmonic madrigals by listening to two MIDI aricembalë as well as synthesizer tracks to facilitate the learning process. I begin by discussing the production of a performing edition of these compositions which replaces Vicentino’s original dot notation with double flats that are friendlier to the modern eye and more meaningfully represent the extended mean-tone interpretation of his second tuning system. I then unpack my experiences listening to and singing along with these digital instruments and their wide
range of timbral possibilities. I survey Vicentino’s affective descriptions of the intervals his vocal works require (from the “sweet and very suave” minor enharmonic diatess to the “lively and tense” proximate perfect octave) and offer an appraisal of their utility in singing his music. I conclude by considering the implications of this project for microtonal historical performance practice writ large—namely that by making full use of available technological tools, it can be easier today to learn such music by ear than its creators would have ever imagined.

Listening to Recursive Translations of Easley Blackwood’s Twelve Microtonal Etudes

William Ayers
University of Central Florida

9:25 AM
Performances of Easley Blackwood’s Twelve Microtonal Etudes (1980) are notably difficult to organize; the pieces are written using twelve different equal-tempered tuning systems and an extensive set of instrumental timbres that achieve a “captivating” but “outrageously sensible” musical outcome for listeners (Rapaport 1980). Blackwood encouraged others to take on the performance of these etudes (Blackwood 1994) but also warned organizers that “execution by conventional acoustic instruments is not advised” since their access to microtonal tunings is generally less precise (Blackwood 1982). While attempts have been made to recreate the methods of Blackwood’s original recordings for performance on software synthesizers (Leinecker and Ayers 2022), the allure of a performance that employs the sonic effect of traditional instruments has led some musicians to arrange these pieces for twelve-tone equal temperament. Matthew Sheeran’s recent efforts to record Blackwood’s etudes on conventional instruments aligns with this sentiment to a certain degree; Sheeran has orchestrated each of the pieces for a different instrumental ensemble, translating the microtonal tunings to twelve-tone equal tuning for the purposes of recording. However, Sheeran goes beyond a simple twelve-tone rendition of the etudes; by recording each instrument in isolation, he is able to retune their output back to the original microtonal tunings using pitch-correction software while still accessing the timbral qualities of acoustic instruments.

Sheeran’s process plays out a type of recursive translation (also called reverse translation, bi-directional translation, or round-trip translation) that mimics efforts in other fields (e.g. attempts to assess the efficacy of machine translation systems, discussed in Zaanen and Zwarts 2006, among many others). The resulting recordings provides a unique experience for listeners; the combination of timbral authenticity (gained by recording on conventional instruments) and engineered microtonal tuning specificity (achieved through pitch-correction software) recalls Blackwood’s preference for music that is both familiar and “alien” (Blackwood 1985; Hook 2007). This presentation examines how these performances (and the audible artifacts of Sheeran’s recording process they contain) can capture Blackwood’s microtonal intent while providing listeners a novel mode of engagement that differs from the original 1980 recordings of the etudes.

Danger! Wolf Crossing: Expressive Discordance in Froberger’s Keyboard Music

Stephen Tian-You Ai
Harvard University

This paper argues that Johann Jakob Froberger’s (1616–67) keyboard music exploits the out-of-tune sonic effects of meantone temperaments for expressive ends. Froberger employs progressions that may appear anodyne when considering pitches only in equal temperament. In actuality, these progressions involve increasingly out-of-tune keys under meantone. For example, in “Méditation faite sur ma mort future,” Froberger ruminates on his future death (Cypress 2012). This meditation’s seemingly conventional materials belie the existential angst of its program. However, a rapid tumbling through the sharp side of the circle of fifths in the meditation alerts the temperamental ear. The final cadence at the double bar in F♯ major is resolved in terms of harmonic dissonance, but hardly gives the impression of closure, agonizing audibly in its meantone-induced, discordant delivery.

Froberger emerges at the juncture between meantone and well-temperament at the turn of the eighteenth century (Jorgensen 1977; but see Wang 2012). Meantone temperaments are well-known in historically-informed performance circles for the “absolute beauty” of its close-to-pure thirds (Beebe 2020). However, this beauty is only made possible on a twelve-note keyboard by enfolding a “wolf fifth,” an extremely narrow, detuned fifth. Consequently, keys further down the circle contain out-of-tune intervals, leading some to label these areas “unusable” (Rampe 2003; Lindley 2006). Froberger’s characteristic enharmonicism and use of the wolf fifth present problems to a tuner, leading some to propose equal temperament or split-key manuals as solutions (Stembridge 1992; Yamamoto 2015). I advance the opposite claim: Froberger’s music indicates an awareness of these “unusable” keys and employs discordance for expressive effect.

To this end, I develop a method of graphing discordance that charts and listens to changes in out-of-tuneness over time. First, I reduce the meditation into a series of triadic events according to historical and modern treatises (Zarlino 1558; Bernhard 1657; Blackwood 1985). Then, I quantify each event’s out-of-tuneness by the total deviation from pure by cents of each constituent third and fifth. A plot of these coordinates charts a contour of out-of-tuneness across the duration of a piece of music that implicates a structure of discordance that is partially independent from harmonic dissonance.

Sonic Shadings in Two Versions of BWV 21/3, “Seufzer, Tränen, Kummer, Not”

Jack Bussert
Indiana University

10:00 AM
When considering Bach’s music, many analytical methods assume both 12-tone equal temperament (12TET) and a single functional pitch standard. Though 12TET was a valid option for keyboard instruments (Rasch 2002), meantone- and well-temperaments were still in use (Barbour 1947). This latter set of temperaments produced a variety of intervals with a range of sonic effects and varying degrees of stylistic acceptability (Gann 2019). The situation is complicated in mixed ensemble music for two reasons: first, non-keyboard instruments had different methods for tuning and tempering (Haynes 1991); second, different instruments were designed with different pitch standards, potentially displacing any tuning or temperament by up to a minor third across the ensemble (Haynes
This paper synthesizes historical temperament, tuning, and timbre research to describe three hypothetical performances of BWV 213, "Seufzer, Tränen, Kummer, Not": a modern performance, a performance circa 1710 Weimar, and a performance circa 1720 Leipzig. BWV 213 only uses continuo (for our purposes, the organ), a vocal solo, and oboe obligato. Organs played at the pitch standard Chorton, whereas oboes played at Cammerton, which sounded a whole step lower. For the two to play together, either the oboe part had to be transposed a whole step up or the organ part a whole step down. Both the Weimar and Leipzig editions place the vocalist in C minor, but the instruments are shifted: Weimar used C minor Chorton/D minor Cammerton, whereas Leipzig used B-flat minor Chorton/C minor Cammerton. After considering the technical requirements for these instruments to perform in these keys and the consequent sounds they produce (for the organ, via temperament; the oboe, via fingerings), this paper zooms in on the Neapolitan sixth-chord in the first measure and discuss how these differences in pitch, tuning, temperament, and timbre affects the listening experience of different performances.

**Finding Meter in Acoustics: Ryoji Ikeda’s matrix**

Noah Kahrs
Eastman School of Music

10:25 AM

Sound art is often taken as a negation of music, relying on its scale and sense of place to encourage an immersive listening experience opposed to musical norms (Demers 2010; Kim-Cohen 2016; Novak 2013). Ryoji Ikeda's *matrix* (part 1) at first seems to fit such a description— it consists entirely of sine tones, saturating frequency bandwidths too narrow for any pitches to be stably recognizable. But the sine tones’ density creates audible pulses, which listeners can organize into meters and polyrhythms. Because the sine waves are spatialized, they quiver as listeners move their heads. Consequently, the pulses are unstable—while this makes them difficult to entrain to, compared to metric theories’ usual repertoires (London 2012; Jakubowski 2018), it also encourages listeners to conjure new meters, thus “metering” acoustical beating (Butler 2006), as they move through the installation’s spatial layout (Saccomano 2020) or apply selective attention (Fujikawa et al 2014; Kondoh et al 2021).

I claim that in *matrix*, the apparent thick microtonal surface in fact affords listeners the opportunity for metric entrainment. Contrary to accounts that take Ikeda at his word when interpreting his supposed reliance on acoustics and mathematics (Cecchetto 2021; Hui et al 2020), my reading demonstrates that Ikeda’s installations are in fact rooted in conventions around musical meter. As a case study, this paper presents an analysis of the installation’s sixth section. All tones sound at integer frequencies (in hertz) between A440 and A451. At any given time, there are 2 to 4 sine tones sounding, creating acoustical beating at 1 to 6 frequencies. I focus on a passage a third of the way through, in which we can hear crossfading from a steady pulse to a 3:2 polyrhythm, whose traces we can project onto emerging septuplets. My analysis demonstrates both that listeners can take agency in constructing meters, and that Ikeda’s microtonal sine waves afford more than a pure experience of tone. No pulse dominates in *matrix*; rather, the speakers’ conflicting streams allow listeners to construct a metric hierarchy by moving their heads, focusing on certain subdivisions, and applying their enculturation into metric convention.

**NANO-TONALITY: Queer Phenomenology or dis-Oriented Noumenology?**

Paul Mortilla
Rice University

10:45 AM

*Moments of disorientation are vital.* —Sara Ahmed, *Queer Phenomenology*

How often does the excitement of applying an analytical schemata to a piece of music unintentionally mask our perception? Musical analysis may certainly assist us in better understanding structures within any given piece. There is an endless arsenal of theoretical frameworks one may choose to distill the intricacies of a musical experience into basic elements from which the piece is claimed to arise. Yet, such a logical conclusion may secretly contain within it certain biases with the very instruments of measurement—e.g. the ear of a seasoned listener, the habits of expectation, and relativistic juxtaposition of various musical/sonic continua—we so heavily rely upon in formulating our conclusions. To call into question the very basis upon which we collect our phenomenological perceptions begins the process of queering, or skewing, the normative telos we often project onto our experience. Ideally, by releasing the strong grip upon a singular narrative framework, we allow the peripheral information to seep into the experience and no longer exclude the ‘noise’ from the signal, instead realizing that there is truly no ‘noise’ at all. Sara Ahmed describes a ‘shift in dimension’ that facilitates the discontinuity of the presence of self. This ‘shift’ arises from the intuitive acquisition of pre-cognitive experience, a *noumenon*, where perception does not fall under any familiar linguistic categorization. This noumenology, of chaotic or *disoriented* systems, may provide a better understanding of the musical affect. The volatile sub-genre of music known as ‘hyper-pop’ produced by artists such as Sophie, Arca, and Metaroom purposefully use various musical production techniques to exacerbate acoustic disorientation employing *micro*-timings and tunings. This music is highly sample-based, extreme, effected, distorted, obscured, and skewed—always seeming to fall between the cracks of expectation. To erect a scaffolding of ‘microtonality’ around such music misses the point. To truly approach these artists’ nearly-imperceptible nuances, poetics, and hyperbolic abstractions, we must descend to the level of *nano-tonality*, a substratum beneath the phraseology of analysis, as well as a generalization of ‘tonality’ itself to its most literal etymological meaning: ‘stretch’.

**Mediation of Blackness in Mid-Twentieth-Century America**

*Time: Friday, 10/Nov/2023: 10:45am - 12:15pm  ·  Location: Plaza Ballroom D*

*Session Chair: Christopher Lynch*
(Re)introducing Marian Anderson: Television’s Normative Power at the _Ford 50th Anniversary Show_ (1953)

Lauren Berlin
Eastman School of Music

Contraalto Marian Anderson (1897–1993) is widely celebrated as a Black feminist icon. In accounts of her life, scholars tend to focus on two pivotal events: her subversive outdoor concert at the Lincoln Memorial in 1939 and her color line-breaking debut at the Metropolitan Opera in 1955. But the intervening years were crucial for Anderson’s career. It was in this period, I suggest, that Anderson cultivated the reputation that ultimately enabled her Met debut. I argue that she did this not only through the classical music industry, but through a series of performances on popular broadcast media, especially television. Historians often emphasize how mid-century Black musicians reached a wider community through radio and LPs; in fact, Black musicians also utilized the television industry and its interconnected network of producers and celebrities to advance their careers and promote justice in white, capitalist America.

Between 1940 and 1954, Anderson capitalized on the normative power of early television to build professional momentum and bolster her reputation as an American singer. Notably, in 1953 Anderson headlined the _Ford 50th Anniversary Show_, a variety program that was considered the first musical television spectacular and attracted an audience of 60 million viewers. Through the show, Anderson cultivated a version of Black identity that was easily assimilated into existing cultural norms and was conflated with American accomplishment. Rather than opera or art song, she sang “He’s Got the Whole World in his Hands” and “Battle Hymn of the Republic,” both of which were framed on _Ford 50th_ as “great American songs.” Publicity for the show downplayed the issue of racial conflict, as did subsequent reviews. With _Ford 50th_, Anderson built a reputation not as a revolutionary figure but as an American nationalist icon. When we ignore Anderson’s television performances during this period, we lose a critical way that Black musicians navigated music industries by mobilizing TV variety shows.

RCA’s Portrait of America: Opera, Blackness, and Industrial Integration Post-World War II

Matthew Keenan Timmermans
CUNY Graduate Center,

Black subjugation—and resistance—in opera has become an important and timely site of scholarly enquiry. Major studies by Naomi Andrè, Kira Thurman, and Nina Sun Eidsheim trace the reception of Blackness in live performance, but there has yet to be a substantial inquiry into how operas and Black artists were captured, cultivated, and conveyed by the recording industry, in sound documents that are still widely circulated and revered today. This paper explores the 1955 operatic debut of Marian Anderson with the Radio Corporation of America (RCA), situating it within the context of RCA’s early efforts at industrial integration after World War II.

New archival materials reveal that RCA, one of the leading media corporations of the last century, cast itself as a trailblazer in “industrial race relations” in the 1950s, a mission that strongly depended on expanding and showcasing the presence of their Black employees. These new materials exhibit Black workers in a multitude of spaces in RCA’s media empire, working as editors, censors, engineers, set designers, album artists, camera persons, musicians, and assembly workers. Drawing on the work of Daphne A. Brooks, Alexander Weheliye, and Matthew Morrison, this paper analyzes _Billboard_ articles, RCA’s press materials, and several Black periodicals to recontextualize Anderson’s ground-breaking achievements within RCA’s corporate history. It argues that Anderson in RCA’s recording of Verdi’s _A Masked Ball_ was not only a pivotal achievement toward integration; it was also integral to RCA’s cultivation of an American brand. Examining the impact of the civil rights movement on RCA’s classical music catalogue expands the dearth of scholarship about Black classical musicians and media corporations and offers a foundation for further exploration into opera and the recording industry.

Music Education and Cultural Identity in 19th-century France

_A première vue: Sightreading as Performance in the Paris Conservatoire_

Jack Blaszkiewicz
Wayne State University

While sightreading remains one of the most frustrating skills that a keyboardist must cultivate, its emergence in nineteenth-century pianism remains underexplored in musicology. This paper argues that sightreading emerged as a distinct performative act precisely when keyboard improvisation was on the decline (Gooley 2018). The increased premium on “deciphering” spawned a musical economy that tasked composers with producing preparatory “sightreading” pieces destined for single use. This pianistic corpus simulated the contours of musical “works,” whose ontological status rested in their repeatability through memorized performance, but whose journey necessarily began with reading. Set against the gendered climate of the Parisian pianistic scene (Ellis 1995), this paper makes the case that sightreading constituted a crucial discourse of French pianism.

A substantial proportion of that discourse surrounded the curious repertory of pièces de déchiffrage, competition-grade piano pieces that tested Paris Conservatoire students’ sightreading skills in front of a public audience. Critics from musical periodicals developed a unique vocabulary for these peculiar musical events, commenting on both the sightreader and the sightread text. Thus, both student and composer were simultaneously subjected to aesthetic judgment, one dependent on the other. Key to this judgment was a gendered curriculum. Conservatoire exams were segregated by sex, so composers of these pieces (like Massenet, Fauré, and Nadia Boulanger) inscribed their scores as either pour les hommes or pour les femmes. A corpus study of pièces de déchiffrage is ongoing; this paper highlights two unpublished examples by Boulanger (1914). Given that these “works” were necessarily disposable—one only “sightreads” once—press reception offers the only record of how pièces de déchiffrage, like Boulanger’s, generated an aesthetics of spontaneity directed at both composer and reader. I conclude that subjecting pièces de déchiffrage to scholarly scrutiny helps
understand the increasing gulf between improvisation, realization, and reading in nineteenth-century music. Sightreading’s critical reception, while gendered, also created avenues for female Conservatoire graduates—such as Eugénie Carjat (1864-1948)—discussed here for the first time in musicological scholarship—to build careers out of the ability to read à première vue.

Church and State in the Music of a Small French Town: Moulins, c.1890
Katharine Ellis
University of Cambridge

Mapping the location of provincial conservatoires sponsored by the French State at the turn of the twentieth century reveals a notable feature: the only place with both a secular music school and a cathedral choir school is not Lyon or Lille, Marseille or Bordeaux, but Moulins. This is odd: Moulins was a community of around 22,500 people (1891 census) in a rural part of central France not known for the richness of its concert societies, choirs, chamber music or operatic culture. It had no municipal music school until 1893, at which point a ‘national’ institution sprang up as if from nothing. By contrast, most cognate institutions were already several years old when they attained national status. Meanwhile the cathedral choir school had, from the 1870s, developed wide renown. It was officially recognised in 1883 as a contributor to French heritage preservation and was one of only six such institutions to be brought into the national network of music schools the following year.

Following closely on the death of an ‘intransigent’ bishop in January 1893, and amid ferocious nationwide debates as to whether good French Catholics could serve the Church but also ‘rally’ to the Republic, the inauguration of the secular Moulins music school suggests an environment of straightforward musical and confessional antagonism. However, as recent research might lead us to expect (Petit, Flint, Gribenski, Walker), the close-up view is more complex. Longstanding alliances among musicians and clerics turn out to be at odds with separatism within the town council, ministerial inspectors become choir-school defenders, and at national level we find different ministries and the government at loggerheads. Only in 1902, in the wake of the Dreyfus affair and amid intensifying government ant clericalism, does the traditional narrative of Republican antipathy to Catholic music education win out.

Print and manuscript sources in Catholic and State archives in Paris, Moulins and Nevers enable this microhistorical analysis to function as a possible model for disentangling action and motivation among musicians, functionaries, parliamentarians, and clergy. The Moulins story prompts new reflection on music’s role as social glue amid the swirl of political acrimony.

Musical Utopias
Time: Friday, 10/Nov/2023: 10:45am - 12:15pm · Location: Majesty Ballroom
Session Chair: Lesley Hughes

Politics on the Program: Rudolf Mengelberg and the 1920 Mahler Festival
Justin Gregg
Columbia University

The 1920 Amsterdam Mahler Festival was conceived as an event of grandiose proportions, both musically and socially. Over a two-week period, Willem Mengelberg led the Concertgebouw Orchestra in the first cyclic performance of Mahler’s complete symphonic works, assembling an international audience of musicians, scholars, and celebrities for the earliest large-scale music festival in Europe following the First World War. To complement the performances, an extensive Dutch-language program book was written by Dr. Rudolf Mengelberg, a member of the planning committee and distant cousin of Willem. Here, this Mengelberg guides readers through each of Mahler’s works, making a case for their historical significance and constructing a comprehensive argument that the music—and the festival—would serve to reunify the Western world after the divisions wrought by the war. Specifically, Mengelberg argues that Mahler’s music embodies the early-twentieth-century ideals of democracy and internationalism to a greater extent than that of any other composer.

In this presentation, I explore Mengelberg’s musicological approaches, which involve a combination of traditional formal analysis and an atypical methodology relating elements of Mahler’s music to ongoing political and societal developments. Beginning with Christian Thorau’s paradigm of “touristic listening”—which casts the genre of program notes as an offshoot of printed travel guides—I argue that Mengelberg’s book ventures well beyond the traditional scope of the genre, not only providing background information about the works, but further, encouraging readers to adopt his distinct interpretation of Mahler as the composer whose music best “gives shape to” the values of twentieth-century society.

To conclude the presentation, I briefly situate Mengelberg’s analyses (as well as his short biography of the composer published in 1923) among contemporaneous writings on Mahler, demonstrating that his ideas differed from existing norms, but also that certain aspects thereof went on to influence later writings on Mahler by scholars including Paul Stefan and Richard Specht. Through this case study of Mengelberg’s analyses, we will come to a greater understanding of the complex interplay between art and politics in the years after the First World War, when writers sought new ways to explain and interpret music in response to the rapidly changing world around them.

Reexamining the Dismissed: Cecilia Macca and the “Doom” of Sacred Nineteenth-Century Sicilian Music
Jeana Melilli
University of Florida

Writing a history of the sacred music of Noto, Sicily, Alessandro Loreto accused the composer and nun Cecilia Macca (c. 1788-1841) of contributing to an ostensible “Rossinification” and “degradation” of sacred music in Italy. Left unexamined is how her work challenges the notion of a closed world of functional music and convent life in early nineteenth-century Sicily that was, in fact, in conversation with the prevalent musical styles outside the walls of the Chiesa di Santa Chiara. Although scant biographical information
about Macca exists, around twenty of her works are preserved in Il Fondo Altieri at the Biblioteca Comunale Principe di Villadorata in Noto.

In exploring the extant compositions by Macca, my research adds a gender-studies lens, asking why and how Macca made music in a town that continues to celebrate the legacy of Neapolitan composer Paolo Altieri (1745-1820), her teacher and maestro di cappella for all the churches in Noto, while overlooking her continuation of that legacy in the convent space. My work complements the research of Laurie Strass, Craig Monson, and Robert Kendrick, whose revelations about nuns in Early Modern Italy point the way to Macca’s life. Loreto’s impressive investigation of four centuries of sacred music in Noto, while dismissive of Macca, is also essential in understanding her community and its placement just before the Vatican I musical interventions.

In this paper, I will show examples of her compositions, including brief sections of a sacred duet, “Madre Mia datevi pace.” The text may be biographical, as a daughter sings about her decision to become a nun while her mother argues against it. She wrote in the major sacred genres, including masses for two and three voices, several Salve Reginas, and a Te Deum. My archival research reveals that the latter corresponds with a visit from Bishop Giuseppe-Maria Amorelli of Siracusa during the tumultuous 1830s. Her pieces contain elements of late trio sonata form and instrumentation merged with Rossinian melodies. In this way, Cecilia Macca’s compositions are a gateway into the musical lives of early nineteenth-century Sicilians.

**Utopian In Form, Bourgeois In Content: Moscow’s Conductorless Orchestra and Early Soviet Musical Life**

*Kevin Bartig*

Michigan State University

In 1922, the Russian violinist Lev Tsetlin gathered sixty Moscow musicians to form one of the early Soviet Union’s most unusual musical groups: a conductorless orchestra. Initially met with bemusement and derision, the First Symphonic Ensemble—or “Persimfans” in Russian abbreviation—proved viable and performed in concert halls, workers’ clubs, and factories for over a decade. The group’s manifesto proclaimed that the creativity and spontaneity of individual musicians would flourish only when freed from the conductor’s authority, a rationale that was broadly understood in the early USSR as proclaiming a Marxist dictatorship of fully equal musicians. Critics and scholars have routinely described the group as a radical utopian curiosity, ultimately incompatible with the conservative Stalinist aesthetics that followed in the 1930s.

But Persimfans is more complex and contradictory than current historiography suggests. The group preserved aspects of nineteenth-century musicking, most obviously in the Romantic symphonic works that dominated its programs. In this sense, Persimfans represented an important point of continuum with pre-Revolutionary ensembles. The group’s unusual approach to performance drew a new and socially diverse generation of listeners to Beethoven, Schubert, Tchaikovsky, and other pre-Revolutionary composers, an impact heightened by a distinct lack of other standing orchestras in the early USSR. Persimfans’s presentation of this music, which also included lectures, preconcert presentations, and extended program notes published as a journal, inculcated distinctly Romantic values—“bourgeois” in Soviet terms—which ranged from formalist discourse to modes of “proper” concert behavior. Moreover, the group’s occasional performances of works by Bartok, Prokofiev, Strauss, and other contemporary composers situated these pieces not in a specifically socialist context, but rather in a broad, pan-European conception of modernism that drew Russia and Western Europe together. In this presentation, I use archival records and publications to reconstruct Persimfans’s activities and situate the group in a broad artistic response to modernity that cuts across eras demarcated by geopolitical shifts. Ultimately, I argue that Persimfans, although radical and utopian in form, served as an important musical bridge between the high Romanticism of the late Imperial era and the “great retreat” of Stalin’s 1930s cultural revolution.

**Performance, Analysis, and Embodiment**

**Time:** Friday, 10/Nov/2023: 10:45am - 12:15pm  ·  **Location:** Governor’s Sq. 15

**Session Chair:** Daphne Leong, University of Colorado Boulder

**Interpretive Agency: Flexibilities, Constraints, and Departures in Reena Esmail’s “Jhula Jhule”**

*Katherine Pukinskis*

Carnegie Mellon University

A piece of music is an ecosystem; it “lives” because of an interconnected community of individuals who each contribute to the work’s creation. A composer can curate musical parameters—duration, feel or style, motivic material, large-scale form, but a score also creates and restricts interpretive space. While scholars have offered extensive engagement with the musical experience of the listener (Sessions 1962, Kozak 2020) and the performer’s role in communicating musical structure (Said 1991, Cone 1968) an underexplored portion of a composition’s ecosystem is the flexible, interpretive space from score to performer.

Drawing on the analytical frameworks of Daphne Leong (2019), Alexandra Pierce (2007), and Pauline Oliveros (2005) which center the performer as a crucial site of interpretive analysis, this paper traces the transitions and distributions of interpretive ownership along a continuum from composer, through performers, to listeners, cycling and recycling along the spectrum. Using Jhula Jhule (2013) by Reena Esmail as an analytic case study, I outline the limitations and affordances of the notated score as a foundation for a performer’s analytical work. Adherences, departures, and movement beyond the artifact of notation are traced aurally, through three different recordings of the piece.

The proposed framework accounts for the elements Esmail seeks to control in her notational choices and documents the space for a performer’s individual interpretation. It begins by expounding the limits and freedoms offered by notation, highlighting points where the score encourages artistic choice. The second portion engages the interpretive freedoms taken by performers in three cited recordings from a body-first perspective. With Pierce’s gestural models as a starting point, I further disengage the common conduit of score-to-listener in service of highlighting an embodied mode of knowing present in performer-oriented analysis. I close by exploring the ways in which the positionality of a performer informs what and how they notice in the music, which in turn shapes their
Performative Effort and Temporal Experience in Two Works by Elisabeth Lutyens

Christa Cole
Oberlin College and Conservatory

Time—it's feeling, its passing, its meaning—captivated British twelve-tone composer Elisabeth Lutyens throughout her career. Through evocative titles, ambiguous formal organization, and rhythmic flexibility, Lutyens's music invites analysis that treats form as a "becoming" process (Parsons 2016; Schmalfeldt 2011). Across repertoires, analysts who take phenomenological approaches tend to consider temporal experience to emerge from the relationship between a listener and musical sound (Howland 2015; Lochhead 2016; Kozak 2020; Osborne 2022). Yet musical sounds convey traces of the activities of moving, feeling, and thinking humans (Mead 1999). In this paper, I argue that the effort a performer exerts as they unfold a musical work plays a crucial role in shaping temporal experience for listener and performer alike. I analyze two works by Lutyens to show how local gestures and qualitative dimensions of a performer’s effort invite three modes of temporal experience: forward-moving, associational, and vertical. Effort thus becomes an additional node in the network of “perceived, performed, and even imagined elements” that constitute musical structure (Leong 2019).

La Natura dell’Acqua, Op. 154, for solo piano, features many of Lutyens’s characteristic temporal manipulations. Across the piece, fluctuations of gesture, effort, and texture in the final movement (Rondo) invite—and freely mix—forward-moving, associational, and vertical temporal experiences. Again, gestural continuities and disruptions instantiate both forward motion and association, while textural builds craft moments of verticality. In a movement whose title evokes a centuries-old formal type, Lutyens's idiosyncratic temporal processes invite listeners and performers to consider the tensions between classical formal norms and modernist methods of shaping musical time. Temporal experience, then, emerges not only from a performer’s effort, but in the relational space between performers, listeners, composers, and analysts.

Gestural Analysis of Caroline Shaw’s Entr’acte

Crystal Peebles
Ithaca College

Performative gestures in Caroline Shaw’s string quartets sound like they naturally blossom from instrumental affordances (De Souza 2017), while her musical gestures have a dynamic, movement-like quality to them. To explore this facet of Shaw’s music, I propose an analytical frame that centers the invitation to move with the music (Cox 2011). My analysis of Entr’acte is situated at the intersection of performative and musical gestures, and I argue that the interaction between these gestures creates a body-based formal narrative of this piece.

In my analysis I define three types of gesture: performative gestures, repetitive gestures, and metaphoric gestures. Performative gestures are the physical actions needed to create the sound. I examine three right-hand techniques, arguing that the artifact of this motion is apparent in the sound, inviting a body-based understanding. Repetitive gestures include literal repetition of chords, melodies, and sections in the individual piece as well as well-learned patterns such as harmonic, metric, and formal schemata that elicit expectations for continuation (Margulis 2014). Repetition provides space for movement, like feeling the groove of a piece or the pull towards a harmonic goal. Metaphoric gestures centers fluctuations in texture, dynamics, timbre, and rhythmic pacing, and how these changes map onto our experience of motion from an ecological perspective (Clarke 2011).

The interaction between these gestures in Entr’acte creates different qualities of mемetic engagement throughout the piece. Formal sections are not just defined through constraining musical material, but the degree and quality of mемetic engagement, inviting the listener to experience form as choreographed dance.

Queer Musical Codes in Disguise

Time: Friday, 10/Nov/2023: 10:45am – 12:15pm · Location: Governor's Sq. 14 · Session Chair: Jane Isabelle Forner

The Enemy Without: Blitzstein’s Reuben Reuben, Silence, and Biopolitics

Kira Gaillard
University of North Carolina at Chapel Hill,

Critically panned and largely overshadowed by his earlier theater works, composer Marc Blitzstein’s only “urban” opera, Reuben Reuben (1955), explores themes of suicide and redemption in a seedy and raucous 1950s Manhattan. In the limited scholarship on the unpublished opera, the titular character’s condition of aphony has been attributed to Blitzstein’s own persecution by McCarthyism. However, I argue that connecting the opera’s theme of selective mutism to the threads of silence found throughout queer scholarship complicates this conclusion. Using archival research from the Blitzstein Papers as well as the composer's FBI files, I offer an interpretation of Reuben Reuben as a mимetic expression of Philip Brett’s “crisis of secrecy.” In this regard, Blitzstein and his fictional Reuben have something in common: both lived constantly in the presence of danger where being mute was the only option for self-
preservation. For historical context, I define the effects of this danger using two interwoven concepts: the “enemy from within” and the “enemy from without,” taken from language of the second Red Scare. For the former, Reuben’s dual personality, represented most literally by the redundancies of the opera’s title, emerges as an allusion to the double lives led by gay men, a deflection necessitated by the sexual mores of the Atomic Age. For the latter, I look to Foucauldian biopolitics. Here, Foucault’s *conduire des conduits* explicates a jingoistic rhetoric that still resonates today, one that points to the true enemy from without. Blinded by patriotic zeal and xenophobia, the scourge of anti-communism waged a war that used fear to hold a generation hostage. In doing so, they created a new enemy—one that, in Blitzstein’s words, was willing to kill the images of its own ideal.

**What is “Wild” about Wildeiana Music? Music and Oscar Wilde in 1882**

Rachel Short

Shenandoah Conservatory, Shenandoah University

The purpose of Oscar Wilde’s 1882 lecture tour of America was to publicize the Gilbert & Sullivan opera *Patience*, as well as to advance his own persona as a self-invented modern celebrity. As part of the fervor response to his visit, many songs for voice/piano and solo piano were published. Some of this music was dedicated to Wilde or used his name and image for commercial relevance. Much of it—particularly the vocal music—had text and music that playfully parodied characterizations of Wilde and the aesthetics for which he was known. The sheet music cover art is iconic, and the music is often mentioned by scholars of Wilde and American fin-de-siècle aesthetics. However, they seldom consider the way the sheet music sounds as performed.

What exactly was “wild” in this Wildeiana music? Which of the approbative pieces captured in music his flippetty-flops catch phrases such as “utterly utter,” attempted to musically match his heightened or “foppish” physical manner (as described by contemporary press articles), or had a generally mocking tone? Conversely, which pieces, lacking anything intrinsically unique in their music, were merely connected to him as a marketing gimmick? This paper sheds light on the way Wildeiana music sounds, and explores the sheet music as a possible commentary on, or interaction with, reception history of Wilde in America, questioning how the music engages with Wilde’s aesthetics.

As case studies, I analyze three Wildeiana songs housed in UCLA’s William Andrews Clark Memorial Library Archive: “Quite Too Utterly Utter!! an Aesthetical Roundelay” (Coote); “Oscar, Dear!” (Rosenfeld); and “Flippy Flop Young Man” (Adams, Johngmans). Musically, the songs and dance suites about Oscar Wilde feature extensive use of motivic accented non-chord tones to achieve desired characterizations and highlight lyrical elements. These musical characterizations work in conjunction with sheet music cover art that plays up his “feminized” poses. This multifaceted exploration provides greater appreciation for how Wilde’s 1882 tour and its initiation of celebrity culture affected contemporary American music with regards to both marketing and internal musical elements. Exploring selected contemporaneous music and images helps us better understand how Wilde’s American tour impacted international music and culture.

**Queering Premodern Japan: Polycultural Vocality and Transhistorical Reappropriation in J-Pop**

Christina Misaki Nikitin

Harvard University

Racial homogeneity and heteronormative biases have often been left uninterrogated in Japanese music scholarship, as queer and mixed-race performers in Japan have been deemed irrelevant, anomalous, or simply inconvenient in the pursuit of cultural authenticity. Subverting these standards, the Japanese “fashion punk band” Queen Bee [Ziyouu-Vachi] challenges hegemonic discourse surrounding legibility and purity, as their expansive and evocative repertoire tackles diverse social issues in contemporary Japan, including racial prejudice, domestic violence, heteropatriarchal scripts, and sex work. In alignment with this principle, the lead singer Avu-chan has resisted identifying themself according to categorical distinctions, leading to mass media portrayals of them as a bizarre and mysterious figure who refuses to disclose their gender, sexual orientation, age, or ethnicity. Yet, while their public identity is inscrutable, Avu-chan boldly exercises their “right to opacity” (Glissant 1997) through extravagant aesthetics and operatic vocals. Queen Bee’s 2022 single “Inu-Hime” offers a prime example of Avu-chan’s idiosyncratic vocality, wherein their performance of queerness in premodern Japanese settings enacts a deidentification with their racialized and gendered body (Muñoz 1999).

This paper explores how “Inu-Hime” reappropriates traditional noh and kabuki conventions to dismantle ethnonationalist and heterosexist ideologies that pervade contemporary Japan. Engaging a queer of color critical approach, I extend Gloria Anzaldúa’s concept of “mestiza consciousness” (1987) and José Esteban Muñoz’s notion of “queer hybridity” (1995) to develop a theory of *queer polyculturalism*, which addresses the intersectional particularities of being queer and mixed-race in Japan. I begin by employing Koizumi Fumi’s tetrachordal theory (1965) to examine how “Inu-Hime” recontextualizes sounds signifying Japanese musical authenticity to interrogate their ethnonationalist undertones. Then, focusing on Avu-chan’s layered subjectivities manifested in their vocal timbres (Eidsheim 2019), I discuss how their timbral shifts destabilize discursive binaries of masculinity and femininity imbued within Japanese gender norms. Lastly, I expand upon scholarship on gender and sexuality in Japanese performance traditions (Mizuta 1998; Robertson 1998; Isaka 2016) to discuss how the music video historicizes queer performativity as constructed and perceived in premodern Japan. The reimagination of “historic Japan” renders visible non-conforming voices, bodies, and subjectivities that existed then, while also problematizing their marginalization in Japan today.

**Songs of the Self / Sounds of the Nation**

*Time:* Friday, 10/Nov/2023: 10:45am - 12:15pm  ·  *Location:* Vail

*Session Chair:* Pierpaolo Polzonetti

“Listen, Remember, and Recreate”: Jazz 101 in Occupied Japan

Stella Li
During the Allied Occupation of Japan (1945–1952), thousands of U.S. service members and their families were stationed in Japan. Their daily lives relied on the support of local Japanese labor. On the American military bases, requests for live jazz performances as a part of military recreation called for many more local musicians than otherwise were available as employees immediately after the war, not to mention that jazz had been banned in Japan as “enemy music” since Pearl Harbor. Consequently, Japanese instrumentalists with no experience in jazz, sometimes even beginners, were hired to provide live music for the American troops. On the other hand, playing for the American soldiers brought these Japanese players profitable incomes and helped them survive at a time when the nation was physically and psychologically suffering from postwar aftermath.

This paper examines the different Japanese methods of learning and performing jazz during the early years of the Occupation when music resources were extremely limited. My investigation grounds on the experience and practice of the Japanese by engaging with Japanese-language archival materials such as jazz critiques, audition announcements, and radio listening notes, in addition to personal accounts from Japanese veteran musicians. Tracing the transpacific relocation of sound technologies and objects such as records, radio, and music scores, I highlight the Japanese reapropriation of American materials for their self-education in jazz and self-navigation in the American requisitioned zones. I show how Japanese musicians reworked mediated sounds into embodied performing techniques using their ears, knowledge, and imagination, in the process reclaiming their agency and authority over the music they were asked to play. Following scholars like E. Taylor Atkins (2001) and Hiromi Nagahara (2017), I propose a decolonial narrative of Japanese jazz history in the post-war, and argue for its central importance against a more common globalization of jazz as Cold War diplomacy predetermined by U.S. military agenda.

“Wilderness of Wickedness”: How a Musical Battle between Sex Workers and the Salvation Army Shaped Montana’s Settler Ideology

Siriana Lundgren
Harvard University

A certain Professor Dimsdale’s school for ‘lovers of good music’ was integral to transforming the ‘primeval wilderness’ of Montana into a ‘full-fledged territory.’ Or so says one of the state’s earliest colonizers, Granville Stuart in his 1925 account, Forty Years on the Frontier. If, in the eyes of early settlers, ‘good music’ contributes to colonization—what does bad music do? And what, exactly, counts as bad music?

Relying on historical newspapers, I investigate who and what makes “bad music” in Stuart’s hometown of Helena, Montana via case study: sex workers clashing with the Salvation Army over “bad” music in the streets. In 1889, Josephine “Chicago Joe” Airy and her demimonde, as well as a group of white women and Chinese men led by Captain Nellie Keefe of the Salvation Army, fought to determine the city’s sonic identity through musical parades up and down the red-light district. Eventually, these parades were the subject of a Montana Territorial District Court Case that decided the fate of noise ordinance jurisdiction across the soon-to-be state. Investigating the circumstances before, during, and after these noisy parades reveals anxieties around the explicit gendering of minstrel tunes and art song performed in red-light districts’ brothels and theaters. Specifically, they signal a belief in musicking as an unacceptable force for anti-colonial moral corruption. Strangely, when this same repertoire was performed in more “respectable” opera houses, morality was not at stake.

I argue that the proliferation of this “bad,” “sexualized” music posed serious issues for settlers seeking to dominate the pre-existing cultures in boomtowns. I examine how the notion of parallax (Byrd, 2011) and understandings of queer intimacies (Shah, 2001) are brought to bear on sex workers’ relationships with their musicking and their “disidentifications” (Muñoz, 2001) with settler ideology. The musical practices of working-class women in the Western United States hold a rich history worthy of further musicological investigation. Not only has their musicking shaped policy still in place today, their distinct performance cultures can also shed light on how intersectional perceptions of gender, race, and class found in music were fundamental in establishing settler power across the American West.

(Re)remembering Theodorakis: ‘Art-popular’ song as the afterlife of Greek wartime and resistance music making

Eirini Diamantoulou
University of Cambridge

In the aftermath of Nazi occupation (1941-1944) and the Greek Civil War (1946-49), Mikis Theodorakis rose to prominence with the consolidation of a genre which became known as éntéchno laïkó tragóidi, or art-popular song, in the 1950s and 1960s. Art-popular song intervened into the cultural landscape to rival the cultural programme of the Greek National School which had dominated the musical establishment since the beginnings of the Twentieth Century. Though Greek and Anglophone scholarship on Theodorakis is plentiful in comparison with other Greek composers, much of this scholarly and popular engagement exists in the context of a kind of ‘watershed history’ which identifies art-popular song as sui generis. Theodorakis’s art-popular is represented as a pivotal musical turning point that emerged from a rupture in historical, political and cultural continuity, marking the beginning of a new era.

While this rhetoric effectively acknowledges the crucial formal and stylistic departures and innovations of art-popular, this watershed history can be seen to disrupt a coherent sense of artistic progression and continuity, leaving Theodorakis’s positionality within lineage of Greek composers and as the inheritor of a cultural-ideological legacy underexamined; thereby, and more insidiously, eschewing the legacy of Greek wartime music making and the cultural significance of andártika (guerrilla songs of the Greek resistance), for example.

This talk considers how art-popular could represent the realisation and culmination of the socio-political and musical concerns that occupied other Greek composers including Nikos Skalkottas and Alekos Xenos. These are concerns which were, I suggest, partly shaped by a cultural and ideological encounter with socialist discourse, Soviet cultural politics and political theory and practice that
was being promulgated in Greece and promoted by the cultural left. I emphasise how similar concerns, adapted to the repression and censorship that marked the mid-twentieth century in Greece, converge and are (re)cast in Theodorakis’ art-popular song. In this vein, I seek to bring to light a leftist thread running through a genealogy of Greek composers and works that comes to fruition in the politicised aesthetic doctrine of art-popular. Whilst art-popular songs and all the works mapped along this leftist thread are indivisible from the social, cultural and political forces that shaped them, there are also irreducible to a single explanatory ‘ism’ - whether it is modernism, nationalism or communism.

**Queer Otherwise Possibilities in the SMT and Beyond: A Workshop and Conversation**

**Time:** Friday, 10/Nov/2023: 10:45am - 12:15pm  ·  **Location:** Grand Ballroom I

**Session Chair:** Vivian Luong, University of Oklahoma

**Organizer(s):** Vivian Luong (University of Oklahoma)

**Chair(s):** Vivian Luong (University of Oklahoma)

As queer religious studies scholar Ashon Crawley theorizes, “otherwise, as a word—otherwise possibilities as a phrase—announces the fact of infinite alternatives to what is” (2016). Since queer music theory’s inception alongside feminist music theory in the 1980s and 90s, this area of scholarship, pedagogy, and activism has offered a space to imagine such “otherwise possibilities” in response to the exclusionary structures of mainstream music theory. In this work, these scholars pointed toward queer otherwise versions of music theory by celebrating the power of music to do things to us, to enter our bodies, and to deeply affect our sense of self. This collaborative and open-ended workshop seeks to further define and enact queer music theory’s otherwise possibilities: 1) How might an otherwise orientation inform queerness in both queer music theory and in music theory at large? And 2) how might such an orientation inform this current moment in the work of our relatively new standing committee?

To explore these questions, we will offer a space for conversation on the future of our standing committee. Our session will begin with an overview of responses to our climate survey for LGBTQ+ music theorists to highlight key areas of concern for our membership. Following this overview, we will lead a guided brainstorming workshop and group conversation to devise future goals and action points to better serve the needs of LGBTQ+ scholars, students, and scholarship in our field.

**Presentations of the Symposium**

**Queer Otherwise Possibilities in the SMT and Beyond: A Workshop and Conversation**

Vivian Luong¹, Edward Klorman², Cora Pally³, Deborah Rifkin⁴

¹University of Oklahoma, ²McGill University, ³Elon University, ⁴Ithaca College

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**Fragments to Footlights: What can we learn from operatic sketches?**

**Time:** Friday, 10/Nov/2023: 10:45am - 12:15pm  ·  **Location:** Plaza Ballroom E

**Chair(s):** Alexandra Amati (Harvard University)

Can examining operatic musical sketches still be valuable? For Roger Parker, “opera is a genre in which the music is inextricably tied to visual, textual and dramatic elements, and should be considered from many, oft-contradictory, vantage points.” Yet for William Rothstein, “interrelating and (perhaps) integrating the various facets of an opera […] is likely to yield richer fruit once intensive analysis of individual domains has been carried out.”

Taking up Rothstein’s perspective, we devote this session to peeking into opera composers’ workshops. We look—through the lens of rare and remarkable musical sketches—into the construction (and sometimes reconstruction) of three Italian operas of the long 19th century, all of which challenge the formal and harmonic traditions of their cultural inheritance: Donizetti’s *Maria di Rohan*, Liszt’s *Sardanapalo*, and Puccini’s *Turanot*.
Donizetti’s opera might surprise those who are only familiar with his Lucia di Lammermoor: it is unusually continuous, the set pieces integrated seamlessly into the dramatic flow. William Rothstein shows how the source play determined the opera’s unique shape, and how the continuity draft of Act 2, which omits that act’s only aria, suggests long-range connections. The opera uses major-third relations obsessively, both locally and globally.

Liszt’s Sardanapalo, an Italian opera based on Byron’s tragedy Sardanapalus (1821), was left incomplete after a decade of work. Yet, as David Trippett shows, Liszt’s continuous short score for Act 1 demonstrates the modernizing agenda the composer set forth in the Neue Zeitschrift: stylistic hybridity (bel canto structures embedded in through-composed form), virtuosity as drama, and New German, progressive harmonies.

Lastly, newly accessed autograph sketches for Puccini’s unfinished Turandot have allowed Deborah Burton to complete the opera in a “Puccinian” way. This paper reveals how Puccini wanted a self-proclaimed “modern” finale and what that term meant to him in 1924—yet how the overall form balances this progressive aim with traditional solita forma structures. The “new” sketches, some with unpublished text, also deepen the characterizations of the protagonists. Strikingly, Turandot shares with the other two operas a reliance on third-based key relations.

Presentations of the Symposium

**Beyond bel canto: Donizetti’s Maria di Rohan**
*William Rothstein*
Queens College and The Graduate Center, CUNY

Maria di Rohan, Donizetti’s last opera in Italian, premiered in Vienna in 1843. Donizetti had long sought to set the source play, Un duel sous le cardinal de Richelieu, a spoken drama with songs. When the opportunity arose, he drafted the opera’s three acts in eight days. A continuity draft of act 2 was published in 2005 by Luca Zoppelli. It is the earliest such draft known to exist for any nineteenth-century Italian opera.

As Anselm Gerhard has noted, the opera reflects French dramatic and musical values. There is little florid singing, especially in the original Vienna version. The music is unusually continuous, set pieces integrated seamlessly into the dramatic flow. As the draft of act 2 demonstrates, the act’s only aria, for Chalais, was interpolated into a series of recitatives, the recitative before the aria linking to the recitative after the aria. This reflects the aria’s origin as a soliloquy between two dialogues, both involving Chalais.

Gerhard has remarked on the beginning of the A-major overture; a unison F-natural, sounded four times. In fact, the note F and the F-major triad play a prominent role throughout act 2; they appear in highly marked positions, usually non-tonic and often non-diatonic. The emphasis on F in an A-major context foreshadows the opera’s obsession with major thirds, which saturate the music at multiple levels, often extending into major-third cycles.

When Donizetti expanded the opera for Paris, he added two pieces to act 2, both taken from the play: a cavatina for Gondi, based on one of the play’s interpolated songs; and an extramarital love scene, impossible to stage in Metternich’s Vienna. The cavatina, one of two pieces added for Gondi, adds a comic element that recalls the tragicomic mixture in Lucrezia Borgia of a decade earlier. The love scene, set as a duet cantabile, completes an otherwise abbreviated solita forma, making this part of the act more rather than less conventional.

Zoppelli rightly compares Donizetti’s draft of act 2 to continuity drafts from Verdi’s middle period, of which that for Rigoletto is best known. The parallel with Verdi will be pursued further.

**Lost Liszt reclaimed: editing Sardanapalo**
*David Trippett*
Cambridge University (UK)

In 1852 Liszt abandoned a partcell for Sardanapalo, an Italian opera based on Lord Byron’s tragedy Sardanapalus (1821). He had completed 110 pages of a continuous short score in his N4 notebook, constituting almost the complete first act (55 minutes). With the publication in 2019 of a critical edition (Neue Liszt Ausgabe), this music became available for critical scrutiny for the first time. Divided into four continuous scenes, it offers an unfamiliar treatment of operatic forms and stylistic hybridity, presenting bel canto structures in through-composed form, while Liszt selectively ignores certain literary forms within the libretto, choosing occasionally to compose across literary convention rather than accord with it.

This modernising agenda was explicit: ‘who is to do what Rossini did not attempt?’ It is partly explained in his 13 essays on contemporary opera published in the Neue Zeitschrift during the 1850s, where he indicates a desire to eschew ‘earlier operatic forms’ in pursuit of the simultaneous layering of what he saw as opera’s three historical phrases: depiction of dramatic situations; expression of feeling; portrayal of character. In response, Sardanapalo draws freely on the progressive toolkit soon to be associated with the Neudeutsche Schule, including modulation by tritone, tertiary key relations, augmented harmonies, and closely notated rhythmic recitation. This sits alongside more traditional mid-century compositional habits, raising questions about the work’s stylistic coherence, its status as a Janus-faced opera conceived in the shadow of Lohengrin, and the reasons for its abandonment.

After assessing the unique character of Liszt’s opera, this talk articulates the challenges of deciphering an incomplete manuscript and asks what is at stake when presenting it for performance. As an incomplete work notated after a decade of planning and detailed working out, Sardanapalo problematises the categories of ‘work’, ‘fragment’, ‘completion’, and ‘reconstruction’ (Sallis 2015; Grier 2006). Gaps in accompanimental patterns, the question of orchestration, and the incomplete ending number among the principal challenges, while the work’s international performances (2018-19) and subsequent reception offer insight into shifting attitudes towards incomplete works, the role and responsibilities of the editor, and the options that exist for fragments within a performance-based artform.
Modernism, Mosaics, Major-third cycles, and #MeToo: A new finale for Puccini’s Turandot

Deborah Burton
Boston University

Puccini died suddenly in 1924, leaving numerous scribbled musical sketches for the finale of Turandot. They were collected by Ricordi employee Guido Zuccoli (the Archivio Ricordi got 36)—but Zuccoli did not hand over all of them.

Turandot’s plot involves solving riddles, but the final mystery is how the opera should end. I was able to access some autograph sketches Zuccoli retained, not used in any previous completions, and now have been able to create a Puccinian “realization” of the opera using them and other sketches ignored in previous attempts. Solving the riddle involved exploring Puccini’s “mosaic” technique, his understanding of the term “modern,” the use of major-third cycles and deepened characterizations of the protagonists.

The brief sketches constitute “mosaics” ready for tessellation. One of them suggests a humanizing aria for Turandot, with directions to make it “modern”—a concept this paper will explore in dialogue with the work’s traditional underpinnings. (For example, Puccini writes that the finale “must be a grand duet,” referencing the standard 19th-century operatic solita forma.) In this sketch, referring to an aria from his opera Edgar, Puccini writes “Nel villaggio, but with chords and harmonized differently and modern movements and reprises and surprises, etc.” Thus, I follow Puccini’s “instructions,” modernizing “Nel villaggio” with bitonality and changing meters.

No sketches exist for the “big kiss,” after which Turandot feels destroyed. But in a letter, Puccini suggests it should be a “modern kiss.” Using model composition, I fashion the kiss on one in Puccini’s self-proclaimed “modern opera,” La Fanciulla del West, which uses a reiterated whole-tone motive. Thus, I repeat a previously heard motive over a major-third cycle (another equal division of the octave), adding Turandot-type bitonality.

Another previously unused, texted sketch shows the prince more humanized as well: his aggressive passion abates—perhaps a #MeToo moment?—saying “O my sweet creature! Fragile and tired, I almost no longer dare to caress you!”

How do all these mosaic pieces cohere? I explore large-scale implications of major-third cycle D-F#-Bb, outlining the presence of an overall harmonic plan, not usually associated with Puccini or Italian opera in general.

Workshop: Rethinking Aural Skills Through Backwards Design

Organizer(s): Timothy Chenette (Utah State University), Stacey Davis (University of Texas at San Antonio), Jenine Brown (Johns Hopkins Peabody Institute), Philip Duker (University of Delaware), Daniel Stevens (University of Delaware), Leigh Van Handel (University of British Columbia)

Chair(s): Timothy Chenette (Utah State University), Stacey Davis (University of Texas San Antonio)

Scholars reviewing the state of aural skills education over the past 30 years have noted—and lamented—how little it has changed. Recent scholarship suggests a desire for new directions: urging new attention to equity and access, promoting new tasks, and rethinking the purpose of aural skills. Yet so long as aural skills pedagogies are defined by what we bring to and do in class (particularly sight singing and dictation), curricular reform will not progress. Instead of defining aural skills according to inputs, we can follow the principles of “backwards design” to focus on outputs, starting with a vision of what a successful aural skills graduate is able to do. The process of starting with real-word, relevant outcomes, designing authentic assessments for these outcomes, and creating related classroom activities to serve these will increase the relevance of aural skills instruction and provide a rationale and mechanism for impactful curriculum reform.

In this workshop, we will lead participants through the process of rethinking their aural skills curriculum and instruction in ways that support valued, “real-world” objectives. Participants in the workshop will leave with a model of how to approach reform of curriculum and teaching in aural skills, as well as a number of concrete examples of student outcomes, assessments, and classroom activities.

Presentations of the Symposium

Workshop: Rethinking Aural Skills Through Backwards Design

Timothy Chenette1, Stacey Davis2, Jenine Brown3, Philip Duker4, Daniel Stevens4, Leigh Van Handel5
1Utah State University, 2University of Texas San Antonio, 3Johns Hopkins Peabody Institute, 4University of Delaware, 5University of British Columbia

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New Approaches to Studying Recorded Jewish Music

Since the late 1800s Jewish music has been commercially recorded. Because music has been an important part of the American Jewish experience, these recordings are important primary historical documents chronicling the history and development of Jewish life and culture in America. However, to date, there has been no comprehensive study of the tens of thousands of recordings that exist in archives and libraries across the U.S.

Since 2019, a research team from the UCLA Lowell Milken Center for Music of American Jewish Experience has been developing a robust data set for the purpose of analyzing the considerable body of commercial recordings of music that reflect the Jewish American experience. The project is called the UCLA Database of Recorded Jewish Music in America. This is built on commercial recordings in the United States. To assemble the database, the research team acquired collection data from archival recording collections held at institutions throughout the U.S. and combined them in a newly built MySQL database. Additionally, the research team has used data visualization software to aid analysis, produce large-scale visualizations, and hopes to use this software to make its data available to external researchers.

New Approaches to Studying Recorded Jewish Music presents the potential advantages and challenges of a data-oriented approach to the study of music in the American Jewish experience. Individual presentations will be given by the project’s three primary architects and will explore three issues (genres and time period) in American Jewish Music enhanced by the UCLA Database of Recorded Jewish Music in America project.

The first presentation will delve into recorded lullabies to explore themes of nostalgia, domesticity, and immigrant culture. The second presentation will show how the Immigration Act of 1924 affected the production of Jewish musical recordings during what was poised to be their apex. The final presentation will look at the most frequently recorded sacred titles and ask what their variety (or lack thereof) tells us about music and the Jewish American experience over the course of the twentieth century.

Presentations of the Symposium

“Gendered Voices of Home and Hopes for Tomorrow: Examining the Recorded Lullaby in Jewish Émigré Life through the Database of Recorded Jewish Music in America”

Danielle R. Stein
UCLA

The lullaby, defined as a tune or song used to soothe children to sleep, has also served as a vehicle for nostalgia and the aspirations of its creators. While firmly entrenched in domesticity, the lullaby has traveled with the Jewish people throughout the diaspora containing echoes of both home and hopes for tomorrow. As Ruth Rubin has noted, the Jewish lullaby has conveyed shifting values in its communities, from the Torah study and piety encouraged in the lullabies of the early 19th century to the end of the century where lullabies begin to reflect the political atmosphere of Eastern Europe and the migrations to America. As the recording industry grew alongside large diasporas to the United States, the industry’s growing involvement in music for domestic consumption resulted in material made for the expression of evolving female gender roles. As Kenney has observed, women were the primary consumers of recorded music in the early 20th century, determining recording practice through consumption habits. Music of daily life, lullabies included, became popular recorded items.

The recorded lullaby’s presence in Jewish émigré life is evidenced in Jewish recorded history that resounds throughout a newly created Database of Recorded Jewish Music in America, a part of a larger Digital Humanities project at UCLA: Visualizing Recorded Jewish Music. Through collating the collections of recorded Jewish Music from numerous United States institutions and organizations, the database project has aggregated an unprecedented compendium of recording data. This new database provides for an expansive investigation of the Jewish lullaby across recorded archives. Through a series of visualizations utilizing Tableau software, this paper examines Jewish immigrant domestic life, aspirations and anxieties, gendered listening and consumption practices, as well as the recording trends and hierarchies present in Jewish American life. Visualizing the recorded Jewish lullaby reveals how musical domesticity shaped United States recording practice and provided Jewish émigré women a space for cultural reflection, remembrance, and exchange.

Immigration and the Sound of American Jewry: How the Immigration Act of 1924 Affected the Production of Commercial Jewish Music Recordings

Jeff Janeczko
Milken Archive and UCLA

The 1920s was a fruitful decade for Jewish music in America: the Yiddish musical theater was in its heyday, European cantors were playing to sold-out crowds, Jewish composers were creating Jewish classical music while also making their mark on the American musical landscape, and Jewish songwriters on Tin Pan Alley helped create the American songbook. It was also a decade in which the growing music industry created and marketed “race records” to a country that was obsessed with both race and the technology of recorded music. A surge of musical recording activity that had been supported by a steady stream of new Eastern European Jewish immigrants collided with the Immigration Act of 1924, which limited the number of new immigrants allowed into the U.S. to 2% of existing population estimates based on ethnicity (and excluded immigrants from Asia entirely). If, as William Howland Kenney argues in Recorded Music in American Life, musical recordings in late 19th and early 20th centuries played an important role in shaping “collective aural memories through which various groups of Americans were able to locate and identify themselves” (1999: xvi), how might this new law have altered the collective memory and identity of American Jewry? This paper utilizes the UCLA Database of
Recorded Jewish Music in America to investigate a steep drop in the production of commercial Jewish music recordings that occurred in the years surrounding the passage of the 1924 immigration bill. It asks how politics influenced changes in the production of these recordings, and how the recordings reflected and influenced a population as it adapted to American life in the roaring twenties.

“The Frequent Sounds of Sacred Jewish Music”  
Mark Kligman  
UCLA

During the era of 78rpm recordings of Jewish music the main genres are: art, cantorial, Yiddish theater, Yiddish songs, and klezmer. Cantorial music is the largest genre in the first-half of the Twentieth Century. Art music recordings were prominent in the early Twentieth Century and Jewish related content was included, such as Max Bruch’s Kol Nidrei and Ernst Bloch’s “Jewish Cycle.” While my main focus is on the largest genre that is found within the Jewish community, cantorial music, I also consider the impact of sacred music on other genres. The period 1880-1920 is called the Golden Age of Cantorial Music because it represents the time period of the significant immigration of nearly 2 million Jews from Eastern Europe to the United States. These immigrants hailed cantors as the harbingers of their homeland and as heroes. Dozens of cantors had robust careers in synagogues and as performers, recordings proliferated. The UCLA Database of Recorded Jewish Music in America project is an ideal resource to trace the history and prominence of cantorial music. The presentation will investigate the artists, styles and expressions showing a range of contexts from artistic to theatrical. My focus will be on “Kol Nidrei,” the statement of vows that starts the Yom Kippur service, which is the most recorded cantorial title throughout the twentieth century. Recordings of “Kol Nidre” from cantorial, Yiddish Theatre and art will show a wide array contexts demonstrating fluidity and flexibility of recorded Jewish Music in America.

Mobility, Media, and Money in Early Modern Popular Music  
Time: Friday, 10/Nov/2023: 10:45am - 12:15pm  
Location: Governor’s Sq. 16

Chair(s): Rebecca Geoffroy-Swinden

Mobility, Media, and Money in Early Modern Popular Music  
(University of North Texas)

Although popular music as a theoretical concept and as a genre is a late nineteenth- and twentieth-century creation, musical practices encapsulated by the notion of “the popular”—which entails mass distribution, broad transmission, and diverse mediation within and across the so-called public sphere—are long-standing. This panel brings together three studies on what we would now refer to as popular music as it existed in the seventeenth and eighteenth centuries. They aim to illuminate the mobile characteristics of early modern music and its diverse media forms, which afforded music new sets of communicative protocols to traverse wide-ranging social spaces less encumbered by fixed categories of class, wealth, and nationality. As music moved across such spaces with greater efficacy, it also actively shaped them by articulating complex relationships that individuals and groups maintained with larger artistic, political, and economic movements.

John Romey’s paper sheds light on the difficult-to-access experiences of the servant class in seventeenth-century Paris. Romey argues that servants were powerful cultural mediators who interacted with their masters in operatic song games while simultaneously functioning as agents in the transfer of tunes from the Opéra to the streets of Paris.

Erica Levenson’s paper analyzes the mobility of French musical comedies in London, showing how songs and plays took on new aesthetic connotations across the Channel. Levenson demonstrates how portrayals of French identity across a range of media reflected the economic realities of London’s increasingly competitive entertainment industry.

Morton Wan’s paper considers the mutual impacts of Britain’s nascent stock market and its music during the South Sea Bubble. By examining a series of “bubble ballads,” this paper shows how music as a form of early-modern social media played a vital part in shaping economic narratives and spreading market (dis)information during the investment mania.

This panel’s attention to the interrelated themes of mobility, media, and money, ultimately helps historicize early modern “popular” music within the socio-economic landscape of its own time, and offers alternative models for thinking outside of the rigid categories of “high and low” that have so often been simplistically applied to music of this era.

Presentations of the Symposium

Servants and the Circulation of Opera Airs in Seventeenth-Century France  
John Romey  
Purdue University Fort Wayne

In the seventeenth century, opera in Paris was understood as an interactive experience. Audience members purchased livrets and scores published by the Ballard firm, sought prized manuscript copies of the operas before Jean-Baptiste Lully published his scores; copied airs into manuscript songbooks for personal use; memorized their favorite airs and even entire scenes from the latest operas; sang along with airs and choruses at the Opéra; performed transcriptions of tunes from operas for keyboard, lute, guitar, and other instruments; used operatic material as a creative form of self-expression and agency at salons and in public spaces like the Pont-Neuf; and collected parodic verse in their manuscript chansonniers. Spectators attended the Opéra regularly, witnessing the same tragédie en musique dozens of times, and the most fashionable tunes from operas rapidly circulated around the city between all social ranks.

When nobles and upwardly mobile bourgeois attended the Opéra, even using their opera boxes as an extension of their private homes and salons, they went with their servants. An omnipresent and often silent presence in the private lives of Parisian elites, servants were therefore intermediary figures who transmitted information, including through the medium of song, between social
spheres. Although servants seldom appear in archival sources of the period—and their presence is especially rare in musical sources—anecdotal evidence proves that they gathered in public spaces to hear street singers perform parodies of opera airs and composed and sang new texts for voguish tunes that circulated around the city. Further, a series of contemporary opera parodies performed at the Comédie-Française and at literary salons offers unique evidence of the ways in which servants interacted with operatic music and both imitated and mocked the manners, mores, and fashions of the nobles and bourgeois who employed them. These spoken plays with interpolated operatic music portray servants as powerful cultural mediators capable of interacting with their masters in operatic song games and of indulging their “opera madness” while simultaneously functioning as central agents in the transfer of tunes from the Opéra to the cabarets and streets of Paris.

**Fashionable Farces: The Economics of French Musical Theater in Early Eighteenth-Century London**

*Erica Levenson  
SUNY Potsdam*

In the early eighteenth century, the London stage saw a proliferation of French musical comedies, whose catchy tunes (“vaudevilles”) circulated widely not only in theatrical parodies and French “entr’acte” dances, but also through everyday objects, such as playing cards, newspapers, and published song collections. While scholars have analyzed these French theatrical imports to London for evidence of shifting conceptions of national identity, they have yet to explore the economic underpinnings of this moment of early modern musical transnationalism.

This paper addresses this gap in the literature, by demonstrating that ideas about British nationhood, formed in reaction to the French theatrical “invasion,” were inextricable from ideas about social standing and commerce. As Britons began to conceptualize social class less as a rank inherited at birth and more as something that could be earned, performed, or purchased, French theatrical culture and its music became viewed as commodities emblematic of novelty and luxury that could be used for social advancement. At the same time, depictions of Frenchness in the British press and in re-workings of French plays and tunes in English ballad operas, represented French theater as vulgar and crude, likely as a means of deprecating their foreign competition. The French performers, too, marketed their own French identity to London audiences, strategically playing up pre-existing stereotypes to diffuse any political tensions as they fostered their theatrical careers on the turf of their former military enemies. Thus, although portrayals of French identity on the London stage and in the press are steeped in their fair share of xenophobic rhetoric based in cultural biases, the anxiety towards French theatrical culture in London also derived from its perceived lucrative financial possibilities on the London stage and beyond. Such amorphous portrayals of French identity across various media ultimately reveal how early modern music took on multiple and conflicting aesthetic resonances at once to suit the economic aspirations and concerns of its creators and consumers.

**Bubble Ballads, Moving Media: Music and Financial Crisis, circa 1720**

*Morton Wan  
Cornell University*

The South Sea Bubble of 1720 inspired no fewer than two dozen plays on London’s stages, including most notably The Beggar’s Opera. These satirical dramas brought the folly and misfortune of market speculators to life on stage while also evoking a collective English sonic memory of the financial crisis through the full or partial inclusions of “bubble ballads”—popular street songs used to feature topical references to market happenings. Functioning as both entertainment and journalism, these ballads not only furnished the cacophonous soundscape of London’s Exchange Alley but also disseminated market (dis)information during the South Sea boom-and-bust, blurring the lines between music, literature, and finance.

This paper challenges the received notion that bubble ballads were trivial, lowbrow, and slipshod musical consumables. To do so, I combine hermeneutics with artifactual analysis to bring these musical-financial ephemera to bear on the recent historiographic turn towards a behavioral understanding of the South Sea crisis. I argue that the ballads played an active role in inflating, sustaining, and bursting the speculative bubble while simultaneously prompting the English public to grapple with a new financial order of money and class.

My analysis focuses on the production and circulation of select bubble ballads within London’s burgeoning print media, where financial speculation and cultural production overlapped. The ballads’ varied media forms—ranging from inexpensive blackletter broadsides, to engraved song sheets, to handwritten copies in commonplace books—reveal their cross-class appeal and resonate with the motley demographic of South Sea investors, for whom pecuniary and aesthetic interests converged under the speculative practice’s informational demand. However, these mass-purveyed and mass-consumed ballads offered no single vision about the runaway market; they instead propagated competing and ever-changing economic narratives, which both characterized and contributed to the volatility and uncertainty of the market. Moreover, I suggest that the bubble ballads can be productively understood in apposition to contemporaneous financial documents as objects of “paper knowledge” that rendered musical meanings and economic values both imaginary and fungible. As such, the ballads may lend further insight into the rampanently growing derivatives finance during the Bubble and its destabilizing effects.

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**18th-Century Poetics**

*Time: Friday, 10/Nov/2023: 10:45am - 12:45pm · Location: Windows  
Session Chair: Bertil van Boer, Western Washington University*

**Between Idomeneo and Tito: Seria Style and Genre in Mozart’s Concert Arias of the 1780s**

*Michael Goetjen  
Massachusetts Institute of Technology*
In the years following the 1781 premiere of *Idomeneo* in Munich, Mozart attempted to bring what he called his “grand opera” to the stage in Vienna. Though mostly unsuccessful, these efforts led to a shift in focus from the theater to the concert, as selected arias from *Idomeneo* were performed in concert in the 1780s leading to a semi-staged production in 1786. Not until the premiere of *La clemenza di Tito* in 1791 would Mozart return to composing new opera seria for the stage. During this time, however, Mozart also composed numerous concert arias on seria texts.

The concert arias are often seen as exercises for the young composer or experiments for the mature composer, privileging the fully staged operatic works that are seen as the full flowering of compositional technique in opera seria. On the surface, this chronology of composing concert arias on seria texts in between *Idomeneo* and *Tito* might suggest that these arias act as a bridge of stylistic development from one opera to the other. A close examination of these arias in comparison with arias from these two operas proves otherwise.

In this paper, I analyze selected concert arias from this period of the 1780s and compare them to arias in *Idomeneo* and *Tito* that use the same formal type. My analysis shows that, whereas the opera arias take a similar approach, the concert arias are much more unusual or surprising in the ways in which they realize these forms. Furthermore, Mozart uses compositional techniques such as modal mixture and obbligato instrumental solos—also found in the opera arias—but which in the concert arias have different, striking effects. The unique nature of the concert aria as self-contained and separated from a larger musical and dramatic context—in contrast to opera arias—allowed Mozart an outlet in the seria genre that is on a separate compositional trajectory, rather than one that draws a direct line from *Idomeneo* to *Tito*. In light of this, I argue that the concert aria may be viewed as a distinct and separate genre rather than one subordinate to fully staged opera.

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**The Metamorphosis of Style**  
Virginia Georgallas  
University of California, Berkeley

*Les Paysans changés en grenouilles*—the sixth of twelve symphonies composed by Carl Ditters von Dittersdorf between 1781 and 1786 based on Ovid's *Metamorphoses*—recounts the story of the goddess Latona and the Lycians. Rudely denied water by Lycian labourers, Latona—exhausted and parched, carrying her newborn twins Apollo and Diana—turned the Lycians into frogs. Rendered musically in the fourth movement of the symphony, the croaking frogs were a source of much critical consternation. These symphonies are most often discussed in relation to unfolding squabbles over so-called "program" music, the disputed reputation of tone-painting and directly mimetic representations, and aesthetic visions of musical autonomy that began to crystallize in the late eighteenth and early nineteenth centuries. This paper asks instead how renewed critical attention to the concept of metamorphosis in the eighteenth century—both mythic and newly empirical in natural history—may offer new ways to understand these symphonies, and by extension, the ways in which eighteenth-century musicians thought about form and processes of sonic forming.

I argue that natural-historical conceptions of metamorphosis subvert the relationship between style and form upon which musicology has long depended. Theorizers of style since the nineteenth century have typically inscribed a sharp distinction between nature and culture: style is the contingent, local bearing of universal natural tendencies. In this scheme, tendencies often appear as formal types: the unchanging paradigm that underlies the kaleidoscopic variety of stylistic expressions. Yet Goethe, in his *Metamorphoses of Plants* (1790)—a treatise in which flowers audibly declaim their metamorphosis to observant human onlookers—suggests otherwise. The Goethean conception of metamorphosis explicitly confounds the stylistic and the formal: the supposed blind determinism of nature and the human caprice of culture. This paper takes up the Goethean valences of the Dittersdorf symphonies to retrieve an eighteenth-century understanding of style as a continuous process of making and remaking that is always material and relational. As a rupture in the taxonomic projects of eighteenth-century natural philosophy, metamorphosis emerges, I argue, as a distinctively musical concept, registering in its undecidable principle of form-style, the labile ontological models of sound.

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**GROTESQUE AS AN ALTERNATIVE AESTHETIC MODE IN MADRILENIAN CHAMBER MUSIC DURING THE SECOND HALF OF THE EIGHTEENTH CENTURY.**  
Laura Trujillo Sanz  
University of Oregon

From a modern perspective, Boccherini’s chamber music stands in the late eighteenth-century European musical panorama as *una perla rara*. But how do historians classify and compare this pearl of a repertoire? Is it Baroque in its search of meraviglia and loyal engagement with the bizarre? *Galant* in its spontaneity? *Empfindsam* in its sharp inclination towards mournful affects and innovative harmonic language? Recent scholarship, especially Elizabeth Le Guin’s work, shows how the Spanish-based Boccherini engages a variety of expressive and aesthetic nuances of the time, from the sublime beauty to the grotesque, operating on the margins of *galant* and Classic conventions, with frequent excursions outside of the realm of good taste. These historians rightfully draw Boccherini into the broader European soundscape.

In this paper, I seek to locate Boccherini in the cultural environment of late eighteenth-century Madrid, paying special attention to how the rise of the grotesque and other alternative aesthetics played a role in the creation of specific string quartets and quintets. I show the lively interconnection and exchange between musicians and Spanish authors, painters, and actors of the same period. I reveal the creative force of the grotesque, its subversive character, and its ability to rupture conventions of beauty and classicism are in full evidence in the works analyzed. While the importance of this alternative Iberian aesthetic is widely acknowledged in the literature on the eighteenth and early nineteenth centuries. This paper asks instead how renewed critical attention to the concept of metamorphosis in the eighteenth century—both mythic and newly empirical in natural history—may offer new ways to understand these symphonies, and by extension, the ways in which eighteenth-century musicians thought about form and processes of sonic forming.

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While Johann Sebastian Bach might not have originally intended the Goldberg Variations to represent anything other than clever permutations of tones, twentieth and twenty-first-century theatrical quotations offer new intertextual meanings through extra-musical associations. Through analyses of three theatrical works by Dieter Kühn (1974), George Tabori (1991), and Stanley Walden (2016) that range in genre from the Hörspiel, to the Play, to the Musical, this essay exposes layers of meaning conveyed through confluences of biographical and musical material when placed in new theatrical contexts. In particular, it shows how Bach’s Goldberg Variations add layers of meaning to twentieth century sociological and political situations addressed in the theatrical works; these include protests of working conditions for the poor and critical commentary about the suffering produced by the Holocaust. In this way, music that had been composed in the eighteenth century assumes new meaning for twentieth and twenty-first century audiences grappling with crumbling political structures, the value of human life, and the role of art during difficult times.

In Tabori’s Die Goldberg-Variationen, the theme of repeated tragedy and suffering becomes comic through unlikely mishaps that destroy the director’s vision for a perfect play. Yet double meanings emerge and assume a tragic tone as variations on biblical stories of suffering in the distant past are conflated with Bach’s musical variations and layered onto allusions to cruel behavior and suffering during the recent past as embodied in the character of Goldberg, a Holocaust survivor. In Walden’s Musical that was based on Tabori’s play, these layers of historical meaning are re-created musically as pieces from diverse time periods are superimposed. Music becomes an obvious form of protest against injustices in Kühn’s Goldberg Variationen, where it gives voice to the voiceless. Allusions to Bach’s Goldberg Variations and historical details are used to represent the plight of unfair labor practices for the working class in the present. Through these intertextual readings, the essay not only conveys new knowledge about lesser-known theatrical works, but also considers how these position Bach as a human in real world situations and approach his score through a deconstructionist lens.
This is the business meeting for the Skills and Resources for Early Musics Study Group. The study group will also feature a keynote speaker, Dr. Debra Lacoste, Dalhousie University, Project Manager and Principal Researcher of CANTUS: A Database for Latin Ecclesiastical Chant. Dr. Lacoste will speak on "Harmonizing Content in the Cantus Database and DIAMM."

Abstract for the speaker:

Interoperability among digital projects is a key factor in sustainability for both the projects and the data that they hold. In collaboration with Julia Craig-McFeely of DIAMM (Univ. of Oxford), we will demonstrate how the Digital Image Archive of Medieval Music (DIAMM) and the Cantus Database will increase interoperability in the backend standardization of our metadata schema, using manuscript Utrecht 406 as a test case. The Cantus Database inventory for Utrecht, Universiteitsbibliotheek, Ms. 406 (shelfmark 3 J 7), (https://cantus.uwaterloo.ca/source/123641), contains information for all the chants in the source, with links to images on the Utrecht University site. Since there are a few instances in this manuscript of simple polyphony, DIAMM also holds an instance of this source with the polyphonic items indicated under 'contents': https://www.diamm.ac.uk/sources/1355/#/.

For sources that appear on both sites, such as Utrecht 406, the user experience will be improved if the manuscript description landing pages present shared data in similar formats (such as RISM sigla, library names, provenance information, etc.). The developers working on these sites will have an easier time understanding the potential crossovers that might connect the sites more closely together if the internal field names and metadata structures were comparable. These legacy sites each have a long history, with multiple software migrations and expansions of the data that they now contain. An alignment of the online offerings for DIAMM and the Cantus Database will not only bolster the backend standardization and software development for both projects, but it will streamline searches, connect data (especially for users who do not already know what they are looking for), reduce occurrences of different information formats which can be confusing for students and non-specialists, as well as highlight each database’s purpose and holdings with integrated links.
Music and the Unique Challenges of Dance Research: MDSG Workshop 2023

**Music and the Unique Challenges of Dance Research: MDSG Workshop 2023**

**Chair(s):** Stephen S. Hudson (Occidental College), Rebecca Schwartz-Bbishir (University of Michigan)

**Presenter(s):** Stephen S. Hudson (Occidental College), Rebecca Schwartz-Bbishir (University of Michigan)

Organized by the AMS Music and Dance Study Group

Musicologists and music theorists face similar challenges when studying dance, music, and motion. Studies in these areas face several essential methodological barriers: the difficulty of representing dance on the printed page, the inaccessibility of traditions that must be learned through in-person participation and training, the unverbalized or pre-discursive meanings and significances of human body motion, and the historical marginality of dance within musicology and related disciplines. In this ninety-minute workshop, we invite members of AMS and SMT who study (or are interested in studying) dance, movement, and gesture to build interdisciplinary understanding and to share strategies for addressing the unique challenges of music-, dance-, and movement-related research.

This ninety-minute workshop will begin with a ten-minute introduction by the leaders, Stephen Hudson, Ph.D., and Rebecca Schwartz Ph.D., detailing the structure and analytical goals of the event. Topics that will be addressed are: (1) The music-dance embodiment of Native Americans as "others"; and (2) Musicians as dancers and dancers as musicians: Who's leading Who in vernacular/popular dance? Introductory remarks will also provide history of the works to be considered, context for the issues they present, and an overview of the readings. (Interdisciplinary scholarship that will stimulate discussion of music-dance liaisons and their challenges will be suggested on the MDSG Listserv and website 30 days ahead of the event.) Articles to be discussed include, but are not limited, to "Les Sauvages," Music in Utopia, and the Decline of the Courtly Pastorale," by Reinhard Strohm; "Sauvages, Sex Roles, and Semiotics: Representations of Native Americans in the French Ballet, 1736-1837, Part One: The Eighteenth Century," by Joellen Meiglin; "Choreographies of Listening," by Christi Jay Wells; and "Feeling Meter: Kinesthetic Knowledge and the Case of Recent Progressive Metal," by Mariusz Kozak.

Following the introduction, for the middle sixty minutes of the workshop, participants will break into small groups and participate in a real-time examination and discussion of examples from four works that pose challenges to current research. Participants will engage their listening skills, visual acuity, and bodily perspectives in order to understand better and address with more sophistication the challenges of music and dance scholarship.

Finally, workshop participants will come together in the larger group to share their findings for the last twenty minutes of the workshop.

Rethinking Representation and Experience

**Time:** Friday, 10/Nov/2023: 1:45pm - 3:45pm  ·  **Location:** Windows

**Session Chair:** Naomi Andre, University of North Carolina at Chapel Hill

**Mid-Century Mood Music as Racial Kitsch**

Jade Conlee

Yale University

For centuries, wealthy residents of European and American metropoles have decorated their homes with exotic object collections and racist figurines, and incorporated colonial motifs into furniture, wallpaper, and silverware. Tavia Nyong'o (2002) describes such home aesthetics as “racial kitsch” that attempts to make the violence of racial subjection banal and quotidian. This paper situates American mid-century mood music—a genre also dismissed as kitsch—within a history of domestic material cultures related to empire-making. Marketed toward white suburbanites, some mood albums provided background music for mundane activities like cleaning or daydreaming, while travel-themed albums like Capitol Records' *South Seas Honeymoon* (1959) essentialized cultures, ethnicities, and geographies as musical moods. Keir Keightley (2012) observes that mood music functioned as a kind of “interior design” through which homeowners could display their individual tastes—tastes shaped, if subconsciously, by the U.S.’s growing role as an imperial world power. As Roshanak Kheshri (2015) and others have established, early twentieth-century sound technologies like the phonograph brought sonic notions of empire and difference into the home. Extending this lineage, mid-century hi-fi stereo LPs offered new ways to experience colonized cultures at home as “moods.”

Drawing on research from art history, performance studies, and ethnic studies, I explore how mood music furthered the U.S. imperial project by transforming racial stereotypes into sonic décor. Mood albums “civilized” exotic cultures and environments by rendering them within light classical and cool jazz idioms that put white listeners at ease. Frequentely employing slow tempi, enveloping string textures, and new high-fidelity recording quality, mood albums portrayed various world cultures in a self-similar, background-appropriate style. Like collectable figurines or other exotic home furnishings, travel-themed mood albums invited their owners to regularly imagine their participation in (neo)colonial processes like resource extraction and luxury consumption, and to sublimate their fears of racial others into polite entertainment. Simultaneously, the kitschy quality of racialized décor, Anne Cheng (2018) argues, ultimately reinforces beliefs that racialized others are artificial and disposable. This paper contributes to discussions of racialized listening in music and sound studies (Eidsheim 2019, James 2019) and sheds light on the political investments of background listening today.

**The “Black” Dutchman: Race, Casting, and Der Fliegende Holländer on the Bayreuth Stage**

Ryan Minor

SUNY Stony Brook
In 1978, Simon Estes became the first Black man to sing a major role at Bayreuth, as the title character in Harry Kupfer’s new staging of *Der Fliegende Holländer*. This production famously staged the entire opera as the fever dream of Senta, its female protagonist, and it is for this reading of the piece—a young woman’s doomed attempt to escape the gendered strictures of bourgeois domesticity—that Kupfer’s staging soon gained international attention. Yet Kupfer’s dramaturgy does more than focus on Senta’s dreamscape: it insists (as Kupfer did in subsequent interviews) that the Dutchman *had* to be Black. This talk asks why—and how.

Kupfer’s casting was neither blind (Estes’s racial presentation was the point) nor a literal manifestation of the libretto (such as Amonasro in *Aida*, another Estes role). Rather, the casting of Estes stemmed from dramaturgy alone: Kupfer’s reading of the opera in which, he claimed, there is something “Black” about the Dutchman and his appeal to the dreaming Senta. Neither the representation of a Black character nor an irrelevant category color-blind casting seeks to ignore, Estes’s race enabled a series of charged references. At times shown in chains in a bloody tableau with a ship’s hull, at times as a highly sexualized leather daddy, Estes’s body served not as his own, but as a site of fungibility, in Saidiya Hartman’s terms: an interchangeable commodity representing the exchangeability of Black bodies as available vessels for white fantasy. Not unlike the staging of Grace Bumbry as “Black Venus” in Wieland Wagner’s 1961 *Tannhäuser*, which Kira Thurman has shown to draw on contemporary notions of Black femininity as erotic spectacle, this “Black” Dutchman functions primarily through the logic of white desire: both Senta’s sexual fantasy and Kupfer’s dramaturgical one.

As opera studies begins to think seriously about casting, especially how performers’ identities challenge contemporary debates around *Regietheater*, Kupfer’s staging—precisely in its complicated reliance on stock images—invites us to think about race in performance not only as embodied representation or something blind casting renders inoperative, but as dramaturgical practice. Moreover, Kupfer's postwar, postcolonial staging alerts us—however inadvertently and however clumsily—to the precocious fantasy that generated the beginnings of Wagnerian opera: sexual desire as a latent drive for colonial possession.

**Working Conditions, Networking, Musical Aesthetics: Exploring Gendered Minoritarian Experiences within the Classical Music Profession**

*Alec Norkey*  
UCLA

Contemporary concerns regarding the Western art music tradition increasingly speak to issues of social justice, such as the MeToo movement, abuses of power in the professional world, precarious working conditions, and racism and white supremacy. Existing research on classical musicians in metropolitan areas offer ethnographic descriptions that highlight the importance of musical tradition, social networks, musical practices, and working conditions (Cottrell 2004). More recent work centers issues of class, culture, and economic inequalities to demonstrate how material conditions affect cultural preferences and boundaries (Bull 2019). Other scholarship considers the interplay of multiple social identities as well, highlighting issues such as entrepreneurialism, inequity, and gendered minoritarian classical musicians (Scharff 2018).

These approaches utilize various poststructuralist frameworks in explaining broad social trends. What remains to be seen, however, is an interdisciplin ary approach that incorporates intersectional feminist frameworks in specifying the variety of ways in which economic realities are experienced and negotiated. Here, intersectional feminist studies offer new epistemological stances that draw attention to how economic conditions relate to dimensions of race, ethnicity, gender, sexuality, or sexual orientation.

In this paper, I will analyze how the negotiation of racial, ethnic, gendered, and entrepreneurial identities manifest in the professional lives of gendered musicians of color based in Los Angeles. Based on ethnographic data—such as interviews, fieldnotes, and personal correspondence—and informed by feminist theories including Hong and Ferguson’s comparative racialization (2011) and Muñoz’s disidentification (1999), my analysis will explain the various ways in which gendered minoritarian subjects’ experiences of musical professionalization are problematized by specific, culturally-informed systemic biases which arise through networking and musical tradition. By applying feminist theory and materialist critique, this paper foregrounds gendered minoritarian perspectives within the context of the Western art music tradition, working conditions, and career building. This research ultimately 1) contributes to the visibility of marginalized populations within the classical music profession and 2) particularizes the experiences of economic realities through highlighting the heterogeneity of minoritarian communities.

**Analyzing Hip-Hop**

*Time:* Friday, 10/Nov/2023: 2:15pm - 3:45pm  
*Location:* Denver  
*Session Chair:* Noriko Manabe, Indiana University

**Hip-Hop Sampling as Analytic Act**

*Jeremy Piotr Tatar*  
McGill University

Sampling is, by now, a ubiquitous feature of our contemporary musical landscape. Of all the songs to chart on the *Billboard Hot 100* throughout 2022, for example, nearly one in five sampled other music in some way (Tracklib 2022). Drawing on concepts established in the field of performance analysis, this paper explores the potential for sample-based beats in hip hop to function as a form of musical analysis. I argue that, just as with other analytic acts, sample-based beats are a) products of skilled and repeated close listening informed by expert knowledge (knowledge that is often also intuitive and/or embodied); and b) commentaries with the potential to shape how a body of music is heard and interpreted. In many respects, producers face methodological, aesthetic, and stylistic questions not unlike those encountered by performers, who, as Edward T. Cone (1968, 34) wrote, must always make “a choice: which of the relationships implicit in this piece are to be emphasized, to be made explicit?”

Focusing particularly on issues of meter and phrasing, my analyses consider issues such as: How do producers interpret a metrically ambiguous or multi-valent source? How do they recontextualize material from one meter into another? And, most importantly, how
might attending to these choices inform—and transform—our interpretations of these source materials? Through close readings of songs by Usher (“Lil’ Freak,” 2010) and Nas (“I Can,” 2002), I demonstrate how sampling creates a living archive that documents the listening practices of an expert musical community.

Formal Development in Hip-Hop: Vocal Groove and Phrase Structure in the Verses of 2Pac and The Notorious B.I.G.
Leah Amarosa
University of Oregon

Hip-hop artists 2Pac and The Notorious B.I.G. were two of the most influential rappers of the 90s. Known for their unique lyrical styles, and of course, their intense rivalry, 2Pac and Biggie pushed the limits of lyrical and rhythmic expression. Focusing on their use of voice to indicate formal boundaries, this paper examines two critical elements of flow: phrase structure and vocal groove. By analyzing shifts in accentual patterns and syntactical groupings, I reveal how these artists establish temporality within the cyclic framework of hip-hop. Rooted in black culture and history, hip-hop is largely understood as a cyclic genre. This cyclicity is present on multiple structural levels. At the base level, emcees and producers sample beats that cycle repeatedly throughout a track, creating a rhythmic foundation. At the highest level, a hip-hop track typically alternates between rapped verses and a hook or chorus. But if the music is primarily cyclic, what claims can be made about formal development? Building upon research in groove-based music genres, I argue that dynamic tension can build up in hip-hop music through the concept of projection. When rhythms are not occurring where they are “supposed to be,” there is a pull towards the normative beat, which, when reached, is akin to resolving dissonance. Rappers can establish a normative flow, rhyme scheme, and pattern of accents in a verse, that when thwarted, may create tension. Thus, the cyclic nature of the track forms the base of an expressive canvas that rappers can modify and develop. In this paper, I will demonstrate that through vocal groove shifts and phrase structure modifications, 2Pac and Biggie signal formal boundaries, creating spaces that, while not primarily goal-directed, depict a temporal teleology.

Rhythm and Vocal Expression in Hip Hop Soul
Timothy Koozin
University of Houston

This paper explores rhythm and vocal expression in hip hop music performed by women, examining the musical processes through which songs engage with unique subjectivities of race and gender. The study of metrical levels, interplay between sung melody and rapped flow, and use of digital samples illuminates musical practices women of hip hop mobilize in creating narratives of strength, power, and leadership.

Beginning with music by female MCs that emerged in the late 1980s and early 1990s including Queen Latifa and Lisa “Left Eye” Lopes of TLC, I explore how artists leveraged rhythmic timing and articulation in flow to musically shape narratives that challenged the hypermasculinity of gangsta rap. The paper examines how rhetorical shifts in and out of swing metrical division shape formal trajectory in songs, highlighting difference in confronting social hierarchies. The study further establishes how songs by Mary J. Blige and Beyoncé incorporate techniques of the MC’s flow, merging traditions in Black gospel singing and rap to enact narratives of empowerment.

In examining music by Noname (Fatimah Warner) from her 2018 album, Room 25, I demonstrate how her distinctive free-flowing poetic rap delivery merges with gospel-infused singing, vocally traversing liminal boundaries of spoken words, rap, and song. Noname’s flow is often expressively distanced from the tactus and phrasing in the instruments, resulting in a layered multitemporal texture. I argue that an expressive subjectivity emerges in Noname’s songs as multitemporal layers converge, musically representing an internal processing of thought as it comes into focus.

Hearing Hybridity
Time: Friday, 10/Nov/2023: 2:15pm - 3:45pm · Location: Governor's Sq. 15
Session Chair: Bruno Alcalde

Tonal and Narrative Teleologies in Chris Thile’s Music
Ben Baker
Eastman School of Music

Dwelling at the confluence of classical, bluegrass, pop, rock, and jazz, Chris Thile’s original compositions are marked by a virtuosic hybridity that has earned him numerous accolades. But the scant scholarship on his music has focused only on genre (Stacks 2014) and rhythm and meter (Console 2022; Palmer 2017); none has examined recurring features of Thile’s compositional approach, contextualized them against his myriad musical influences, or traced them across his varied output as a headlining artist, collaborator, and ensemble member.

In this paper, I demonstrate how many of Thile’s recent songs across these formats combine formal templates and harmonic language from popular music with approaches to varied repetition and tonal design more familiar from classical contexts, producing tonal trajectories that interact conspicuously with a song’s lyrical content. Drawing on scholarship about expressive modulation (Doll 2011), modal ambiguity in popular music (Nobile 2020, de Clercq 2021), and lyric analysis (BaileyShea 2011), I demonstrate how these designs typically rely on the functional multivalence of short, repeated harmonic ideas whose contrasting affordances serve as linchpins for the song’s tonal and narrative arcs. Using examples that span nearly two decades, I argue that Thile’s approach to tonal and narrative construction is notably consistent across his output and comparatively rare in the
popular music contexts with which he is often associated. But I also suggest that these specific features of Thile's music are tokens of a sophisticated musical syncretism that bonds a seemingly disparate cadre of modern improvising musicians.

"What's Up Danger?" and the Assimilative Implications of its Musical Hybridity in Spider-Man: Into the Spiderverse

Cristina "Trinity" Vélez-Justo
The Ohio State University

Spider-Man: Into the Spider-Verse (2018) features Miles Morales, an African American Puerto Rican (Afro-Rican) teenager who becomes Spider-Man. Uniquely among American superheroes, he immerses himself in hip-hop culture wearing his hoodie and designer sneakers, enjoying his graffiti pastime. The original soundtrack album portrays Miles' musical preferences and embodies his cultural and ethnic roots through hip-hop, R&B, and Latin Pop. Blackway and Black Caviar's hip-hop-EDM hit "What's Up Danger?" was intended to play during the film's pivotal scene - Miles' actualization into Spider-Man. However, Daniel Pemberton's conventional "superhero" score took center stage, combining traditional orchestral layers with hip-hop and EDM elements extracted from the song. This scene could be interpreted as a form of what Alcalde (2022) may call coexistent hybridity, where two or more styles of music occur simultaneously in a "smooth, cooperative relationship." Instead, I suggest it is an example of sonic assimilation. Orchestral and EDM layers override the hip-hop elements as the scene progresses, sonically suggesting a hierarchy - that in order for Miles Morales to become Spider-Man, he must leave behind his ethnic and cultural roots to reach a place of Whiteness.

Generally, the American superhero film relies on traditional film score conventions to musically represent its heroes and their journeys, using primarily orchestral textures that Slobin (2008) illustrates are markers of Whiteness. In addition, EDM has evolved to become an emblem of Whiteness in mainstream music scenes (Park 2015, Garcia 2018). Hip-hop, on the other hand, is used as a marker for urban culture and Black-Brownness (Bradley 2017). Throughout this scene, we are caught in Miles' "in-between-ness" as he navigates this realm of superhero-hood (Molina-Guzmán 2021). Though the filmmakers intended to express enthusiasm towards diversity and inclusion in American superhero cinema, Miles' soundscape suggests yet another example of implicit bias and stereotyping.

Hearing the Sonata Through Hensel's Sonata o Capriccio

Catrina S. Kim
University of Massachusetts Amherst

What does it mean for a single composition to be a sonata or something else? And how might one hear such a piece of music? This paper considers how Hensel's Sonata o Capriccio (1824), scored for solo piano, navigates its dual generic identity. Todd (2010) suggests that Hensel "evidently viewed the work as a hybrid of the weighty traditions of the piano sonata and lighter diversions of the capriccio" (80). However, this hybridity is far from straightforward, and Hensel's use of the conjunction "or" suggests several possibilities. Perhaps it is definitively a sonata or a capriccio, as two mutually exclusive options; it may be both genres at once, capable of being heard as either sonata or capriccio, depending upon which parameters are emphasized; or the composition alternately dialogues with the sonata and the capriccio. As neither sonata nor capriccio is easily apparent, I build a processual analysis—listening with the audience—that considers how each genre pertains to the movement, at times simultaneously, and at times alternately. I extend existing processual approaches (Schmalfeldt 2011, Martin and Vande Moortele 2014, and Osborne 2022) from the level of theme to larger formal sections and genre.

The sonata's prototypical norms of themes, keys, and rhetoric are barely present in the Sonata o Capriccio. Capriccios tend to feature tempo fluctuation, virtuosity, and an improvisatory character, a far cry from the initial slow tempo and low, churning eighth-note accompaniment. In a series of six examples, I ultimately arrive at a synoptic reading of the movement after having heard the whole composition. While the final diagram may seem to revise the earlier examples, I argue that these conflicting readings are essential to the work's generic identity. Each interpretation adds to the earlier ones rather than replacing them; in other words, I favor generic multiplicity over transformation. Ultimately, I argue Hensel's unique treatments of the sonata are an integral part of her compositional style, and I further speculate that the application of processual form on higher levels pertains to any work that features generic hybridity, including her later Sonata o Fantasia and String Quartet (Kim 2023).

Missionaries and Music

Time: Friday, 10/Nov/2023: 2:15pm - 3:45pm · Location: Plaza Ballroom F
Session Chair: Alicia Doyle

Britons in Transit: Music, Moravians, and the Beginnings of the Modern British Missionary Movement, 1790-1834

Philip Burnett, Rachel Cowgill
University of York

[T]he head and hand [...] of Moravian missions in England, according to William Wilberforce MP in 1815, was the Revd Christian Ignatius Latrobe (1758–1836). As Secretary of the Society for the Furtherance of the Gospel among the Heathen, Latrobe supported and publicised the activities of the missions through his own travels overseas, an extraordinarily widespread correspondence, and the publication of Periodical Accounts Relating to the Missions of the Church of the United Brethren [the Moravian Church]. He began publishing the latter in 1790, and by his retirement, 44 years later, 500 copies of each issue were circulating among the British ruling elite—both spiritual and secular—disseminating the lives, labour, and testimony of Moravian missionaries working in British colonies.
Like many fellow Moravians, Latrobe was a gifted musician—an instrumentalist and composer who became a friend of Burney and Haydn, and whose six-volume A Selection of Sacred Music from the Works of Some of the Most Eminent Composers of Germany and Italy (1806–25) and Hymn-Tunes, sung in the Church of the United Brethren (1790) can be seen as a direct and influential extension of his work for the missions at home and abroad.

Descriptions of musical interactions between missionaries and indigenous communities in Latrobe’s Periodical Accounts, among other sources, expose multiple moments of connection between different music histories that collided through imperial and colonial encounters. In this paper, we explore, firstly, what these reveal about the negotiation of values and practices associated today with a nascent British imperial identity in the early nineteenth century; and, secondly, how knowledge of music in the “non-western” world informed the emergence of a popular movement attracting Britons to spiritual labour overseas (supported by thousands of small donations at home) with its roots in the Moravian diaspora.

Reconsidering the Music of the California Missions
Bernard Gordillo Brockmann
University of California, Los Angeles

In May of 1878, Julio César, a Luiseño Indian from Mission San Luis Rey de Francia, recounted his early life as a choral singer in Alta California, the northernmost region of Spanish colonization on the American continent. As one of a handful of extant testimonies from Native people who negotiated the California Mission system (1769–1840), he offered a few yet sobering details about music instruction and practices among a host of experiences. Asked if he was taught to read and write, he noted, “they taught [us] only prayers, and to sing mass from memory. Well, they did not teach me to read church music. There were singers and instrumentalists, but everything was [done] from memory. I never saw anyone given music from which to read.” With only passing mentions as exceptions, Julio César and other Native voices have yet to be taken into meaningful account in the literature on music of the California Missions. Scholars have typically centered mission music and music-making on Spanish Franciscan missionary labor. Indigenous voices have largely been left unattended; in turn, tending towards the reproduction of well-worn tropes of Native people as passive agents of history. Drawing on archival research, and in consultation with California Indian scholars, I will reconsider the music and musicians of the California Missions. Moving beyond a conventional reading of this material as a body of Spanish and Mexican colonial repertoire, I will explore possibilities for understanding these sources as an Indigenous musical archive, potentially opening a new path that unsettles notions of the “Indian as colonial subject.” What can the colonial record reveal about Native agency and expressive culture? How can music manuscripts interpreted primarily by Native singers and instrumentalists reshape our understanding of colonial material culture and practices? What can Julio César’s experience tell us about the extent of text-centered music programs as situated by scholars? I seek to respond to historians Damon Akins and William Bauer’s call to employ Indigenous epistemological frameworks in historical examinations, thus applied in broadly reconsidering Spanish colonial repertoires writ large across spatial and temporal borderlands.

Rethinking Translation: Hymns and Historical Changes in Korea in the Age of Pacific Empires
Hyun Kyong Hannah Chang
University of Sheffield

American Protestant missions in the nineteenth and early twentieth centuries were characterized by a commitment to the publication of Christian literature in different languages. This orientation was clearly manifest in the work of the U.S. Protestant mission in Korea, whose beginning is traced to the 1880s. During the mission’s first two decades, missionary coteries published more than a dozen hymnals in Korean. A trans-linguistic bibliographic analysis of these hymnals suggests an attempted U.S.-to-Korea transplantation of mid-to-late nineteenth century Anglo-American hymnody, a body of text whose evangelical temperament was crystallized by the classical writings of Watts and Wesley, as well as American voices such as Fanny Crosby and Lowell Mason. It is easy to consider these translated hymns in turn-of-the-century Korea as hegemonic “global” music-poetic texts—an ecology of sounds and expressions alien to the locals yet enforced by religious workers from a much more powerful nation. However, in this presentation I advance other narratives. First, I argue that the translated hymns helped to shape Korean Christian spaces as a socially meaningful location in the context of the Japanese colonial takeover of Korea, which began in the late nineteenth century and formalized in 1910. I consider the particular positioning of churches in colonized Korea as an outwardly depoliticized space intersecting with powerful U.S. nationals. The hymns, published in Korean rather than Japanese unlike most other prints in colonized Korea, were suffused with evangelical tropes that imagined a nation’s prophetic delivery from bondage and individual redemption in social uncertainty. Second, by positioning the translated hymns within the broader Korean-language Christian publications at this time, I argue that it is possible to consider the hymns as part of the discourse that mediated the technical and ideological parameters of hymnal versification, rather than as authoritative texts for Korean congregations. I show how specific hymns were edited, revised, cited, critiqued, and appropriated by Christian pundits, both missionary and Korean, who felt they had a stake in the direction of Korean Christianity. My new takes on the translated hymns invites new ways of thinking about continuity and change regarding transborder musical movements.

Music, Labor, and Jewish Identity

Time: Friday, 10/Nov/2023: 2:15pm - 3:45pm · Location: Governor’s Sq. 12
Session Chair: Karen Painter

Concept, Laboratory, Playground: Ursula Burghardt as Composer-Artist in the 5-Day-Race (1968)
Elaine Fitz Gibbon
Harvard University
In October 1968 in a parking garage in the middle of Cologne, voices echoed, birds sang and milk gurgled at an exhibition-installation entitled 5-Day-Race. The new, nonprofit collective Laboratory for Research on Acoustic and Visual Events (Labor e. V.) staged this series of happenings by its founders, who included the visual-conceptual artists Wolf Vostell, Ursula Burghardt and composer Mauricio Kagel. While the more prominent Vostell and Kagel have received attention in art historical and musicological scholarship, their co-founder, Burghardt, has remained largely forgotten.

This paper builds on notions of an “avant-garde diaspora” (Cohen 2012) and recent attention to the constitutive bonds of friendship for artist communities (Dohoney 2022) through discussion of Burghardt’s piece for the 5-Day-Race, the interactive acoustic sculpture Crooked Levels. While Vostell, Kagel and Burghardt lived in Cologne at the time and practiced a radical, avant-garde aesthetic that questioned bourgeois norms and expectations, they also found affinity with each other as Jewish artists who had experienced displacement, from Argentina and within Europe. Analyzing archival videos, photographs, newspapers and sketches, as well as oral histories I have collected in the U.S. and Europe, I examine Burghardt’s Crooked Levels, contextualizing it within Burghardt’s broader contributions to musical-artistic life in West Germany.

1968 marked a decade since Burghardt’s first participation in the Darmstadt Summer Courses for New Music. In the intervening time, Burghardt had published in Die Reie, exhibited her work on an airplane as part of the first World Art Art-Salon, and collaborated with her composer-husband Kagel in Fluxus-inflected events and performances. In short, Burghardt pursued a feminist artistic practice that questioned the traditional narrow boundaries of activity and expression allowed by a woman in 1960s West Germany, much less a Jewish woman who was raised in Argentina after fleeing Nazi Germany in 1935. Taking Burghardt’s Crooked Levels as a case study, I demonstrate how projects like the Labor e. V. shed light on artistic collaborations that result in different imaginations of performance and performativity in a musical context, including traditional definitions of the musical instrument, instrumentality and who is allowed to claim the title of “composer.”

The “Undesirable” in Box 14: A Counter-History of Jewish Men’s Labor for the Metropolitan Opera House, 1880-1940

Samantha Madison Cooper
University of Pennsylvania

In their meeting minutes of March 21, 1900, the board members of the Metropolitan Opera and Real Estate Company vowed to keep their opera boxes out of “the hands of undesirable persons.” Yet, in 1917 when the board awarded ownership of Opera Box 14 to financier Otto H. Kahn, they seemed to act in direct opposition with the bylaws they had earlier codified. After all, Jews were undesirables in early twentieth century America, and Kahn, for all that he took an active role in the Met’s operating company and accrued eighty-four percent of its stock by his retirement, could not escape his Jewish background (Collins 2002, Sarna 2004, Lombardo 2008). As my paper shows, Kahn was not the only Jewish man to dedicate himself to this opera house in spite of prevailing antisemitism.

Extensive archival and press research in the Metropolitan Opera Archives, the partners of the Center for Jewish History, and Harvard University’s Houghton Library reveals that men of Jewish descent proved instrumental to the Met’s daily operations between its autocratic incorporation in 1880 and its democratization in 1940. Taking on diverse roles from impresario and conductor to photographer and box office treasurer, they became fixtures of labor, voluntarism, and patronage at all levels of the organization. Given the prevalence of histories that discount a Jewish presence at the Met, recognizing their impact necessitates a comprehensive revision of the institution’s historiography.

This paper retells the traditional history of the Met’s first sixty years, with a new emphasis on the essential roles played by its Jewish constituents, while identifying the impact of their Jewishness on their treatment. The radical act of deliberately moving Jews from the historical periphery to its center – what several Jewish historians have recently called treating Jewish studies as “counter-history” – inverts a secular narrative that was formerly constructed to eschew a Jewish presence (Heschel 1998, Biale 1999, Wiese 2000). Instead, I argue that attending to these men’s personal and professional realities as dual “undesirables” and “essentials” at the Met provides an empowering case study for understanding the fraught nature of minoritarian interactions within other American cultural institutions.

Voices from the East and the South: Isaac Nathan’s Global-Historical Pedagogy in Regency Britain

Devon J Borowski
University of Chicago

At the age of thirteen, Isaac Nathan (1790–1864) was sent to a Hebrew academy in Cambridge to follow in his father’s trade and become a chazan (cantor). Upon completing his studies, though, he began an apprenticeship under the well-respected Anglo-Italian voice teacher Domenico Corri in London. Though Nathan never converted or abandoned the cultural ethos of Judaism, transitioning from meshorer (cantor’s assistant) training to the Italian (bel canto) school meant altering his ancestral and embodied practice of song. In so doing, he acquired a second foreign lineage—a patrimony not of birth but study, not of the East but the South.

This paper explores Nathan’s multilocal legacy of voice amid Britain’s expanding intra-European dominance and increased liberalism during the Regency era. It re-imagines the decolonial notion of “border thought,” as theorized by scholars such as Walter Mignolo and Ramón Grosfoguel, as a praxis of “border song” to offer a more nuanced understanding of Nathan’s circumstances as an Anglo-Jewish musician with Italian training in post-Enlightenment England. From the late seventeenth century, Great Britain had welcomed Jews under the guise of religious tolerance while casting their way of life as the remnant of an Oriental past, incompatible with the modern, secular West. Nathan’s vocal treatise cum global history of music, Musurgia Vocalis (1836), weaves a mosaic of vocal practices across time and space, the foundations of which can be gleaned from those of his teacher Corri, whose ballad opera, The Travellers (1806), tracing the supposed birth and evolution of music from East to West.

This paper contributes to a genealogy of early “global” musicology in the British imperial context, highlighting the narrative trajectories of histories aiming at completeness in historical or geographical scope. In response to the marginalization of Jewish vocal practices
as anti-modern and anti-Western—the coloniality of song—Nathan assumed a praxis of border singing. Navigating those borderlands required of Nathan an aesthetic and physiological triangulation of voice and ear between England, Italy, and the Jewish diaspora. In so doing, he disrupted the same colonial categories of space and time that first shaped his earliest praxis of voice.

New Considerations in Black Music Research

Time: Friday, 10/Nov/2023: 2:15pm - 3:45pm  ·  Location: Vail
Session Chair: Mark Burford, Reed College

From Out of Bondage to The Underground Railroad: Early African-American Musical Theatre Rediscovered

Nico Schüler
Texas State University

The Civil War in the US (1861-1865) ended slavery, but not the racial discrimination of African-Americans. It did open, however, new artistic endeavors for people of African descent: Ensembles consisting entirely of Black artists emerged rapidly during the 1870s, which allowed for cultural diplomacy and for publicly addressing intercultural relations. At the center stage (literally and figuratively) were Sam Lucas (1840-1916) as well as the “Hyers Sisters”, Anna Madah Hyers (1855-1929) and Emma Louise Hyers (1857-1901). Starting in the mid-1870s, several musical theatre plays / dramas / operas were written for them: The first of these was the musical drama Out of Bondage (1876) by Bostonian playwright Joseph Bradford (1843-1886), portraying the life of African-Americans during slavery, during the Civil War, and after the Civil War. Following its success, writer E. S. Getchell wrote Urlina, the African Princess (1878) for the Hyers Sisters; it is an opera bouffe about the African princess Urlina, who is banished to a desert island, rescued by a prince, then sentenced to death, but rescued and installed as the rightful queen. African-American theatrical performance Pauline Hopkins (1859-1930) wrote The Underground Railroad (1879) for Sam Lucas has, it has a plot similar to that of Out of Bondage, but instead of being freed by the Union Army, the slaves escape to Canada. The use of spirituals, other music, dance, and comedy are central to both musical dramas and their cultural meaning, but while Out of Bondage changes music and dance to 'white' genres in the fourth act, thus ditching the former slaves of their cultural heritage, The Underground Railroad retains spirituals and traditional dances through the end and thus makes a strong statement about retaining the African-American cultural heritage. This paper will summarize the historical re-discovery of this forgotten (yet vibrant) early African-American musical theatre, its reception, and an interpretation of its cultural importance. This research goes far beyond the very sketchy information found in existing scholarship about early African-American musical theatre and is primarily based on hundreds of newspaper articles found in databases such as www.newspapers.com or www.newspaperarchive.com, but also on other archival documents.

Washington Conservatory Alumni in the Long History of Black Music Studies

Louis Kaiser Epstein1, Maeva Nagel-Frazel2
1St. Olaf College; 2Independent Scholar

The Washington Conservatory was the first music conservatory founded by and for Black musicians in the United States. Largely unknown today, between 1903 and 1960 the Washington Conservatory rivaled more famous music programs at Historically Black Colleges and Universities (HBCUs) such as Fisk University and Hampton University. As teachers, performers, composers, activists, and leaders, Washington Conservatory graduates became cornerstones of musical communities across the United States.

In this presentation, we argue that the Washington Conservatory’s decades-long training of thousands of Black musicians contributed to the institutionalization of Black music studies in the 1960s and 1970s. The conservatory’s mission, curriculum, and national profile made it a symbolic precursor for other music institutions dedicated to the celebration and promotion of Black musical excellence. But it was the conservatory’s graduates who carried its mission forward in practice. Washington Conservatory graduates taught at HBCUs in Virginia, Texas, and New Jersey as well as in dozens of public schools and private studios, training a generation of Black musicians. One Washington Conservatory graduate, Henry Lee Grant, gave harmony lessons to a young Duke Ellington and served as Billy Taylor’s high school music teacher. And Washington Conservatory graduates worked as activists, establishing the National Association of Negro Musicians and fundraising for the NAACP. Graduates of the Washington Conservatory rarely achieved fame as concert artists, but their lack of notoriety ultimately says less about the extent of their accomplishments than it says about the historiographical silences that surround Black classical musicians, particularly those who pursued primary careers in education.

Building on the work of Eileen Southern, Doris McGinty, and Tammy Kernodle, we situate Washington Conservatory graduates as educator-activists who broadly championed Black musicianship. In doing so, we extend the historiography of HBCU music programs beyond a focus on the choral groups, especially jubilee singers, who brought a few of those programs to national prominence. Instead, we present Washington Conservatory alumni as keystones in musical networks that extend through the present, as institution builders, and as powerfully representative figures who brought the Washington Conservatory’s educational model into communities all over the country.

Puppetry, Music, and National Identity

Time: Friday, 10/Nov/2023: 2:15pm - 3:45pm  ·  Location: Governor's Sq. 17
Session Chair: Margaret Lucia, Shippensburg University

Between Human and Machine in Manuel de Falla’s _El retablo de Maese Pedro_

Sylvia Kahan
City University of New York
June 25, 2023 marks the centenary of the first performance of Manuel de Falla’s *El retablo de maese Pedro* in the Paris music salon of the Princesse Edmond de Polignac, who commissioned the work and to whom it is dedicated. Based on episodes from Cervantes’s *Don Quixote*, *El retablo* is scored for three voices, chamber orchestra and harpsichord and is “acted” by both life-sized marionettes and hand puppets. It enjoyed an immediate success: within a few years of its premiere, it was performed all over Europe, both in its original form and in redesigned productions.

Of the work, the composer wrote to the Princesse, “It represents, perhaps, among my compositions, the one to which I have given my greatest sense of fantasy” [celui où j’ai mis plus d’illusion]. The complex production details of this elaborate play-within-a-play include having the dramatic action enacted entirely by marionettes and hand puppets and situating the work’s three singers offstage among the members of the chamber orchestra. These innovative creative choices have been discussed elsewhere (see, for example, Juan Miermont-Beaure, 2003). Likewise, the composer’s decision to adopt the austere and refined style of Castilian music in order to evoke the time and place of Cervantes’ masterwork, has been amply discussed in the scholarly literature (see, for example, Michael Christoforides, 2002; Carol A. Hess, 2001 and 2005).

My aim to shed light on a little-examined aspect of *El retablo*: the compositional decisions that Falla made in his scoring to accommodate both the movements of the life-sized marionettes and the hand puppets. I will discuss the ways the percussion and harpsichord evoke mechanization in the music and the inclusion of many unmetered, *recitativo*-like passages that enable flexibility in the timing of the marionettes’ movements. The “disembodied” voices of the vocal soloists, hidden among the instrumentalists, and the extravagantly virtuosic nature of the instrumental solos creates a fascinating tension with the angular movements of the non-human “actors”. My analyses of the musical settings for the puppets and marionettes will include writings by and interviews with puppeteer Basil Twist and videos of his productions of *El retablo*.

**Reclaiming the Puppet’s Voice at the Petit-Théâtre de la Marionnette (1888-1894)**

Catrina Flint de Médicis

Vanier College, OICRM

When the Parisian Petit-Théâtre de la Marionnette opened in 1888, the *Revue d’art dramatique* declared it a symbolist theatre. Founded by Henri Sigoret and Maurice Bouchor, audiences at the Petit-Théâtre included artists such as Stéphane Mallarmé and Claude Debussy, who gathered to experience works for puppets with music. For these reasons, the theatre’s productions have been explored as expressions of symbolism in music. Since the repertoire included sacred mystery plays, some scholars contend that Bouchor’s works supported the so-called Catholic-Republican *ralliement*. Although symbolism and religion serve as important lenses through which to consider the theatre’s activities, I argue that one must interpret its productions in the broader context of French puppetry.

Our literature has yet to address the ways in which the gradual abolition of censorship after 1871 allowed Bouchor’s works to become radically different from what came before, partly because the French archives dealing with puppetry under censorship remain substantially under explored. But recent literature on nineteenth-century French puppetry paints the broader strokes: shows were largely character-driven, aurally transmitted, and performed in temporary installations, often by families. Moreover, productions were heavily invested in action, since original music was forbidden, as was speech, other than gibberish.

In contrast, Bouchor’s musical puppet plays were published literary works, narrative-driven, and given in a permanent theatre, by a group of artists and musicians. Furthermore, the slow action of Bouchor’s marionnette à clavier redirected attention to his Molièresque alexandrines, delivered by natural voices, which also sang original music. I conclude that Bouchor’s productions more closely resembled those given in the eighteenth century. In some ways, the Petit-Théâtre should be viewed as part of the same movement to restore the past advocated by monarchists in dance (Pasler 2015) and musicians such as Charles Bordes (Ellis 2005). No stranger to this movement, Bouchor’s works recalled the artistry of *ancien régime* puppetry, even as they reflected the aesthetics and political issues of the *belle époque*.

**Interrogating “Global East Asia”**

*Time:* Friday, 10/Nov/2023: 2:15pm - 3:45pm · *Location:* Grand Ballroom II

*Organized by the AMS Global East Asian Music Research Study Group*

Global. East Asia. Each of these words has porous boundaries that — altogether — presents a complexity that is both intensely rich and perilously shaky. The proposed panel therefore seeks to interrogate the very idea of “Global East Asia” through a collaborative, open-ended discussion centering on two key texts by Manuel Perez Garcia (2014) and Haneda Masashi (2015).

This will be an important discussion in this particular moment, both intellectually and politically. Since the founding of the Global East Asian Music Research Study Group in 2018, interests in the idea of “global music history” have increased greatly within the discipline of musicology. Prior to this, too, scholars of East Asian Studies (both in and outside of musicology) have begun to reconsider the boundaries of conventional area studies, presenting alternate modes of inquiry around concepts such as the Sinophone (Shih, Tsai, and Bernards 2013) the Transpacific (Hoskins and Nguyen 2014). Additionally, the geopolitical tensions in the Pacific region are rapidly escalating. The various unexpected repercussions of the global pandemic as well as the development of digital technology have presented both new challenges and opportunities to pursue academic research. The renewed sense of urgency to reexamine the fraught history of racial discrimination against people of East Asian descent in the West have also opened up new modes of collaboration throughout the globe.
Materials that Matter: Cultivating a Musical Tradition with Found Objects

Luke Helker
Benedictine College

The purpose of this lecture-recital will be to examine the role and context of "found objects" in the solo percussion repertoire. The classification of "found objects" are often open ended and frequently conflated with junk percussion or other commonly found household objects. Much of this stems from the varying goals of any given piece and what the objects are meant to achieve or represent in the piece's context. For example, a brake drum may represent the construction of a railroad in a piece like Copland's *John Henry* because the timbres are similar. But a brake drum could also be treated as its own solo instrument, capable of producing a variety of unique timbres and textures as heard in Matthew Burthur's *Broken Drum*. In the majority of percussion reference material, found objects often find themselves relegated to an "imitative" category, prioritizing the materials and pitch capabilities of other percussion instruments as factors of demarcation. I intend to show through my lecture-recital that found objects can, and often are, utilized beyond the scope of timbral mimetics. It is my goal to establish a taxonomy for categorizing these objects and perform several works that demonstrate the versatility of found objects in select solo percussion works. It is my hope that this research will not only serve percussionists looking to explore this repertoire, but that it may serve as a guide for composers looking to write for found objects.

Part of my research has necessitated a survey of dictionaries, encyclopedias, and other reference materials about percussion to see how scholars have commonly cataloged and identified the different types of percussion instruments. Additionally, I have also surveyed some texts on the history and development of western musical instruments, which also organizes percussion instruments in a similar fashion. There is currently no research solely devoted to found objects or "junk percussion"; rather, the appearance of these terms in any academic discourse related to percussion is circumstantial to whichever piece incorporates these objects.

To illustrate my research, I've devised a prototype graph onto which I'll assign locations for various works based on a criterion of materials and purpose. While this graph allows for a greater degree of flexibility for pieces/objects to be located anywhere - and in some cases - multiple categories at once, the purpose of my lecture-recital will provide a somewhat cursory overview of each of the following four major categories: raw materials that have been transformed; artificial materials that have been transformed; raw materials that remain relatively unchanged; and artificial materials that remain relatively unchanged. I will then perform a piece that I believe can be sufficiently situated in each category.

There is one additional factor worth mentioning here, which concerns the subject of transformation. I am choosing to reject Cage's assertion that any object capable of producing a sound may be deemed a musical instrument, because by that logic, every object regardless of material automatically becomes "transformed." Instead, I argue that transformation requires some intentional element on either the part of the composer, performer, or both. For this project, transformation will be determined by either the physical transformation of an object (for example, the ice blocks melting in real time during a performance of Vivian Fung's *The Ice is Talking*) or an artistic or musical transformation (as in Cathy van Eyck's *Groene Ruis*, in which the relationship between a hair dryer and a houseplant represent the relationship between the relationship between humans and nature).

The recital portion of my lecture-recital features four pieces that illustrate the different ways found objects have been utilized in the percussion repertoire to showcase their own timbral qualities in addition to transforming those qualities for a larger narrative purpose. The use of natural and artificial materials further underpins the theme of "materials that matter" as these works often examine how humans leverage found objects for their aesthetic and political goals.

Public Scholarship: How We Got Here, Where We’re Going

Time: Friday, 10/Nov/2023: 2:15pm - 3:45pm · Location: Plaza Ballroom E

Session Chair: Imani Mosley

Chair(s): Imani Mosley (University of Florida)
Discussant(s): Imani Mosley (University of Florida)

Presenter(s): Reba Wissner (Columbus State University), Karen Uslin (Defiant Requiem Foundation), Crystal Peebles (Ithaca College), J. Daniel Jenkins (University of South Carolina), Julianne Grasso (Florida State University)

Traditionally, higher education institutions train graduate students for careers in the professoriate, but access to these careers continues to be limited. As scholars plan for careers, they often forget that careers using their knowledge in the public realm are viable career options. However, universities are often not prepared to either help students orient themselves toward non-academic careers...
Writing and Collecting Music in the Thirteenth Century: New Perspectives and Historiographical Challenges

Time: Friday, 10/Nov/2023: 2:15pm - 3:45pm · Location: Plaza Ballroom D
Session Chair: Mark Everist

Writing and Collecting Music in the Thirteenth Century: New Perspectives and Historiographical Challenges
Chair(s): Mark Everist (University of Southampton)

It is no wonder that Taruskin (2005) begins his story of Western music with the advent of Western music notation. The received historical narratives of music in medieval Europe tend to shadow the Bildungsroman of music writing, beginning with the advent of Carolingian neumes and tracing the emergence of novel means of recording rhythm and composing polyphony through a series of stages keying to particular notational advances and genres. The story of the 13th century typically opens with the age of the ars antiqua, inherited from Leonin and Perotin, with organum purum and the advent of modal rhythm giving way to mensural motets in Francorian and Petronian notation, and finally culminating in the ars nova. Any historical enterprise is inevitably filtered through surviving written records, but the consequence for music history is that our periodisation schemes are often aligned with music-theoretical treatises and changes in notation that are thereby imbued with the importance of defining, watershed moments. While this approach acknowledges the co-constitutive relationship between music theory and practice, it risks eliding not only those aspects of both theory and practice that do not fit a coherent notational narrative but also some powerful continuities across time, place, and institutions.

This panel re-assesses sources of 13th-century song and polyphony, demonstrating how established historiographical categories have obfuscated fundamental connections between genres, repertoires, and notational techniques. The panel re-examines three diverse but representative traditions spanning the entire century: the early treatment of the Benedicamus versicle in Latin conducti and motets (Bradley), trouvère song notations and their chansonniers (Palmer), and late 13th-century Petronian semibreves and their status vis-à-vis the ars nova (Zayaruznaya). It challenges perceived historiographical watersheds at both 1200 and 1300, re-positioning the relationship of 13th-century music to that of its preceding and following centuries. Individually and collectively, these revisionist contributions underscore the flexibility and adaptability of music writing and collecting in the 13th century and the historiographical forces—medieval as well as modern—that have shaped and indeed restricted understandings of a period that still occupies a key position in received narratives of Western music history.

Presentations of the Symposium

Rethinking Musical Historiographies of Thirteenth-Century Paris: Benedicamus Domino and Unwritten Polyphony
Catherine A. Bradley
University of Oslo

This paper re-examines a perceived disjunction between the musical repertoires of 12th-century Aquitaine and 13th-century Paris through the lens of the versicle Benedicamus Domino (“Let us bless the Lord”). A substantial number of (polyphonic) Latin songs in Aquitanian sources from the 1100s make direct reference to this versicle, but Sarah Fuller (1969) proposed that “the Benedicamus verse-trope was not greatly favored in Parisian circles” in the 13th century and that “the flourishing conductus had some quite different function.” Janet Knapp’s (2001) statement that “the Parisian school of song composition shows few if any signs of direct contact with that of Aquitaine” reflects the existence of just a single musical concordance with earlier Aquitanian versaria among the many hundreds of compositions in the so-called “great books” of 13th-century polyphony, the Magnus liber organi.

I seek to emphasize and uncover continuities in the treatment of the Benedicamus versicle in the period c. 1100–1350. First, I demonstrate that books from 13th-century Paris preserve traces of a “simple” tradition of voice-exchange polyphony for the Benedicamus. Second, I draw attention to books often dismissed as chronologically late or geographically peripheral: the overlooked early 12th-century musical additions in Munich, Bayerische Staatsbibliothek, Clm. 560, probably from southern Germany, and the well-known 14th-century music book, Burgos, Monasterio de Las Huelgas, 11, from northern Spain. These sources confirm the prominence and longevity of polyphonic Benedicamus settings, notably absent from intervening French sources. Undermining the impression of independence conveyed by monumental 13th-century collections of Parisian polyphony, I argue that such collections have artificially obscured fundamental continuities in musical practice—across time and place—more readily perceptible in historiographically marginalized sources.
Notating Contrafacta in the Chansonnier Cangé

Aîne Palmer
Yale University

It was in a 1910 article that Pierre Aubry first made the suggestion that trouvère song must have been composed using the medieval rhythmic modes described by 13th century theorists. In doing so he set the wheels in motion for the heated intellectual debate that would ruin his reputation, and ultimately cause him to end his own life. Aubry drew his evidence primarily from one manuscript in particular, the Chansonnier Cangé (BNF fr. 846, or, Trouv O), paying close attention to the lyric “Devers Chastelvillain.” Noting the song’s clear mensural patterning, Aubry metonymically applied it to the entire trouvère corpus. Yet his analysis glided over several key details that complicate this proposed narrative, including the song’s status as an unicum, and its relationship to “De la Procession,” a contrafact found on the same folio.

Trouvère song’s rhythmically indeterminate notation haunted the field for much of the twentieth century. Cangé, with its clearly differentiated breves and longs and use of mensural ligatures, is an outlier amongst chansonniers and accordingly stood at the center of these debates. Some saw in it a key to unlock the corpus; others, a nonsensical application of mensural notation. Yet close examination of these contrafacts not only brings an internal notational logic into relief, but also points to the unique aspects of this manuscript. While Cangé might not “solve” the problem of trouvère song’s rhythms, it can grant us insight into shifting notational practices and new strategies of compilation at the end of the 13th century.

Building on new work on 13th-century monophonic notation (Everist 2018; Lug 2019), my paper situates Cangé at a moment of notational change. In line with recent manuscript studies (Bell 2003; Curran 2014; Bleisch 2022), I argue that the Cangé scribe used an internally coherent system in which mensural graphemes are adapted to indicate more than rhythm alone. In doing so, I reposition trouvère song in larger historiographical narratives of music notation and medieval song. Despite the traditionally retrospective gaze of the chansonniers, this manuscript can be seen as a site of scribal experimentation and innovation.

What Killed Petrus de Cruce?

Anna Zayaruznaya
Yale University

The theorist and composer Petrus de Cruce is usually described as having flourished c. 1290. The compactness of this imagined florescence conflicts both with the chronological spread of sources that transmit his motets—some of which may be dated to the 1320s—and with archival records that show Petrus residing in the palace of the bishop of Amiens in 1301–2. Indeed the archival terminus ante quem for Petrus’s death is a 1347 inventory recording a bequest of his. What, then, keeps us from imagining Petrus as a composer who was active in the 1290s, 1300s, 1310s, even the 1320s? I suggest a historiographical force—the perceived transitional nature of Petrus’s notational usage—even more so than scant documentation has compressed Petrus’s lifetime, activity, and sphere of influence.

Whereas Franco of Cologne’s Ars cantus descriptio describes divisions of the breve into up to three semibreves, Petrus famously used as many as seven semibreves per breve in his motets. The Ars vetus et nova treatises associated with Philippe de Vitry describe a system—here called ars vetus—that uses up to nine semibreves per breve. Because this system is on display in the Roman de Fauvel, a source known for its innovative notations and one associated with Vitry, scholars have been hesitant to give it the title of an “ars vetus”, preferring to see everything emanating from Vitry as an ars nova, albeit an early one (Bent 2022). This leaves little space for the Petronian ars, which must post-date Franco but quickly become theoretically obsolete to make way for an early ars nova in which it does not participate. Building on Karen Desmond’s recent work, I draw attention to the parallels between Petronian practice and the older system codified by Vitry. Rather than looking like a transitional outlier or a notational “dead end”, Petrus’s system is revealed to be largely continuous with the ars vetus described in the treatises of the 1320s and 1330s. Ars vetus et nova treatises, then, may hold important clues about the ever-elusive rhythmic rendering of Petronian semibreves.

Historicizing Celebrity

Time: Friday, 10/Nov/2023: 2:15pm - 3:45pm · Location: Governor's Sq. 16
Session Chair: Clair Rowden

Historicizing Celebrity

Chair(s): Clair Rowden (Cardiff University)
Discussant(s): Robert van Krieken (The University of Sydney)
Presenter(s): Shaena Weitz (University of Bristol), Emmanuela Wroth (University of Toronto), Sarah Hibberd (University of Bristol), Annegret Fauser (University of North Carolina at Chapel Hill)

In recent years, celebrity has increasingly become a focus of historical inquiry. Whether the late eighteenth and early nineteenth centuries represent an age of celebrity invention (Mole 2007, Lilti 2015) or transformation (van Krieken 2018), this period is an important locus for the development of celebrity culture due to changes in economic and media production, the public sphere (after Habermas 1974), and ideas about individual subjectivity. That musicology as a field developed itself in this celebritized society is deeply consequential yet almost entirely unexplored.

Amid transdisciplinary calls to further historicize celebrity, musicological contributions remain conspicuously limited. In some musicological quarters, celebrity continues to be compartmentalized as an unsavory image — the kind of figure that the field historically positioned itself against — rather than a framework to investigate constructions of value, phenomena of attraction, the history of canon formation, and more. Looking at celebrity as a material and discursive “apparatus” (Mole 2007) has significant
potential to cut across both classic and emergent musicological concerns (e.g. biography or decoloniality respectively) in profitable ways, even for figures and processes that might not be immediately considered “celebrity” ones.

This roundtable explores several emerging approaches to historical celebrity through four ten-minute papers drawn from nineteenth-century music and a response by sociologist and leading celebrity theorist Robert van Krieken. Annette Fauser will focus on evolving celebrity structures at the century’s close and how Wanda Landowska instrumentalized them to become a revered household name. Emmanuela Wroth will examine how the intersections of race, gender, and class influenced celebrity, both on the early- to mid-nineteenth-century Parisian lyric stage and in its representation in scholarly discourse since. Sarah Hibberd will analyze the dynamics of individual and group power captured in the 1840 Tamburini riots in London. Shaena Weitz will discuss how early nineteenth-century music journalism interacted with a growing economy of attention, by both protecting and extorting the celebrity of others. Together these papers and the ensuing discussion will develop new avenues for examining celebrity mechanisms before and after the nineteenth century, and start a new conversation about what celebrity offers historical musicology and — more crucially — what musicology offers celebrity studies.

Rethinking the West: Arabic and Hebrew Music Theory in Medieval Iberia

Time: Friday, 10/Nov/2023: 2:15pm - 3:45pm · Location: Silver

Rethinking the West: Arabic and Hebrew Music Theory in Medieval Iberia
Chair(s): Andrew Hicks (Cornell University)
Organizer(s): Giulia Accornero (Yale University) and Marcel Camprubi (Princeton University)

Medieval Iberia occupies a liminal space in the Western conception of the Middle Ages. Although geographically European, culturally it is situated amid Christianity, Judaism, and Islam. The Middle Ages, too, are liminal; as Emma Dillon (2012) framed it, the period has worked as the “border of the Western musical tradition: the edge that marks the beginning of music history.” From a traditional perspective, those origins implicitly coincide with the ninth-century appearance of the earliest forms of musical notation in European, Christian milieus. But what if we were to center the Western Middle Ages on the Iberian peninsula? The papers presented in this panel aim to complicate this canonical history by focusing on a rich Iberian theoretical tradition that expressed itself in Arabic, Judeo-Arabic, and Hebrew.

Paper 1 identifies the previously unknown theorist “al-ʿAbdarī the Valencian,” author of a compendium of Fārābī’s Great Book of Music, and proposes a new paradigm for the study of Arabic music theory that considers the Muslim West, al-Andalus and the Maghreb, as a distinctive music-theoretical space. Paper 2 explores how al-Fārābī’s Enumeration of the Sciences shaped the epistemological framework through which twelfth- and thirteenth-century Jewish scholars active in Iberia and Provence (Yosef ibn ‘Aqīnī, Shem Tov ben Falaquera, Qalonymos ben Qalonymos) understood Arabic music theory. Paper 3 centers on Solomon ibn Yaʾish’s (Seville, d. 1345) text on the musical pulse—a rare testimony to the circulation of Islamicate music theory in a Christian-ruled city—in order to demonstrate how musical motion constituted a shared music-theoretical paradigm between Christian, Islamic, and Jewish milieus.

Iberia offers an unparalleled opportunity to rethink the medieval West. These papers demonstrate that an earlier theoretical corpus from the Muslim East—particularly al-Fārābī (d. 950) and Ibn Sīnā (d. 1037)—founded in Iberian lands across confessional lines under both Muslim and Christian rule. Moving beyond the ill-fated paradigm of the Arabic influence on Western music (Farmer, 1930; Burstyn, 1989), the contributions in this panel approach music-theoretical materials on their own terms, complementing recent studies on Andalusian music focused on cultural and social aspects (Reynolds, 2021).

Presentations of the Symposium

Al-ʿAbdarī’s Questions on the Fundamentals of Music: Music Theory in the Medieval Muslim West

Marcel Camprubi
Princeton University

Within an Arabic manuscript miscellany preserved at Leiden University Library (ms. Or. 23.675) is a treatise titled Questions on the Fundamentals of Music, attributed to a certain “al-ʿAbdarī the Valencian.” Amnon Shiloah first listed al-ʿAbdarī’s work in his RISM catalog of Arabic music sources in 2003, but was not able to identify this otherwise unknown theorist from al-Andalus, the Muslim-ruled lands of medieval Iberia. Through a close examination of the works and marginal annotations in the Leiden manuscript, I demonstrate that “al-ʿAbdarī the Valencian” was the famed mathematician Ibn Munʾim al-ʿAbdarī (d. 1228) who, born in the Valencian town of Dénia, spent most of his career in Marrakesh, Morocco. Al-ʿAbdarī was not only in forging a career that spanned the strait of Gibraltar—a geography I argue to have been central to music-theoretical activity in the Muslim West. Music theorists like Umayya ibn Abī al-Saʿīd (1065–1134) and Ibn Bājja (d. 1139) also benefited from the strengthening of political and cultural ties between al-Andalus and the Maghreb after the eleventh century, particularly during the Almoravid and Almohad Empires. Historians of science have noticed in this period a progressive shift of Andalusian intellectual activity away from Eastern centers such as Damascus and Baghdad, and toward the Maghreb, northwest Africa.

Al-ʿAbdarī’s Questions is itself an abridgment of al-Fārābī’s vast and fittingly named Great Book of Music, written in Baghdad in the 930s and arguably the most important medieval Arabic music treatise. Significantly, Umayya ibn Abī al-Saʿīd and Abū ʿAlī ibn Hassān al-Ūqādī, two other theorists that worked across al-Andalus and the Maghreb, also wrote abridgments of al-Fārābī’s Great Book. Al-Fārābī’s influence can likewise be traced in Jewish writings and in the marginal annotations of an extant Andalusian copy of his treatise (Madrid, BNE, ms. Res/241). Examining al-ʿAbdarī’s compendium alongside these other materials, I demonstrate in concrete terms how sustained engagement with al-Fārābī’s Great Book shaped a distinctive music-theoretical tradition in the Muslim West from the eleventh century onward. Ultimately, I propose a new paradigm for the study of Arabic music theory that considers al-Andalus and the Maghreb as a cohesive music-theoretical space.
This paper considers the influence of al-Fārābī on the music epistemology of Jewish scholars active in Iberia and Provence in the twelfth and thirteenth centuries. Alongside Ibn Sinā (980–1037), al-Fārābī (870–950) was the most represented music theorist in medieval Hebrew texts on music copied in medieval Iberia and beyond. His works provided an important part of the conceptual and epistemological equipment of Jewish scholars, especially for music.

I understand the epistemology of music as the explanation of 1. the different forces and currents that lead to the integration and justification of the presence of music in the field of knowledge; 2. its organization as a disciplinary field; 3. its links with other disciplines. The Jewish Iberian-Provençal epistemology of music can be analyzed on the basis of the scientific texts produced by Jewish scholars who built their production upon previous theoretical texts, mostly Arabic, that were available to them.

In order to show the influence of al-Fārābī on the Iberian-Provençal Jewish epistemology of music, in this paper I compare different translations of the music section from the Farabian Enumeration of the Sciences (Ihsā al-ulūm) by Yosef ibn ‘Aqnīn (c. 1150–c. 1220), Shem Tov ben Falaquera (c. 1225–c. 1295) and Qalonymos ben Qalonymos (1286–after 1328). Despite its brevity, their treatment of this passage is illuminating. Each of these scholars adapts it to his or her understanding and introduces variations in the epistemic status of music.

I extend this comparative work by analyzing an important music treatise attributed to Abū al-Ṣalt (1068–1134), an originally Arabic text that only survives in Hebrew translation. This abridgment of al-Fārābī’s Great Book on Music is very likely of Andalusian origin, and it certainly circulated in Spain. I show that the structure of Abū al-Ṣalt’s text differs from that of the Great Book and that it was the Enumeration of the Sciences which influenced the organization of its contents.

Beyond the influence of this great theorist, this paper demonstrates how al-Fārābī in Hebrew contributed to the development of a musical culture in some Iberian-Provençal Jewish scholars circles.

Islamicate Music Theory in Christianate Seville: Solomon ibn Ya’ish (d. 1345) on the Musical Motion of the Pulse
Giulia Accernero
Yale University

Jewish physician and polymath Solomon ben Abraham Ibn Ya’ish (Seville, d. 1345) is the author of the Judeo-Arabic commentary to the first volume of Ibn Sinā’s The Canon of Medicine (1025), preserved today in two manuscript copies (Langermann 1990/91). This unedited and overlooked commentary contains a lengthy passage on the musical nature of the human pulse. In this paper, I show two ways in which this text disrupts Christian- and Latin-centric narratives of medieval music theory.

First, Ibn Ya’ish’s commentary constitutes a unique witness to the circulation of Islamicate music theory in a Christian-rulled city in medieval Iberia. In expanding on the music-theoretical conceptualization of arterial pulsation, Ibn Ya’ish explicitly draws on earlier Islamicate sources: al-Fārābī’s Great Book of Music (c. 900) and the section on the melody in Ibn Sinā’s The Book of Healing (1027). I situate Ibn Ya’ish within the longer tradition of Islamicate music theory in medieval Iberia, cultivated by both Muslim and Jewish scholars, and reveal how, even after the Christian conquest of Seville in 1248, these texts were read, preserved, and re-elaborated in Arabic as it was the privileged language within Jewish medical circles.

Second, Ibn Ya’ish’s commentary illuminates the concept of musical pulse, a trope that also (re)emerged in Latin and vernacular texts from the thirteenth century onwards (Siraisi 1975, 2001; Holford-Strevens 1993; Pesic 2022). Through a close reading of his commentary, I show how the analogy between musical sound and the pulse is only possible because both rely on a common physical force, central to al-Fārābī’s and Ibn Sinā’s music theory: motion. Examining key passages from these texts alongside other central Latin sources, I demonstrate that the concept of musical motion provided a common music-theoretical paradigm among Christian, Islamic, and Jewish authors of the greater Mediterranean region. Taking motion seriously, I contend, is the first step to recovering a shared Mediterranean music-theoretical space. Ibn Ya’ish’s commentary thus enriches Western music history by disrupting myths of its exclusively Christian and Latin origins.

Music, State Populism, and Affective Nationalism in Early 20th-Century Latin America

Time: Friday, 10/Nov/2023: 2:15pm - 3:45pm  ·  Location: Majesty Ballroom

Music, State Populism, and Affective Nationalism in Early 20th-Century Latin America
Chair(s): Ana Paola Sánchez-Rojo (Tulane University)
Discussant(s): Jacqueline Avila (University of Texas at Austin)

Many Latin American states turned to music as a tool for social reform beginning in the 1920s. Under the purview of what Pablo Palomino (2020) has recently called “State Musical Populisms,” elected officials aimed to shape national culture through communal musicking, such as workers’ orfeones (choirs) and children’s songs based on what these officials categorized as “folkloric” or “popular” music. The massive scale of some of these projects afforded audibility to the state apparatus.

As William Mazzarella (2019) has recently studied, populism rests on a political ambiguity: it emerges between the authorized representation of institutions and the unmediated enactment of explosive popular power. Populism gains affective intensity when it represents “the people” as the underdog. Nationalism aims to create mechanisms of identification with a larger imagined political...
community (Anderson 1983) but is not necessarily concerned with mobilizing the relation between "the people" and an elite that perennially oppresses them (Laclau 2005). What happens when the state ventriloquizes the voice of "the people"?

Looking at case studies from Brazil, Colombia, and Mexico in the 1920s and 1930s, the papers in this session disentangle the populist thread from the broader concept of nationalism. Anglophone histories of Latin American musical nationalisms have heavily relied on studying the music for concert halls and state-sponsored composers. Instead, we turn our ears to the archives of other state-sponsored practices such as civic choirs, orquesta típica ensembles, and school festivals, all of which reveal new avenues for research on musical populism(s) and nationalism(s). By probing the theoretical overlap between populism and nationalism, each paper touches on race, labor, pedagogy, and national politics of belonging.

Presentations of the Symposium

Heitor Villa-Lobos and Political Opportunism in Music Education

Chelsea Burns
University of Texas at Austin

When Heitor Villa-Lobos took the helm of Brazil's newly created Department of Artistic and Musical Education in 1932, he assumed the task of developing a national music education program. Given the Vargas administration's emphasis on centralized national institutions, Villa-Lobos's work was both musical and political in nature. Calling the program "collective," he put the curriculum in terms of a "Brazilian musical conscience" (n.d., between 1940 and 1942). And while Villa-Lobos's curricular work might be construed as labor in service of the national government, it was clearly more mutually beneficial than that—his curriculum served not only administrative goals, but also personal ones.

Villa-Lobos's curriculum centered on canto orfeônico, a singing practice that was both pedagogical and performative. As part of this practice, he took massive choirs of children—sometimes as large as one thousand—to perform across the country and abroad. With this program, Villa-Lobos positioned himself at the center of national musical identity, while also demonstrating close ties to centers of power in the federal government. He characterized the choral performances as a direct mapping between children and the land, describing the sound of the concerts as hearing deserts, forests, and rivers.

What comprised canto orfeônico? Published volumes from the curriculum include folk songs, Indigenous melodies, and original compositions elevating workers and the government—songs of the blacksmith or the washer, and titles like "Río de Janeiro Civic Song" or "Greetings to Getúlio Vargas." Musically, there is little consideration of pedagogy or children's vocal capacities: many songs include complicated a cappella arrangements, bass and baritone lines, and division into up to six parts. The songs seem less sensitive to pedagogical boundaries than political aims.

For the Vargas administration, canto orfeônico served a two-pronged purpose. It provided a centralized program that could strengthen the national reach of the government. It also functioned as a vehicle for international spectacle and a broadcast of educational infrastructure. While Villa-Lobos's work laid claim to national pedagogy, it was also motivated by other priorities—both transmitting the Vargas administration's populist messaging and centering himself as an essential part of Brazil's musical character, an intertwined personal and political endeavor.

Workers' Choirs, Eugenics, and Cultural Intimacy in 1930s Colombia

Daniel Castro Pantoja
University of North Carolina-Greensboro

In early 1936, working-class Colombians were called to sing the nation-state (Butler and Spivak 2007). Orfeones obreros (workers' choirs) were soon formed all over the country, an initiative managed by the National Directorate of Fine Arts (DNBA), then in the hands of Liberal elites. Among the many requirements instituted by the DNBA, orfeonistas were mandated to enroll in music literacy classes, taught exclusively after five in the afternoon so that they would interfere with regular working hours. The DNBA also limited the orphéonico repertoire to choral arrangements of Andean mestizo (racially-mixed) popular music genres like the bambuco, presumed to be resolutely local. Meanwhile, Cuban rumbas and Mexican corridos, favored among the working classes, were eschewed, deemed by state officials as potentially unhealthy for Colombian ears. Years later, this apparent representational gap between "the people" and the state would be efficiently captured by non-partisan populist movements, who not only questioned the capacity of partisan elites to rule democratically, but also casted doubt on music's putative (orphic) powers to appease the masses.

Expanding on recent work on Colombian soft eugenics (Muñoz 2022), in this paper, I present a micro-genealogy of the Liberal state's (mis)handling of these orfeones during their first year of existence. I argue that populism's hunger for political immediacy (Mazzarella 2019) pushed state bureaucrats to produce documents that reveal moments of what Michael Herzfeld (2016) calls cultural intimacy. By this, I mean those aspects of national identity that are considered a source of external embarrassment, but which are integral to creating a sense of communitas in a large socio-political space like the nation-state. In examining the Colombian state's mediation of musical populism, I demonstrate that listening for cultural intimacy can help scholars distinguish nationalism from populism, an overlap common in academic and public debates that has made the architectonics of populism hard to grasp (De Cleen & Stavrakakis 2017). Finally, using an idealational approach to populism (Hawkins & Rovira-Kaltwasser 2017), I reflect on the historiographical implications of the perceived historical failure of the Colombian state to give a voice to "the people.”

Music and Populism in Mexican Post-Revolutionary Education

Ana P Sánchez-Rojo
Tulane University

This paper examines the state ideology regarding music's role in national education in post-revolutionary Mexico during the tenure of José Vasconcelos as Secretary of Public Education (1921–24). In line with Vasconcelos's racial ideas about mestizaje (the mixing of the Indigenous and Spanish races), early post-revolutionary Secretariat of Public Education discourse advanced music education to invigorate the Mestizo and Indigenous races. A free, strong Mestizo race would equip Mexico to compete culturally, politically, and
economically on the international scene. Post-revolutionary racial-cultural discourse affirmed that Mexican popular music eclipsed Western European art music like the mestizo race exceeded the white one.

The state personnel working with Vasconcelos saw Mexican popular music as the raw expression of the people, in contrast with Western European music, which stifled expressivity through strict methods and canons. According to this philosophy, teaching music in schools and centers for adult education spiritually fortified Mexicans through a cathartic liberation from imposed musical practices, parallel to how physical education fortified the body. The Secretariat of Public Education hoped to create spaces where the working classes would socialize productively through music lessons, factory workers’ choirs (orfeones), bands, and orquesta típica ensembles. Among the arts, music and choral singing were considered particularly suited to molding minds because they were seen as reaching people’s souls. At the same time, training workers to sing and play music would solidify a core repertory of Mexican music collectively sourced and available to all, unlike concerts and operas offered in the theaters of major urban centers. The idea of positioning common citizens as leading music producers and consumers in the post-revolutionary nation found resistance among conservative middle and upper classes.

The crusade for popular music endured into the 1930s through institutions such as the orfeones and Mexico City’s Escuela Popular de Música, even though the repertory embraced by public education officials ended up including pieces from the Western European tradition next to traditional ones. Official educational discourse glorifying popular music contributed to the consolidation of a core nationalist repertory taught in schools and cultural associations to this day.

Harmonic Effects

Time: Friday, 10/Nov/2023: 2:15pm - 4:15pm · Location: Governor’s Sq. 11
Session Chair: Daniel Harrison, Yale University
Analyzing Displacement Techniques in Prokofiev’s Music
Evan Tanovich
University of Toronto,

This paper posits a theory of general displacement in the music of Sergei Prokofiev. I investigate various techniques such as chromatic, rhythmic, diatonic, octave, motivic, and harmonic displacement by comparing a completed composition to a common practice prototype.

Firstly, I canvas existing attempts to codify ‘wrong notes’ in Prokofiev’s music, such as Richard Bass’s theory of chromatic displacement, and expand on them introducing a new lexicon of terminology related to displacement techniques of various types. Secondly, I reveal the numerous displacement techniques Prokofiev employs through an analysis of excerpts from his ballets Romeo and Juliet (Op. 64) and Cinderella (Op. 87); his Fourth Symphony (first version Op. 47); and a sketch from his sixth thematic version[s] of the music lurking beneath the surface” (Kramer 1998, 518) but opens the hermeneutic window such that an analyst may read themes of irony and especially uncanniness into the music.

Theorizing the Modal Double-Tonic Complex with Maurice Duruflé’s Works as a Case Study

Lukas James Perry
Eastman School of Music

Pomeroy (2004), BaileyShea (2007), and Nobile (2020) have expanded the concept of the “double-tonic complex” (DTC) since Bailey’s (1985) coinning it. While Pomeroy and BaileyShea discuss two tonics related by chromaticism or mode mixture, I argue that the theory of DTCs possesses considerable power to explain the tendency of diatonic modal music to exhibit multiple tonal centers (Lam 2020). I expand upon Noble’s formulation of the Aeolian–Ionian complex to a generalized concept of a modal DTC. In addition to the Aeolian–Ionian complex, I propose Ionian–Phrygian and Dorian–Lydian complexes and explore how dual tonal centers are interwoven within these relational structures.

Three pieces by Maurice Duruflé—the “Introit” from the Requiem, Op. 9; the Prélude sur le nom d’Alain, Op. 7; and the “Pie Jesu” from Op. 9—serve as a case study in which five musical conditions manifest modal DTCs. These conditions are as follows: 1) Plainchant priority: the final of the plainchant or plainchant-inspired melody defines one of the tonics. 2) Tonally ambiguous common-tone chord: a prominent seventh chord or first-inversion triad containing both tonic pitches can refer to both tonics.
3) Multiple harmonizations: different harmonizations of the same melody point to either tonic, inviting hearings of the melody in the context of both modes. 4) Multivalent points of imitation: a motive is transposed to reflect the same scale-degree succession in both modes, or alternatively, a motive is preserved in pitch yet harmonized in both modes such that the same motive is ultimately heard in the context of both modes. 5) Rhetorical-formal significance of beginnings and endings: even if one tonic or the other attains more salience at various middle points, the opening or closing tonic is understood to be particularly significant.

These conditions show how a modal DTC represents neither directionality nor tension but, rather, a mutually reinforcing expression of the music’s distinctive modal character. While these particular conditions might be unique to Duruflé’s works, future research can explore how the modal DTC emerges in other diatonic modal music by composers ranging from Vaughan Williams to Stravinsky.
Theorizing Tonal Function in a Messiaen Mode 2 Idiom
Robert Hamilton
Eastman School of Music

Many of Olivier Messiaen’s early slow movements include a distinctive idiom that operates within his second mode of limited transposition. I identify the idiom, define it as a schema, and investigate its tonal functional properties.

To capture the unusual but consistent approach to tonality in these schematic passages, I propose a model that relates all sonorities to an underlying normative progression: an oscillation between two T6-related (0358) chords that together comprise the full octatonic scale. One of the chords is established as tonic—as a major triad with an added sixth—and the other as antitonic. Chords with a mixture of functions are analyzed as variations on the model.

The underlying oscillating progression has some intriguing features that I relate to Messiaen’s well-known interest in conveying the eternal. In particular, I build on Diana Luchese’s (1998) idea that Messiaen’s music communicates eternity through musical paradoxes. Drawing on Candace Brower’s (2008) work, I argue that the progression conveys paradoxes in both the harmonic and voice-leading domains.

Samuel Coleridge-Taylor and Schubert’s Promissory Note
Rowland Moseley
Dartmouth College

The music of Samuel Coleridge-Taylor (1875–1912) has gained ground in performances and public perception over recent years. How, in response, might music scholars continue to write Coleridge-Taylor more thoroughly into music history (following Cook 2017, Taylor Thompson 1994)? One avenue is to investigate how Coleridge-Taylor himself understood the historical European canon and his relation to it. How did he engage the canon within his own style?

Composed in 1908 for a stage production of Faust, Coleridge-Taylor’s English setting of Goethe’s “Der König in Thule” answers the question in striking terms. Finding a “promissory note” (Cone 1982) in Schubert’s setting of the same text, Coleridge-Taylor cashes in that note at the climax of his own setting in a manner that rewards both musically literate and musically naïve segments of the theatrical audience. I will contextualize and interpret this dramatic culmination via motivic analysis, phenomenological reading, and both functional and neo-Riemanian accounts of the harmony.

Gounod’s operatic setting of 1859 also echoes here. In matters of phrase rhythm, melodic contour, and explicit musical medievalisms, Gounod offered a second famous template for Coleridge-Taylor and analytical comparison illuminates his choices. I conclude by interpreting the climax of Coleridge-Taylor’s song as an aesthetic risk that becomes a moment of mutual affordance between composition and performance. “There Lived a King in Thule” attests to Coleridge-Taylor’s harmonic skill and his readiness to establish musical meaning and express a musical identity by making explicit connection to the continental-European canon.

Professional Ins and Outs: Practicing/Performing Public Music Theory

Time: Friday, 10 Nov 2023: 2:15pm - 5:30pm · Location: Grand Ballroom I

Organizer(s): Melissa Hoag (Oakland University), Elizabeth Sayrs (Ohio University)

Chair(s): Drew Nobile (University of Oregon), Elizabeth Sayrs (Ohio University)

The Professional Development Committee is presenting two 90-minute sessions on Public Music Theory, with an emphasis on career issues and practicalities. One 90-minute panel, “Public Music Theory Outside the Academy,” will address the practical nuts-and-bolts aspects of public music theory: How much time does one spend on public music theory compared to more traditional refereed research activities? How does one explain public music theory activities to tenure and promotion committees, since it is not peer reviewed? How does one establish relationships with editors and secure funding for these projects? What about intellectual property concerns (especially for podcasts and video)? What are best practices for keeping materials reasonably short but still informative, especially for the video and podcast mediums? For podcasting, how does one discuss music in a somewhat technical way without referencing a score? How does one demystify music theory for a more general audience while still keeping it interesting for theorists? In addressing these questions, our goal is for attendees to leave with some practical strategies for presenting music theory to a general, non-expert audience as well as a better understanding of preparing materials for video and podcast. Drew Nobile, who has secured outside funding for his research and who has been interviewed by public media outlets such as the Today show, will moderate this panel.

The other 90-minute panel, “Public Music Theory Within the Academy,” will address how we represent and explain music theory to our colleagues in music who are not theorists, as well as those who are not in music. Anytime we speak on behalf of our field in faculty meetings, teach interdisciplinary courses, apply for grants to support our research, or advocate for our areas during curriculum or staffing discussions, we are acting as public music theorists. We hope that attendees will leave with greater confidence in their ability to advocate for their research and themselves as well as strategies for doing so, which in turn could lead to increased interdisciplinary collaborations and career advancement. Elizabeth Sayrs, who has worked as a music theory professor as well as an administrator at many different levels, will moderate this session.

Name of sponsoring group
Professional Development Committee

Presentations of the Symposium
I organize these traits into a weighted hierarchical pyramid after Johanna Frymoyer on ambient music (Szabo 2017), its characteristic traits (Szabo 2019, Cummings 2019), and modes of its perception (Roquet 201). Community, yet also defies many commonly accepted traits of the idiom from which it borrows. This paper explores the music of Tim Hecker’s 2013 ambient electronic album, Virgins, and its seemingly paradoxical status within the ambient music idiom. The album remains a widely acclaimed and celebrated contribution within a quickly budding musical community, yet also defies many commonly accepted traits of the idiom from which it borrows. After a survey of recent scholarship on ambient music (Szabo 2017), its characteristic traits (Szabo 2019, Cummings 2019), and modes of its perception (Roquet 2016), I organize these traits into a weighted hierarchical pyramid after Johanna Frymoyer (2017). In doing so, I unite unanimously

Public music theory outside the academy
Matt Baileyshea, Daniel B. Stevens, Jennifer Beavers, Megan Lyons, David Thurmaier, Megan Kaes Long
1University of Rochester, 2University of Delaware, 3University of Texas at San Antonio, 4Furman University, 5University of Missouri-Kansas City Conservatory, 6Oberlin College-Conservatory of Music

"Public Music Theory Outside the Academy" will address the practical nuts-and-bolts aspects of public music theory: How much time does one spend on public music theory compared to more traditional refereed research activities? How does one explain public music theory activities to tenure and promotion committees, since it is not peer reviewed? How does one establish relationships with editors and secure funding for these projects? What about intellectual property concerns (especially for podcasts and video)? What are best practices for keeping materials reasonably short but still informative, especially for the video and podcast mediums? For podcasting, how does one discuss music in a somewhat technical way without referencing a score? How does one demystify music theory for a more general audience while still keeping it interesting for theorists? In addressing these questions, our goal is for attendees to leave with some practical strategies for presenting music theory to a general, non-expert audience as well as a better understanding of preparing materials for video and podcast.

Public Music Theory Within the Academy
Abigail Shupe, Deborah Rifkin, Christine Boone, Nancy Rogers
1Colorado State University, 2Ithaca College, 3University of North Carolina Asheville, 4Florida State University

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Ambient Music and EDM
Time: Friday, 10/Nov/2023: 4:00pm - 5:00pm  ·  Location: Silver
Session Chair: Victor Szabo, Hampden-Sydney College

A Posthuman Voice: Vocal Aesthetic and Identity in 2010s Witch House
Tyler Osborne
University of Louisville

For decades, electronic music artists have technologically manipulated their voices to blur partitions between organic human and synthetic “other.” As technology progresses and becomes increasingly accessible, opportunities arise where organic and synthetic boundaries are further compounded, creating musical moments—or entire genres—that challenge perceptions of where the human voice ends and the mechanized other begins. Such occurrences where the voice fuses inextricably with technology invites many interpretations, particularly regarding the gendered vocalic body and posthuman thought.

In this presentation, I consider how philosophies of posthumanism and cyborgfeminism work in tandem with theories of timbre and production to assess how boundaries between the human voice and musical machine have eroded over the last two decades. My case studies include Witch House artists where the vocal production leads the listener to question both the relationship between organic and synthetic and the vocalic body as a whole. Such approaches to recent electronic music reveal posthumanist tendencies that encourage reassessing dualisms including organic/machine or physical/nonphysical. By emphasizing these obscured dualisms in Witch House music, two production techniques surface. In the first, vocals are heavily masked by filtering effects that impart an ambiguity to gendered conjectures in vocal delivery. The second technique blurs perceptions of the vocalizer’s identity and humanness with musical effects that impose control over vocal delivery through layering and effect combinations that subsume the voice within a synthetic realm. These categories are further compounded by the genre's characteristic “narcotic nihilism” that frequently masks artists' identities, leaving the listener autonomy to formulate their own conceptions of the vocalic body based on the genre’s minimal organic and visual elements.

By diminishing the voice’s humanness with layers of effects, Witch House music sets a precedent for posthumanist perspectives on vocal delivery. My study shows the expressive capacity for human-machine musical hybridization, while simultaneously distorting perception of a gendered vocalic body through the influence of technology. From a posthumanist evaluation, as the voice becomes inextricably blended into the musical machine, the singing persona’s identity is not compromised, per say, but instead is allowed to ascend beyond conventional Western Enlightenment binaries substantiated on patriarchal systems.

Don’t Pop the Bubble: Intersections of ambient music, attention, expectation, and flow in Tim Hecker’s Virgins
Ryan Galik
Michigan State University

This paper explores the music of Tim Hecker’s 2013 ambient electronic album, Virgins, and its seemingly paradoxical status within the ambient music idiom. The album remains a widely acclaimed and celebrated contribution within a quickly budding musical community, yet also defies many commonly accepted traits of the idiom from which it borrows. After a survey of recent scholarship on ambient music (Szabo 2017), its characteristic traits (Szabo 2019, Cummings 2019), and modes of its perception (Roquet 2016), I organize these traits into a weighted hierarchical pyramid after Johanna Frymoyer (2017). In doing so, I unite unanimously
recognized traits across ambient music scholarship to catalog those pervasive elements which are “essential,” “frequent,” or else “stylistically particular or idiomatic.” I then provide an analysis cataloging the ways in which Hecker’s composition develops, abandons, or completely contradicts those traits established by earlier landmark ambient albums. In reconciling its deviations, I draw upon David Temperley’s 2019 concept of Uniform Information Density, David Huron’s 2006 account of schematic musical expectations, and Mihaly Csikszentmihalyi’s 1990 cognitive “flow” model, supported further by Elizabeth Margulis’s 2014 research on music listening and flow. The intersections of this scholarship suggest a listener-oriented perspective of ambient music listening in the context of attention, expectation, and flow. I propose the relevance of genre niching—the habit of listeners to seek a musical “flow-state” through an optimal balance of listener expectation and musical complexity—to reconcile the role Virgins holds within the ambient idiom. I conclude with further considerations and applications of genre niching beyond ambient music, and its role in the context of similar research on listener perception scholarship in dialogue with expectation-based musical listening.

Classical Forms

Time: Friday, 10/Nov/2023 · 4:00pm - 5:30pm · Location: Governor’s Sq. 15
Session Chair: Olga Sánchez-Kisielewska, The University of Chicago

Cutting Out the Middle Man: The Medial Moment and the Binary-Ternary Transformation of Sonata Form

Yoel Greenberg, Barak Schossberger
Hebrew University, Jerusalem

Recent years have witnessed renewed interest in the evolution of classical sonata form from binary forms (Burstein 2020, Greenberg 2022). The event within sonata form that has been the focus of scholarly attention is the double return of the principal theme and key in the second half of the form, demonstrating sonata form’s shift from a binary to an increasingly ternary conception (Burstein 2020, Greenberg 2022, Neuwirth 2021). The advantage of focusing on the double return is that it both fulfills expectations created by series of salient cues, and sets up further expectations for the continuation (the recapitulation). Therefore the handling of such a moment is information-rich, in that it encapsulates many of the issues that were at stake in the perception of sonata form as a whole.

Here we examine another such information-rich moment: that which begins the second half of the form, immediately after the first binary repeat sign (henceforth “the medial moment”). In binary and early sonata forms, the medial moment almost invariably consisted of a “medial repeat” (Greenberg 2022): a restatement of the opening theme in the secondary key, suggesting a binary balance between the first and second halves of the form. Yet as was noted by late 18th-century theorists, this practice waned in the late eighteenth century, eventually giving way to a more fluid and more ternary sense of form in which the moment of recapitulation, rather than the medial moment, formed the telos of the movement.

Relying upon a corpus study of over 200 works dated 1740-1810 and upon several illustrative case studies, we demonstrate that the medial repeat “mutated” gradually, through changes in key, location and thematic manipulation. Furthermore, we show how these changes, although subtle, weakened the binary implications of the medial moment by transforming the function of the double bar from recommencement and division to refraction and continuity. Through our diachronic focus on the process of transformation we propose an additional dimension to Hepokoski and Darcy’s notion of “defaults,” offering a time-sensitive context to the options that were available at a given point in time.

Galant Schemata and Irregular Phrase Rhythm in late-eighteenth-century Spanish Keyboard Sonatas

Bryan Stevens Espinosa
Sam Houston State University

The eighteenth-century Spanish keyboard style presents a challenge to common notions of hypermeter and phrase rhythm. In particular, the phrase proportions in this eighteenth-century repertoire do not demonstrate a strong tendency toward either phrase symmetry or a consistent quadruple hypermeter like their Austro-Germanic counterparts. Rather than the 4+4 norm described by both William Rothstein (1989), William E. Caplin (1998), and more recently Mirka (2021), Spanish composers tend to use phrase structures with 2+2, 3+2, and 4+2 proportions. This paper explores the relationship between irregular phrase rhythm and use of Galant schemata (Gjerdingen 2007) in the late-eighteenth century Spanish keyboard sonatas by composers such as Joaquín Montero (1740–1815), Narciso Casanovas (1747–1799), and Manuel Blasco de Nebra (1750–1783). I argue that the Galant vocabulary these composers inherited from the previous generation of Spanish composers is essential to the late-eighteenth-century Spanish musical style, and moreover, that it informs the phrase structure and phrase rhythm in their works.

As Gjerdingen (2007) has documented, late-eighteenth-century Austro-German composers such as Wolfgang Amadeus Mozart (1756–1791) made extensive use of Galant schemata, and Rothstein (2008) has shown that both Austro-Germanic and Italian national styles have a strong tendency to conform to a normative duple or quadruple hypermeter. In contrast, I show that the Spanish national style tends to use evenly spaced schema events regardless of hypermetric implications. This paper elucidates an important but hitherto unrecognized aspect of the late-eighteenth-century Spanish style. Beyond showing the use of schemata in a repertoire not typically associated with the practice, I demonstrate a novel use of schemata in which Spanish composers use schema events to inform and provide structure for the irregular phrase rhythm of their works.

Mozart’s “operatic cadence”

Danuta Mirka
Northwestern University

Since the publication of Robert Gjerdingen’s Music in the Galant Style (2007), the galant schematice has been expanded by others (Byros 2009, 2012; Rice 2014, 2015a, 2015b; Mitchell 2020; Demeyere 2022). In this paper I expand it further by positing yet another
European or Oriental? Armenian Folksong Publications, Transnational Networks, and Self-Making in Fin-De-Siècle France

Michael Turabian
McGill University

As pogroms intensified in Central Asia (1890 ff.) and revolutionary fervor gripped Russia (1905), Armenians found themselves in a perpetual state of flight, leading many to settle in diaspora communities the world over. In Western Europe, Paris quickly established itself as the creative center of the Armenian diaspora, where writers and musicians, freed from the constraints of empire, debated the terms of Armenian national identity motivated in part by newly emergent diaspora political parties. In these years, the stakes for determining Armenian identity grew dramatically, as illustrated by the varied ways in which exiled Armenian composers represented “home” in their art music and folksong volumes, bringing forth questions regarding the efficacy of harmonization and employing pertinent themes such as exile to the newly composed repertoire. These years (the 1890s–1910s) saw Armenian musicians, in Paris as well as in Armenia, engage with authenticity discourses, exposing the two competing faces of Armenian identity: European versus Oriental, each of which held its own claims to the Armenian home. To illustrate this fraught binary, I explain how Armenian artists and art music found their way into the Parisian press with featured articles and score fragments (appearing in Figaro and in the monthly Société Internationale de Musique supplement among other publications). Komitas Vartabed (1869-1935), a featured author in these publications, engaged with narratives of Armenian authenticity that informed his original compositions, impacted by his fieldwork outcomes published in Paris. Lesser-known Armenian musicians educated in Paris also disseminated their musical findings in the...
Parisian musical press. Examining sources that have largely been excluded from Armenian Studies, this presentation shows differing versions of Armenia as represented in harmonized folksong volumes and in journal articles by both Armenian and French musicologists from the fin-de-siècle. Ultimately these musical and ethnomusicological sources display ambivalent and dialectical qualities reflective of fluctuations in Armenian social and cultural history during that time. I argue that these publications embody ambiguity that is not only a significant feature of Armenian musical identity but a crucial tension of Armenian cultural politics that went on to define much of the post-Genocide (1915) 20th century.

Exotic Novelties and New Women: Orientalism and Appropriation in Tin Pan Alley
Martha Schulenburg
RILM

The Orientalist craze in music, fashion, and the figurative arts has been long subject to scrutiny as a byproduct of European colonialism. While French composers were giving evocative titles to their Eastern-inspired pieces and Puccini presented rather questionable and fetishistic Asian women on the operatic stage, women’s fashion was also taking a page from the Orientalist craze. As Einav Rabinovitch-Fox has explored in her work on women’s self-fashioning in the Progressive Era, the more loose and comfortable styles associated with the Middle and Far East were staples of the New Woman’s wardrobe in the 1900s. As such, Orientalism became a means of representing Progressive ideals about women and bodily autonomy in fashion. However, this was far from the only popular display of the Other in popular culture. Popular song, as has been noted by many scholars, utilized countless racist stereotypes in attempt at maximizing commercial potential.

This paper reconsiders the Orientalist popular songs of Tin Pan Alley as not simply racist caricatures but rather tools for white women to perform alterity. The women sung about in exoticist popular songs from the Progressive era use the implied eroticism of the Oriental Other to engage in sexual transgression. Though Victorian morality waned in the first few decades of the 20th century, such sexual exploits as those found in tunes such as “Hindu Rose” and “Cleopatricula” would still have been an affront to the propriety of the day. It is precisely because these figures have an affiliation with Otherness that their flagrant eroticism is permissible. Drawing from my analyses of the music, lyrics, and cover art, as well as select performances of early 20th century popular song, I argue that these songs should be understood within the larger context of white women’s appropriation of Orientalism to perform Progressive ideals on women’s sexuality.

Metric Modulations, Patterns, and Schemas

Time: Friday, 10/Nov/2023: 4:00pm - 5:30pm · Location: Denver
Session Chair: Ben Baker

Temporal Transformations in the Timekeeper’s Toolkit: Metric Modulation in Popular Music Drumming
Zachary Lookenbill
The Ohio State University

Research on the technique of metric modulation has been limited to the domain of art music, particularly with the music of Elliott Carter (Trakulhun 2020, Mead 2007, Bernard 1988). While this work is influential in understanding rhythm and meter in 20th century composition, popular music offers a rich corpus worthy of studying metric modulation. As popular music styles are explored more in music theory, attention is beginning to turn toward the drum set and its rhythmic and metric complexities as evidenced by the work of Cairns (2022), Hudson (2022), Garza (2021), Biamonte (2014, 2018), and Butterfield (2006). Here, I pursue further study of the drum set and analyze the structure and purpose of metric modulation.

First, I develop a definition of metric modulation that is centered around the drummer’s backbeat and the reinterpretation of rhythmic values. Crucially, metric modulation is a misnomer; it does not necessitate a change in meter but rather an integer-ratio change in tempo (Benadon 2004). Such a temporal transformation is particularly salient when enacted by the drum set, as the rate of kick-snare-alternations of the backbeat is altered. Next, I analyze the use of metric modulation in a variety of popular music styles and propose two types: complete metric modulation and implied metric modulation. Complete modulation is utilized by the entire musical texture as a way of delineating formal sections with a new tempo. Implied modulation is a temporary illusion created by the drummer, implying a new tempo without fully enacting a change. I also consider possible perceptual interpretations of this technique following Krebs’ (1999) theories of metric dissonance. An implied metric modulation may either be interpreted as a metric dissonance or a new, but related, metric and temporal framework. Finally, I investigate the purposes for implementing metric modulation, drawing evidence directly from drummers through interviews, online lessons, and public forums (Buell 2018, Edgar 2011). More broadly, this paper illustrates the dynamic creative license afforded to the drummer and situates metric modulation as a temporal transformation in the timekeeper’s toolkit.

Formal Functions of Drum Patterns in Post-Millennial Pop Songs, 2012–2021
David Geary
Wake Forest University

Drum patterns are a pillar of popular music’s soundscape. But the majority of scholarship about drum patterns focuses on their rhythmic and metric functions, and there is no widely adopted method for analyzing the formal functions of drum patterns throughout complete songs. Focusing specifically on the formal functions of drum patterns in post-millennial pop, I completed a corpus study of Billboard magazine’s top one hundred pop songs from 2012–2021, analyzing each song’s drum patterns and tracing their formal organization. My study found that pop songs have an average of only 1.54 chord progressions, but they have an average of 5.43 drum patterns and 9.15 drum pattern changes. In short, the drums do much more than simply establish a song’s rhythmic profile and metric framework. In post-millennial pop, the drums are a primary participant in expressing form. The first half of this paper
This paper presents a schema theoretical approach to musical cues and the cognitive mechanisms that enable group coordination in live settings. Drawing from cognitive and cross-cultural studies of improvisation, I advance a generalized model of cue processing centered around determining a contextually appropriate action by decoding the temporal location and musical content of an upcoming event from a perceived cue stimulus, aided by information from a musician's knowledge base (Pressing 1998) and primed by an attention-orienting preparation phase. Memories of past cueing experiences—generalized into what I call cue schemas—guide this processor by supplying its component routines with a set of default values, easing the cognitive load of responding quickly and appropriately to cues in a live setting. To illustrate cue schemas in action, I survey live performances of the bluegrass standard “Muleskinner Blues” by Bill Monroe, which poses substantial coordination problems due to its metrical flexibility. By examining how different backing musicians responded to this flexibility, I highlight the ways that cue schemas cultivate shared attention to event boundaries, enabling coordinated musical actions in the absence of a fixed metrical structure.

Music, Technology, and Communication

Time: Friday, 10Nov/2023: 4:00pm - 5:30pm · Location: Governor's Sq. 16
Session Chair: James Gabrillo, University of Texas at Austin

Medium, Message, Performance: Technological Inadequacy in Igor Levit’s “House Concerts”

Edgardo Raul Salinas
The Juilliard School

Amid the global lockdown triggered by the COVID-19 pandemic, virtuoso pianist Igor Levit started livestreaming “house concerts” from his apartment in Berlin’s Mitte district on April 11, 2020. Between April and May, Levit livestreamed fifty-two evening recitals that reached hundreds of thousands of viewers and turned him into an international media star featured on both sides of the Atlantic. Beethoven’s piano sonatas anchored and bookended the series’ heterogeneous repertoire, which also included music by Bach, Rzewski, and Morton Feldman. For Levit, live musical performance brings forth the “spirit of freedom” that constitutes the “truly utopian dimension of music,” linking performers and audiences to nurture an intimate sense of community. As we witnessed, the COVID lockdown abruptly took away the very possibility of attending a concert, suppressing at once the corporeal forms of communal immediacy that live music affords. Examining Levit’s livestreamed series, I underscore the medium-specific ways in which they restaged and amplified a concert format as traditional as the piano recital to produce a communal mode of immediacy that merged physical absence and aural presence in the intimacy of domestic spaces. Levit’s sonic experiment newly complicated distinctions between the private and the public inherent in the taxonomy of musical genres codified around 1800, instilling a disembodied yet lasting affective bond that kept together performer and listeners through fifty-two quarantined nights. Taking stock of the apocalyptic context, I argue that Levit’s livestreamed concerts reformulated Marshall McLuhan’s infamous dictum—“the medium is the message”—turning the act of musical performance into the unwritten message of an aural ritual that superseded the technological inadequacy of its medium. Following Sybille Krämer’s media philosophy, I suggest that the audiovisual glitches prompted by Levit’s inadequate equipment ultimately heightened the drastic immediacy of his performances, rendering tangible both medium and messenger without ever disrupting the message. Enacting a transhistorical paradox, Levit’s “house concerts” fulfilled modernity’s entrenched desire to simultaneously channel and transcend the opaque materiality of new media technologies, surpassing the inadequacy of livestreaming to deliver a new aural mode of communal immediacy throughout the virtual continuum of cyberspace.

Raising a Proper American Citizen: The Politics of Childhood in the Music of American Cartoons of the 1950s

Ala Krivov
The University of Western Ontario

How does music for and about children reflect that era’s cultural understanding of childhood? And how does such understanding influence the process of composition of music that is considered “children’s”? In the scholarly discourse on domestic life in the USA during the early Cold War period, the 1950s are often characterized as an age of domestic revival. Scholars comment on the era’s “child-centered” character; however, despite this emphasis on family values, children themselves, as well as the process of rearing them, were treated with a great deal of anxiety and suspicion. Such attitudes are evident in music written for children.

Grieve (2018), Holt (2014), and Peacock (2008) have demonstrated how schools, print media, books, magazines, and television constructed a specific image of childhood to match the existing Cold War ideologies. However, little attention has been given to the role that music played in the shaping of this new conception of family.

This paper investigates how American children were imagined in Disney’s music for animated films in the 1950s, analyzing specific songs in the context of recent scholarship on children, family life, and propaganda during the Cold War. Building on the film narratological model as formulated by Bordwell (1985) and employing Foucauldian discourse analysis techniques (2010), I examine two animated
The “Hans Zimmer-effect” has become shorthand in both popular and academic discourses to describe a dominant mode of composing for Hollywood films that relies on digital tools and processes to produce highly repetitive blockbuster scores. The low cost of digital production tools and the shift away from studio-controlled filmmaking has led to a drastically condensed production model and a reliance on synthesized temp tracks in the editing booth, leading to concerns about instrumental timbre’s fading relevance within an increasingly digitized audiovisual culture.

In this paper, I offer a close reading of a pair of scores that reject the binarism between digital and analog scoring practices through a process of apparent dematerialization. Jöhnannsson composed the score for Arrival (Denis Villeneuve, 2016) through experimental and improvisatory recordings of instruments and voices, but rendered those sounds alien through overdubbed tape loops and aleatoric performance. Likewise, Mark Korven developed an entirely new instrument dubbed the “Apprehension Engine” for The Lighthouse (Robert Eggers, 2019) to “perform” library sound effects rather than relying on repetitive digital cliches. The music in these films resembles both underscoring and sound design, operationalizing the inherent risk of aural confusion to sustain atmospheric intensities and drive the narratives. As I argue, they revel in the ontological uncertainty between acoustic and digital sources to resist the rigidified cultural hierarchies that lament the “absent” materiality of instrumental timbres in film music, demonstrating that even in its most illusory rendering, timbral materiality remains phenomenologically inescapable.

There remains a steady stream of Hollywood scoring that foregrounds instrumental timbre in novel ways, but the frequent tendency to label such scores as being implicitly “legitimate” compared to their digital counterparts merely affirms a troubling hierarchy of a different sort. Arrival and The Lighthouse point toward other possibilities of production, interpretation, and critique: as meta-cinematic texts that explore various incarnations of the cinematographic image, they offer commentary on the assumed reality of material sound within the temporal and historical framework of the moving image.

Orality in Italian Popular Song

Time: Friday, 10/Nov/2023: 4:00pm - 5:30pm · Location: Governor’s Sq. 12
Session Chair: Claudio Vellutini, University of British Columbia

Archiving Orality: Notation and Mimesis of Acts of Poetic Recitation in Musical Print

Chelsey Lee Belt
Indiana University

Printed song repertoires circulating in sixteenth-century Italy supplemented and increasingly supplanted unwritten song traditions, to the point that monody collections appearing around 1600 have overshadowed earlier accompanied song practices in historical narratives. While monody’s innovative aspects have dominated discussion, its relationship to preexisting practices such as the oral performance of poetry to instruments like the lute and lira da braccio remain unexplored. By approaching monody collections as a site of transition from oral to literate forms of culture underway in Early Modern Italy, I examine how musical notation can act as an “archive” of unwritten practices.

Examples from a variety of genres illustrate the co-influence of oral and literate traditions throughout the long first century of the print industry. The standardization of solo and accompaniment notation found in monody and musical drama provide a new format for poetic recitation, in which previously oral song traditions can become fixed in notation as modi di cantar, or appear mimetically, to stage a poet character. Decades earlier, villanesche and polyphonic comedies also employed notation and mimesis of regional practices to create a rusticizing approximation of vernacular performance. Even in the first days of Italian music printing, Petrucci engaged with the currency of oral practices by including poetic formulae in his songbooks. Ultimately, as I argue, taking an archival perspective to the notation itself helps us navigate its imperfection as a data source, among other pitfalls of using written documents to study unwritten traditions.

Napule è mille culture: Popular Neapolitan Music pre-1750

Alexandra Amati
Harvard University

In 1739 Charles de Brosses wrote “Naples est la capitale du monde musicien.” And yet, very little has been written on the music of Naples’s streets, outside of churches, theaters, and courts. Because as an oral tradition it left little written traces, most studies on Neapolitan (popular) music quickly dismiss anything before the Golden Age of Neapolitan song, inaugurated in 1835 with “Te voglio bene assai” (De Simone, Gargano, Sabatini, Paliotti). Reconstructing the soundscape, in the dialect, of the vicoli and homes, of street festivals, and of working people is indeed very difficult, but not impossible. This three-part paper first contextualizes the
reertoire and presents what is known, clearing the facts from the debris accumulated around them in successive generations of studies (such as the canard introduced by an early scholar of Boccaccio mentioning a song in the Decamerone, and perpetuated as a fact in the literature)—3–4'. The central part (12–13’) discusses the repertoire, analyzing genres (such as the tammurriata, tarantella, narrative strophic songs, and a ‘fregiola’ songs) and sonorities (including instruments unique to the area like calascione, tamburello, triccheballacche, and putipù), and evincing central themes and topics. Besides the themes of love and relationships, there is a very strong current of political commentary, overt and covert, as well as some sort of origin story, and a good dose of humor. One peculiar example are songs lamenting the departure of the Anjou in the 1440s and the arrival of the Aragonese regime, at least one song alleged by Isabella d’Anjou herself, bemoaning the loss of her Naples. The analysis will be illustrated by musical examples performed by musicians who since the 1970s have sought to present philologically accurate performances, like Roberto Murolo and the Nuova Compagnia di Canto Popolare. The last part (3–4’) concludes the presentation by bringing all the elements together to form a coherent picture, if necessarily partial, and briefly putting it into dialogue with other genres, such as the villanella alla napoletana (Cardamone).

**Operetta, Neapolitan Song, and the Southern Origins of Italy’s Popular Music Industry**

**Ditlev Rindom**

King’s College London

Italian operetta has long held a marginal role in histories of both Italian music and operetta – its origins as a foreign importation (via translations of Offenbach) exposing it to accusations of being insufficiently Italian and artistically negligible alike. Yet already from the 1870s onwards, discussions about Italian operetta circled around its relationship with earlier musical traditions and the musical forms an Italian operetta should adopt. For some, this meant a return to Paisiello and Rossini, re-energising a comic tradition seen as flagging even with the recent successes of Ricci and Usiglio (Izzo, 2013). Yet for others it meant developing operetta via a smaller-scale but equally local genre: Neapolitan song.

This paper examines the relationship between Italian operetta and Neapolitan song, focusing particularly on operetta and song composers Vincenzo Valente (1855-1921) and Mario Pasquale Costa (1859-1933). Valente’s I granateri (1889) has regularly been described in later accounts as the first truly Italian operetta, building on the use of canzone napoletana in the earliest Italian adaptations of foreign operettas (Sorba, 2006). Costa was similarly acclaimed, his Neapolitan operetta Scugnizza (1922) hailed as “Italian twice over” during the 1920s. Regionalism was a common feature of Italian operetta production, as witnessed by hits such as Pietri’s L’acqua cheta (1920), and offered a domestic counterpart to the trend for exoticism and Parisian-set works. Yet Naples - with its prestigious artistic history - proved a particularly strong thread, one that could even seem to stand in for Italian operetta as a whole. Famously institutionalised at the Piedigrotta Festival in the 1830s, Neapolitan song had long occupied an ambivalent space between folk music and art song, made more complex by its international dissemination from the 1880s onwards. The operettistic turn to Neapolitan song, I argue, ultimately indicated both a concern for national character and a broader engagement with an emerging popular music industry, and the vexed question of where operetta should fit into developing aesthetic hierarchies. Focusing on operetta can thus offer a specifically Italian contribution to discussions around the “middlebrow” (Guthrie, Chowrimootoo, 2022), while offering a new perspective on debates about regionalism in post-unification Italy.

**Quotation and Borrowing in the Sacred**

*Time: Friday, 10/Nov/2023: 4:00pm - 5:30pm · Location: Plaza Ballroom E*

**Session Chair: Kelly Huff**

'Imitatio' and Josquin in the Sixteenth Century: The Benedicta es Complex and the Mass attributed to Hesdin and Willaert

**David Michael Kidger**

Oakland University, Rochester, MI 48309,

This paper establishes a picture of the complex of music based on Benedicta es, starting with the generation of composers from around 1500, and looking forward to the middle of the seventeenth century, arguing that it represents a particular response to ‘imitatio’ and the music of Josquin in the sixteenth century. The complex demands a careful examination of composition and compositional procedure, of chronology, and of function. It includes original compositions cast as motets and magnificats, reworkings of motets adding a single voice or multiple voices to an existing composition, polyphonic borrowing, especially in imitation masses, instrumental arrangements of existing works, and instrumental works cast as elaborations of existing works. To say the complex is numerous would be an understatement, but what really makes it special is that it is the diversity of genre, composition type and compositional procedure, and the longevity of that tradition.

In his important 1951 study, *Die Motette Benedicta es von Josquin de Prez, und die Messe super Benedicta*, Myrosław Antonowycz examined four masses based on Josquin’s motet. There can be no question of the importance of this study in the literature on borrowing in the sixteenth century, however, for one piece, the Missa Benedicta es attributed to Hesdin and Willaert, it had the consequence of implicitly arguing for a primary relationship between the motet of Josquin and the mass of ‘Willaert,’ and one that fits the received ‘historical narrative.’

In the second half of this paper, I explore aspects of borrowing that may help to clarify this matter; the Missa Benedicta es, and in particular consider polyphonic borrowing in a qualitative sense. I contextualize the conflicting attribution of the Missa Benedicta es, with two related questions. First, are there other examples of a conflicting attribution in contemporary related repertoires that may help us to untangle this puzzle? Second, do the patterns of borrowing imply in terms of arguing for a particular attribution?

**Imitating Birdsong or Praising Saint Catherine? The Courtly Remaking of a Fourteenth-Century Virelai**
The topic of courtly love is ever present within the some four hundred French chansons that have come down to us from the fourteenth century. Among them, a very distinct group of only eight so-called realistic virelais integrates bird calls within a morally elevated depiction of the lover’s regard for his lady. As Elizabeth Eva Leach has aptly demonstrated, lending the voice of birds—in particular that of the nightingale as the most talented songbird—to the dignifying voices of rational human beings was the hallmark of the most accomplished poet-singers at court.

The Latin-texted virelai *Laus detur multipharia*, uniquely preserved in the Chantilly Codex (F-CH 564 no. 10, fol. 16v), presents a curious case. Anne Stone surmised that birdsong might be musically present here—though neither explicitly mentioned nor imitated— noting that certain musical features of the piece are “reminiscent of the so-called “realistic” virelai, suggesting that the Latin text may be a contratactum’. The virelai’s text, already unusual in its latinity, honours St Catherine of Alexandria, straying beyond the narrow boundaries of courtly love poetry and instead suggesting a sacred—devotional—context.

This paper not only substantiates Stone’s contratact hypothesis but also explores the broader significance of a composition that blurs the edges of seemingly incompatible French and Latin, secular and sacred repertoires. I propose a chronology of the virelai’s reception and reworking, offering explanations as to why and under what circumstances the music of a birdsong piece was considered an appropriate and desirable vehicle for the Latin text *Laus detur*. I argue that the depiction of Catherine of Alexandria as saintly nightingale could advance the marriage policy of the fourteenth-century French nobility and propose a new identification for *Laus detur’s* hitherto unidentified composer, Petrus Fabri. This single song opens up wider political, moral, and musical questions about the creation and possible functions, many hitherto unsuspected, of fourteenth-century chansons.

**Sarum Plainchant in A Reformist Biblical Play: Problem or Solution?**

*Anne Heminger*

University of Tampa

The English reformer John Bale, who began his career as a Carmelite monk, was known for his acerbic writings and strong criticism of the Catholic church. Bale’s comments on music, moreover, are often used as evidence of early English reformers’ distain for contemporary liturgical practices: in his 1545 *The image of both Churches*, for example, Bale famously called plainchant (polyphony) and faburden “the very sinagog of Satan.” Yet Bale’s criticism of Catholic ritual was not absolute, and couched within his critique is some evidence he personally found the Sarum rite compelling. In addition, Bale employed Latin-texted chant as an organizing framework in his evangelical play *God’s Promises* (c. 1538), which not only toured the countryside under the patronage of Thomas Cromwell, but was printed during the reign of Edward VI. Comparing Bale’s critiques of Catholic liturgy with his use of music in *God’s Promises*, this paper suggests that Bale’s choice to use an existing, Catholic musica-liturgical framework as a vehicle for religious reform reveals a sympathy with contemporary liturgical practices that can also be found in some of his most pointed critiques of the Catholic church. By inserting references to explicitly Protestant doctrines, Bale ensured that his audience would see a reformist reading of the Old Testament stories in *God’s Promises*. Yet by linking his scenes through a group of liturgically connected antiphons, Bale also engaged his audience’s concurrent experience with and memory of contemporary religious ceremony. This un-ironic yet instrumental use of Latin-texted antiphons in a play designed to convert his audience to a reformist viewpoint thus coopted the sound of the Sarum liturgy to serve a reformist agenda, bringing the sacred experience of traditional worship onto the evangelical stage. By employing Latin-texted plainchant in this manner, Bale also relied on a practice shared among reformers and conservatives in the mid-Tudor period: using the music of the English past to construct its religious future.

**Riddled with Regression?: Prospects for Inclusive Professionalism in the Music Fields**

*Time*: Friday, 10/Nov/2023: 4:00pm - 5:30pm  ·  *Location*: Windows

**Riddled with Regression?: Prospects for Inclusive Professionalism in the Music Fields**

*Chair(s):* Stephanie Jensen-Moulton (Brooklyn College,)

*Presenter(s):* Ana R. Alonso Mutti (University of New Mexico), Lidia Aurora Chang (Colorado College), Christi Jay Wells (Arizona State University), Michelle Aeojin Yom (The Graduate Center, CUNY)

2023 marks nearly three years since the COVID-19 lockdowns began, and the grip of its world-altering chaos would take us, collectively, farther from the perception of normal professional working conditions than ever before imagined. Returning from this state of confusion has left many of us with feelings of both optimism and dread, and a mixed bag of post-pandemic experiences that reinforce both of those emotions. For marginalized groups in particular, discussions around professional expectations in and out of the academy have always been blurred by implicit, and often, explicit bias. Now, as interviews, conferences, and promotion actions move back to a blend of online and in-person modalities, the expectations have never been less clear.

In our workshop-style presentation, the Committee on Women and Gender will host a conversation and discussion about constructive ways in which institutions and organizations can clarify and make public their professional expectations for women, non-gender conforming and trans folks, and underrepresented individuals doing academic work. Specifically, our discussion will include discussions of: intersections of race, gender, and class in the workplace; how white feminism has driven conversations around professionalism; disability, motherhood, and/or caretaking; nonconformity and professionalism; and other related topics. Through inviting and resourcing noted experts and scholars from across the music fields, we hope to create a powerful network of activists who believe an inclusive professionalism is possible. Finally, our workshop will provide actionable ideas to be set into motion by the participants.
In the decades since the end of the Cold War, a thriving discourse has emerged within music studies concerning the role of music in the conflict’s cultural battlegrounds. Many scholars have documented the musical cultural diplomacy initiatives staged by, with, or within the United States, and recent research (Foster-Lissier, 2014; Herrera, 2020; Searcy, 2020) has demonstrated the multiplicity of perspectives and institutions of power that shaped these transnational exchanges. This increased focus on pluralism in studies of Cold War musical diplomacy demonstrates that there are many historical actors, musical repertoires, and organizations whose impact on the geopolitical conflict has yet to be uncovered.

In 1961, the University of Michigan Symphony Band embarked upon the longest U.S. State Department sponsored tour in history. The band also served both of which broadened their diplomatic reach. At a time of increased commissioning of original compositions for the wind band, symphony orchestras, ballet troupes, and jazz ensembles are well represented in the scholarly literature. Wind bands have been largely excluded. I argue that wind bands perform a unique diplomatic function distinct from other ensembles because of their appeal to non-elite audiences and their ability to perform outside and in large venues, both of which broadened their diplomatic reach. At a time of increased commissioning of original compositions for the wind band medium, the tour served U.S. band directors’ goal of legitimizing wind bands on a global stage. The band also served the State Department and the Del Amo Foundation by simultaneously evangelizing American music abroad and positing a musical kinship between Spain and the United States. Accordingly, my investigation rethinks governance and cultural exchanges involving the United States ranging from the beginnings of the Cold War through détente and the end of the conflict in the early 1990s. Working chronologically, we begin with an investigation of the Spanish music critic Antonio Fernández-Cid’s 1958 book on music in the United States, which negotiates the divergent cultural goals of the project’s funding by both the State Department and a foundation dedicated to Spanish-American relations. Our second paper takes the University of Michigan Symphony Band’s 1961 State Department-sponsored tour of the Soviet Union as a case study to consider how wind bands contributed to American cultural diplomacy through a versatile blend of popular and classical repertoire. We conclude by examining Jane Fonda’s 1990 visit to the Soviet Union to promote her physical fitness broadcasts and, by extension, an “Ideal American Body” that expressed a capitalist individualism in opposition to Soviet conceptions of the body. These investigations highlight several overlooked figures and musical practices that were intended to spread American culture and ideology abroad, and, furthermore, our panelists foreground individual agency and the impact of non-governmental organizations on musical diplomacy initiatives. Accordingly, our panel adds new voices and perspectives to existing narratives on the United States’ cultural exchange during the Cold War.

Untangling Governmental and Philanthropic Cultural Diplomacy in Antonio Fernández-Cid’s La música en los Estados Unidos
Andrew L. Barrett
Northwestern University

In 1957, the Spanish music critic Antonio Fernández-Cid visited the United States through the State Department’s Foreign Leader program—a Cold War cultural diplomacy initiative designed to promote American ideals by bringing international experts to the country. After returning home, Fernández-Cid received funding from the State Department to publish his book La música en los Estados Unidos, which contains recollections of everything from jazz to the music of Aaron Copland. These essays repeatedly compare traditional musics from Spain and the United States, and, furthermore, Fernández-Cid equates the struggle of musicians from both countries to overcome musical stereotypes. Such a fraternal positioning of the two nations is intriguing given that Fernández-Cid received travel funding from the Del Amo Foundation, which was a transatlantic organization dedicated to strengthening ties between Spain and the United States. This hitherto unexplored philanthropic underwriting of Fernández-Cid’s visit demonstrates that both public and private entities were stakeholders in the project, and, even more, the Del Amo Foundation’s focus on reciprocal relations suggests that philanthropic patronage might have motivated Fernández-Cid’s linkages of American and Spanish music.

This paper takes Fernández-Cid’s musical connections between Spain and the United States as a focal point for investigating the critic’s negotiation of governmental and philanthropic cultural diplomacy projects within his book. I focus on Fernández-Cid’s implicit and explicit references to Spanish music during his discussions of jazz and American tonalist composers, and I contextualize these comparisons with archival records from the Del Amo Foundation and examples from the critic’s publications before and after his travels. From this evidence, I argue that Fernández-Cid linked Spanish and American music to meet the goals of his patrons in the State Department and the Del Amo Foundation by simultaneously evangelizing American music abroad and positing a musical kinship between Spain and the United States. Accordingly, my investigation rethinks government-centered narratives of Cold War cultural diplomacy by foregrounding Fernández-Cid’s agency as he navigated multiple audiences for his work. Moreover, this paper highlights the overlooked role of philanthropic institutions within exchange projects that were ostensibly under the domain of governmental organizations.

Wind Bands in Cold War Diplomacy and The University of Michigan Symphony Band’s 1961 Tour
Kari Lindquist
University of North Carolina-Chapel Hill

In 1961, the University of Michigan Symphony Band embarked upon the longest U.S. State Department sponsored tour in history. The 94 musicians traveled throughout the Soviet Union, Middle East, and Eastern Europe playing 71 concerts in 30 cities from February to June. With this tour as the basis, this paper inserts wind bands of the concert tradition into the discourse of Cold War musical diplomacy. While symphony orchestras, ballet troupes, and jazz ensembles are well represented in the scholarly literature on Cold War musical diplomacy, wind bands have been largely excluded. I argue that wind bands perform a unique diplomatic function distinct from other ensembles because of their appeal to non-elite audiences and their ability to perform outside and in large venues, both of which broadened their diplomatic reach. At a time of increased commissioning of original compositions for the wind band medium, the tour served U.S. band directors’ goal of legitimizing wind bands on a global stage. The band also served the State Department and the Del Amo Foundation by simultaneously evangelizing American music abroad and positing a musical kinship between Spain and the United States. Accordingly, my investigation rethinks government-centered narratives of Cold War cultural diplomacy by foregrounding Fernández-Cid’s agency as he navigated multiple audiences for his work. Moreover, this paper highlights the overlooked role of philanthropic institutions within exchange projects that were ostensibly under the domain of governmental organizations.
Department goal of reaching broader audiences. Audiences were struck by the timbre achieved by the band in playing both familiar favorites as well as the novelty of the new repertoire in a medium that emphasized commonality across cultural boundaries.

Reconstructed from archival materials, I examine the first concert on the tour from the perspective of both the musicians and the audiences in the Soviet Union. On one side, students logged their thoughts in diaries and letters and later recounted the events in interviews. On the other side of the exchange, members of the audience at the Moscow concert were interviewed about this event and historical newspapers show how the concert was received. To contextualize this encounter, I draw on Marí Abe’s idea of “imaginative empathy”–the way sound can attune to listeners’ sentiments in public space–to ask how sound affected relationships (musical, cultural, and historical) between the band and their audience. The University of Michigan Symphony Band’s tour illuminates the flexible role of wind bands with their varied repertoire to serve the differing goals of institutions of power involved in the Cold War era.

**Aerobic Sound, Neoliberal Bodies: Fashioning the “New American Person” in the US Cultural Imaginary**

**Destiny Meadows**

University of North Carolina-Chapel Hill

In October of 1990, actress and fitness celebrity Jane Fonda visited the USSR to promote her series of workout tapes being broadcasted on Soviet airwaves. To celebrate this event, Fonda jogged around the Kremlin with hundreds of Russian women and girls. News reports from the occasion write that during the jog, a military band from the Soviet Union played the national march of the United States: John Philip Sousa’s “The Stars and Stripes Forever.” Further, Fonda proclaimed that she was bringing “running, walking, and physical exercise with love from the women of America” to the USSR. The incongruity of this statement within the context of late-Soviet life is highly apparent, as physical fitness within the Soviet Union had been solidified through Marxist-Leninist constructions of the “New Soviet Person” since the 1920s (Gerovitch 2007, Cornish 2019). However, Fonda’s statement underpins a critical ideological understanding present in the United States since the late 1940s: that US American forms of physical fitness were, in fact, distinct from Soviet forms through the promotion of capitalist tenets over socialist principles.

This paper examines the construction of aerobic exercise at the end of the 20th century as a uniquely neoliberal phenomenon in the US American imaginary. Drawing on archival documents, personal correspondence, and visual media sources, I argue that aerobic exercise in the United States was used to affirm ideas of American exceptionalism and state-making during the Cold War. By encouraging hypercapitalist tenets such as entrepreneurship, consumerism, and self-bettering of the individual over the communal, the US fashioned an “ideal American body” antithetical to Soviet bodies, which privileged ideas of individual betterment in the pursuit of a communal utopian socialism. Further, I problematize the stance of the “ideal American body” in the US American imaginary by identifying the social tensions inherent in the country during the rise of neoliberalism in the 1970s and 80s. Constructing media histories of aerobic exercise aims a critical lens at US Cold War subjectivity and national identity solidification, specifically an identity that would shift from American exceptionalism to triumphism by the beginning of the 1990s.

**Transauralities: Thinking Trans in Music/Sound Studies**

**Time:** Friday, 10/Nov/2023: 4:00pm - 5:30pm · **Location:** Governor's Sq. 17

**Session Chair:** Amy Cimini

**Chair(s):** Amy Cimini (UC San Diego)

This panel considers how by “thinking trans” within music and sound studies we might develop new histories and theories of sound, listening, and embodiment. Thinking trans considers transness as a methodology that can produce and complicate our epistemologies of music and sound. We are not seeking to add a new subject to music and sound studies discourses, nor do we propose that music/sound studies are entering a “transgender turn.” Rather, we are interested in how these disciplines have always already produced discourses of sex, gender, and the body that, by thinking trans, can be pushed forward into new registers of feminist thought and praxis. In this way, this panel puts trans theory into dialogue with foundational and current feminist music/sound thinking in order to promote a renewed political commitment to dismantling patriarchal and cisheterosexist paradigms, ones that even construct the category “trans” as something distinct or exceptional.

Engaging with sound and music, then, allows this panel to focus on ways the body (as another socially constructed category) is attuned to certain epistemological registers of sex and gender—registers that are inherently co-constituted with race. By considering what Third World Feminist writers describe as “theory in the flesh,” *transauralities* produces its knowledge by embodying trans experiences with sound. Papers in this panel engage the embodied, the corporeal, and the fleshly in a multiplicitous fashion, transcending any identitarian fixity that makes transness legible as a subject of discourse. We are more interested in the potentialities that thinking trans offers for returning to this body with an emergent sense of care; our panel signals both an emergence in music/sound studies for thinking trans as aesthetic critique and simultaneously a hailing to the political emergency of trans bodies that are subject to states of precarity and extreme forms of violence. Following Venus Xtravaganza, a trans woman of color featured in the 1990 documentary film *Paris is Burning*, *transauralities* takes seriously “all of this skin,” touching, feeling, and ultimately being vulnerable to the aural by eliding any particular commitment to naming sex, gender, music, or sound.

**Presentations of the Symposium**

**The Trans Ear((h))earing**

Alejandrina M. Medina

UC San Diego
In this paper, I offer a theoretical conceptualization of the ear in order to expand current debates surrounding embodiment and materiality within sound studies. I am interested in how thinking trans about the ear—that is, understanding the ear as an organ of transition—demands a materialist shift to flesh to critique how the current paradigm of embodied listening promotes the human body as fact. Understanding embodiment only through the body as a recognizable category, which is the byproduct of the paradigm of the “embodied listener,” posits the Western Liberal human body (read: white, able-bodied, cisgender) as exceptional, whole, and knowable. I argue that paying particular attention to (h)earings—the sensation of the ear qua flesh prior to entering the regime of cognition—develops a way to think about sound by not taking the human body for granted, which I draw from trans of color critique. A shift to the materiality of fleshliness as a theoretical framework for the ear, deconstructing how the ear has been appropriated as the metaphor par excellence for the human body in the study of sound and music, reveals how racialized, sexed, and embodied corporeality has been queer her/theirstory for centuries into the media limelight. I argue that drag vocalists center their bodies in manners that defy gender and (gendered) sex stereotypes and require listeners to hear beyond colonialist, racist, and patriarchal structures of normativity. In this paper, I examine the performances of two transgender vocal artists: Danny Beard’s performance of “I Need A Hero” on the semi-final episode of Britain’s Got Talent in 2016, and Peppermint’s music video “Best Sex” from her album Letters to My Lovers. Drawing upon scholarship in Black feminism, gender and sexuality studies, and vocality studies, particularly the works of Evelynn Hammonds (1994), Kadji Amin (2022), and M. Myrta Leslie Santana (2022), I explore ways in which these performers reclaim autonomy and agency, inviting audiences to experience their voices and bodies as subjects, not objects. This project not only expands conversations about drag vocal performance, but also creates pathways to more trans-inclusive listening practices and dialogue about human voices.

Vocal Transcendence: Performing and Perceiving Transgender Drag Vocal Performance

Morgan Bates
UCLA

Recent scholarship in musicology has called us to interrogate our listening practices and account for tendencies to name the sources of the sounds that we hear (Revuluri, 2013; Eidsheim, 2019). The process of ascribing identity markers to human voices reflects not the material voices themselves, but also our own listening practices within structures of oppression, including a gender binary. While scholarly discourses continue to push against a gender binary, minimal research has centered the experiences and work of transgender, non-binary, and gender non-conforming people. In popular culture, drag performance actively challenges constructions of a gender binary, launching audiences into a social world in which sexes assigned at birth are deemed irrelevant, a world in which performers hold the power to construct their own characters and assert their bodies through gesture, dance, costume, and, in many cases, vocalization. Many drag performers have launched vocal careers and, through their performances, subvert cissexism and bring trans voices that have been writing queer her/theistory for centuries into the media limelight. I argue that drag vocalists center their bodies in manners that defy gender and (gendered) sex stereotypes and require listeners to hear beyond colonialist, racist, and patriarchal structures of normativity. In this paper, I examine the performances of two transgender vocal artists: Danny Beard’s performance of “I Need A Hero” on the semi-final episode of Britain’s Got Talent in 2016, and Peppermint’s music video “Best Sex” from her album Letters to My Lovers. Drawing upon scholarship in Black feminism, gender and sexuality studies, and vocality studies, particularly the works of Evelynn Hammonds (1994), Kadji Amin (2022), and M. Myrta Leslie Santana (2022), I explore ways in which these performers reclaim autonomy and agency, inviting audiences to experience their voices and bodies as subjects, not objects. This project not only expands conversations about drag vocal performance, but also creates pathways to more trans-inclusive listening practices and dialogue about human voices.

“I’ll figure out a way to get us out of here”: Cavetown and Trans Youthful Care

Hermán Luis Chávez
King’s College London

Robin Skinner, known professionally as Cavetown, is a trans British musician who completed a headline tour across western Europe in 2022 on the heels of his newest album, worm food. An artist important to young trans audiences, much of Cavetown’s oeuvre refers lyrically to childhood or is specifically written from the narrative perspective of youth. While this content has led to a fanbase largely composed of adolescents and pre-adolescents, Cavetown’s aesthetic of youth extends beyond his lyrics, music, or listeners. In this paper, I take the largest concert of this tour at the Eventim Apollo in London as a site of performance in which stage movement and audience interactions reveal an ethos of youthful transness built upon embodied interactions of media, textiles, and voice. I analyze three repeated social interactions I observed and recorded as an attendee—audience members responding to images of pride flags and LGBTQ+ media shown to each other; Cavetown’s stage movements that foreground physical pride flags and child-like dancing and sitting; and Cavetown’s encouragement and facilitation of care among audience members—to reveal how the concert is a site in which performances of youthfulness, transness, and repairation become possible. Drawing on writing that addresses youthfulness and queerness by scholars including Will Cheng, Jack Halberstam, and Gayle Salamon, this paper demonstrates how Cavetown’s concert reveals a series of social interactions which, when taken together, point towards the construction of an ethos in which movement and intertextuality are co-constitutive elements of trans youthfulness. Just as Cavetown sings “I’ll figure out a way to get us out of here” in “This Is Home” (2015), his concert experience is one at which participants engaged with performances that foreground trans youthfulness in a care-laden contrast to the transphobia that trans youth face in the United Kingdom and the West. Trans youthfulness becomes a radical epistemological embodiment in which care-based acts of the body yield a political rejection of violence elsewhere through vocalizations of softness and representational multimedia. In this way, thinking trans about this Cavetown concert allows us to consider performances as collective liberatory sites.
The relations between art and politics in French modernism, beginning in the late 1880s and extending to around 1930, were particularly tightly wrought and complex. The period saw expansive artistic growth, bolstered by a high degree of institutional stability and equally robust efforts to upset this stability. Recent scholarship has nuanced the emphasis on themes such as nationalism, Republicanism, and the avant-garde by locating continuities in the pre-war and interwar periods and by identifying pragmatic concerns that shaped both reception and creation of repertory works (Kelly, 2013; Wheeldon, 2017; Rogers, 2021; Epstein, 2022). Though this work has revised narratives that once appeared over-determined due to the historicism, self-consciousness, and polemics of contemporaneous critics and musicians, the musical philosophies of this time are still largely vexed by a contrasting problem. An emphasis on mystery, silence, and unknowability seems to resist analyses that would enrich socio-political understandings of this music.

This paper explores this tension and provides new perspectives on the aesthetics and ethics of French modernism through the mutually illuminating hermeneutics of silence, dissonance, and dialogue. It seeks to do so by recapturing historical contingencies in French musical thought and resituating familiar voices in under-examined and unexpected contexts. The first paper offers a view of how different composers treated the same poem by Paul Verlaine, a proto-symbolist who is known for the musicality of his images, but who also explored the importance of silence, an aesthetic quality that took on weighty importance in the philosophy of Vladimir Jankélévitch. The second paper considers Darius Milhaud’s dissonances as a way of navigating both personal identity and musical heritage. In the same measure that polyanal dissonance became a stylistic calling-card of Les Six, criticism of the group became a synecdoche for populist antisemitism. The third paper approaches settings of Raïssa Maritain’s poetry by Arthur Lourié through the philosophy of Simone Weil, arguing that all three understood music as a dialogue with an unknown Other. This paper examines this pose as both susceptible to political quietism and holding the potential of radical activism.

**On “Silence” in Music: Six Settings of “Un grand sommeil noir”**

**Megan Sarno**

The University of Texas at Arlington

Many of Paul Verlaine’s poems enticed composers in the fin de siècle with their sonorous references to raindrops, mandolins, and moonlight serenades, however not all of his poetry included such madrigalistic texts. One of his bleakest and quietest poems, “Un grand sommeil noir” appeared in *mélodie* after *mélodie* by composers from the French avant-garde milieu such as Stravinsky, Ravel, Honegger, Nadia Boulanger, Marguerite Canal, and Arthur Lourié. The poem appeared in the third section of Verlaine’s 1889 book *Sagesse*, which was panned by critics and did not contribute to his standing among the popular literary circles in which Symbolist ideas were developing. Aside from a handful of settings of some poems by Debussy, *Sagesse* was mostly overlooked by the composers who generally appreciated Verlaine. Yet the stark imagery of “Un grand sommeil noir,” its prescient reference to the newly-popular unconscious and dream-states, and its call for silence itself became appealing inspirations for the next generation of composers.

The sparse text of this poem provides an apt frame for exploring one of the most important musical values of the early twentieth century, the idea of mystery. I show in these six settings how composers approached the poem—its repetitious structure, resonant phonemic play, and diction rife with more allusions and connotations than specific meaning—in a common pursuit of what is known yet still unsayable. I argue that the poem’s structure and language invited a particular kind of response relevant to what Vladimir Jankélévitch called the ineffable in music. I offer significant but often overlooked historical information about Verlaine’s collection and its reception and a discussion of how Verlaine’s poetics are treated musically by the six composers in this study. I also read the poem and the music written to accompany it alongside the ideas that underpin Jankélévitch’s infamous concepts of the “inexpressive espressivo” and the relationship between “music and silence.” Studying “Un grand sommeil noir” and its divergent settings allows us to appreciate the mysterious significance of silence in French music and in the aesthetic writings that respond to it.

**Les Six and Dissonant Combination: Both a Unifying Technique and a Target for Antisemitic Criticism**

**Dylan Principi**

Princeton University

This paper shows how Darius Milhaud’s *Les Six* contemporaries incorporated his style of dissonant polytonality into their own compositions, which gave the group a semblance of aesthetic coherence while simultaneously painting the target of antisemitism on their backs. After the First World War, Jean Cocteau called for music to be rebuilt in a way that is “French, of France.” In response, Milhaud devised a compositional style that uses the musical resources of the French Baroque and Classic periods in pursuit of the sound of modernist alienation. Milhaud admired Arnold Schoenberg’s atonal system, yet rather than merely emulate Schoenberg’s Teutonic influence, he combined tonal elements from disjunct tonalities to create polyanal mélanges. Combination became a lifelong preoccupation for Milhaud, who at first stacked triads to yield dissonant sonorities but later combined differently pitched themes before juxtaposing whole movement forms. And despite the originality of Milhaud’s mélanges, his writings assert their connectedness to a contrapuntal tradition that extends back to Zarlino while circumnavigating German Romanticism’s corrupting obsession with tonal unity and organicism. Thus, Milhaud’s dissonances serve an agenda to establish his dual identity as a French and Jewish person by inventing a new compositional language that is nevertheless rooted in tradition (Fulcher 2005).

Although the personal backgrounds, politics, and musical preferences of the *Les Six* members have dissuaded scholars from trying to articulate a group aesthetic (Shapiro 2011), Milhaud-like mélanges appear in each of the members’ works. For example, Arthur Honegger’s *Rugby* combines disparate melodies in strict parallel to create sweeping gestures that invoke the movements of hulking athletes. Meanwhile, Germaine Tailleferre’s *Marchand d’oiseaux* juxtaposes tonal melodies to pantomime fluttering birds while refreshing Classical period structures with modern harmonizations. And in Francis Poulenc’s contribution to *l’Album des six*, a tonally capricious melody slips playfully in and out of focus with a churlishly stubborn pedal point in the left hand. Whether or not the members
of Les Six adhered to a group aesthetic, they were united in being denounced as “ultra-modern,” “Jewish,” and therefore degenerate (Kelly 2013)—by populist, antisemitic critics who could not reliably distinguish polytonality from atonality (Médicis 2005).

Music as Asymmetrical Encounter in Arthur Lourié, Raïssa Maritain, and Simone Weil

David Salkowski
University of Tennessee, Knoxville

On Christmas, 1934, Arthur Lourié (1890-1966) completed a setting of the poem “Procession” by Raïssa Maritain (1883-1960), ostensibly for liturgical use. The poem opens with a citation of Psalm 95, often associated with Christmas, and quickly turns to a meditation on the desire for intimate contact with “the greatness of God,” which terrifyingly “liquifies what it touches or destroys it like fire.” Lourié’s setting, for unmetered piano and duet of treble voices, is similarly charged with an affect of fear and trembling, a limping procession. When he wrote this work, Lourié had only recently arrived in Paris, an exile from the Soviet Union after his botched stint as the first Bolshevik Commissar of Music. He found a natural bond with Maritain, who like Lourié was a Russian émigré and Jewish convert to Catholicism, and with her husband, the French Catholic philosopher Jacques Maritain. The idea of a wounded and suffering human’s asymmetrical encounter with an Other suffuses Raïssa Maritain’s poetry, to which Lourié would return in a “post-communion” hymn in 1955, again in exile, this time in New Jersey.

The theological and aesthetic questions raised by Lourié’s music and Maritain’s poetry have political and ethical ramifications, and in this paper, I explore the tensions between art and politics in the French interwar context. While the Catholic revival, of which both Lourié and the Maritains were a part, at times accommodated fascistic tendencies, it also afforded radical leftist action. I turn in particular to the philosophy of Simone Weil, herself a secularized Jew attracted to Catholic thought, to locate the Lourié-Maritain encounter within this spectrum. While the interiority of Lourié’s and Maritain’s works sometimes enabled a concomitant social quietism, evidenced by Lourié’s own biography, Weil’s writing on music and attention, as well as her activism, demonstrate alternative possibilities. After Weil, I argue that the themes of suffering and encounter with an unknowable Other found in Maritain’s poetry and Lourié’s music can in fact condition an ethics of radical listening, dialogue, and solidarity.

Message Music: Musicology and Social Movements

Time: Friday, 10/Nov/2023: 4:00pm - 5:30pm · Location: Plaza Ballroom D
Session Chair: Jessie Ann Owens, University of California, Davis
Session Chair: Roger Freitas, Eastman School of Music
Presenter: Reiland Rabaka, University of Colorado Boulder
Presenter: Loren Kajikawa, George Washington University

Organized by the AMS Development Committee.

Join us for a conversation between Reiland Rabaka and Loren Kajikawa. This fund-raising event will benefit the Howard Mayer Brown Fellowship for Minority Scholars and the Eileen Southern Travel Fund for minority undergraduate and terminal master’s students to attend the AMS Annual Meeting.

Profs. Rabaka and Kajikawa will engage in a wide-ranging conversation based on their mutual interests in music, history, culture, and race in twentieth- and twenty-first-century America. They may explore the nature of an intersectional musicology, innovation and tradition in the musicology of popular music, and the role of music in social movements. Questions from the audience will form an important part of the conversation.

This is a ticketed event. The $5 minimum donation ($10 at the door) will be split between support for the Howard Mayer Brown Fellowship* and the Eileen Southern Travel Grant Fund*. Larger donations are of course encouraged.

*The Howard Mayer Brown Fellowship supports a year of graduate study in music scholarship for a member of a historically underrepresented group. The Eileen Southern Travel Grants provide support to attend the AMS Annual Meeting to minority undergraduates and terminal master’s degree candidates interested in exploring careers in musicology.

Gospel Music

Time: Friday, 10/Nov/2023: 4:30pm - 5:30pm · Location: Governor’s Sq. 11

Modal Fluidity in Millennial Gospel

M. Jerome Bell
Eastman School of Music

This paper explores modal fluidity in Millennial gospel music, a significant stylistic element of the Black gospel genre that warrants further analytical examination. Modal fluidity deals with the traversal of the relative and parallel axes (relative and parallel minors) in relation to a centralized major tonic. This paper demonstrates how Fluidity Networks can serve as an analytical device that encompasses the visual and aural mapping of the relative and parallel fluidity within Millennial gospel, providing a tonal snapshot. After I explore Tye Tribbett’s “Sinking,” I engage the literature surrounding double tonalities by Trevor de Clercq and Drew Nobile. From there, I highlight salient characteristics and schemata within the tonal syntax of Millennial gospel. Finally, building upon the work...
of Braxton Shelley, my discussion culminates in an analysis of Richard Smallwood’s “Thank You” by showcasing a modally fluid mapping of tonal centers throughout the piece.

Situating Gospel’s Inverted M2m
Scott Murphy
University of Kansas

Contemporary gospel music’s signature harmonic progression remains without a label that specifies its most typical realization in this style, accommodates its most common variants, and well applies to a broader array of popular music. This presentation combines the term “inversion” (Shelley 2019, 2021) with my (2023) subscript-equipped M2M labeling to produce “inverted M2m” for this purpose, allowing for this label to vary slightly to accommodate bespoke interpretational needs that attend or ignore certain details such as temporal order and tonal position. These needs include analysis, such as a reading of the vamp from Chika’s 2019 autobiographical single “High Rises,” in which two different components of an inverted M2m initially appear before the progression is delivered in its entirety, paralleling the singer’s protracted struggles against adversity. These needs also include stylistic variance, such as pop music’s occasional transformation of the inverted M2m into what I (2014) call its “tonal inverse” of m10M.

Despite its distinct sound, gospel’s inverted M2m also occupies a well-delineated position within an extended tonal common practice that encompasses idioms characteristic of both classical and popular styles. This argument asserts that the idioms of this extended common practice optimize a set of five mutually incompatible desiderata that form a five-dimensional feasibility region: minimal voice-leading work, maximal consonance above the lowest note, avoidance of parallel perfect fifths, singularity of diatonic designation, and frequency of major-minor tonic harmony within the designated diatonic scale(s). Hypothetically, contemporary gospel’s inverted M2m emerged within this practice, as many other idioms had, through tradeoffs: novel yet still optimizing redistributions among these five preferences of the priorities of older and classical idioms.

AMS Ludomusicology Poster Session: Music, Games, and Play

Time: Friday, 10/Nov/2023: 8:00pm - 10:00pm · Location: Governor's Sq. 12

AMS Ludomusicology Poster Session: Music, Games, and Play
Chair(s): Richard Anatone (Prince George's Community College), Cristian Damir Martinez Vega (University of Auckland)
Discussant(s): TJ Laws-Nicola (University of Kansas), Stefan Greenfield-Casas (University of Richmond), Hyonjinn Park (University of California, Los Angeles), Molly Hennig (University of Wisconsin-Madison)

Organized by the AMS Ludomusicology Study Group
Proposal for the 2023 National Meeting of AMS/SMT
Ludomusicology Study Group
Proposal: Poster session titled Music, Games, and Play

Recent developments in the field of ludomusicology demonstrate a growing interest in the scope of “play” outside video games, despite the fact that its recent focus has been on the interaction between music and video games. In other words, scholars are increasingly interested in music and its relationship to all aspects of play, including but not limited to sporting events, amusement parks, casinos, and playgrounds. As a return to a broader approach to ludomusicology increases the scope of the field well beyond its recent study, we seek to illustrate how the field now intersects with a variety of subsets of musicology, music theory, and other fields of study.

This year we are proposing a poster session focusing on all aspects of music and play. However, we are not discouraging research on music and video games. Instead, we are proactively "opening the door" to those interested in aspects of play that go beyond this medium.

The purpose of a poster session is multifaceted. This poster session aims to:

1. Reflect on the growing possibilities of ludomusicological research;
2. Foster an environment that enables larger quantities of research presentations outside of the traditional 20-minute paper sessions;
3. Create an environment that is more inclusive of scholarship of all kinds, especially those in the early stages of their research careers; and
4. Capitalize on the fact that many scholars interested in ludomusicology are not strictly members of the AMS, mainly members of our joint conference with the Society for Music Theory.

For this event, we aim to promote as much high quality research as possible. Therefore, it would be excellent to have a reasonably sized space where up to 10-20 posters could be displayed simultaneously.

Student Engagement: Texts and Tools
Time: Friday, 10/Nov/2023: 8:00pm - 10:00pm · Location: Governor's Sq. 16

Student Engagement: Texts and Tools
Organized by the AMS Pedagogy Study Group

This session will be comprised of two parts. The first hour will feature an interactive panel discussion on "Music History Texts in the Modern College Classroom," in which four music history textbook authors will discuss their work. In the second hour, we will hear two papers on "Tools for Active Learning," discussing approaches to multimedia, hands-on learning in the music history classroom, and beyond.

Presentations of the Symposium

Music History Texts in the Modern College Classroom
J. Peter Burkholder1, Danielle Fosler-Lussier2, Sara Haefeli2, Esther M. Morgan-Ellis4, Kristy Swift5
1Indiana University Jacobs School of Music, 2Ohio State University, 3Ithaca College, 4University of North Georgia, 5University of Cincinnati College-Conservatory of Music

In this sixty-minute interactive panel discussion, authors of recent and forthcoming texts that engage student learning in music history will explain how their books:
- address the needs of different populations of learners;
- critique content, methodologies, and narrative language;
- employ historiographical processes;
- explore how written texts inform, reflect, and respond to pedagogy and performance;
- make materials accessible;
- narrate people and topics that engage with relevant current transdisciplinary socio-cultural issues concerning ethnicity, gender, labor, race, sexuality, socioeconomics, and social justice;
- put musicians, musics, and musickings in dialogue with the canon;
- reflect collaboration with colleagues, editors, publishers, reviewers, and students;
- support diversity, equity, and inclusion.

Collectively, panelists will propose how written texts are relevant in a post-pandemic world in which compounding levels of information across mediums and platforms are available within seconds. They will explain how their volumes can be used to learn about musicians, musics, and musickings through written language. Employing self-reflection, they will disclose the specific criteria they used to choose from myriad possible subjects. Then, they will address the challenges of narrating music as social practice by acknowledging the ways that their volumes mediate and represent cultural, disciplinary, individual, and their own personal values. Posting ways that students may be empowered by learning about the complexities of telling stories about music through language, panelists will conclude by demonstrating how texts may be used to teach students how to make choices, employ language for storytelling, receive feedback, and solve problems in creative ways.

Individually, each panel member will introduce topics for discussing the place of music texts in the modern classroom. Participants and panelists will dialogue about the benefits and limitations of texts within our information-rich and hyperlinked culture. The discussion will explore the past role of textbooks and the future role that newer texts might have in modern music classes, especially as the discipline of ethno/musicology continues to undergo radical change.

Tools for Active Learning
Janice Dickensheets1, Hayoung Heidi Lee2
1University of Northern Colorado, 2West Chester University of Pennsylvania

Dickensheets, "Gamifying the Art of Listening"
Games have been used as teaching tools for thousands of years. Pedagogical use of computer-based games dates to the 1970s. Yet many still hesitate to implement gaming in university-level academic music courses, perhaps out of a misguided belief that they will be perceived as less rigorous and, therefore, less respected. As a music history professor, I fell prey to this fear, and it took an online COVID year and a self-conducted equity audit for me to explore gaming as part of my pedagogical toolbox. My journey, thus far, has led me to create three escape-room style games designed to provide listening practice for my freshman music history prequel course. In this presentation I will discuss the problems that motivated me to introduce gaming into this class, offer a summary of its initial debut, and provide a demonstration of my three games.

Lee, "Women on Record: Music Vanguards of Pennsylvania"
Women on Record: Music Vanguards of Pennsylvania was a public exhibit resulting from a collaborative project completed in February 2023 with students and faculty in music, art and design at West Chester University of Pennsylvania. From the initial conception to the final installation of the exhibit, students participated in the research process, writing and editing, design and fabrication, and curation of performances. The initial idea for the exhibit grew out of an existing course, "Women in Music," which fulfills the university's general education requirement. Instead of a typical term paper, the students in the course were tasked to develop exhibition content, focusing on Pennsylvania women musicians. The exhibit enabled students to gain the same skills and perspectives as any impactful class assignment; however, the students’ awareness of their responsibilities as writers, researchers and designers for a public space engaged them to be more innovative and critical. At the same time, the exhibit brought them to celebrate collaboration and learning. Finally, the topic of local history, focusing on women musicians, paved a new path in the university’s general education course towards a more diverse and inclusive curriculum.
Disability Identity in Music Scholarship

Time: Friday, 10/Nov/2023: 8:00pm - 10:00pm · Location: Governor’s Sq. 17

Disability Identity in Music Scholarship

Organized by the AMS Music and Disability Study Group

In the most recent sessions coordinated by the Music and Disability Study Group of the AMS, we established that many scholars with disabilities are excluded from musicology as a discipline. Many disabled musicians are also missing from our research and teaching. However, these “outsiders” have the “inside” perspective on disabled music. What could we gain if we chose to not only include them, but amplify their voices?

Our session for AMS-SMT Denver will begin the process of finding out.

The topic our presenters and panelists will explore is “What does it mean to be disabled in music scholarship?” – or, if one prefers, “How does identity contribute to how we approach our positionality in musicology?”

Through our call for papers, we sought presenters who had often not felt heard within musicology because of factors that distance them from academia – whether because they convey an unconventional identity, lack epistemic authority, have been left out of the conversation, or any intersection of these and other positionalities.

For greater accessibility, complete presentations will be prerecorded and available through https://www.musicdisabilitystudies.org/, the website for the Music and Disability Study Group of the AMS. The session at AMS 2023 will consist of short summaries by the presenters followed by a roundtable discussion of their work with attendees.

Some essential topics our presenters will address are:

- How does experience with disability change perceptions of music?
- What do disabled people know about music that a nondisabled person might not know?
- Are there ways that musicking is used to build disability communities? Can it contribute to care work?
- What happens when we apply critical disability studies to the study of music?

Our presenters address questions of ethnography through disabled bodies, madness and black femme religious expression, social constructions and collective questioning of musical weakness, modeling adaptive musicking for young musicians, neurodivergent musicking sensibilities as a resource for access and power, the epistemic barriers to disabled musicians within academia, and ultimately the way musicking can provide pathways to liberation, justice, and inclusion for all people—including people with disabilities.

Our innovative session expands the boundaries of music studies of disability with single and multi-author presentations in a variety of formats. Our experts’ backgrounds include performance, composition, musicology, ethnomusicology, disability studies, community organizing, pedagogy, queer studies, activism, and more. Together, we are calling for radically accessible transdisciplinary approaches to 21st-century music and disability scholarship.

Presentations of the Symposium

Ethnography Through All Of Our Bodies: Reconsidering Methodology through Disability Expertise

Emily Williams Roberts
University of Chicago

Ethnography is inherently a research methodology practiced in and through the body. However, the writing about practicing ethnography has historically left out disability in its considerations. When discussed, it is often used as a framing device or a disclosure, rather than part of the methodology. I question, then, what happens when we conduct ethnography through all of our bodies. Drawing off ideas such as Deaf-Gain (Bauman and Murray, 2013), Dorsality (Sirvage, 2015), and Disability Expertise (Hartblay, 2020), this presentation will explore how we think about and practice researching and writing through the diversity of our bodies and the ways they prompt us to move and interact with the world around us. It will question if ethnography can be extracted from bodily experience and, more specifically, if it can be considered apart from recognitions of able-bodiedness or disability. In other words, I consider disability as a part of methodology, rather than an obstacle or a footnote. By presenting a series of case studies surrounding my own research as a hard-of-hearing scholar, I demonstrate how disability lies at the core of my ethnographic practice.

I got a right to be Mad: Madness in Beyoncé’s Lemonade

Samar Johnson
University of Kentucky

In La Marr Jurelle Bruce’s book “How to Go Mad without Losing Your Mind,” he introduces the idea of black radical creativity as a form of psychosocial madness. He states that black radical creativity “signifies black expressive culture that imagines, manifests and practices otherwise ways of doing and being-all while confounding dominant logics, subverting normative aesthetics and eroding oppressive structures of power and feeling” (Pg. 6, Kindle Version). Psychosocial madness occurs when one leaves the norms of a culture to participate in anything counter to the ideals of a culture, perceived or any otherwise noted. This has manifested itself within Western culture as anything ranging from same sex attraction to overt femininity, to counter cultural rebellion.

More specifically speaking, this lends itself to an explanation of the “angry” or “mad” Black woman trope which Black femmes endure anytime they refuse to engage in the demure and self-sacrificing social roles of “Mammy” or “Auntie.” In 2015 Beyoncé released her album, Lemonade, which not only had lyrics and musical signifiers of anger and pro-Blackness, but also a departure from mainstream
Christian ideals. As a result, Beyoncé is now referred to not only as mad, but demonic. The moniker is also rooted in her signals to Hoodoo, Haitian/Creole Voodu and Lukumi spiritual practices which were regarded as demonic after the success of the Haitian Revolution in 1804.

In this presentation the various ways in which Beyoncé’s musical and stylistic choices signal madness will be discussed by way of identifying her choices to leave the status quo and elevate Blackness, divine femininity, righteous anger, and African Spiritual Traditions.

**Perspective**
Molly Joyce
University of Virginia

I will present Perspective, an ongoing project featuring disabled interviewees responding to what access, care, and more mean to them. Their voices are highlighted aurally with musical underscoring and visually through open-caption videos. The project responds to negotiations of identity and social status by highlighting the voices and viewpoints of disabled individuals.

*Perspective* stemmed from dialogue with disability activist Judith Heumann, who asked why I refer to my left hand as “weak.” My left hand was nearly amputated in a car accident twenty years ago, and it took almost twenty years to identify as disabled and embrace it. However, despite my evolution, I referred to my disability as a “weakness” and categorized it within narrowly-defined social constructions of what weakness can and should be. Therefore with Heumann’s question, I wondered if rethinking this terminology beyond such limited descriptions could allow broader understanding and interpretation of these terms while gaining a greater appreciation of and solidarity with disabled perspectives.

That set the impetus for *Perspective*, which features contributions from disabled participants worldwide and asks what broad yet disability-specific terms mean to them:
- What is access for you?
- What is care for you?
- What is control for you?
- What is weakness for you?
- What is strength for you?
- What is cure for you?
- What is interdependence for you?
- What is assumption for you?

Through this presentation, I hope to emphasize the call’s themes of an embodied disability changing one’s relationship to music, using music to build disability community, and applying critical disability studies to music. The project’s concepts and questions, such as care, interdependence, and more, underscore critical values from disability culture and put them in a musical context. Additionally, the project and its several iterations have been used to build disability community through talkback events or interactive workshops, such as with the The Woodlands in Pittsburgh, and forthcoming with Community Access to the Arts (CATA) in Massachusetts and a public art iteration in Düsseldorf, Germany.

**Inclusive Music Workshops**
Diane Kolin
York University

My considerations are based on different aspects of music education in diverse stages of life, from childhood to adulthood, in music schools hosting students who could potentially become the next generation of scholars, teachers, and musicians.

In the last few years, I have interviewed many musicians with disabilities who have shared with me the lack of role models where and when they were studying music as a child. With these conversations in mind, I questioned my own role as a performer, a musicologist, and a music teacher. I combined my experiences to consider the level of reach in groups of individuals of different ages and interests.

The ages of the students in the music school in which I work, Community Music Schools of Toronto, range from 4 to 18. The courses they receive vary from the discovery of instruments to individual lessons, with the use of traditional instruments. However, the direction of this school constantly explores other ways to perform, to extend the knowledge and the curiosity of the children. Between September 2022 and June 2023, I proposed to lead a series of adaptive instruments and ASL music workshops, which the school accepted. The sessions allowed students to try different kinds of instruments, performing techniques, and scores. At the end of each class, we talked about music and disability, musicians who play differently, and the fact that it is possible to play an instrument with a disability. The series of workshops concluded with the final recital in June 2023, during which each group presented the piece or song they worked on.

Interestingly, their teachers have been participating as much as the students. They have invited me to come back for more conversations and for future collaborations with artists with disabilities.

Though successful, these workshops are given to a limited number of participants. In order to have a real impact, they would need to be offered in more schools and repeated. This presentation proposes a review and an analysis of these workshops, their results, and their potential impacts on music education.
An Initial Exploration of Autistic, Synesthetic Queer Listening

Steph Ban
Independent Scholar

In this presentation, I continue and expand my musicological work around areas like neurodivergent musicking sensibilities, music and power, and music as an access tool. Being autistic with auditory hypersensitivity means that I react more strongly, perhaps even more viscerally, than many nondisabled people. Certain pitches, timbres, and volumes of sound cause me intense distress, even pain. There are also musical qualities that I love and derive happiness from in an intense way that many nondisabled people appear not to.

I am also synesthetic, which for me means that many sounds have accompanying, involuntary bodily sensations. For example, higher pitches on violins feel like being stabbed through the top of my head. Bob Dylan’s voice feels like sandpaper scratching my mind. Being autistic and synesthetic means I react outwardly to music I perceive as intense. This sometimes makes it difficult to listen to unfamiliar music, especially in a group. I cannot fit with the model of the “disciplined”, inwardly moved but outwardly stoic concertgoer that musicologist Fred Maus describes.

Instead, my musicking framework resonates deeply with the work of lesbian feminist musicologist Suzanne Cusick, who uses lesbian sexuality as a framing device for the listener/music and music performer/music dynamics, paying particular attention to questions of power and sensation.

Building on Cusick’s framework described above and Maus’s work around subjectivity and queer listening, I explore what my personal framework of autistic, synesthetic, queer listening might be. How might I be able to leverage my neurodivergences for more, and not less, access to music? How might a pedagogical framework recognize and respect intense listening experience without pathology? How might work on queer sensuality and sexuality inform how we can approach intense listening experiences?

You Want Us to do What?: Analysing the Disability Identity in Music Scholarship Call for Papers

Heather Strohschein1, Mags Smith1, Linda Yates2
1Bowling Green State University, 2Independent Researcher

We are three colleagues from the United States and Scotland. One of us is a community musician who facilitates inclusive musical workshops and experiences. One is an amateur musician, participant-advisor for one of her music groups, and has additional support needs. And the third is an ethnomusicologist who studies community music making. We have been working, presenting, and publishing together for two and a half years. Our work and experience includes the intersections of music, academic language/culture, and inclusivity and accessibility. We embody multiple layers of insider and outsider: to lived disabilities, to music scholarship, and to the academic world of conferences. For our presentation, we want to analyze the Disability Identity in Music Scholarship call for papers. The goals expressed in the call by the Music & Disability Study Group inspired us. But it also left us with questions about our own place within academia. We want to share our thoughts, questions, and inspirations to help build more bridges.

Crip-Punk! Exploring Disability and Liberation Through Music

Chris Wylie
N/A

Have you ever wanted to burn everything to the ground?

This is a quote from my song, “Bringing Fire” which is a song about liberation, inclusion, and Love from the margins. I also sing: “I’m hanging on the margins, I’m here and I’m proud, build me a ramp or I’ll burn you to the ground, I’m bringing fire!”

This is not a call for harm, but a cry for help and a plea for liberation written 30+ years after the passage of the Americans with Disabilities Act (ADA) while I still mostly can’t access many buildings, let alone stages. I hear and write music written from my disabled body as a wheelchair user with cerebral palsy.

I know and understand music in a different way precisely because of my body. Cries for inclusion, acceptance, Love, and justice, are my cries too. Even a song written by non-disabled artists like the song, “No Hard Feelings” by the Avett Brothers with its line, “When this body won’t hold me anymore, and it finally sets me free, will I be ready?” is different for me as a disabled person. A non-disabled person might hear it, or moreover assume that I hear it, as freedom from my body and my physical circumstances of this world. However, through my disabled, liberative understanding it has more to do with being freed from systems of exclusion than anything having to do with my body.

Musicians’ collectives like Krip Hop Nation or Recording Artists and Music Professionals with Disabilities (RAMPD) build together to bring disabled music and voices into the mainstream, and also shape community amongst listeners, musicians and non-musicians alike.

I will draw on my songs and experience as a performer, professional member and co-chair of the Partnerships Committee of RAMPD, and co-founder of the nonprofit Rolling Nation Network to consider the essential role disabled musicians play in the unfolding of contemporary musical culture in the US.

Rethinking (Im)mobility in Global Music History Studies

Time: Friday, 10/Nov/2023: 8:00pm - 10:00pm · Location: Windows

Rethinking (Im)mobility in Global Music History Studies

Chair(s): Hyun Kyong Hannah Chang (University of Sheffield), Daniel Castro Pantoja (UNC Greensboro)
Discussant(s): Juliana M. Pistorius (University College London)
Scholars interested in developing global approaches to music history have turned to methodologies and key concepts developed in sister disciplines such as global history and cultural geography. In particular, questions about the translocal movement of sounds and musics have become a central concern in global music history research, as demonstrated by recent publications such as Danielle Fosler-Lussier’s *Music on the Move* (2020). This panel revisits the subject of (im)mobility, seeking to ask the more fundamental question of how (im)mobility fits within the epistemological and political genealogies that aim to center Eurocentric paradigms in music studies. The panel approaches the question of (im)mobility by considering the (perceived) materiality of sound and music, which moves (or is assumed to move) differently from the bodies that produce it. This seemingly disjunctive, asynchronous, and asymmetrical relationship between sound and bodies creates entangled histories of different political ramifications and shared listening practices across large-scale spatial frameworks.

The panelists in this 90-minute roundtable do not assume mobility as a given but rather seek to explain it. Reflecting on *The Oxford Handbook of Mobile Music Studies*, Sumanth Gopinath will address the question of mobility's complicated relationship to capitalism. Elizabeth LeGuin and Alejandro Garcia Sudo will interrogate how the bodily mobilities of performance (most obviously, dance, but also rhetorical gesture and corporeal habitus) interfaced with early modern migratory mobilities across the Middle Passage of the Atlantic. Finally, Juliana M. Pistorius will serve as a discussant, responding to the papers by drawing on her experience researching opera, migration, and the politics of coloniality and decoloniality in apartheid and post-apartheid South Africa. Featuring panelists who have explored this subject through different research areas and experiences, this roundtable invites the audience to think through (im)mobility from and across different vantage points.

**“Godless Communists” and “Christian Patriots”: Music and Spirituality in the Cold War**

*Time: Friday, 10/Nov/2023: 8:00pm - 10:00pm · Location: Governor's Sq. 14*

**Chair(s): Gabrielle Cornish (University of Miami) · Discussant(s): John Kapusta (Eastman School of Music)**

Recent historical scholarship has shown that the battle between communism and capitalism was as much a spiritual contest as it was a geopolitical one. We might, as Diane Kirby has written, think of the Cold War as “a global conflict between the god-fearing and the godless” (2003). Jonathan P. Herzog, for example, has argued that American politicians saw religion (and specifically Christianity) as a key component that both differentiated the United States from the Soviet Union as well as placed a special urgency on the former’s triumph over the latter (2011). At the same time, following Marx’s dictum that “religion [was] the opium of the masses,” the Soviet Union sought to replace Tsarist-era religion with state-sponsored atheism. The result, as Victoria Smolkin has demonstrated, transformed atheism into a pseudo-spiritual cosmology (2018). Present in global conflicts in Korean (e.g., Chang 2014) and Vietnam as well as de- and post-colonial change in the Middle East and Africa, spiritual identity cooperated with political alignment as a tool for both propaganda and resistance. As countries around the world grappled with both Western and Soviet colonialism, religious pluralities had to be negotiated alongside resurgent national identities.

Asking how music, sound, and spirituality were entangled in Cold War geopolitics, this panel features three twenty-minute papers that reach across North America and Eastern Europe as well as religious identities. Each paper considers the Cold War from a different geographical and spiritual perspective: Catholicism in Eastern Bloc Poland; Christianity in the United States; and Islam in the Soviet Union. Our first presenter considers the connections between Pope John Paul II, Polish anti-communist protest, and music. Connecting Catholicism to composers such as Penderecki and Panufnik, she positions religion as a lens through which critics, composers, and listeners expressed their political and personal views about the state. Our second paper takes a deep dive into the Willis Conover Collection at the University of North Texas to explore the dynamics between Christian belief and US politics as they appeared in Conover’s broadcasts to the socialist world for the Voice of America. And in our third paper, the author uses opera in Soviet Kazakhstan to explore gender, spirituality, and colonialism in Islamic music in the very final year of the Soviet empire. Taken together, these three papers (as well as a response from a respondent) ask critical questions about how Cold War geopolitics and spiritual identities manifested in music.

**Presentations of the Symposium**

**The Pope, Solidarity, and religious awakening of Polish composers in the 1980s**

*Beata Bolesławska · Institute of Art, Polish Academy of Sciences*

In 1979, Krakow’s Archbishop Karol Wojtyła was elected to papacy and became Pope John Paul II. In 1980, the Solidarity trade union led by Lech Wałęsa began strikes at the Gdansk shipyard. A great hope for change and liberating political rules in the country was awakened in Polish society. Composers to a large extent became their exponents, joining their fellow citizens in protesting against oppressive communist authority. The Catholic Church, which had been perceived as the strongest opposition force since the beginning of communism, under the leadership of the Polish Pope significantly strengthened its role as a defender of freedom and opposition to communist authority. The election of the Polish Pope also became an inspiration for composers resulting in an increased
interest in works of a religious nature. In the 1980s, during the period of Solidarity and the martial law imposed by the government in December 1981, writing works of religious expression was in many cases a gesture of not merely artistic but also political nature.

In my paper, I present this period in Polish music in the context of its relationship to the political situation in the country. In the difficult decade between 1978 and 1987, which with no hesitation can be called a time of hope and despair, many extremely important compositions were produced. From works dedicated to the John Paul II, as Henryk Mikolaj Górecki’s Beatus Vir and Totus Tuus, Roman Palester’s Te Deum, Krzysztof Penderecki’s Te Deum, or Augustyn Bloch’s Anenaki to the significant symphonies of the 1980s, such as Andrzej Panufnik’s Sinfonia Votiva, Penderecki’s Symphony No. 2 or Krzysztof Meyer’s Symphony No. 6 “Polish”, and the most emblematic work of the time: Penderecki’s Polish Requiem – the music testifies to the strong connection between religion and politics. What did these works mean for their creators, how were they received by audiences, critics, and the authorities? How significant was this “religious awakening” for the compositional style of the composers and their position in the musical world of the time? In my paper I will attempt to discuss these questions, focusing on selected musical examples.

Incidentally On Purpose: Religious Content in Willis Conover’s Voice of America Jazz Hour
Maristella Feustle
University of North Texas

Broadcast records in the Willis Conover Collection at the University of North Texas Music Library show that, on average, a six-week delay separated the completion of Willis Conover’s programs and their airing on the Voice of America. While the delays inherent in distributing programs on tape presented obvious challenges for breaking news or experiencing events in the moment, Conover occasionally presented recordings of events where their enduring significance overrode the limitations on immediate access, such as jazz festivals and major concerts.

Such events also included the funerals of Louis Armstrong in 1971, and of Duke Ellington in 1974, though the latter was not broadcast until 1975. Conover’s Jazz Hour presented these funerals as they happened, with all of their religious content. As with Conover’s approach to presenting music, the broadcasts did not tell listeners what to think of what they were hearing, but simply made it available. Indeed, the mere accessibility of such content was a transgressive act in defiance of regimes that marginalized, suppressed, or purged religious belief and expression in their societies.

These funerals contained frank expressions of religious belief, demonstrating freedom of religion in action. Broadcasting the events in unedited reinforced the fact that they were not embellished or selectively cropped out of context for propaganda. The programs containing the funerals are preserved in the collections of the UNT Music Library (Ellington) and the Louis Armstrong House Museum (Armstrong), and include scriptural readings, major prayers of the Christian tradition (the Apostles’ Creed and the Our Father), invocations by clergy of multiple denominations, hymns, and in the case of Ellington, his own religious works.

As noted earlier, those who tuned in were free to do what they wished with this content, but one may surmise the seeds that broadcasters hoped to plant in the thoughts of their listeners: above all, a look at freedom of belief and expression in American society. This presentation will include highlights from these digitized broadcasts, look at available documentation within archival collections, and situate the content in the larger context of religious programming on the Voice of America.

Spirituality and Collective Memory in the Last Soviet Kazakh Opera
Knar Abrahamyan
Columbia University

Amidst the Cold-War arms race and cultural and scientific rivalry, the Soviet state sponsored two major projects of environmental colonialism in the Kazakh Republic: the Semipalatinsk Nuclear Test Site (1949 to 1991) and the Baikonur Space Station (established in 1955). In official narratives these projects figured as affirmations of the USSR’s superiority. To many Kazakhs, however, they represented the state’s continued neglect of Kazakh wellbeing that previously manifested through the mass famine, caused by collectivization, and the anti-religious campaign. Spiritual and anti-nuclear struggles figure prominently in the last Soviet Kazakh opera—Gaziza Zhobanova’s Buranyni Yedyei (1991), completed in October, 1991, on the eve of Kazakhstan’s secession from the USSR. Based on Chingiz Aitmatov’s I dol’she veka dili sia den’ (1980), the opera foregrounds the indigenous struggle against erasure of collective memory and Sufi practices. Zhobanova amplifies the collision between modernity and oppressed spirituality by intertwining references to the dire environmental and human impact of nuclear testing.

Analyzing the archival manuscript of the opera—which to this day was neither published nor performed—this paper argues that Buranyni Yedyei presents a culmination of Zhobanova’s long-term decolonial resistance to Soviet suppression of collective memory, cultural assimilation, and spiritual erasure. My analysis demonstrates Zhobanova’s breakaway from the officially sanctioned folk-based Kazakh national musical language as featured in earlier operas by composers like Yevgeny Brusilovsky and Akhmet Zhubanov (her father). Furthermore, I show that by using modernist compositional techniques, such as hyperdissonance, excessive deployment of percussion instruments, and emphasis of the female voice, Zhobanova resisted old ornamentalist tropes to contest political subordination and spiritual erasure. For example, the recurring lullaby leitmotif of Naiman-Ana—a white bird that personifies the spirit of a deceased mother—functions as a mnemonic chant to reinscribe cultural memory. Ultimately, through my examination of Buranyni Yedyei, I seek to contribute to the renewed interest in the impact of Soviet antireligious policies in the republics that practiced various forms of Islam prior to Sovietization. I contend that Cold-War politics in Soviet “peripheries,” amplified environmental, military, economic, and antireligious oppression that produced either spiritually or physically dead subjects.

Queer Musicology from Dykecore to the Quare Canon
Time: Friday, 10/Nov/2023: 8:00pm - 10:00pm · Location: Plaza Ballroom E

Queer Musicology from Dykecore to the Quare Canon
The contemporary news cycle seems fixated on young trans people, but with an emphasis on the precarity of their legal access to gender-affirming care, and on the isolation these young people must feel. Anecdotally, however, many trans youth and young adults—myself included—instead define their lives through the joys of living as one’s ‘truest self,’ and of being in community with other queer folks. This paper looks to how joy, and more specifically, how child-like play, make-believe, and ‘white lies,’ were important aspects of community building for self-identified genderqueer dykes, butches, and trans masculine punk musicians in the 1990s. Using a specific understanding of joy as resistance from the field of feminist theory, (Ahmed 2013; Stewart 2021), I extend the notion of queer failure (Halberstam 2011), and trans failure (Lehner 2022) to illuminate how intentionally failing is not the only form of resistance, but how tenderness and having fun can be seen as integral components of a trans resistance, as well.

Silas Howard, guitar player of the 1990s San Francisco queercore band Tribe8 is the focus of this paper. Forming a punk band, despite any musical knowledge as an attempt to stay sober with new friend and soon-to-be lead singer, Lynnee Breedlove, Howard found life-saving community through queercore. In another example of not-quite-truths, he and friend Harry Dodge soon opened their own venue and queer meeting spot called ‘Red Dora’s Bearded Lady;’ after a friend helped rig the wiring, allowing them to plug their electricity for the next seven years. Through a re-telling of Tribe8’s formation, their performance aesthetic and gimmicks I call feminist-dyke-camp, and an analysis of Howard’s 2001 feature film, By Hook or By Crook, (featuring many cameos by the local queer punks) I illuminate how lying, trans joy, and genderqueer friendship work together in powerful ways.

“‘The eternally music-loving, music-making, intersexual Uranian’: Finding Queer Musicology at the Turn of the Twentieth Century

Kristin Franseen
McGill University

U.S. expatriate author Edward Prime-Stevenson (1858-1942) is best known for his contributions to queer literature—the novel Imre: A Memorandum (1906) and the history of homosexuality The Intersexes (ca. 1909)—both self-published and distributed by the author under the pseudonym Xavier Mayne. Prime-Stevenson was, however, also a prolific music critic and his works rely heavily on musical references. While these allusions take multiple forms depending on the intended media format and likely audience, this paper presentation argues that his main strategies for depicting a particularly queer musical understanding involve pairing collective listening experiences with sharing gossip about certain composers and works. Drawing on theories of musical anecdote and mythmaking (Wiley 2008; Unseld 2014) and histories of queer gossip (Butt 2005; Franseen 2020; Riddell 2022), I focus on a selection of excerpts from across Prime-Stevenson’s writings: the prefatory material on how to curate a phonograph listening party in A Repertory of One Hundred Symphonic Programmes (1932), the depiction of shared queer listening and musical partnership in the short stories “Prince Bedr’s Quest” (1927), “When Art Was Young” (1883/1913), and “Once; But Not Twice” (1891/1913), and the brief discussion of specific works and composers in The Intersexes. In each of these examples, Prime-Stevenson explores the potential of constructing shared musical experiences by creating a highly idiosyncratic canon of queer musical knowledge, one which is particularly conducive to bringing (real and fictional) people together, constructing queer musical biography and counterhistories, and identifying allegedly secret meanings and messages in opera and symphonic music. I conclude with some thoughts on Prime-Stevenson’s evolving use of quasi-scientific terminology and playing with pseudonyms across his sexological, musicological, and literary work, suggesting that he considered both music and sexuality ultimately beyond the limits of easy description and classification.
critique, each of these artists transcends gendered and racial structures, resulting in an intersectional and artistic positionality that appeals specifically to the quare-femme gaze.

**Mudang, Hwarang, and Han: Tracing Decolonial Expressions in eddy kwon's UMMA-YA**

J. Frances Pinkham  
University of Oregon

What does it mean to be a decolonial artist? The Western colonial matrix of power (CMP) has profoundly impacted global arts and culture, benefitting from a hierarchization of artistic epistemologies and suppression of indigenous performance media. The CMP, Western at its core, has rippled outward into subsequent colonization projects including the Japanese colonial empire. These secondary loci of coloniality create what I call *stratified coloniality*; regionally specific enactments of the CMP which share a common thread of Western cultural hegemony while reacting to respective colonial contexts. Artists who seek to enact decolonial praxis in these cultures face unique experiences of marginalization which have not been adequately explored.

Brooklyn-based Korean American artist eddy kwon presents a unique study in subverting the colonial matrix of power in her performance art piece *UMMA-YA*. I argue that kwon takes a multivalent approach to enacting decolonial praxis, deftly navigating the complex ramifications of stratified Western and Japanese coloniality. Her performance subverts a binaristic concept of gender, a tool which benefits the colonial state. Herself a transgender woman, she performs *UMMA-YA* in the character of a transgender boy who discovers he is pregnant. She also confronts the legacy of Japanese colonialism by centering the marginalized Korean *mudang* tradition of salp’uri dance, and defies the Western separation of performance media by melding vocal and instrumental performance, dance, poetry, costume, and ritual within a solo work. In this respect, I argue that kwon’s work is ideologically aligned with Ben Spatz’s theory of decolonizing embodiment, which challenges the European notion of divisions between theatre, dance, and music.

*UMMA-YA* exemplifies a powerful artistic subversion of stratified coloniality, confronting the legacies of Japanese and Western colonialism. Her work charts a potential path forward for artists and teachers who wish to enact decolonial praxis in their work.

**Country Music**

**Time:** Saturday, 11/Nov/2023: 9:00am - 10:00am  
**Location:** Silver  
**Session Chair:** Jocelyn Neal, UNC Chapel Hill

**“So Lonesome I Could Cry”: The Tear-Jerking Refrain in Country Music**

Ben Duane  
Washington University in St. Louis,

Few things typify country music better than songs about heartbreak. From Jimmie Rodgers to Patsy Cline, George Jones to Tim McGraw, country singers of all stripes have poured out their lonely broken hearts. Such laments of lost love are a staple of the genre, and they usually strike an emotional tone that only country songs do. They are both regretful and nostalgic, at once melodramatic and down-to-earth. And their sorrow is echoed and colored by musical devices peculiar to the genre—a rough but emotive singing style, simple phrasing that mirrors the plainspoken lyrics. But while I am hardly the first to point out the ubiquity of country heartbreak songs (Hill 1999, Kosar 2017, Malone & Neal 2010, Neal 2018), their structure and stylistic conventions have gone mostly unexplored.

This talk will fill this gap by tracing the history of a structural formula common in country heartbreak songs. This formula, which I call the *tear-jerking refrain*, amounts to what Neal (2007) would call a “narrative paradigm”—a prototypical scheme for structuring the lyrics and music together. The technique had its heyday during the honky-tonk years of the 1940s and 50s, during which most country songs lacked choruses but verses often ended with a one-line refrain. In the heartbreak songs, a formula was common in which the verse’s first lines describe the narrator’s sorrow while the refrain poetically crystallizes it—in tear-jerking fashion.

Examples abound in the catalogue of Hank Williams—when he confesses that “I’m so lonesome I could cry,” for example, or asks “why can’t I free your doubtful mind and melt your cold, cold heart?” But the technique was also used by later songwriters, as when Dolly Parton longed for her “Blue Ridge mountain boy” or Merle Haggard recalled his “Mama’s hungry eyes.” Postwar decades, however, saw major changes in country music, including widespread adoption of verse-chorus form. As I will detail, drawing on examples from not only Parton and Haggard but also George Strait and Garth Brooks, songwriters found various ways to adapt the technique to these more complex forms.

**She Tells the Story: The Lyrical Narrator, Persona, and Empowerment in Country Songs**

Madison Stepherson
University of Oregon

The question “who is singing” is both a central concern in popular music contexts (Eisdheim 2019, Moore 2012) and often a difficult one to answer (Nobile 2022, BaileyShea 2014). Investigations of song persona—i.e., the narrative voice taken on by the singer—in lyrical narratives that employ the first person have shown how we perceive and interact with these personae (Auslander 2021; Burns 2010). Our desire to connect with stories in songs is perhaps explained through our preference “to hear ‘I want’ and ‘I hurt’ rather than ‘she wants’ or ‘he hurts,’” (BaileyShea 2014). When stories in songs are told in third person, the narrator’s voice—which in song can always be heard—is hidden (Frith 1996, 184). Country music relies especially on third-person stories; however, the identity of the storyteller is arguably more important than that of the protagonist in this genre (Fox 2004, Moore 2002). When country star Carrie Underwood pairs her powerhouse vocal delivery with third-person narratives of feminine empowerment and overcoming, we can’t help identifying with “she hurts”—we relate to not only the protagonist, but also to Underwood’s personae.

In this paper, I explore two of Underwood’s songs (“Church Bells” and “Blown Away”) that primarily use third person. Drawing upon literary theory (Wylie 2003), narrative film theory (Sluigan 2019; Heldt 2013) and from music theory (BaileyShea 2022; Burns 2010), I tease out the difference between the song persona and narrator (see Example 1) before analyzing three features in these songs: special moments of second-person address (you), the narratives of overcoming and female empowerment, and Underwood’s vocal delivery. In these analyses, I answer not only “who is singing?” but also “if someone else sang this song, what would change?” When hearing a story in song, the listener can be keenly aware of the narrative being told, but variably attuned to the singer’s individuality in telling that story (Moore 2012). Underwood’s persona—and voice, through which listeners ascribe authenticity and meaning—creates a representative for a larger community who identify with the narratives of overcoming and female empowerment.

Queer Theory

Time: Saturday, 11/Nov/2023: 9:00am - 10:00am · Location: Governor’s Sq. 11
Session Chair: Rachel Lumsden, Florida State University

Knights, Incels, and Bach?: Transhistoricism and Queer Listening in Dorian Electra’s My Agenda

hallie voulgaris
Yale University

Queer hyperpop artist Dorian Electra’s 2020 album My Agenda is a work of musical drag parody, primarily targeting the gender and sexuality politics of online incel (involuntary celibate) communities and conservative pundits. Throughout the album, Electra portrays an internet archetype of an incel gamer who is deeply resentful about his lack of access to sex. Fantasy and video game medievalisms consume this character, who idealizes chivalric code and “studying the blade.” Accordingly, the album and its music videos are full of medievalist images and sounds. A knight in shining armor stands atop a pile of bones while a hooded monk sits alone surrounded by candles. Lyrics reference crowns, crusaders, and chains. The track Gentleman opens with synthesized recorder and lute, harmonized with distinctive parallel fourths (you), the narratives of overcoming and female empowerment, and Underwood’s vocal delivery. In these analyses, I answer not only “who is singing?” but also “if someone else sang this song, what would change?” When hearing a story in song, the listener can be keenly aware of the narrative being told, but variably attuned to the singer’s individuality in telling that story (Moore 2012). Underwood’s persona—and voice, through which listeners ascribe authenticity and meaning—creates a representative for a larger community who identify with the narratives of overcoming and female empowerment.

Consonance, Dissonance, and Gender: A Queer-Theoretical Approach to Johanna Beyer’s Clarinet Suites (1932)

Alexandrea Jonker
McGill University

Feminist scholarship has shown that modernism across several art forms was shaped by misogynistic philosophies and anti-feminist reactions to the educated, independent woman brought about by the first wave of feminism (DeKoven 1991, 1999; Gilbert and Gubar 1988, Scott 1990). In music, male ultra-modernist composers, such as Charles Ives, Henry Cowell, and Charles Seeger, viewed tonal Western art music as “emasculated” and overly emotional (Straus 1999, 222). In response, they turned to dissonance as a more intellectual way of composing that they thought was beyond the capabilities of women, to reassure themselves of the masculinity of their artistic pursuits. In light of this gendered divide, Smith (1994), Straus (1999), and Hisama (2001), have assigned masculine and feminine characteristics to consonance and dissonance in opposing ways: while Smith and Straus view dissonance as a masculine-gendered quality, Hisama proposes that a reversal of the stereotypical gender roles can be viewed as an act of feminist agency in the music of female ultra-modernist composers.

In this paper, I propose a new gendering of consonance and dissonance in the music of Johanna Beyer (1888–1944) rooted in queer theory, which views gender as extending beyond the binary of sex and subject to change (Butler 1990; Ahmed 2008). In analyses of three movements from the Clarinet Suites (1932), I argue that consonance and dissonance transcend a binary system, which problematizes the typical feminine/masculine binary often ascribed to them. At many moments throughout these movements,
dissonance in one parameter is simultaneously contrasted by consonance in another. These moments containing both "masculine" and "feminine" characteristics are problematic and disorientating, creating a "queer effect" (Ahmed 2006). The overarching musical narrative of these movements features initial dissonant melodies gradually morphing into more consonant final lines. Unlike previous interpretations of modernist music, which operate under the assumption that consonance and dissonance are discrete variables, I propose that consonance and dissonance are continuous, allowing for some moments to be more dissonant than others. Ultimately, I argue that mixing consonance and dissonance and transcending the binary could be seen as Beyer asserting her independence and her feminist agency within her misogynistic environment.

Creative Characterizations in Film

Time: Saturday, 11/Nov/2023: 9:00am - 10:30am  ·  Location: Governor's Sq. 17
Session Chair: Esther Marie Morgan-Ellis, University of North Georgia

Francis Chagrin, Gerard Hoffnung, and the Art of Musical Caricature

Jeremy Orosz
University of Memphis,

The art of pictorial caricature has a rich history, and a large body of analysis and criticism accompanies the genre; caricature in literature is likewise a well-documented practice in both scholarly and journalistic literature. Caricature through sound, however, whether through spoken language or music, is an under-theorized (though hardly uncommon) phenomenon. Rivers, the author of the most significant book-length study on caricature, lamented that musical caricature is "a largely neglected genre." (1991, 100). In the three decades since Rivers made this claim, only a few scholars have studied this topic in detail.

This paper provides a preliminary account of how creators approach the process of caricaturing another musical work. Some of the most didactically clear examples are found in the music of Francis Chagrin (born Alexander Paucker, 1905-1972), a Romanian-born composer who settled in England after living in Switzerland and France. The score he composed for an animated short The Hoffnung Symphony Orchestra (1965), loosely based on the satirical picture books of Gerard Hoffnung, is a veritable "how-to guide" in the art of musical caricature.

The cartoon simply depicts an orchestra concert in which the musicians play a mischievous mélange of altered versions of familiar tunes by composers from Mozart to Mussorgsky. Chagrin identifies the characteristic features of the borrowed excerpts and exaggerates (or obscures) them through one or more of the following strategies:

- Expansion—Exaggeration of a characteristic feature by increasing the duration of its appearance.
- Saturation—Exaggeration of a characteristic feature by increasing the frequency of its appearance.
- Amplification—Hyperbolic exaggeration of the affect of a piece or passage, heightening its expressive characteristics.
- Distortion—Alteration that presents the piece in an unfavorable way by obscuring, not accentuating the stylistic traits.

Although The Hoffnung Symphony Orchestra offers some of the clearest and most explicit examples of each method, these approaches are not unique to the Chagrin; rather, I will demonstrate that many to other creators' forays into musical caricature follow the very same strategies.

From 'agitato' to 'yearning': Interpreting Stock Music for Silent Film through Data Analysis and Musical Topoi

Paul Allen Sommerfeld
Library of Congress

Silent film music research of the last several decades has been predisposed toward specific films, score recreations, genre studies, or accompaniment practices. Stock music, written for general use in silent film accompaniment, has received less robust scholarly focus (Buhler, 2013). Ephemeral in nature, much of this music can be difficult to locate, thought lost, or impossible to link to identifiable productions.

This paper combines newly created metadata for thousands of stock silent film music titles housed in the Library of Congress Music Division with close analysis of certain musical topoi to explore how silent film music developed. Although registered with the U.S. Copyright Office, many of these titles have been unknown to previous scholarship and comprise the bulk of a forthcoming digital collection. With over 130 discrete foreign and domestic stock music series represented, this music constitutes one of the most comprehensive collections of stock music for silent film that circulated in the United States from 1910-1930. These publications come from the expected publishers in New York, London, Paris, and Berlin, but also less expected publishers in Stockholm, Brussels, Vienna, Copenhagen, and even Butte, Montana. Moreover, other non-film-music stock series, like Schirmer’s Galaxy Music or Jungknickel’s Artist's Orchestral Repertoire, used similar musical content and techniques. These series were frequently used in silent film accompaniment, but not necessarily titled and marketed as such from their inception.

By drawing on the metadata gathered from these publications, I demonstrate the usefulness of big data to grasp how creators, but not necessarily contemporary practitioners, conceptualized music for film at the time. This data facilitates tabulation of topoi such as “hurry,” “pathetic,” “misterioso,” and terms used to characterize specific nations and ethnicities at levels previously unavailable to scholars. Moreover, close analysis of their musical content and data comparisons of additional descriptors (for example, a hurry in cases of storm and/or fire; a misterioso for cases of premeditated murder) allows us to unpack the development of American film music practices as well as reconsider how those very practices continue to inform film-scoring in the present.
Insdie the Score: Towards a Poetics of Theme Park Music

Gregory Louis Camp
University of Auckland

The Walt Disney Company and Universal Studios have increasingly built their theme park attractions around their studios’ film properties like the Marvel Cinematic Universe, Star Wars, Harry Potter, and Jurassic Park. The designers of the parks draw from the scores of these films to help bring their audiences into the fictional worlds they construct. An aesthetic transformation occurs as film music, composed to be heard as part of a passive audio-viewing experience, becomes accompaniment to a live ride, show, or immersive area. But the transformations go beyond the mere re-positioning of the music: composers and arrangers alter the fabric of the pre-existing music itself to fit these new uses. Over the course of the parks’ histories, a “theme-park” style of composition and arranging has taken shape. This style consists of tropes such as big themes (either one that is varied or multiple themes heard in succession), large instrumental masses, few layers of texture, loud dynamics, sharp transitions, alternation with sound effects for masking those transitions, and reliance on audio-visual synchresis to aid perceptual cohesion. My primary case study is the use and adaptation of film scores by John Williams in the Disney and Universal Studios theme parks. The parks feature individual rides that are scored to Williams’ music (“Indiana Jones and the Temple of the Forbidden Eye” at Disneyland; “Jurassic World: The Ride” at Universal) as well as fully immersive areas that use Williams themes both as diegetic ambient source music and as non-diegetic underscore in the areas’ individual attractions (“Star Wars: Galaxy’s Edge at Disneyland and The Wizarding World of Harry Potter at Universal). Building on Camp’s (2017) notion of the double diegesis, where park-goes hear music simultaneously as alluding externally to filmic texts they already know and as an internal accompaniment to help them imagine themselves to be inside a real-life film, and on White’s (2021) work on sonic world building in theme park attractions, this paper argues that a specialised “theme park” musical style exists and seeks to identify the markers of that style.

Disability and Affordance in Popular Music

Time: Saturday, 11/Nov/2023: 9:00am - 10:30am · Location: Governor’s Sq. 14
Session Chair: Christa Bentley

“Lady Gaga Hits Rock Bottom!”: The Embodied Crisis of Pop Performance
Katelyn Hearfield
University of Pennsylvania,

Taking the stage at the 2015 Oscars, Lady Gaga was practically unrecognizable. The pop megastar’s previous award season transformations—hatching from an egg carried on a litter, sporting a dress entirely made of raw meat, and appearing in convincing drag as her own fictional boyfriend—had often stirred up controversy and helped to cement her position as an avant-garde performance artist in addition to best-selling musician. This time, however, her costume was her “authentic” self: natural-looking makeup, wavy blonde hair, and an elegant white ballgown. On stage, she sang a medley from The Sound of Music (1965), eschewing the industry-standard autotune to showcase her vocal talent. The performance heralded a new phase in her career, transitioning away from physically demanding stunts and vigorous dance routines toward a renewed focus on her voice. After the underwhelming reception of her album ARTPOP shortly after a mid-performance injury in 2013, this new era highlighted a supposedly more “authentic” Gaga.

This paper considers Lady Gaga’s turn from synth-heavy dance pop to a softer acoustic style in her mid-2010s output following her injury, which triggered the onset of the painful auto-immune disease fibromyalgia. Her work has long experimented with themes of disability, to the point that she has been criticized for appropriating the aesthetics of disability in her 2009 music video for “Paparazzi.” Her fifth studio album, Joanne (2016), is a rumination on the fate of her paternal aunt (for whom the album is named), a gifted artist whose hands were crippled by the auto-immune disease lupus and who died at age nineteen. I analyze the music of Joanne alongside Gaga’s performance of the 50th-anniversary tribute to The Sound of Music, comparing her career shift to that of Julie Andrews, the “original” Maria von Trapp who lost her voice to a botched surgery meant to remove vocal nodules. Theorizing Gaga’s post-diagnosis projects—including Joanne, two jazz albums with Tony Bennett, and award-winning acting roles—through the lens of disability studies, I reflect on the struggles of female artists when their bodies in crisis undermine the very art they live to produce.

Echo Lee Davidson
University of Pittsburgh

The ableist structure of American musical theater culture has historically restricted wheelchair users from participating in Broadway musicals. Wheelchair-using musicians who have achieved commercial and critical success within the limelight are often limited to playing characters with disabilities. Yet, Ali Stroker became the first wheelchair-user to perform on Broadway, occupying the role of Anna in Deaf West Theatre’s 2015 revival of Spring Awakening. Moreover, Stroker’s performance as Ado Annie in the 2019 revival of Rodgers and Hammerstein’s Oklahoma! was highly effective in proving that actors with disabilities can play any role. Indeed, her performance as Ado Annie presented a kind of visibility politics that expanded the visual tropes of disabled women in popular culture. Despite her centrality to musical theater’s development in the 2010s, Stroker has received very little attention among music scholars. Concomitantly, music and disability studies have yet to engage the case of wheelchair-using actors performing in roles originally written for actors who walk onstage in musicals.

Drawing on music, disability, and gender performance studies, I explore how wheelchair-using, sexual womanhood, a hegemonic identity that often goes unmarked, is constructed in Stroker’s performance as Ado Annie. To that end, I provide an account of the creative process behind Oklahoma! (2019), positioning Stroker’s artistic achievements at the center. I also interpret some important
Taking questions from the audience.

Writing and publishing a book with an academic publisher is not a mysterious process, although it usually feels that way for first-time authors. This panel features a number of recent or soon-to-be authors that will walk participants through some of the necessary steps in how to move from dissertation to academic book. Lauron Kehrer, author of *Queer Voices in Hip Hop: Cultures, Communities, and Contemporary Performance* (University of Michigan Press, 2022) will address how to cultivate relationships with editors and prepare a proposal. Darren Mueller, author of *At the Vanguard of Vinyl: A Cultural History of the Long-Playing Record in Jazz* (Duke University Press, 2024) will discuss a few different approaches to preparing a manuscript for peer review, including the logistics of self-record keeping. Kimberly Hannon Teal, author of *Jazz Places: How Performance Spaces Shape Jazz History* (University of California Press 2021) will discuss understanding and responding to reader reports by seeking out mentors and taking advantage of institutional resources like campus offices for scholarly communication. Kelsey Klotz, author of *Dave Brubeck and the Performance of Whiteness* (Oxford University Press 2023), will explore the various waiting periods that occur in the process of writing the book (waiting for reviews, copyright clearances, copiedits, etc.), focusing particularly on approaches to mental health during these periods of loss and powerlessness. Kira Thurman, author of *Singing like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms* (Cornell University Press, 2021) will discuss the mistakes that many first-time authors make when first submitting their book. Our session will be conversational in nature. Each presenter will offer perspective on a specific aspect of the process, sharing their experience and taking questions from the audience.

The Affordances of a Pegleg: Disabilist Music-Making and (A)symmetry in Rhythm Tap Dance

Rachel Gain
Yale University

This paper undertakes a critical examination of disabled music-making through the case studies of Clayton “Peg Leg” Bates (1907–1998) and Evan Ruggiero (1990–), two tap dancers who performed with one tap shoe and one pegleg following leg amputation. Dancers who inhabit asymmetrical bodies complicate the aesthetic and practical presumptions underpinning typical understandings of tap dance. Tap’s steps and syntax are based on a normative body with two tap shoes. Likewise, symmetry undergirds traditional markers of virtuosity in tap, including ambidexterity, balance, and aural and visual homogeneity between the two feet. The tap dancer’s musical instrument is their entire body, and particularly their shoes; Bates and Ruggiero’s disability thus fundamentally alters both their instrument and musical product.

I build on previous examinations of affordances, disability, and music (Gibson 1979; Straus 2011; De Souza 2017; Vanderham 2020) to argue that Bates and Ruggiero’s non-normative “tap instruments” afford an idiosyncratic choreomusical syntax. Their combination of one unbending prosthetic leg and one tap-shoed foot increases the diversity of their sonic and choreographic palettes. The dance steps available on each side of their body are different, encouraging inventive non-mirrored choreography. Moreover, both take advantage of their pegleg’s symmetrical construction and homogenous timbre to punctuate their solos with bass drum-like accents. In responding to their bodies and prostheses, Bates and Ruggiero use their disability productively to craft a musically and visually distinctive style of tap dance that capitalizes on their asymmetry. Their dancing thus forms a disabilist repertoire that centers disability as “a fundamental component of its sonic identity” (Howe 2011).

Drawing on the social model of disability (Garland-Thomson 2005, 2017; Shakespeare 2013), I posit that Bates and Ruggiero become able-bodied in the context of their own repertoires; indeed, their styles preclude two-legged dancers. This analysis inverts the assumption that disability narrows affordances, while revealing how the oft-overlooked constraints of instruments and the “normate” body delimit genres and their syntax. More broadly, disabled tap instruments nuance understandings of disability’s definition with respect to music-making, organology, and genre, by questioning the logistical, epistemic, and aesthetic roles of symmetry and uniformity in Western ideals of music-making.

Dissertation to Book: Recent Survivors

Time: Saturday, 11/Nov/2023: 9:00am - 10:30am · Location: Vail

*Chair(s): Kimberly Hannon Teal (University of North Texas,)*

*Presenter(s): Lauron Kehrer (Western Michigan University), Darren Mueller (Eastman School of Music), Kelsey Klotz (University of North Carolina, Charlotte), Kira Thurman (University of Michigan)*

Writing and publishing a book with an academic publisher is not a mysterious process, although it usually feels that way for first-time authors. This panel features a number of recent or soon-to-be authors that will walk participants through some of the necessary steps in how to move from dissertation to academic book. Lauron Kehrer, author of *Queer Voices in Hip Hop: Cultures, Communities, and Contemporary Performance* (University of Michigan Press, 2022) will address how to cultivate relationships with editors and prepare a proposal. Darren Mueller, author of *At the Vanguard of Vinyl: A Cultural History of the Long-Playing Record in Jazz* (Duke University Press, 2024) will discuss a few different approaches to preparing a manuscript for peer review, including the logistics of self-record keeping. Kimberly Hannon Teal, author of *Jazz Places: How Performance Spaces Shape Jazz History* (University of California Press 2021) will discuss understanding and responding to reader reports by seeking out mentors and taking advantage of institutional resources like campus offices for scholarly communication. Kelsey Klotz, author of *Dave Brubeck and the Performance of Whiteness* (Oxford University Press 2023), will explore the various waiting periods that occur in the process of writing the book (waiting for reviews, copyright clearances, copiedits, etc.), focusing particularly on approaches to mental health during these periods of loss and powerlessness. Kira Thurman, author of *Singing like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms* (Cornell University Press, 2021) will discuss the mistakes that many first-time authors make when first submitting their book. Our session will be conversational in nature. Each presenter will offer perspective on a specific aspect of the process, sharing their experience and taking questions from the audience.
Gender, Opera, and Social Politics

Time: Saturday, 11/Nov/2023: 9:00am - 10:30am · Location: Majesty Ballroom
Session Chair: James Cassaro

Jules Massenet and the Paradox of Gendered Reception
Jennifer Walker
West Virginia University

During the early days of the Third Republic, Jules Massenet built his career by crafting memorable female characters through his signature blend of eroticism and religion: while Salomé, Esclarmonde, and Thaïs tempted otherwise upstanding men on the operatic stage, sexualized portrayals of Mary Magdalene, Eve, and the Virgin Mary titillated the public’s gaze on the concert stage. Massenet’s critics often gendered this music feminine in their reviews, casting it as “catty,” “seductive,” “insincere,” and “caressing.” Still others transposed this process of ascribing gendered qualities to musical sound from Massenet the composer to Massenet the man, thereby enacting a figurative emasculation. Amidst an embattled republic that was searching for redemption in the face of humiliating military defeat, power in cultural contexts was directly related to the masculinization of the nation and the morality of its citizens. Massenet’s emasculation and his “immoral” female characters were thus well-positioned to endanger the strength and health of the nation itself.

Yet Massenet quickly became the Republic’s—a thoroughly masculinized entity—musical darling. In this paper, I examine the complex interactions and the incongruities between Massenet’s portrayals of female characters, the gendered reception of his music, and his position at the vanguard of the masculinized Republic’s musical image. While scholars including Annegret Fauser and Clair Rowden have examined the interrelation between eroticism, gender, and religion in Massenet’s œuvre, little has been made of how a composer so closely connected with femininity in various forms could simultaneously be fashioned into the masculine Republic’s musical figurehead. I argue that it was Massenet’s transformative portrayal of his female characters—from dangerous seductresses to well-behaved Catholics—that set this process in motion. While this abrupt turn to Catholicism as a guidepost for bourgeois female behavior might have had the potential to dispel otherwise Republican audiences, his newfound traditionalism had quite the opposite effect: it acted as a masculinizing antidote to a reputation that had been tainted by a perceived overabundance of femininity. In the end, Massenet’s engagement with femininity and religion in their idealized forms positioned the nation’s most feminized composer at the forefront of the masculinized nation’s operatic glory.

Luigi Marescalchi and the Circulation of Power: Women on the Late Eighteenth-Century Italian Opera Stage
Margaret Butler
University of Wisconsin-Madison

The Venetian music publisher Luigi Marescalchi printed music in a wide range of genres during the last decades of the eighteenth century. His prints of arias sung by celebrated female singers stand as an unexplored source of celebrity’s material culture at a crucial moment for the concept’s emergence. Marketing these publications through the use of the singers’ names on the cover pages, Marescalchi foregrounded these women’s achievements, drew attention to their personae, and profited from their successes. Eclipsed by their castrated counterparts in opera seria, late eighteenth-century prime donne embody a facet of opera’s history that is yet to be constructed. In this presentation, I demonstrate the importance of the Marescalchi prints for understanding the surprising turn taken by celebrity’s trajectory in a period in which our view of women in opera seria is hazy at best and in a milieu that helped usher in a new era for the female singer and her authority in Italian opera. The prints, featuring music by leading composers such as Paisiello, Traetta, Anfossi, Majo, and others broaden and expand the context by which we can observe celebrity at work on the Italian stage. Pieces sung by leading prime donne Caterina Gabrielli, Lucrezia Aguieri, Camilla Mattei, Giuseppina Maccherini Ansani and others, especially those from Venetian productions, demonstrate the central role of the female singer in the seria genre’s late-century transformation as it was shaped by Venetian theatrical culture. In the case of Maddalena Laura Lombardini Sirmen, first a singer and then a leading violin virtuosa, Marescalchi’s print of her vocal music helps us approach questions around the fluidity of a celebrity’s persona and crossover strategies employed by talented women in connecting with diverse musical audiences.

Positioned at the confluence of commodification, commerce, and pleasure, these sources elucidate their respective performance contexts and, by extension, the experiences of the women with whom they were linked in the minds of audiences. In so doing, the Marescalchi prints nuance our understanding of Italian opera and celebrity, helping to link the better-known communities of women singers from earlier in the century with their powerhouse bel canto-era successors.

Debating Cosmopolitan Utopia: Women Singers at the Glyndebourne Opera Festival in the 1930s
Beth M Snyder
University of North Texas,

In its first years of existence—1934 until the outbreak of war in 1940—the Glyndebourne Opera Festival set out to internationalize English opera culture by attracting foreign-born artists and creative staff. During their pre-war tenure at Glyndebourne, the creative duo of conductor Fritz Busch and director Carl Ebert—both recent émigrés from Nazi Germany—pursued a production strategy that privileged ensemble (both in acting and music-making) over individual performance. It was a strategy pursued via close collaboration, lengthy rehearsal periods, and a preference for re-engaging singers from season to season. Central to these early seasons was a small group of non-British-born female singers—Irene Eisinger, Ina Souez, Luise Helletsgruber, and Aulikki Rautawaara.

This paper recovers the activities of these women and explores the significance of their contributions to the early success of the Glyndebourne project. It further examines the reception of their work by British music journalists, musicologists, and musicians, paying particular attention to the ways that critical contentions with their presence on the Glyndebourne stage were framed within larger debates about Glyndebourne as a site, alternately, of national cultural aspirations and of cosmopolitan creative utopia.

I use correspondence and other documents from the festival archive to explore these performers’ activities at Glyndebourne. I also interrogate the critical reception of those activities through analyses of concert reviews and journalistic reflections, utilizing frameworks
for contending with mobile and migratory music-making developed by musicologists Brigid Cohen and Florian Scheding. I demonstrate that Glyndebourne’s early success cannot be fully considered without taking seriously the role played by these women. Further, these women and their activities provided a locus in the British imagination for working out issues surrounding the nationalist and internationalist tensions inherent to the nascent Glyndebourne Festival.

This research forms part of a wider project exploring the centrality of the creativity of migrants to a festival understood by many to represent the pinnacle of a particularly English project of music-making. And it represents the first engagement in any depth with the contribution that women made to the success of the early festival.

### Medieval Polyphony

**Asses and Ales: Locating Ethnicity through Parody in Thirteenth-Century Balaam Motets**

Eleanor Price
Eastman School of Music, University of Rochester

The thirteenth-century three-voice motet *Hare, hare, hie* / *Balaam! Balaam* foregrounds several types of racialized, musical boundaries. Invoking “Engliskeman,” Scotsman, and Normans, the lyrics feature a Picard dialect that seems to poke fun at Anglophone speakers. The musical structure also mocks insular characteristics by employing voice exchange between the upper voices, a technique often associated with the English rota. Through the tenor’s relationship with the Use of Sarum, the Feast of the Ass and the Feast of Fools, and the motetus depiction of an encounter with Englishmen in an Arras pub, the piece is colored by brushes against national, linguistic, and generic borders between France and England. Taken along with the English musical characteristics, the motet seems a ready parody of Englishmen in Picardy, a conclusion advanced by Saint-Cricq and Everist. However, the motet’s two manuscript witnesses—Noailles and W2—complicate this conclusion.

Historiographically, these two manuscripts play into established arguments about centers and peripheries. The music contained in Noailles is cast as peripheral and flawed, and Saint-Cricq has called the polyphony in the compendium “borderland motets” (Saint-Cricq 2018). However, I find that *Hare, hare, hie*, at first glance an obvious example of non-center material in textual, linguistic, and musical content, demonstrates a thoroughly Parisian grounding. The lyrical references in *Hare, hare, hie* / *Balaam!* / *Balaam* point us not only to the ethnically-based administrative ‘nations’ of the University of Paris, but also to a network of parodical literature and exegesis accessible to student-clerics of the university, heightened by the motet’s musical content. Finally, a Latin conductus motet found in the Montpellier Codex, *Balam inquit vaticans / Balaam*, provides a fascinating foil to *Hare hare hie*. By simultaneously functioning as a parallurgical acompañamiento to the Feast of the Ass and a similarly parodic musical send-up of English styles, the Latin motet blurs boundaries between sacred and secular, French and English, and the purposes music can serve in the thirteenth century. The clerical rebuke issued in *Hare, hare hie* echoes through *Balam inquit vaticans*, offering an ethnicity-crafting commentary on an unusual feast.

### Machaut’s Rests in Scribal Hands

Emily Korzeniewski
Yale University

The fourteenth-century *ars nova* (new art) fully systematized divisions of the breve and semibreve, and in so doing it offered composers and scribes a degree of rhythmic control that was previously inaccessible. But mensural notation was still contextual, and as such, it required interpretation. Some of Guillaume de Machaut’s works (such as *Rose, liz, printemps*) have inspired scholarly inquiry into their equivocal notation, but these are usually seen as outliers. And yet, *ars nova* notation is often significantly more ambiguous than might be expected. Current dating debates initiated by Karen Desmond and Anna Zayaruznaya, in addition to ongoing efforts to foreground scribal agency (Kolb, 2022), invite us to revisit Machaut’s six complete-works manuscripts with fresh eyes. How do implicit scribal practices augment the explicit theoretical record?

In this paper, I revisit moments of ambiguity in Machaut’s virelais, using the notation of rests as an entrypoint. Rests are considered to be more theoretically stable than notes because, unlike notes, they are not subject to the operations of imperfection and alteration. But while rests can recede into the background (for example, at the end of lines), they can also introduce complications that are not easily resolved. A handful of problematic rests in Machaut’s virelais are removed from modern editions and attributed to scribal error, despite their consistency across the sources. I argue that scribes used both these rests and their placement on the staff to affirm or reject the closure of mensural units. In some cases, rests may signal a change in mensuration, as in *Helas et comment aroie* (Maw, 2002), or reinterpretation of repeated material, as in *Aymi, dame de valour*. The earliest editions, driven by a preference for regularity and parallelism, normalized and simplified Machaut’s virelais. The enshrinement of these interpretations has certainly influenced, and potentially limited, later reconstructions. By returning to the original notation, embracing its complexities, and taking its recorded silences seriously, we make room for *ars nova* notation to prioritize and convey musical ideas that exceed modern expectations.

### Repetition in the Insular Polyphonic Alleluya and the Integrity of Plainchant

Karen Desmond
Maynooth University

Repetition is fundamental to music-making: indeed, pleasure derived from the experience of musical repetition may be unique to this domain (Margulis 2014). Repetition is often articulated as the defining feature of thirteenth-century Parisian polyphony: specifically the characteristic repetition of pitches and rhythmic patterns in discant and motet tenors. The integration of these repeated patterns
within complex structures led to the twentieth-century canonization of these compositions as “works of art” where “purely artistic considerations begin to take precedence over liturgical requirements” (Smith 1966). By contrast, the repertoire of insular thirteenth-century liturgical polyphony in general has not been described using this language of exceptionalism. In fact, scholars tend to downplay the role of repetition in these works; Ernest Sanders (1963) writes that structural repetition is infrequently found, and instead the “essential integrity of the [base plainchant]” is respected.

Yet repetition is itself an essential feature of plainchant. Composers of late medieval plainchant Alleluyas, for example, increasingly employ repeat structures. Thus, “respecting” the essential integrity of the plainchant in polyphonic composition necessarily entails the incorporation of repetition, and whether to foreground or conceal these repetitions is a compositional choice. Forty-seven insular Alleluia polyphonic settings copied from c. 1230 - c. 1330 are based on identifiable plainchant melodies. Since several are multiple settings of the same melody, just twenty-two individual melodies provide the basis for these works. The majority have internal verse melismas with a repetitive pitch structure, mostly in bar form (aab). I focus on this subset, with examples drawn from settings of the Judicabunt Sancti, and Post partum virgo [Assumpta est Maria] melodies. These repetitive internal melismas are the site of extensive textings (prosulations) in the upper voices, and frequently have multiple tenor statements. Drawing on Margulies’s work, I consider the ritual “behavior” of repetition in the acts of composition and performance, and how repetitive gestures in these case studies focus and manipulate the attentive state. These findings are contextualized within recent hypotheses that assert the “flexible world of ad-hoc performance” in thirteenth-century polyphony (Roesner 2018) and the role of memory in its performance and composition (Berger 2005).

Nationalism and Politics

**“No Anthem Linked to Russia: Tchaikovsky’s Piano Concerto No. 1 as a Substitute Russian Anthem at the Olympic Games”**

**Lena Leson**

Dickinson College

At the 2020 Summer Games in Tokyo and again at the 2022 Winter Games in Beijing, Russian athletes taking home Olympic gold heard Tchaikovsky’s Piano Concerto No. 1 in B-Flat Minor, Op. 23 in place of their national anthem. The prohibition of Russia’s anthem, along with the nation’s flag and other symbols at international sporting events, was the result of an investigation into its state-sponsored doping program. Although the ban was heavily debated on social media outlets during the Games, the choice of Tchaikovsky’s beloved concerto was widely accepted as a musical symbol of the Russian state.

The “Russianness” of Tchaikovsky’s concerto, however, is capacious and complex. This paper examines the Russian state’s appropriation of Tchaikovsky’s concerto not only as a nationalistic musical motif, but as an irredentist anthem reflecting President Vladimir Putin’s intention to restore Russia’s “historic frontiers.” In addition to analyzing how the work was deployed before, during, and after the 2020 and 2022 Games, I explore the composition’s appearance in contemporary Russian internet culture, including a viral mashup of the concerto with Queen’s anthem “We Will Rock You” and a live performance inspired by the mashup featuring pianist Denis Matsuev and conductor Yuri Bashmet at a homecoming event for Russian athletes in Moscow’s Red Square. Tchaikovsky has emerged as a lightning rod for post-Soviet identity and politics in the wake of Russian’s invasion of Ukraine. Arguing that these examples offer musical evidence for the political rhetoric that insists Ukraine is rightfully a part of Russia, this article illustrates the ways that musical nationalism has proven malleable and been (mis)used in the Russo-Ukrainian war.

A Lost Legacy: Multivalent Nationalism in the Works of Emilie Mayer

**Eleanor Legault**

The Juilliard School

Although largely unknown, Emilie Mayer (1812-1883) was a prolific German romantic composer. Boasting a portfolio of over seven symphonies, fifteen concert overtures, and numerous chamber works, her musical œuvre situates her in the larger framework of the cultural artistic movement of German Romanticism. She was a key figure in the concert culture of Berlin, worked with other prominent musicians to develop a more educated and engaged audience, and received popularity and praise in reviews focusing on her symphonic prowess despite the limitations imposed upon her sex. While recent performances have engaged in reviving Mayer’s music, almost no scholarship exists that takes into account her musical, societal, and political contributions.

In this paper, I will explore Mayer’s agency and unique engagement with nationalism within a genre coded as “male” and how she situated herself among the German Romantic movement. I will examine historical reviews of Mayer’s work, demonstrating her prescience in self-advocacy; her letters and correspondences with Franz Liszt, Felix Mendelssohn, and A. B. Marx; and secondary scholarship on international nationalism relating to Mayer’s contemporaries, which will be used to extrapolate her own influence on the cultural landscape. I will also use the few contemporary articles and single biography about Mayer to further a more nuanced narrative concerning Mayer’s influence within her musical community and her now-forgotten contributions to the symphonic genre. This paper will provide a foundation for additional feminist scholarship examining Mayer as a significant voice in the German Romantic movement and highlighting the vast yet underrecognized accomplishments of female composers.

Rehearsing Settler Colonialism: Music in The Spectacle of Canadian National Identity

**Hannah Claire Willmann**

University of Ottawa
Ceremonial spectacles, such as the Olympic Games, are potent arenas of national cultural production (e.g. Hogan 2003, D’Agati 2011, Silk 2018). As North Americans wrestle with the implications of a colonial history, it is important to understand how these spectacles rehearse Eurocentric ideals. In response to the work of Dylan Robinson (2020), Linda Tuhuiwai Smith (2021) and others, I undertake this study as part of settler responsibility within the co-intentional (Hyggen 2011) work of anti-colonialism between settlers and Indigenous peoples on Turtle Island and further afield. Following Mackey’s (1999) observations of other Canadian cultural sites, I examine the tendency within constructions of nationalism at the Vancouver 2010 Olympics to clothe representations of Canadian national identity in the language of multiculturalism and tolerance while ultimately enforcing a settler standard which results in exclusion.

In this presentation, I discuss two scenes from the Vancouver 2010 Opening Ceremony which represent different musical approaches to diversity. While national spectacles such as the Olympics tend to distract observers from the reality of social injustices (MacAlloon 1984), using a multimodal methodology (Machin 2010), I argue that the disjuncture (Goodwin 1992) between the multimodal elements (music, visuals, and text) in these scenes reveals an underlying settler colonial mindset (Wolfe 2006, Veracini 2010).

In the first scene, the music is intentionally included for the Western/Eurocentric value it communicates. However, when read in concert with the ballet gestures and artistic projections also employed in the scene, I assert that it curates a narrative that contributes to Indigenous erasure. In contrast, the second scene features a variety of musical selections which attempt to show one aspect of the diversity of music in Canada, yet I argue that this diversity is subverted by the visual associations that are made in the costume design and choreography.

Through my close examination of the multimodal content, I conclude that both of these examples reveal the workings of the colonial matrix of power (or CMP, Mignolo 2020) within Canadian national identity construction. As my examples demonstrate, understanding the role music plays in the operation of the CMP is a continuing step towards a decolonized future.

The History of Harmony

Time: Saturday, 11/Nov/2023: 9:00am - 10:30am · Location: Denver

William Herschel’s Modulation in Theory and Practice
Sarah Clemmens Waltz
University of the Pacific,

William Herschel (1738–1822) was more famous for his astronomical accomplishments, such as discovering Uranus in 1781, than for his music. Prior to this Herschel was a successful musician in England, and although his works do not strike us as particularly experimental or related to his science, Herschel’s unpublished (and unfinished) music theory treatise [1763-6], combined with his previously untranscribed letters [1761-3], hints at an underlying empirical approach to music. The treatise, organized into six sections (Melody, Harmony, Modulation, Relation, Invention, and Composition) lays out what Herschel calls his “gravitational” theory of music, which ranks an interval’s resolution tendency and ascribes greater expressiveness to those with higher “gravity” – i.e. whose pitches are further away on the circle of fifths. Although he only finished the section on Melody, it is clear that the “Gravitational” theory explicated there has strong implications for his unwritten section on Modulation, which is sketched out in a table of contents.

Fortunately Herschel’s letters also comment extensively on modulation and can be used to project his ideas further.

This paper will draw together Herschel’s treatise, letters, and compositions to codify Herschel’s ideas of modulation (which he divides into transitions, modulations, and arbitrary modulations). The paper also attempts to situate Herschel’s ideas with regard to contemporary music theory. Evidently in his Hanover childhood he had absorbed, if not “all what had been written [in Germany] on the subject of Harmony” as he claimed, at least writings from Rameau, Euler, Daube, Sorge, and likely Mattheson. Herschel’s explanations to his brother, also a composer, give a window into a formative period in which the concepts of related keys and tonal hierarchies are still being established.

Herschel’s use of the term “Gravity” predates any of his telescope-building or astronomical activities, but the treatise and letters do show the systematic yet unorthodox thinking that would lead to his astronomical discoveries. Though the relative acceptance of complex dissonances and unusual modulations in his theory is blunted in his symphonic compositions [1760-64], some of his works, such as the organ prelude marked “Arbitrary Modulations,” are clearly attempts to illustrate his theoretical thinking.

Twentieth-Century French Approaches to Harmonic Dualism

Stephanie Venturino
Yale School of Music

Studies of harmonic dualism have centered almost exclusively on German-speaking theorists, notably Moritz Hauptmann, Arthur von Oettingen, and Hugo Riemann (Harrison 1994; Clark 2001; Rehding 2003; Klumpenhouwer 2011). Consequently, non-German developments of harmonic dualism have received minimal scholarly attention. This paper provides the first study of dualist methodological in twentieth-century France: I show how harmonic dualism extends beyond Vincent d’Indy’s Cours de composition musicale (1902–50) to become an important and multivalent topic in French music-theoretical discourse. I argue that engagement with these varied dualisms deepens our understanding of French music theory and of dualism itself.

I divide twentieth-century French dualists into two camps: those who engage with d’Indy’s approach and those who present idiosyncratic methods. Auguste Sériex (1910, 1925), Antoine Auda (1930), and Albert Bertelin (1931) extend d’Indy’s theories. While rebutting d’Indy’s acoustical justification for undertones, Amy Domme-Diény (1953) accepts his dualist scale system. Xavier Perreau (1908), Louis Villermin (1911), and Edmond Costère (1954) do not engage with d’Indy’s dualism. Rather, they use individualistic dualisms to serve novel music-theoretical agendas. For Perreau, dualism explains modern compositional practice. Recalling Oettingen’s “tonicity” and “phonicity,” his approach equates major and minor triads via their common upper partials and lower
Music theory is a pluralistic discipline in terms of epistemology and methodology, and that translation consists in the articulation of a cultural epistemology in relation to other global theoretical frameworks.

In response to the above questions, the first paper translates personal notebooks from the Balinese gamelan musician and scholar Gusti Putu Made Geria, whose work articulates a continuity linking local cosmological beliefs with the sensory attributes of music and dance. The second paper translates the work of Bulgarian folk music researcher and composer Dobri Hristov on meter and decentering music theory, comprising of superimposed major and dual minor triads—to explain “ultra-modern” harmony. Costère merges dualism with his own cardinal attraction theory.

Beyond revealing the significance of French harmonic dualism, these diverse methodologies prompt us to expand our perception of dualism itself. Dualism does not represent a single project but an assortment of projects. The equal generation of major and minor objects is central to any dualism; however, the musical objects under consideration vary—dualist principles can influence theories of intervals, melody, triad generation, tonality, or function. This dualist influence can be localized or systemic, impacting a single theory or permeating an entire music-theoretical worldview. I contend that a more flexible notion of dualism not only reflects practice but opens the door to wider and more complex music-historical narratives.

**Why Richter? Exploring the International Success of Richterian Theory Pedagogy in the Nineteenth Century**

**Bjørnar Utne-Reltn**
Norwegian Academy of Music

Ernst Friedrich Richter (1808–79) was arguably the most influential music theorist in the Western world during the second half of the nineteenth century. He was hired as a theory professor at the Leipzig Conservatory when it opened in 1843, and was central in forming this institution’s theory curriculum. Richter’s most influential work, the Lehrbuch der Harmonie (1853), has an impressive publication history, with new editions appearing regularly over a century-long period and translations to numerous languages. For instance, Richterian harmony pedagogy retained a dominant position in the United States from the 1860s until the early twentieth century and was central in popularizing Roman numeral analysis in this context.

Although Richter is often—albeit briefly—mentioned as an influential textbook author in the history of music theory literature, comprehensive research on him and the broad international success of his works remains limited. One possible reason is that Richter’s reputation can be colored by the many negative judgments of his works by later theorists. Both Schenker and Schoenberg specifically targeted Richter to demonstrate what was wrong with the then-current theory pedagogy. However, the constant targeting of Richter reflected his pedagogy’s dominance. In 1906, Louis claimed that Richter had a “monopoly” on theory pedagogy. Negative judgments of Richter persisted in the twentieth century. Dahlhaus, for example, reduced Richter to a “banal pragmatic.”

This paper seeks a more positive outlook by asking: *Why did Richter’s works become so influential in the first place?* It briefly outlines key characteristics of Richter’s pedagogy, with reference to recent studies of his textbooks and student exercises, before exploring possible reasons for its widespread success. As a case study, the paper looks to Norway—where Richterian harmony pedagogy retained a dominant position until the middle of the twentieth century. One peculiar (and possibly unfortunate) aspect of the transmission and reception of Richterian pedagogy is highlighted, namely that the harmony textbook was often separated from its larger pedagogical context (the three-volume *Die praktischen Studien zur Theorie der Musik*), thus losing one of the biggest strengths of Richter’s own pedagogy: the smooth transition from harmony to counterpoint studies.

**Redefining Music Theory through Translation**

**Chair(s): Anna Yu Wang** (Princeton University), **Chris Stover** (Queensland Conservatorium, Griffith University)

The translation of marginalized music-theoretical sources shows much promise for expanding the Western purview of music theory, and decentering music-theoretical sources with which Anglophone scholars work (Hynes-Tawa 2021; Li 2022). The next step forward is to examine the value, labor, and ethics of translation, and how they animate the epistemic frameworks, and subjects and objects of inquiry in music theory. The proposed session aims to further the discussion on the relationship between music theory and translation by demonstrating the disciplinary value that a translation-centered project can bring to the table. It brings together three papers from the upcoming publication, *Music Theory in the Plural*, that illustrate in different ways how the inclusion of marginalized music-theoretical sources and the process of translation implicate a broadening and a reconceptualizing of the nature of work that music theory does, what counts as music theory beyond the Western context, and what methodologies it adopts.

The proposed session is united by two thematic questions: How do diverse music-theoretical materials require us to rethink the epistemology and methodology of music theory? What intellectual, ideological, linguistic, and ethical labor does music theory, and a music theorist, perform in the process of translation, in reflection of the particularities of the sources’ socio-cultural and political contexts?

In response to the above questions, the first paper translates personal notebooks from the Balinese gamelan musician and thinker Gusti Putu Made Geria, whose work articulates a continuity linking local cosmological beliefs with the sensory attributes of particular musical patterns. The second paper translates the work of Bulgarian folk music researcher and composer Dobri Hristov on meter in order to illuminate how music theory can express and advance a nationalistic worldview. The third paper translates the author’s own scholarly article on Chinese music theory to make the case that music theory, in a Chinese context, should do linguistic work.

Through these papers, the proposed session aims to demonstrate that music theory is a pluralistic discipline in terms of epistemology and methodology, and that translation consists in the articulation of a cultural epistemology in relation to other global modalities of music-theoretical thinking.
A Linguistic Approach to Music Analysis in 21st-Century China

Rong Qian
Department of Musicology and Institute of Musicology, Central Conservatory of Music, China

This presentation on linguistic approaches to music analysis has four main elements. First, it describes characteristics found across the five major language families in China, including the concept of tonality (melodic tone) that characterizes mainstream languages, the often extreme distinction between local dialects—even when separated by only a few miles—and the interrelatedness of speaking and singing in traditional Chinese music. Second, it briefly describes the germination, growth, and systematic construction of linguistic approaches to music studies in China. Third, it offers a brief report on two of my main projects, “Analysis of Music Sounds of Singing Words” and “Yueshuo” in Chinese Vocal Music,” summarizing their main research content and implications. And fourth, it provides a concrete example by analyzing the specific timbral composition of orinasal sounds across different dialects with the help of anatomical diagrams, clarifying the role of orinasal singing words in constructing regional styles in traditional Chinese vocal categories.

Translator: Yiyi Gao (University of North Texas)

Metric Theory as an Instrument of Nationalism: Dobri Hristov’s “Rhythmic Fundamentals of Bulgarian Folk Music” (1913)

Daniel Goldberg
University of Connecticut

Meters featuring sequences of unequal durations, such as the alternating groupings of two and three eighth notes represented by time signatures of 5/8 and 7/8, occur frequently in Bulgarian folk songs and dance music. The first published theory of such unequal meter in Bulgarian music, “The Rhythmic Fundamentals of Our Folk Music,” was written in 1913 by composer and choral director Dobri Hristov (1875–1941) and became a model for conceptualizing, notating, and cataloguing meters within Bulgarian-language scholarship. Hristov’s theory and those of his successors also influenced authors whose writings about unequal meter are more widely known, including Béla Bartók and Constantin Brăiliou.

In this presentation, I argue that Hristov’s foundational study demonstrates how music theory can serve a nationalist agenda. Specifically, Hristov’s belief in the uniqueness of Bulgarian music shapes his theoretical claims, and he makes those claims with the goal of raising Bulgaria’s political status. For example, Hristov repeatedly insists that the Bulgarian meters he identifies do not derive from similar rhythmic patterns in Turkish music, and in a 1925 revision of the text, he adds the assertion that Bulgarian unequal meters also differ categorically from occurrences of 5/4 and 7/4 in Western art music. For Hristov, the distinctiveness of the Bulgarian metric system proves that his country, which at the time had recently gained independence after centuries of Ottoman control, deserves the respect of the international community. Moreover, as Karen Peters (2003) and Svetlana Zaharieva (2000) have noted, Hristov’s polemics about meter against his Serbian counterparts relate directly to the Bulgarian government’s aspiration to annex the region of Macedonia.

Hristov’s theory of unequal meter is thus not separable from his nationalism; rather, the theory is part of a worldview in which cultural, historical, and scientific knowledge cannot fail to support the interests of the nascent Bulgarian nation-state. As such, Hristov’s study illustrates the type of interconnectedness between music theory and worldview that Philip Ewell (2020) identifies in writings by Hristov’s Austrian contemporary, Heinrich Schenker.

Gusti Putu Made Geria’s World of Balinese Music Theory

Michael Tenzer
University of British Columbia

Writings by Balinese musician Gusti Putu Made Geria (1906-83) will be introduced and assessed in historical perspective. He was in effect the first Balinese musicologist, but his work evokes older anonymous lontar (palm leaf manuscripts) of Balinese scribes, themselves heir to traditions of Hindu-Buddhist thought. Some of his descriptions of instruments and ensembles mimic the discourse of high priests and invoke unseen worlds. To grasp their resonance I will briefly consider their relationship to specific lontar and to Tantrism (Bandem 1986, Becker 1993).

With keen powers of observation, Geria invented a witty cornucopia of terms in Balinese for instrument functions and melodic patterns where none previously existed in oral tradition. His lexicon is a product of his insight into particular linear-intervallic structures and the motile impulses they evoke, which must be understood as music analysis given the cultural context. Geria in effect provides a theory enabling close readings of “classical” Balinese gamelan repertoires, which teem with these patterns. I will consider a selection of them in detail, amplifying (and, where necessary, culturally decoding) Geria’s classifications and notations with a more granular but, I aver, ethnographically relevant approach. Recordings and notations of each will be discussed. Research and conclusions are based on fieldwork, personal experience, consultation with I Made Bandem, heir to Geria’s personal notebooks, and other Balinese musicians.

Geria’s analytical thinking dwells in a network of ideas bridging his precolonial umwelt with an inchoate Indonesian modernity. The last part of the paper sorts Geria’s terms by lexical field: the natural world, emotion or character, action and perception, and the unseen world. Concluding with support from Blum’s (2023) comparative approach to world music theories, his achievements are placed in international context.

Between Worlds: Making Community in Black Music

Time: Saturday, 11/Nov/2023: 9:00am - 10:30am · Location: Grand Ballroom II

Between Worlds: Making Community in Black Music

Chair(s): Gayle Murchison (William & Mary)
This joint session interrogates and explores Black music as a site for the expression of Black life and world-making. We examine diverse case studies to stage dialogues between musicology, music theory, Black studies, and Black feminism, arguing for renewed attention to Black music as a medium for Black togetherness. These communal spaces are not homogeneous in their constitution, mediums, or goals; they lie between/in the break/at the interstices of overriding conceptions of Blackness. What links them all, however, is that their aesthetic, metaphysical, and intellectual activities support and promote Black life and agency in the face of anti-Blackness. By crossing a range of spatial, temporal, and disciplinary boundaries, we address some of the ways Black kinship and community have emerged through musical practice and shed light on the hidden/silenced histories of Black (musical) knowledge production and transmission.

Gomez challenges reductive theorizations of Blackness-as-death by considering the process of world-making enabled by Black music within what literary theorist Hortense Spillers has theorized as an “interstice.” Engaging with Black American literary studies and linguistic anthropology, he elucidates how Black music has functioned as a protected space for Black life, enabling the formation and reclamation of real and imagined genealogies of Black (musical) history.

Hannaford theorizes Mary Lou Williams’s New York City apartment as a gendered and racialized music-theoretical space that disrupts conventional histories of both music theory and Black music. Drawing on research in Williams’s archive, Hannaford situates Williams’s apartment meetings as part of this insurgent, fugitive tradition of music theory, which functions in service of Black creative, social, and political freedom.

Lomanno introduces the notion of “the Chthonic,” the under/other-worldly realm that lies below the Earth’s surface, as a germinal space from which Black sound ecologies emerge. Connecting jazz performance practice, ecocriticism, and religious studies in Black American and Afro-Atlantic contexts, Lomanno analyzes insurgent forms of kinship in opposition to anti-Black violence that attempt to sever ties among Afro-Atlantic diasporic communities and their traditions of ancestral rememory and posthumanist ecology.

Presentations of the Symposium

**Black Music’s Interstitial Inhabitation**
Jonathan A. Gómez
University of Southern California

Too often, and too readily, Blackness has been conceived of necropolitically, or as coterminous with death (cf. Mfumbuse; and Patterson). Though there is good reason for this, I nevertheless want to explore what would come of following literary theorist Kevin Quashie’s call to “imagine a black world” (2021); and further, to imagine a Black world with music at its center. In this paper, I aim to answer Quashie’s charge by offering a theorization of Black music’s location in the interstice (Spillers 2003) between Blackness and “the Black” (Moten 2018). The Black musical interstice allows for the possibilities of Black life to flourish beyond the delimitations of hierarchized racial life in an anti-Black world, preventing the kind of overt theft or appropriation enabled by anti-Blackness.

Instead, I argue that the thievery of Black music is not only always already “botched”—as Ronald Radano (2013) has remarked—but is impossible, as the Black artists within the interstice are always “presenced” in and by the performances of Black music; ever present as a “specter” that cannot be erased, silenced, or hidden by rhetorical or discursive avoidance (McKittrick 2021). Invocations of and engagement with the interstice is not just theoretical, but real in its music-semiotic properties, embodied in the indexical and symbolic gestures made by musicians and caught by listeners who recognize and understand these musics as Black (Silverstein 1976, 2004).

I further argue that engagements with the Black musical interstice are not, and have never been, solely about resistance, but about a being with through different modalities of participation in Black music-making.

In thinking through this line of inquiry, I draw robustly on the field of Black studies, particularly the novels of writer and literary critic Toni Morrison, whose literary and critical works demonstrate the integral role that music has and continues to connect Blackness and “the Black” in different times, spaces, and genres. Ultimately, this paper contributes to ongoing Black philosophical and theoretical discourses on critical importance of music to Black life and Blackness.

**Mary Lou Williams’s Apartment: Sites of a Speculative Music Theory**
Marc Edward Hannaford
University of Michigan

Mary Lou Williams’s New York City apartment famously served as a gathering place for the city’s burgeoning beboppers in the early 1940s. Bud Powell, Thelonious Monk, Billy Strayhorn, and Sarah Vaughan, among others, worked up their musical ideas, soliciting Williams’s suggestions (Kernodle 2004). Williams curated a safe space for these musicians to explore new musical possibilities, span records to help remove writer’s block, offered advice on the jazz business, and aided with personal issues, recalling Vanessa Blais-Tremblay’s notion of pedagogical “care ethics” (2019).

But what did Williams and the young beboppers talk about when they worked up their music? What ideas about musical composition and improvisation circulated around this forum? Various documents in Williams’s archive reflect her unrecognized appetite for music analysis and music theory. Over the course of her career she sketched copious harmonic and voice-leading variations, copied excerpts from Alban Berg’s Wozzeck, sketched theories of polytonality, and deployed serial processes to generate original atonal melodies. These music theoretical and analytical traces intimate some of the activities within Williams’s apartment, coupling music theory with a kind of insurgent Black musical activity.

This paper conceptualizes music theory as a site of abstract, speculative work in service of Black creativity and life. I explore the resonances between Williams’s form of music theory and the gendered dimensions of her semi-private space, the “care ethics” of collaborative learning, and histories of both jazz and music theory. Drawing on Daphne Brook’s (2021) and Katherine McKittrick’s (2021) recent work on Black (feminist) music making as both knowledge production and preservation, Philip Harper’s exploration of abstraction in African American expression (2015), Stefano Harney and Fred Moten’s “Black study” (2013), and Jarvis Givens’s “fugitive pedagogy” (2021), I foreground the insurgent, fugitive aspects of Williams’s music theory, pointing to a larger music theoretical genealogy grounded in African American musical practice. My work challenges conventional histories of both music theory
and Black music; I argue that music theory has ignored Black music theorists who worked largely outside of academic institutions, and I scrutinize the music theoretical forms and content that are usually only briefly mentioned in histories of Black music.

**Songs of the Soil: The Science and Soul of Chthonic Jazz**  
Mark Lomanno  
Albright College

In the 2014 documentary *Zeb's House*, saxophonist Jimmy Heath shares a critique of contemporary jazz performance, saying "If you can put all those odd meters in four-four time, it's great! You got a feeling there... Don't leave the feeling of the music for the science of the music. I think you have to have science and soul." Heath’s "science and soul" aesthetic of polymerically recalls W.E.B. DuBois's double consciousness and Nathaniel Mackey's characterization of Legba in the New World. Taking Heath's aesthetic dyad literally and inspired by Britt Ruser’s exploration of Black empiricism through the arts as "fugitive science," this presentation highlights Black American and Afro-Atlantic jazz musicians—such as Don Cherry, Abbey Lincoln, and Nduduzo Makhathini—who practice sustainable community-building through their performances and recording projects that feature intercultural, collaborative fusions of musical systems, aesthetics informed by Black and posthumanist political ecologies, and strong connections to diasporic spiritual practices. Through science, soul, and sound, these musicians' ecologically-minded, spiritually informed, and posthumanist kinships are part of a history of Black American and Afro-Atlantic communities of care that model more inclusive forms of collectivity grafted together in opposition to oppressive and unjust systems that continually work to sever ancestral and diasporic linkages through anti-Black epistemological and physical violence, including the conventions of academic disciplinarity.

In this presentation I subsume all these kinships—and the aesthetics of Black ecocriticism that inform them—within the concept of "the Chthonic," the under/other-worldly realm that lies below the Earth’s surface. Chthonic spaces function as rich zones of germinating potentialities; steadying grounds on which bodies rest; conduits to nonhuman lifecycles; networks to distant terrestrial lands; and gateways to ancestral, cosmic, and godly planes. Recasting past figurations of the Black Underground as manifestations of chthonic interconnectivity links their creative practices with other fugitive sciences such as foodways, literary, medicinal, and spiritual practices, sites from which these Black ecocritical collectivities spring. Invoking Chthonic potentialities from the subterranean, submarine, and underworldly, these traditions of generational rememory celebrate the cyclical patterns of decomposition and rebirth through rites of conjure, storytelling, and emergent kinship that characterize the sonic sciences of Black American music.

**Sound Recording and Global Imperialism in the Early Twentieth Century**  
*Time:* Saturday, 11/Nov/2023: 9:00am - 10:30am  
*Location:* Governor's Sq. 12  
*Chair(s):* Sergio Ospina Romero, Indiana University

**Sound Recording and Global Imperialism in the Early Twentieth Century**  
*Chair(s):* Sergio Ospina Romero (Indiana University)

The turn of the twentieth century was rife with imperial interventions across the planet. While some European powers rekindled their colonial ventures in newly flanged geopolitical formations under the umbrella of modern capitalism as it was the case, for instance, with the infamous scramble of Africa, new empires, like that of the United States, thrived amidst deliberate entanglements of commercial, military, and political agendas. The early twentieth century was also an unprecedented scenario of increasing mechanicity, massive industrialization, and enhanced globalization, often propelled by (neo)colonial and imperial enterprises in the Global South. It was along the coordinates of such "machine-age imperialism," to use Jeremy Lane’s phrase, that recorded sound gained cultural currency and inspired a vast array of scholarly and business initiatives. This panel examines the role of sound recording technologies and their cultural and social valence in modern imperialism. By analyzing commercial and ethnographic endeavors alike, the presenters interrogate both the colonial underpinnings of metropolitan sound-capturing expeditions and the extent to which recording companies and ethnographic archives capitalized on and helped reproduce the same imperial matrix. Presenter 1 focuses on the ideological contradictions and the imperial context that informed the development of the Konrad T. Preuss collections of indigenous sound recordings from Mexico sponsored by the Ethnologisches Museum Berlin and housed by the Berlin Phonogramm-Archiv. Presenter 2 studies the various strategies used by Victor, Columbia, and Odeon to capture—or extract—music and other sound events throughout Latin America and the Caribbean, and how these commercial interventions made apparent not only the imperial character of the early recording business, but also the potential of these technologies to stir local performances of cultural autonomy. Finally, presenter 3 details the friction between European researchers, transnational record companies, and Arab musicians in the production and political instrumentalization of sound recordings with Arabic music in the late period of the Arab Awakening.

**Presentations of the Symposium**

**Listening to the Colonial Archive Trans-Historically: Things, Sound Objects, Legacy, and the Konrad T. Preuss Collection at the Berliner Phonogramm-Archiv**  
Alejandro L. Madrid  
Harvard University

Archives and the information they contain are designed, structured, and organized according to narratives that shape the type of knowledge that their users are expected to obtain from them. Thus, the objects and documents in an archive usually tell and re-tell stories that performatively reproduce the larger ideological frameworks informing the dynamics between objects, documents, representation, and users. The central concern in this paper is whether it is possible (and how) for archives to tell stories different to the ones they are designed to tell us. In order to find an answer, I study the collections of Naṣeri and Wikariča chants recorded for the Ethnologisches Museum Berlin by Theodor Konrad Preuss (1869-1938) between 1905 and 1907 and propose that the way the
sound objects in those collections were created responds more to Preuss’ expectations regarding these indigenous communities than to how these communities conceptualize their music and ritual practices. Listening to the archive in detail renders audible the archival project’s imperial entitlement, to use Frederick Cooper’s characterization. Considering how it was created, structured, and meant to have information retrieved from, the archive tells us the story that Preuss wanted it to tell us and nothing else. Thus, I close the presentation with an exploration of how Mexican anthropologist Margarita Valdovinos has engaged this archive since the 2000s, and propose that her interrogation of its constituent materials, with the end of repatriating its recordings to Náayeri and Wixárika communities in Mexico, is a model of how to ask questions from archives that force them to tell us stories different to those embedded in their design, structure, and materiality.

Talking Machine Empires and the Early Sound Recording Business in Latin America and the Caribbean
Sergio Osypa Romero
Indiana University

In the early twentieth century, transnational corporations in the sound recording business used various strategies to capture music and other sound events from all over the world. These included the deployment of recording expeditions, the recruitment of local and touring performers to make recordings at the companies' studios in the United States and Europe, and the importation of sheet music—or the appropriation of vernacular compositions more broadly—to be arranged and reinterpreted far from their places of origin. While the globalizing ventures of Victor, Columbia, Gramophone, Lindstrom, Pathé and other leading recording companies during the acoustic era took place with the backdrop of unambiguous imperial interventions, these businesses thrived as commercial empires themselves: imperial formations entangled with and shaped by the imperial agendas of the United States, Britain, Germany, and France in the wake of World War I. In this paper, I examine the colonial interventions of these business in Latin America and the Caribbean through the analytical lens of extractive economies. By studying Victor’s deployment of recording scouts to multiple cities across the hemisphere, Columbia’s recording sessions of Peruvian music in New York City, and Odeon’s engagement with local entrepreneurs in Brazil and Argentina, I discuss the extent to which neocolonial commercial modalities mirrored or reframed older imperial patterns of extraction or settler colonialism. Nevertheless, it is not just about the advancement of metropolitan businesses. Sound recording technologies in the early twentieth century fostered other kinds of imperial formations, less material or discernible but not necessarily less overpowering: audible or otherwise sensorial empires nourished by varying structures of feeling and convoluted networks of sociability and music consumption. Indeed, as the business thrived so did phonograph culture and, with it, the cracks of modern imperialism became more apparent. Thus, I also pay attention to local performances of cultural autonomy in matters of music, technology, entrepreneurship, and records’ circulations as a way to appreciate the simultaneity of unmistakable neocolonial interventions and a kind of “colonization in reverse”—to use the words of Louise Bennett Coverley’s poem.

Listening to Arab Modernity: Commercial Recordings from the 1932 Cairo Congress
Melissa Camp
University of North Carolina at Chapel Hill

In a 1930 report for the meeting of the Society for the Study of Oriental Music, Robert Lachmann (1892-1939) praised the importance of the phonograph and recording industry by stating that melodies “that have been handed down orally [can] be saved from oblivion.” Years later, at the 1932 Cairo Congress of Arabic Music, he joined other European researchers and traveled to the Middle East to archive and preserve what they considered “authentic” traditional music. They packaged and sold these recordings for the purpose of “educating” the (Western) public about Arabic music in its “ancient, uncontaminated, and distinctive form.” At the same time, however, the Arab musicians at the Congress were part of the second generation of the nahda (“Arab Awakening”) movement, in which scholars, intellectuals, and cultural leaders developed a new modernity that separated themselves from European colonizers. These musicians played an important role in shaping the sounds of the Arab Awakening, utilizing the new recording technology of the phonograph to disperse political, cultural, and nationalistic information. At the 1932 Cairo Congress, recording sessions became a space of friction between the European musicians who captured the music they heard and the Arab musicians who wished to use the phonograph as a tool for freedom. Drawing on scholarship on early comparative musicology and field recordings (Nettl and Bohlman 1990; Feld 2002; Racy 2003; 2015) as well as on Arabic music during the nahda (Shannon 2006; Silver 2022), I analyze two recordings from the 1932 Cairo Congress disc collection, and I read against the archival bias grain to question how European scholars heard and studied musical works from the “Orient.” Packaged and sold for the public, these recordings then became entangled in the transnational European record industry already present in the Middle East/North African region. Although cataloged, described, and framed toward Western audiences, the Arabic lyrics and subjects reveal the Arab musicians’ desires to undermine their European counterparts. I argue that, despite exploitation from these sessions, the Arab musicians utilized the recordings for the cylinders for their goals of modernizing Arabic music, lyrics, and genres that counteracted European coloniality.

The Ur of the Ore: Moments in the Origins of Heavy Metal

This panel challenges scholarly discourses on the emergence of heavy metal music. The first paper critiques conventional historiography of heavy metal as emergent from rock music of the 1970s, given that “metal” was used as early as 1967 to describe music, while “classic rock,” the alleged father genre, was not conceived as an independent category until at least 1980. The historiography which sees metal as emergent from rock ensures metal is always subordinated to rock music, limiting its independence. This paper suggests that that function may be ideological, ensuring a genre perceived as abrasive, offensive, and grotesque by many is enclosed and subordinated to institutionalized forms of popular music such as “classic rock.”
The second paper rebuts recent scholarship by Andrew Cope (2016), who lays the sole genesis of metal to Black Sabbath. The galloping heavy metal bass line is identified as a central stylistic feature in heavy metal’s emergence, and located in early hard rock songs by Deep Purple, and particularly “Achilles Last Stand” by Led Zeppelin. This result is a further problematization of that time-space where metal and rock diverged, and a call for the careful tracing of heavy metal styles through its earliest iterations—when it was closely related to hard rock—and a warning against retroactively projecting essentialisms based on what the genre became after thrash metal emerged in the 1980’s.

The third paper challenges the conventional historiography of the emergence of heavy metal with references to the bands Coven and Black Widow. These two bands were already demonstrating the themes and aesthetics of what we retroactively call “Black Metal” in the mid-1960s. The works of these bands, along with some proto-metal works by Jefferson Airplane and Curved Air in the late 1960’s and early 1970’s, also demonstrate the powerful role of women in the development of the heavy metal sound. The existence of these artists therefore immediately problematizes the conventional historiography of heavy metal music as emerging from rock music.

These papers each hypothesize different origin and development points in heavy metal’s history, but they all demonstrate the facile nature of conventional metal historiography.

**Presentations of the Symposium**

**Metal Unchained: A Critique of the Conventional Heavy Metal Historiography**

**Charles Wofford**  
University of Colorado at Boulder

This paper challenges the conventional historiography of heavy metal music which views it as emerging from rock music of the 1970s, and particularly the bands Led Zeppelin and Black Sabbath. It argues that this narrative functions primarily to enclose, limit, or guard against heavy metal music, a genre often perceived as overly abrasive, offensive, and grotesque. By contrast, rock music, especially the “classic rock” of the late 1960s, is given a long standing institutions such as Rolling Stone, the Rock ‘n Roll Hall of Fame, and years of radio play. This historiography of emergence, which sees metal as the scion of rock, diminishes our potential understanding of heavy metal music even before the conversation has started, acting as a preconscious understanding in which that conversation is couched. The Led Zeppelin/Black Sabbath debate is particularly ideological, as it creates the ferment of profound disagreement, but only within a predetermined framework that itself goes unquestioned. That framework is the thesis that heavy metal emerged from rock music, and especially “classic rock.” Yet the Rolling Stones were described as “metal” by Sandy Pearlman in Crawdaddy as early as 1967, and Led Zeppelin was being called the “heavy metal champions” as early as 1976 by Stephen Davis in Rolling Stone. However, the term and concept of “classic rock,” for which there is so much reverence, only emerged in the early 1980s as a radio format, and only in 1986 did Billboard Magazine recognize it as its own category. Heavy metal discourse emerged prior to classic rock discourse, yet it is the former which is assumed to emerge from the latter. Against this historiography of emergence the paper challenges us to conceive of an historiography of coëvality, and what it would mean for our understanding of heavy metal if it were conceived, not as the offspring of rock music, but as its brother.

**Galloping through Proto-Metal with Ritchie Blackmore, John Paul Jones, and Nancy Wilson**

**Isaac Johnson**  
University of Colorado at Boulder

Black Sabbath are universally recognized as godfathers of heavy metal; Led Zeppelin and Deep Purple, however, provoke disputes. Musicologists such as Robert Walser and Susan Fast, sociologist Deena Weinstein, and other scholars and critics held Led Zeppelin and Black Sabbath and, to a lesser extent, Deep Purple as pioneers of metal almost as much as Black Sabbath. However, recent scholarship, reflecting metal’s strong divergence from hard rock since the 1980’s, has upheld Black Sabbath as the only progenitor of authentic heavy metal. Andrew Cope in Black Sabbath and the Rise of Heavy Metal Music (2016) even claims that Led Zeppelin had no influence on heavy metal, and that they operated within and inspired a hard rock idiom alone. Cope retroactively applies post-thrash developments in metal to a select part of Sabbath’s discography while selectively analyzing mostly early Zeppelin tracks to label them as blues-based. This perpetuates a heavy metal/hard rock dichotomy that only became evident to musicians and critics in the late 1980s and ignores the fluidity and mutual exchange between hard rock and heavy metal in the 1970s.

Using timbre-analysis tools developed by Cornelia Fales and Ciro Scotto, in this paper I trace the “heavy metal gallop”—a fast, repeated rhythm of one eighth note followed by two sixteenth notes in rapid succession—through its first fiery iterations in Ritchie Blackmore’s Deep Purple guitar tracks on “Hard Lovin’ Man” (1970), “Fireball” (1971) and “Highway Star” (1972), in a primitive form in John Paul Jones’s thunderous bass on Led Zeppelin’s “Whole Lotta Love” (1969) and “Immigrant Song” (1970) to its hitherto most realized form in “Achilles Last Stand” (1976). Jones’s gallop was adopted by Nancy Wilson on the most famous galloping track of all—Heart’s “Barracuda” (1977)—and along with the enveloping bass timbre of Zeppelin’s “Nobody’s Fault but Mine” (1976), Jones’s influence is evident in the rhythm sections of countless metal albums from 1976 through early thrash, including the work of Iron Maiden, Judas Priest, Metallica, and Slayer. Though Zeppelin and Deep Purple were not “heavy metal bands,” a close examination of one stylistic element shows their undeniable influence on the genre.

**Heavy Metal Roots Left in the Dark**

**Amir Dawarzani**  
University of Colorado at Boulder

Heavy metal music is a highly influential and enduring musical genre of the 20th century, marked by its powerful sound, intense lyrics, and rebellious themes. Typically, the origins of this genre are credited only to a few prominent bands such as Black Sabbath, Led Zeppelin, Deep Purple, and Judas Priest, neglecting the contributions of other lesser-known bands such as Coven and Black Widow, which played a vital role in the genre’s early development. Coven, established in the late 1960’s, is recognized as one of the first bands to incorporate elements of occultism and satanism into heavy metal music, which have since become major stylistic features...
of more "extreme" metal subgenres, such as black metal and death metal. Coven's 1969 track "Black Sabbath," which shares its title with the iconic heavy metal band, is a groundbreaking composition that helped lay the foundation for the genre. Similarly, Black Widow, a British band formed in the early 1970s, is known for its ominous and dark sound, combining heavy metal, progressive rock, and occult themes. These bands, among others, demonstrate that the roots of heavy metal are more diverse and intricate than generally recognized. It is noteworthy that both bands initially featured a female vocalist, and Black Widow was a pioneering interracial band, setting them apart from other well-known bands crediting for the development of heavy metal. Moreover, it remotivates scholarly interrogation into the ways metal and rock music are coded as particularly masculine, and the aggressive style of play that may be linked with "machismo" attitudes. This paper challenges the conventional understanding of the origins of heavy metal by examining the contributions of Coven and Black Widow, and other lesser-known bands that helped shape the genre's early days. By doing so, a comprehensive and accurate understanding of the diverse roots of heavy metal music will be provided.

Navigating Cultural Identity: New York City’s Professional Musician Community, 1824-1858

Chair(s): Douglas Shadle (Vanderbilt University)

During the first half of the nineteenth century, New York’s foreign- and US-born musicians were principally concerned with gaining recognition and credibility as professionals while aiming to "improve" the public's musical taste. As Vera Brodsky Lawrence and others have shown, well-trained German musicians arrived in large numbers in the wake of the 1848 revolutions and created a distinctive social subset within the larger musician community based on nationality and language. This cultural rift prompted musicians born in the United States to stake out distinctive community territory of their own, including with institutional segregation and compositional experimentation. Seen through the experiences of Americans of two different generations, Ureli Corelli Hill (1805–1875) and Charles Jerome Hopkins (1836–1898), these shifting attitudes directly shaped the institutions they established: the New-York Musical Fund Society (1828)—one of the country's first musician-led organizations—and the New-York American Music Association (1855)—the country's first organization devoted to programming music by "American" composers. Meanwhile, the New York-born composer George Frederick Bristow (1825–1898) found himself caught in the middle of this realignment as he assimilated European conventions into an individual creative voice. Drawing from fresh archival research, this panel sheds new light on the murky past of classical music-making in New York in the years surrounding the formation of the now-famous Philharmonic in 1842.

Presentations of the Symposium

New York Musicians in Revolt: the 1828 Musical Fund Society as an Inspiration for the 1842 Philharmonic

Barbara Haws
New College, University of Oxford

New York in the 1820s saw the rise of seminal yet short-lived music organizations that reflected an evolving American identity and an expanding sense of entitlement among musicians. Within these organizations, the city's musicians eventually coalesced into a collegial and supportive community.

In 1824, New York's monied elites founded a “Philharmonic” that subordinated performing musicians by barring them from any decision-making roles and direct compensation. This method of organization contrasted sharply with the Musical Fund Society of Philadelphia, which was founded in 1820 as a joint venture between wealthy amateurs and professional musicians. Within a year of the Philharmonic's founding, the differences between the two organizations were readily apparent as the Philharmonic governors created something of a quid pro quo with the Garcia Italian opera company (1825–1826) wherein the musicians served as the pit band for the opera and the Garcias sang at Philharmonic concerts. Largely because of personal greed and unchecked ambition, however, this partnership led to the Philharmonic's demise.

In the wake of this disaster, the patronizing and demeaning treatment of Philharmonic musicians galvanized the players to take control of their professional identity and establish their own organization, the New-York Musical Fund Society. Involved in this effort was the American-born violinist Ureli Corelli Hill (1805–1875), who along with at least five others would, nearly twenty years later, establish what is today's New York Philharmonic as a democratic American orchestra, an organization of professional musicians with an emphasis on the fair and equal treatment of its members. Using Hill's diary, archival documents and press reports to track the relationships between key musicians, this paper uncovers their contribution to establishing the city's musical culture prior to 1848 while providing fresh insights into how professional musicians embraced the broader ideals of America's popular democracy.

The True Story of the New-York American Music Association, 1855–1858

Douglas Shadle
Vanderbilt University

During the 165 years since the demise of the New-York American Music Association (NYAMA) in 1858, only one side of the story has made it into history books: that of the news media. Until now, scholars have unfortunately missed the story’s other side: that of the group’s founder, C. Jerome Hopkins (1836–1898), a young pianist and composer from Vermont yearning for a reputation in New York.

Begun in 1855 in the wake of a feud between the New York Philharmonic’s German- and US-born members, the NYAMA was the country’s first organization devoted to the support of music written by self-identifying Americans. Between 1856 and 1858, it presented
In their 2015 album, the progressive bluegrass band Punch Brothers open with "Familiarity," a ten-minute epic musing on the difficulties of making authentic connections through smartphones and social media. While the band features ten concerts of (mostly) American music, performed (mostly) by American musicians. By harnessing an impressive group of the city's musical luminaries, including Louis Moreau Gottschalk, the barely twenty-year-old Hopkins and his fledgling society seemed destined for success. But the NYAMA mysteriously failed after only three short concert seasons. The press speculated that lack of patronage or the performers' unappeasing egos caused the failure. Using only these press accounts to make their assessments, scholars who have studied the NYAMA have blamed Hopkins's poor policymaking skills.

All of these explanations are partially true, but there is a more pressing historiographical issue: the Association as such never materially existed. Hopkins's unpublished diaries reveal that there actually was no NYAMA, only a group of individuals whose sole connection was Hopkins himself. The diaries also colorfully describe the interminable struggles he endured to maintain the façade. This paper opens a new window on the history of classical music-making in New York by exploring the early career of US-born composers' most vociferous—and most loquacious—defender, Hopkins himself.

**Early Nineteenth-Century American Chamber Music: Unknown and Unloved?**

**John Graziano**

Music in Gotham

Numerous scholarly accounts of American compositions from the nineteenth century devote virtually no space to chamber music. This issue is particularly acute for music written during the first half of the century. Part of this gap stems from the absence of published scores: with the exception of pieces that included a piano part, most works for strings and for winds survive only in parts. But another, more important reason is that until recently, most music historians simply assumed that the few pieces that might exist could not compete artistically with the European masterpieces of the first Viennese school.

Over the past three decades, however, a limited number of chamber works by American composers have been published, challenging the conventional wisdom. They include string quartets and a quintet by Charles Hommann, a composer who lived in Philadelphia and New York at various times; a string quartet by Clara Kathleen Rogers; and the five quartets by George Whitefield Chadwick. Meanwhile, quartets and quintets by such leading composers as Leopold Meignen, William Henry Fry, and Horatio Parker are not available in modern performance edition.

This presentation focuses on the chamber music of another "forgotten" American composer, George Frederick Bristow (1825–1898), whose output includes two duos for violin and viola, two string quartets, and several works for violin and piano. Composed when Bristow was in his twenties, these pieces provide significant insights into the state of musical life in the United States during the first half of the nineteenth century—what music was heard and performed, both in public and private venues. Through a detailed examination of Bristow’s two duos, I speculate on how these works and the other surviving chamber pieces from antebellum America inform the development of chamber music in New York and other cities. I also speculate on which European works may have influenced the youthful Bristow.

**AMS Poster Session**

*Time: Saturday, 11/Nov/2023: 9:00am - 11:00am · Location: South Convention Lobby*

**_Crusader Rabbit_ and the Transition from the Theater to the Television**

Lisa Scoggin

San Diego, CA

Early television animation - particularly that from before Hanna-Barbera's rise with *Huckleberry Hound* and *Yogi Bear* - is not particularly well known by the general public or regularly discussed in academic circles. Consider, for example, the animated serial *Crusader Rabbit*, produced by Jay Ward. While generally considered to be better than most of the television-specific cartoons of its day, the show is rarely discussed in animation history books; when it's mentioned at all, it's often (as Jason Mittel notes) as an example of basic limited animation, or (as Giannalberto Bendazzi and Maureen Furniss state) as the first well-known made-for-TV animation. The music in particular is ignored or dismissed as unimportant or irrelevant. Upon closer examination, however, the music plays an important role, helping to draw the audience in and keep them there, similar not only to radio shows (hence Chuck Jones' comment calling these "illustrated radio"), but also theatrical action serials and theatrical cartoons - especially those of the early sound era. Drawing upon the work of Daniel Goldmark, Lisa Scoggin, and Grace Edgar, this paper will act as a case study for this transitional period, considering the precise ways in which these genres inform the music and structure of *Crusader Rabbit*, thereby continuing those traditions while presaging the approach shown in Hanna-Barbera and other television animation. In doing so, this research will not only help to fill in the gap surrounding early television animation music, but also shed light on the connective musical tissue between these different media.

Graphic elements of the poster will include: pictures of *Crusader Rabbit*, *Radar Men from the Moon* (theatrical serial), a Warner Bros. Cartoon with a Carl Stalling score, people performing a radio show, and *Huckleberry Hound*; a timeline of when these media were being performed as part of their first run; a Venn diagram of the predecessors' sound elements and *Crusader Rabbit*'s sound elements; a comparison of *Crusader Rabbit*'s sound elements and *Huckleberry Hound*'s sound elements; and QR codes with links to related video examples.

**EDB (Electronic Dance Bluegrass): Acoustic Representations of EDM in the Punch Brothers' "Familiarity"**

Kevin Connor Laskey

New York University

On their 2015 album *The Phosphorescent Blues*, the progressive bluegrass band Punch Brothers open with "Familiarity," a ten-minute epic musing on the difficulties of making authentic connections through smartphones and social media. While the band features a
The Colonial Effects of Opera in Portuguese Brazil: An Overview

Brandon Lane Foskett
The University of Texas at Austin, Austin, TX

Much is known of the Italian operas of the eighteenth century which saw at the time a tremendous diffusion among many Western European nations; what is often forgotten—or ignored—in textbooks, however, is the state of such opera in the colonies of these nations, even amidst an era of great European imperial zeal which only broadened in the subsequent century. In attempt to Westernize the New World with European aesthetics and lofty cultural values, Portuguese elite employed Italian opera in colonial Brazil, which not only reverberated the politics and instabilities of the monarchy but ultimately incited the earliest precepts of authenticity and nationalism within Brazilian operatic tradition.

In this poster, I present a detailed overview and analysis of opera in colonial Brazil. I begin with an observation of imported tangible and intangible European musical aesthetics, primarily by analyzing Rogério Budasz’s 2006 publication, “Opera and Musical Theater in Eighteenth-Century Brazil: A Survey of Early Studies and New Sources.” Subsequently, I analyze literature on the earliest counts of Brazilian music-politics. I then highlight the disparities that often existed between Brazilian and Italian opera productions, which included differences in race and ethnicity, language, resources, and audience reception, among others. The second half of this research involves a personal analysis of what is widely regarded as Brazil’s “first opera,” Il Guarany by Antônio Carlos Gomes. I do this through a review of literature as well as musical analyses on various parts of the score.

Broadly, I argue that Italian opera was a medium that Portuguese elite utilized to Europeanize Brazil. More specifically, I find that fervent political undertones, Portuguese-Brazilian cravings for European cultural capital, and the eventual realization of national identity are the foundations that characterize the birth of opera in Brazil. From there, I prompt conversation and questions on “Brazilian opera” as an independent and modern genre.

This poster will manifest a sort of “flow chart” in which various cultural and political aspects of Portuguese colonialism can be paralleled directly to the musical phenomena of the time. Viewers will be able to firmly grasp the concept of colonialism-turned-nationalism in the case of Brazilian opera.

Quantitatively derived markers of socio-political biases in popular music contests: Eurovision 2022 case study

Nikolai Klotchkov
Peabody Institute of the Johns Hopkins University

Success or quality of a popular music track, album or an artist can be expressed in a variety of ways. Some of the most systematic paradigms of measurement are musical contests. However, the important question that has to be discussed in the context of musical contests is “what is being assessed during those competitions”.

One of the biggest pop music competitions in the world is Eurovision Song Contest (a songwriting contest held annually primarily among European countries). There are two significant aspects of this contest: first, portion of the result is determined by the number of votes from regular people (TV audience); and second, the contest has a strong nationalistic logic – like the Olympics for pop music. Given these two aspects, and particularly the second one, it can be argued that the music and the artistry by themselves are the primary categories of the assessment. The most recent and perhaps the most controversial example of this is Eurovision 2022 (10-14 May), where the artists representing Ukraine were named the winners of the contest and had scored the history-high number of votes from the general audience. In the light of the ongoing Russian-Ukrainian conflict, a simple question can be asked – was this victory because the art was “good” or are there other reasons which have nothing to do with the quality of art per se.

This poster will present statistical analysis of the results of the Eurovision Song Contest along with an analysis of sociocultural and political events in Europe in recent years. Observed correlations and conclusions derived from the analyses support the following hypothesis: results of Eurovision 2022 were deeply influenced by the current political situation in Europe and have the most direct connection to the Russian-Ukrainian conflict while the artistic dimension was in the background.
The goal of the graphic presentation is to utilize visualization of statistical analysis in order to efficiently present the supportive evidence. Moreover, the graphic presentation allows to show chronology and connections between various facts in a straightforward fashion, where overall picture is clearly observable, while the necessary details are not omitted.

The SMT Committee on Disability and Accessibility Session

Time: Saturday, 11/Nov/2023: 9:00am - 12:15pm · Location: Governor's Sq. 15

The SMT Committee on Disability and Accessibility Session

Organizer(s): David Easley (Oklahoma City University)
Chair(s): David Easley (Oklahoma City University)
Discussant(s): Tekla Babyak (Independent Scholar, Davis, CA), Kate Pukinskis (Carnegie Mellon), Toby Rush (University of Dayton), Kristen Wallentinsen (Rutgers, The State University of New Jersey)

The SMT Disability and Accessibility Committee aims to provide a space for advocacy, assess current society practices with regard to accessibilities, and to showcase society members whose work engages with those goals. In this session, we feature presentations that demonstrate these important aspects of our committee. Music and Disability studies continue to grow and in the first part of our session, we will highlight scholarship devoted to this field. In the second part of our session, the focus will turn towards increasing accessibility for students in the classroom as well as the practice room.

The session will feature a mix of standard talks, lightning talks, as well as breakout sessions, each of which will include ample time for questions and further discussion.

Name of sponsoring group
SMT Disability and Accessibility Committee

Presentations of the Symposium

Joni Mitchell and the Poetics of Human Imperfection
Timothy Koozin
University of Houston

In this lightning talk, I argue that Joni Mitchell radicalizes embodied musical expression by uplifting the individualized and imperfect performing body. While writers have begun to explore the music of Joni Mitchell from perspectives of disability, infirmity, and recovery, more analytical work is needed to illuminate how her personalized approach to songwriting and performance leverages her particular muscular abilities, which were attenuated as a result of contracting polio as a child.

What has been described as Mitchell’s “crip virtuosity” in guitar playing leverages innovative guitar tunings in accommodating her muscular limitations. Mitchell has stated that she “had to simplify the shapes of the left hand,” as her left hand “is somewhat clumsy because of polio.” I argue that by extension, we can infer that in her piano technique as well, she may have sought to “simplify the shapes,” with right-hand chords sometimes shifting over a left-hand part grounded in a single hand position. In discussing her piano improvisation that would result in her most ambitious song with orchestra, “Paprika Plains,” Mitchell has described her creativity after a period of recovery from illness as that of an “idiot savant.” Self-identifying through her creativity and impairment, Mitchell challenges traditional notions of the idealized, able-bodied body. Immobility is also represented in the psychological state of song protagonists as they cope with social pressures and anxieties, providing a motivating tension that powers Mitchell’s narratives.

Mitchell’s artistic approach to layered musical textures may have first developed as a strategy of adaptation. I explore how layered textures and superimposed musical gestures in Mitchell’s music project a dynamic negotiation of mobility and immobility, creating a powerful expressive undercurrent that is evident whether she is playing piano, dulcimer, or guitar as she sings. I further explore how the social mediation of (dis)ability enlivens her collaborations with jazz musicians, her songs with orchestra, and her recent performances as a venerated musical elder.

Learning from misrepresentations of autism in music theory disability studies to improve scholarship and increase understanding of autism spectrum disorders
Kate McDonald
Western University

Autism, as a form of neurodivergence, affords novel ways of perceiving, experiencing, and understanding music. The potential for insights into music and music theory from the incorporation of autism and autistic perspectives comes with possible repercussions for the autistic population. There is the opportunity to increase awareness about autism and neurodiversity and to represent autistic people in positive ways, but there is also the danger of perpetuating myths and misrepresenting autism. In my talk, I will present examples of music theory scholarship from the past fifteen years that incorporate faulty depictions of autism. The most notable example is from Broken Beauty by Joseph Straus (2018). In this book, Straus describes an intriguing parallel between autism and modernist music, which is unfortunately undermined by a distorted and fundamentally inaccurate depiction of autism. Evidence is gathered from problematic diagnostic models and outdated historic uses of the word ‘autism,’ while modern sources from psychologists who work with autistic populations are overlooked, and despite substantial evidence that autism is biological and neurological in nature, Straus presents it as though it is neither, but rather as a purely cultural phenomenon. The scholarship loses touch with the realities of autism. The misrepresentation of autism music theory disability studies is highly problematic for both the autistic community and for the integrity of the field. I will bring an autistic perspective to this literature and discuss ways that these types of errors can be avoided or minimized in future scholarship.
Lost in Transcription? Captioning Issues for Music and Sound in Film and Television, A Presentation with Breakout Discussions

James Deaville
Carleton University

In October, 2012, Netflix entered into a landmark consent decree with the National Association of the Deaf that, by October, 2014, captions “will be available on 100% of [its] on-demand streaming content” (“Netflix Consent Decree” 2012). Hailed by access advocates, the practice enabled D/deaf and hard-of-hearing Americans to enjoy Netflix programming, which necessarily transcribes “all spoken dialogue” (Netflix 2014). For other soundtrack elements, however, the agreement only required captions to “contain descriptors, identifying important non-dialogue sounds” (Netflix 2014). This gave license to the company’s army of free-lance captioners to decide which sounds—including music—are “important” and how to describe them. Thus the sound effects and music cues in Netflix content are subject to the knowledge of uncredited gig-economy captioners, whose “descriptors” run the gamut of detail and accuracy, from paucity in their releases from the early 2000s to excess in recent series like Stranger Things (Salazar 2022).

This half-hour session involves a fifteen-minute presentation, ten-minute breakout discussion groups, and a five-minute sharing of results. It will focus on problems of and possible solutions to access to media soundtracks for members of the D/deaf and hard-of-hearing communities. The talk will investigate current closed-captioning practices at Netflix through excerpts from Archive 81 (missed cues and mistaken descriptions) and Stranger Things (excessive captioning). After I present the history of and latest Netflix guidelines for “timed text” (their designation for captions) and reflect on the effects of miscaptioning for the audience, the participants will break into smaller groups tasked with finding a captioning solution for music in an uncaptioned video segment. Questions to direct the group work include: How can we make these sounds tangible to a D/deaf and hard-of-hearing audience? Are there ways to facilitate the experience of the audio beyond the written word? How might we capture time-based features such as rhythm and speed through captioning? In the last five minutes the breakout groups would share their findings.

Form in Popular Music

Time: Saturday, 11/Nov/2023: 10:15am - 12:15pm · Location: Silver
Session Chair: Drew Nobile, University of Oregon

“We All Have a Hunger”: Formal Blends as Rebuilds in Popular Song

David Scott Carter
Loyola Marymount University

Attas (2015) and Spicer (2004) have examined rebuilds at the starts of popular songs, and Nobile (2022) looked at teleology in the verse-prechorus-cycle cycle. But many songs have a breakdown and rebuild in the middle of the song, the combination of the two serving in a bridge role in de Clercq’s sense even when there is no “bridge” per se (2012). Artists with songs that make use of this technique include Florence + the Machine (“Hunger”), the New Pornographers (“Mutiny, I Promise You”), the Rolling Stones (“Have You Seen Your Mother, Baby, Standing in the Shadow?”), and Tom Petty (“American Girl”). De Clercq discusses how breakdowns are often formal blends of bridge quality and some other role previously established in the song, like verse or chorus. In this paper I apply de Clercq’s notion of breakdown as blend to instances where the breakdown is combined with a rebuild, a dynamic action usually played out in stages, building tension in order to return to a full texture. The blend partner of the rebuild affects the selection of section before and after the rebuild. In these rebuilds, material that has previously been the basis of a “tight-knit” section in Caplin’s sense (2009) is repurposed to take on a (re-)transitional, “loose” function. I also draw on literature regarding retransitions in sonata form developments, particularly Shamgar (1984), as well as Temperley 2018’s discussion of means of increasing energy (141-42). Combining Temperley’s and Shamgar’s lists of parameters provides five ways that rebuilds increase tension: 1) rhythmic density; 2) texture and orchestration; 3) register; 4) dynamics; and 5) timbre. These increases can be terraced or continuous. The use of a breakdown and rebuild closely resembles a common practice in electronic dance music, and the influence of EDM on pop music of the past 20 years can be detected in bridge blend rebuilds in increased use of techniques like low-pass filters and four-on-the-floor kick drums. Study of rebuilds offers a chance to further examine connections between mainstream pop and EDM.

Formal Functions of Melodic Patterns in Popular Music

Jeremy Michael Robins
Claffin University

Scholars in popular music continue to wrestle with phrase segmentation, harmonic function, and cadential boundaries. Most rely on a modified view of Rothstein’s (1989) approach to phrase boundaries based on directed tonal motion. In modern loop-based music, directed motion is often absent, forcing scholars into alternative methodologies to define formal boundaries and cadential function. For example, Nobile (2015) relies on Everett’s (1999) SRDC patterning to support his readings of tonal closure and argues (2016) for a syntactical approach to harmonic function based on form. This paper presents a methodology for identifying formal function in popular music based on the metric placement of melodic repetition. This approach provides a systematic way to address closure and allows for nuanced interpretations of formal boundaries in popular songs. This methodology is rooted in Caplin’s (1998) approach to phrase segmentation and harmonic function, Rothstein’s (1989) work with phrase rhythm, and informed by a variety of approaches to segmenting modern musical styles (Stephenson 2002, Attas, 2011, Callahan, 2013, Richards, 2016, Duninker 2021).

In the presentation, I will show examples demonstrating various melodic patterns with an emphasis on unusual patterns, patterns that have multiple layers of ending function, and nested patterns. This approach provides a systematic way for scholars to discuss segmentation, closure, and formal function without relying on traditional tonal models.
Recombinant Teleology in Improvised Popular Music

Micheal Sebulsky
University of Oregon

Improvised popular music is about the journey and not the destination. Rather than base live performances on a fixed, teleological goal-based form, jambands, a popular-music subgenre, regularly reimagine and reconsider teleology through live-performance improvisation, known as “jamming.” Songs that rely on a classical conceptualization of the telos-principled studio album as a definitive Urtext form present a problem for formal analysis: how can we discuss telos, energy gain, goal direction, and expectation when it constantly changes? Current methods for analyzing form in popular music, following Nobile 2022, treat teleology as popular music’s structural foundation (Covach 2009; Osborn 2013; de Clercq 2017, Doll 2017). However, this approach proves insufficient for improvised live-performance jamming, where the telos principle, at best, provides a snapshot of the song’s proposed form and, at worst, is nonexistent.

In this paper, I offer a new conceptualization of form in jamband music that accounts for the music’s teleological fluidity through an examination of late 20th and 21st-century jamband performance practice. Based on Robert Fink’s conceptualization of recombinant teleology (Fink 2005), my case study analyzes the music of three jambands: Phish, the String Cheese Incident, and the Dave Matthews Band. I posit three distinct ways in which teleology is manipulated, usurped, and abandoned through live-performance jamming.

To start, I introduce three recombinant teleology subsets: the Recombinant Pause, the Sectional Telos, and the Anti-Telos Process. The Recombinant Pause defies the formal trajectory provided by the telos principle, instead delivering a vehicle for exploration and unplanned discovery through jamming. Sectional Telos accounts for small-scale closure but thwart any large-scale connections to a final goal by injecting improvised structures whose open-ended forms render large-scale goals obsolete. Anti-telos process resists establishing a goal-directed formal path by subordinating its role to an introductory gesture for large-scale, discovery-based improvisation (Shelley 2021).

Jambands are the confluence of teleology, improvisation, and formal fluidity. The conglomeration frequently calls into question our methods for prediction and the ethics of musical aesthetics. Through the provided recombinant teleology subsets, jamband music opens the doors to better position similar open-ended processes in non-improvisation-based forms of popular music.

Formal Features of the Songs of Chuck Berry

Christopher Doll
Rutgers University

Chuck Berry, the inaugural inductee of the Rock and Roll Hall of Fame, has long been considered a seminal figure in American history, cast by one prominent critic as having invented not only rock’n’roll but also the occupation of the singer-songwriter and even the societal category of the teenager (Christgau 2017). Yet despite this acclaim, there is little scholarship that engages with the formal features of his music. The current paper, part of a larger project studying multiple musical parameters within Berry’s 91 officially released singles, seeks to remedy this relative lack of analytical attention by surveying Berry’s assorted approaches to sectionalization (form).

In the brief entry on Berry in Grove, we are told bluntly that “Berry’s songs were based on 12-bar blues progressions, with variations ranging from 8 to 24 bars” (Taylor 2019). The 12-bar blues structure is certainly dominant in the catalog, but it is not omnipresent; many significant songs show no sign of the pattern—e.g., “Thirty Days,” “Brown Eyed Handsome Man,” “Memphis, Tennessee,” “You Never Can Tell.” When Berry does employ the 12-bar structure, several distinct sub-patterns emerge with respect to lyrical complexity, sectional/sub-sectional size (i.e., length in bars), and integrations with other formal types—most notably, verse-chorus form. Cases include everything from pure 12-bar refrain-less a/a/b strophes to verse-chorus forms with independent (and sometimes doubly long) 12-bar verses and 12-bar choruses that each offer multiple sets of rhyming couplets. Ultimately, I argue that identifying such formal features will help sharpen our historical picture of the traditions behind, and innovations established by, rhythm and blues, rock’n’roll, and Berry himself. Even when we tread the familiar ground of the 12-bar blues, there are many subtle distinctions awaiting taxonomical identification and analytical engagement.

Romantic Form

Time: Saturday, 11/Nov/2023: 10:15am - 12:15pm · Location: Governor’s Sq. 11
Session Chair: Andrew Isaac Aziz, San Diego State University

Spawn of the Symphonic Boa Constrictor: Formal Strategies from the Post- and Neo-Brucknerians

Frank Martin Lehman
Tufts University

Anton Bruckner’s symphonic style is nothing if not distinctive—on this, his partisans and detractors have always agreed. However, the sheer idiosyncrasy of Bruckner’s music, coupled with the deep obscurity of many of his successors, has made determining his impact an open question. Thankfully, with the benefit of modern recordings and a greater willingness among today’s scholars to examine marginal(ized) figures and side-streams of the repertoire, a clearer picture of Bruckner’s influence can be resolved.

This presentation considers Bruckner’s shadow from a strictly formal perspective, evaluating whether his distinctive methods of organizing large-scale musical sections transferred to other symphonists. The motivating question here is larger than any one single composer’s influence: is form, in all its potential for idiosyncrasy, a heritable musical parameter when it comes to compositional...
“genetic” lineages? In this particular case, results suggest that those Brucknerian formal quirks were infrequently adopted—even among his most blatant of imitators—and virtually never applied without substantial modification.

Two “generations” of Bruckner-offspring are examined in turn. First, a moderately-sized Bruckner-corpus of sorts is introduced, comprising over forty composers writing in a “Post-Brucknerian” idiom, one in which an adherence to sonata-allegro form and functional tonality is still enforced. These works are inspected for the presence of six sonata-form idiosyncrasies identified or inspired by Darcy (1997) and Korstvedt (2004). Out of this survey are found movements with all the rhetorical hallmarks but none of the formal devices of a Bruckner symphony (Glass III); all the formal devices but none of the rhetorical ones (Foerster IV); and both formal and rhetorical devices (Wetz II)—a rare few of which are themselves strikingly original in their formal conception (Wellesz II, Senfter IV, Tyberg III, Klenau I).

The second part of this presentation considers “Neo-Brucknerian” forms, those filtered through modernist and avant-garde techniques, often resulting in a more deconstructive, quotational, or transfigured take on the Brucknerian model. Here, an extended case-study is devoted to the first movement of Einojuhani Rautavaara’s Third Symphony (1960)—an extraordinary synthesis of Bruckner’s rhetorical and formal devices, amazingly based on rigorously dodecaphonic pitch-organization.

**Retracted Tonal Areas in Sonata-Form Expositions: Circular Directionality in Early Nineteenth-Century Music**

Yonatan Bar-Yoshafat  
The Open University of Israel

Recent decades have seen a rising interest in tonal expansions and formal ambiguities in sonata-form expositions. Special attention has been given to three-key expositions, where tonal and rhetorical features often collide in post-TR zones and deviate from the norms of two-part expositions (Hunt, 2014; Grant, 2022). Generally, studies examine cases that proceed from the home key via a second tonal center to the final key. This paper addresses rare examples where, after the S-zone has been sufficiently established, a non-transitional action space articulates a new tonal area—only to eventually return to the SK. These outliers differ from situations of MC declined or TMB (Hepokoski and Darcy, 2006) or Modulating ST (Caplin, 2013); rather, I suggest they represent hierarchically lower-level tonal centers existing within an overarching two-key division.

Several analytical concepts are suggested to provide a more flexible form-function model. I apply the term “Interrupted SK Expositions” (ISK) to describe instances that include an expanded SK digression, and “Retracted Tonal Areas” (RTA) to describe the digressive action space. Most often, the RTA is divided into a thematic zone and a transitory passage leading back to the SK. Given that such transitory passages are not always characterized by energy gain, and also reassert the SK rather than modulate to a new key, I label them “S-RT” (SK retransition) instead of TR2 (a concept more appropriate for linear three-key expositions). In this paper, I discuss three subtypes of RTAs: those that include a PAC (“Cadenced TA”), those not including tonal confirmation (“Non-Cadenced TA”), and those comprising more than one local center (“Consecutive TAs”).

Many studies have focused on Schubert’s music as well as later canonic composers to illustrate related circular progressions and retrospective form functions, or what Schmalfeldt (2011) terms “the process of becoming”. In this article, I contextualize Schubert’s modifications of sonata form by looking at sonata expositions by less frequently analyzed contemporaries of his. The case studies include opening movements of piano sonatas and chamber works from the first third of the nineteenth century, composed by Dussek, Reicha, Burgmüller, Prince Louis Ferdinand of Prussia, Berwald, Onslow, Potter, and Schubert.

**Medial Caesura, wherefore art thou? The Augmented Sixth chord as a Formal Initiator in 19th-Century Sonata Expositions**

Graham G Hunt  
University of Texas at Arlington

This study will examine various instances of a technique I call the “Augmented 6th Medial Caesura,” in which an augmented 6th chord immediately precedes the Subordinate Theme in a sonata exposition, rather than the expected dominant harmony. It will explore this form-defining gesture in 19th-century works by composers such as Tchaikovsky, Bruckner, and Dvorak, and consider its harmonic and tonal contexts, arguing that it blurs the boundary between transition and subordinate theme because of the harmonic progression that bridges the TR/ST border, rather than precedes it. This use of the Augmented 6th chord as a form-defining feature at this point in sonata expositions has only been referenced fleetingly in previous discussions of Tchaikovsky and Bruckner.

A well-known example of the augmented 6th MC occurs in the exposition of Tchaikovsky’s Romeo and Juliet; the A7 dominant harmony that concludes the transition is enharmonically re-interpreted as a “German” augmented 6th chord in Db major when it resolves directly to a dominant 6-4 chord as the iconic love theme enters. This direct motion to the dominant means that unlike in Classical MC’s, in which the medial caesura and its associated dominant harmony are separate from the subordinate key, the Augmented 6th harmony initiates an auxiliary cadence in the subordinate key and is thus connected to it both texturally and harmonically. There are also several examples where the augmented 6th interval resolves to the tonic scale degree and a root-position tonic harmony. In this case, the chord is spelled not with the usual scale degrees (♭6 and ♯4, but with (♭)2 and 7. As Harrison (1995) discussed, this type of augmented 6th chord takes on a dominant, rather than pre-dominant, harmonic function, so these MC’s simultaneously provide harmonic closure and formal/thematic initiation. In some cases, the augmented 6th chord is “inverted”, with the bass on a scale degree other than the expected (♭)6 or (♭)2. Rarer still are examples where the augmented 6th chord resolves to dominant then tonic *before* the Subordinate theme, meaning the medial caesura (or its effect) occurs after the tonic harmony rather than after the augmented 6th harmony.

**Corpus Studies, Sonata Typology, and the 19th-Century Violin Concerto: Viotti, Saint-Saëns, and the Challenge of Recapitulatory Compression**

Peter Smith¹, Julian Horton²
Despite the enormous body of research inspired by the new Formenlehre, sonata form in the violin concerto remains largely unexplored. Form theory also remains focused on canonical, Austro-German repertoire, and the question of how concepts derived from late eighteenth-century practice need to adapt to nineteen-century evolutions remains a topic of debate. A corpus study of first-movement form in the nineteenth-century violin concerto, encompassing works from Viotti to Elgar, addresses these imbalances. The focus is on recapitulatory compression, which in some geographic subcategories is as prevalent as the presumably more normative tonic return of P and S. Composers explore multiple alternatives: bypassing recapitulation of either one or the other of these zones, merging them, or recapitulating neither in a truncated form that flows into the slow movement. These practices raise typological questions, unsettling the tendency to treat the Mozartian type 3 version of the type 5 form as the analytical yardstick for both the classical and Romantic concerto, and exposing the pitfalls of over-reliance on canonical Austro-German repertoire.

Two non-canonical case studies demonstrate the corpus’s relevance to interpretation of individual works and highlight related practices across its chronological span. The first explores Viotti’s recapitulations, including: their avoidance of S in type 3 contexts; embedding of P material within S in type 2 contexts; incorporating S or S-like material within the C display episode; and S truncation notwithstanding its normative location. The second compares the type 2 organization of Saint-Saëns’s Third Concerto and Morceau de Concert with the possibility of either type 2 or recapitulatory reversal in his First Concerto, with the combination, in the corpus, of numerous type 2s and scarcely any reversed recapitulations tenuously sustaining a type 2 interpretation.

Compositional Strategies for Sacrality and Acceptance

**Time:** Saturday, 11/Nov/2023: 10:45am - 12:15pm · **Location:** Vail

**Session Chair:** Kirsten Yri

**Literary Worlds and Storytelling Narratives in the Technical Death Metal of Nile: Western Subjectivities and Ancient Egyptian Historical Imagination**

**Eric Smialek**

University of Huddersfield,

With nine albums spanning twenty-one years, the American death metal band Nile has been widely celebrated within the metal scene for their devolution to themes of ancient Egypt. Their liner notes include lyrics on exclusively ancient-Egyptian themes as well as explanations for each song, sometimes with citations of ancient texts and Egyptological research. The scholarly literature on the band is modest in number (Russo 2010, Boyarin 2019) and largely celebratory. In recent years, however, informal conversations with metal scholars have raised questions of the extent to which Nile’s engagement with ancient Egypt qualifies as cultural appropriation (see also Boyarin et al. 2019, 76–77). What kind of stories are told by Nile?

To investigate this question, I first survey debates around the cultural appropriation of ancient Egypt from historians of antiquity (e.g. the scholarly blog *Everyday Orientalism*, Schneider 2003), contemporary activists (Winkle 2020, Bakry 2021, Bassel 2021), and musicians (e.g. Byrne 1999). From these discourses emerge the central themes of transformative use vs. cultural tourism (Byrne 1999) and questions of subject position: how directly an artist engages with a culture vs. how they rely on Eurocentric stereotypes (Blouin 2019). I proceed through semiotic analyses of Nile’s cinematic depictions of ancient Egypt—their diegetic vocal characters and Eastern instruments. Using interviews with the band’s main lyricist, and fan reviews of Nile’s albums, my presentation reveals the coexistence of both a culturally educational experience and a Eurocentric fantasy. One early reviewer learns of “two similar yet different snake demons of the Du’at [underworld]” from liner notes, yet still interprets vocal chanting on the album as “ancient Sumerian/Babylonian/whatever” and a spoken passage as “a crazed Islamic holy man” (“corvidiarrnt” [pseud.] 2004). Has this reception changed? I compare reviews since and storytelling narratives across Nile’s discography to track how fans and the band adapt over time to increasing public sensitivity towards colonial stereotyping. By asking how Nile’s use of literary worlds and its fan reception relates to issues of cultural appropriation over time, my presentation contributes to broader investigations of how metal music is adapting to an increasingly reflective public consciousness.

**Music and Sun Ra’s Atlantean-Egyptian Magic**

**Anna Gawboy**

The Ohio State University,

In the mid 1950s, the American jazz musician Hermann Blount co-founded Thmei Research, a secret society of Black intellectuals whose members were drawn from Chicago’s South Side. Though Thmei’s inner activities remain mysterious, they were informed by many esoteric currents, including Edgar Cayce’s visions of Atlantean magic, Helena Blavatsky’s account of ancient Egyptian rituals, and Lewis de Claremont’s Hoodoo spells. Thmei members communicated with the public through open air preaching and the local distribution of homemade newsletters. Blount’s esoteric study informed his public transformation into Sun Ra, an ancient Egyptian sun god reincarnated as a Space Brother from the planet Saturn (Sites 2020, Szwed 1997).

Insight into Thmei’s magical practices may be gleaned through items held in the archive of the group’s co-founder, Alton Abraham. These objects include a crystal, a small metal ankhs, a gris-gris bag, and herbal recipes recorded in Abraham’s notebooks. A hi hat cymbal, etched with symbols likely derived from Abraham’s copy of The Ancient’s Book of Magic (de Claremont 1940), links Thmei’s magical practice to the musical practice of the Arkestra, Sun Ra’s performing collective, which Abraham managed. Sun Ra originally conceived the Arkestra as an esoteric ensemble that would rehearse privately to develop a new “Astro-Black” style, but the band began their public performances almost immediately. In this paper, I show how Sun Ra’s unconventional approach to rehearsals, which combined esoteric discussion, thought experiments, movement, and the exploration of sound and time, prepared Arkestra musicians to transform musical performance into a public ritual, blurring the division between its esoteric and exoteric activities. The
Arkestra's musical medium allowed its esotericism to remain ineffable, while also inviting the audience to participate directly in a shared ecstatic spiritual experience.

**Notational Complexity and the Construction of Legitimacy: Steve Vai Transcribes Frank Zappa Note for Note**

*Alexander James Hallenbeck*

UCLA

Though best known as a rock artist, Frank Zappa saw himself primarily as a composer of “serious music” who was forced to work in popular music to get such pieces performed (Miles 2004). Zappa had been fascinated with how Western notation looked on paper since he was a child and he spent extensive amounts of time writing out scores over his career. Indeed, Zappa used notation as a means of demonstrating his legitimacy as a serious composer; he was proud to show his written compositions to key figures in the Western art music tradition, such as Nicolas Slonimsky and Pierre Boulez. Zappa spent enormous sums of money accumulated from his rock records to get professional orchestras to perform and record his classical music, a process he frequently deprecated because of the mistakes performers made in realizing his notoriously complex notation.

In this paper, I illustrate how Zappa was able to bridge an important gap between his elaborate classical music scores and the parts of his music that are further removed from the Western art tradition: lengthy improvised guitar solos. I focus primarily on the contributions of guitarist Steve Vai. Though known today as a three-time Grammy Award winner, Vai jumpstarted his career by mailing Zappa a transcription of his aptly-named composition “The Black Page,” something that impressed Zappa enough to hire him as his full-time amanuensis, a job that would later result in Vai becoming a member of Zappa’s touring band.

Through a rhythmic analysis of “The Black Page #1,” I illustrate how Zappa’s use of “first- and second-level complexities” of rhythmic subdivisions (Borders 2008) are remarkably similar to the polyrhythms found in his improvised guitar playing. This comparative analysis is made possible by Zappa’s publishing of Vai’s transcriptions in *The Frank Zappa Guitar Book* (1982). I conclude by examining Zappa’s place in the pantheon of twentieth-century classical composers: though his scored music frequently brings up comparisons to the New Complexity, I instead suggest that Zappa’s sense of rhythm stems from human speech, positioning him as a modernist following in the footsteps of Arnold Schoenberg.

**Copyright, Reparations, and the Marketplace**

*Time:* Saturday, 11/Nov/2023: 10:45am - 12:15pm · *Location:* Plaza Ballroom D

*Session Chair:* Ryan Raul Bahagale, Colorado College

**“Hot Milk” to “One Hundred Guns”: Samples and Riddims in Music Publishing**

*Claire E McLeish*

Third Side Music

As Kevin J Greene (1999), Olufunmilayo B. Arewa (2006), and others argue, copyright law does not always serve the musical creativity engendered in Black vernacular genres. Within the industry, music publishing offers a vivid portrait of how this collaborative and intertextual creativity confounds a colonial legal system based on ownership of discrete works. Based on my observations as a participant-observer working in music publishing, this paper argues that copyright is an important forum for discussions on racial justice. Through three case studies from hip-hop, Jamaican music, and jazz, I explore how the use of earlier musical material, collaborative music making, and an emphasis on improvisation impede the smooth functioning of copyright and make it difficult for artists to register their claims and be compensated for their work.

The first case study examines the permutations of a “riddim,” a term used to describe the instrumental accompaniments of reggae, ska, and rocksteady songs. I trace the “Full Up” riddim from its initial 1968 version, through several permutations to its use in “Pass the Dutchie” (1982). My second case study spans reggae and hip-hop by exploring how Jamaican organist Jackie Mittoo received a writer’s credit on Ja Rule’s “New York” (2000) even though none of his music can be heard in the gangsta rap song. Finally, I examine a series of cover versions and samples (digitally manipulated segments of pre-recorded songs or sounds), from Pharoah Sanders’s “The Creator Has A Master Plan” (1969) to Das EFX’s “Real Hip-Hop” (1995). Disputes regarding authorship claims in complex cases like these frequently cause songs to go into conflict at the performing and mechanical rights organizations that ensure artists are paid when their songs are broadcast, sold, or streamed. Authorship counterclaims can be resolved between the artists and publishers—amicably or via a legal settlement—but other times they must be litigated. I have observed a disproportionate number of such conflicts in the Afro-diasporic genres of reggae, jazz, and hip-hop. Copyright was created to reward creativity; however, Eurocentric, colonial ideas of what constitutes creativity often prevent Black musicians from enjoying its rewards and protections.

**Haunted House Blues: Bessie Smith, Vocal Possessions, and the Time of Redress**

*Matthew Mendez*

Yale University

In 1970, Columbia Records remastered Bessie Smith’s complete catalog for reissue. Although the reissues were a financial success, Smith’s heirs saw only a pittance from them. That was because Smith signed flat-fee contracts with Columbia during her 1920s heyday, which entitled neither her nor her heirs to royalties on records sold. This was in contrast to Columbia’s contemporary White stars, who often received ample recording royalties. In 1976, Smith’s adoptive son Jack Gee, Jr. filed federal suit against Columbia, in what was likely the first-ever attempt to litigate “intellectual property reparations” in the U.S. Not only did Gee allege that the contracts had violated Smith’s civil rights, and under a theory of “continuing harm,” his own civil rights. Gee also asserted that the reissues, which Columbia published without the estate’s consent, contravened the estate’s rights in the sound of Smith’s voice. In *Gee v. CBS* (1979), the Eastern District of Pennsylvania dismissed the case in its entirety.
Surprisingly, given Smith's stature and the case's lessons for the history of U.S. music's racialized political economy, Gee has gone without comment in the musicological literature. This paper begins to plug that gap, by examining the litigation via the thematics of historical haunting and intangible possessions familiar from reparations scholarship. First, I scrutinize the Gee court's refusal to intercede in what it called "ancient contract actions." Offering evidence that Gee was litigated as a dry run for a class action suit on behalf of similarly situated Black recording artists, I suggest that this informed the court's determination to keep the 1920s "race records" industry's past dead and buried. I then turn to the estate's contention that the sound of Smith's voice was a form of property that had been transmitted posthumously to the estate. Cutting against our usual intuitions on this issue, commodification became a precondition for reparative justice in Gee. The rhetorical investment of "property" in the sound of the voice became an agent of the "intermundane" (Stanyek & Piekut 2010), bridging life and death in an attempt, albeit failed, to symbolically "repossess" the deceased Smith of her own voice.

**Turning Rap into Pop on Commercial Radio Stations**

Amy Coddington

Amherst College

In the 1980s, major labels pressured artists to conform to the musical dispositions of the people who determined content for the two major venues for music promotion: commercial radio stations and the rapidly expanding number of music video networks, most notably MTV. These industries controlled both the popularity and content of popular music styles; attuned to programmers' sonic preferences, artists created content specifically aimed at these promotional channels.

This was indeed the case for rap music, the genre that transformed over the course of this decade from a regional, minority subculture into an integrated part of the mainstream music industry, widely consumed by people of all races and ethnicities across the United States. Chroniclers of rap's history have often focused on MTV's role in launching rap into the mainstream, as its cable show Yo! MTV Raps introduced the genre to white suburban audiences in the United States during the late 1980s. But scholars and journalists examining rap's transformation from the margins to the mainstream have overlooked the crucial role of the commercial radio industry, whose broadcasts were heard by over 90 percent of people living in the United States.

In this paper, I evaluate the commercial radio industry's influence on the genre during the 1980s. My analysis of radio trade journals, playlists, and promotional materials reveals that rap artists during this decade made music specifically aimed towards Top 40 radio station audiences, catering towards the white women in their twenties and thirties and young people who listened to these stations. Often in response to label pressure, artists mixed rap with the sounds of pop and other genres played on Top 40 stations, creating radio-friendly music that facilitated their bids for mainstream success. Ultimately, this examination of the role of radio stations in making rap mainstream reveals the role of mass media on genre formation, and prompts musicologists to consider how commercial pressures influence musical production.

**Models and Maps**

*Time: Saturday, 11/Nov2023: 10:45am - 12:15pm. Location: Denver*

*Session Chair: Kristin Taavola, University of Denver*

**Ulezo: Mapping Acoustic Attributes to Timbre Descriptors in Zambian Luvale Drum Tuning**

Jason Reid Winikoff¹, Lena Heng²

¹University of British Columbia; ²McGill University

Amongst Luvale (and related) communities in Zambia, drummers tune their instruments by applying ulezo (tuning paste) and heat. Heating a drum (either in the sun or by fire) raises the pitch while ulezo lowers it. In addition to adjusting pitch, this two-step process dramatically impacts timbre (Ferreira 2013; Toulson 2021). However, timbre is a complex set of auditory attributes that work in tandem (Eerola et al., 2009; Juslin and Laukka 2003; McAdams 2017, 2019). Different dimensions of timbre could be salient in different contexts and through a combination of statistical acoustic analysis, cultural contextualization, and ethnographic methods, we attempt to determine which of these attributes are relevant to listener perception in drum tuning. In this project, we attempt to trace the timbral effects of tuning in Luvale drumming through attention to both the acoustic and perceptual domains of timbre (Fales 2002). A data set of individual drum tones was obtained from field recordings of multiple dance troupes at various stages of the tuning process. We begin by generating acoustic descriptors for these sounds in the revised Timbre Toolbox (Kazazis et al., 2021) which measure temporal, spectral, and spectrotemporal attributes. We then employ statistical analysis to reveal which acoustic descriptors significantly change throughout the tuning process. Finally, we map these acoustic attributes onto emic vocabulary used by Luvale musicians when tuning and describing the timbre of drums. We demonstrate how the process of tuning changes certain sonic properties which, in turn, influences the perception of various timbral qualia. In essence, this exploratory study translates the acoustic domain into the perceptual domain. Analysis of interviews, concept maps, performed action, and lived experience reveals both the timbral goals of tuning and the ways in which drum timbre is conceptualized amongst Luvale musicians. It adds to the literature of timbre semantics with a novel cultural case study, wide consideration of timbral qualia, blending of quantitative and qualitative data, inclusion of local descriptors, and interdisciplinary methodology.

**Developing Corpora for Musical Traditions Across the Globe: Music Analysis with the MIRAGE-MetaCorpus**

David R. W. Sears, Ting Ting Goh, Ngan V. T. Nguyen, Tommy Dang

Texas Tech University

According to Robert Gjerdingen, "charting the exact musical knowledge of modern listeners would be a daunting task. Musics from popular culture, musics from the near and distant past, and musics from various ethnic regions coexist today in a vast commercial marketplace of sound" (1996, 380-381). Music informatics researchers have attempted to address this issue by developing large-
Between 1958 and 1981, Columbia Records producer and performing artist Mitch Miller (1911-2010) established a sing-along brand that encompassed LPs, television programs, and in-person tours. Television appears to have been his preferred medium, yet Miller never had the small-screen success that he felt he deserved. His syndicated program on NBC, which broadcast from 1961 to 1964, was cancelled after three seasons, and his two attempts to get back on the air, in 1965 and 1981, were both ultimately unsuccessful. Miller's efforts and frustrations suggest that the television industry was fundamentally uncomfortable embracing musical participation as a premise, while Miller himself was inconsistent in framing his own programs. On the one hand, he often centered participatory values in his planning and marketing, making musical, casting, and production decisions intended to facilitate widespread participation. On the other, he repeatedly fell back into presentational patterns, allotting the bulk of each episode to vaudeville-style performances and struggling to define a role for the studio audience.

When Miller invited participation, he never verbalized limits regarding who might constitute the singing community. However, his attempts to facilitate participation often had the effect of excluding or silencing vast swaths of his potential dispersed choir. This presentation will focus on gendered limitations. Miller, for example, attempted to facilitate a participatory ethos by casting songleaders who “look like the man at home,” yet repeatedly rejected the possibility of admitting women to his Sing Along Gang. When women appeared onscreen with the Gang during closing sing-along sequences, their voices were inaudible as a result of his approach to recording. Women at home were silenced as well; while Miller stated that he selected keys with great care, in practice they favored men’s voices, often relegating the amateur female singer to an uncomfortable range. This research puts theories of musical participation into conversation with archival materials held at the New York Public Library. These include television episodes, internal NBC memoranda, ratings service reports, promotional materials, and a manuscript proposal for a 1965 reboot of Sing Along with Mitch that was never filmed.
Music of the Hollywood Bowl, pops concerts, white wine socials, and lounges—often amalgamated in nature—is frequently slotted into the “middlebrow,” a reductive catch-all that has frustrated queries into its cultural function and implications. Often consigned to this problematic catch-all, the Black American pianist Don Shirley—reintroduced by the film Green Book (2018), which emphasized 1960s politics—necessarily invented his own genre by inflecting American sources, such as popular standards, folk music, and spirituals, with European classical techniques and quotations. In Green Book, his music plays a tributary role, ultimately suggesting inconsequentiality. His sizeable recorded legacy, however, connects the politically disengaged “middlebrow” to the Civil Rights Movement.

This paper considers previously inaccessible interviews, including uncut director’s footage from Black Omnibus (1973), a television series hosted by James Earl Jones that celebrated Black culture. The series hearkens back to Omnibus (1952-1961), which strove to cultivate the masses. Suspecting older assimilationist, racial uplift ideology, Shirley’s appearance would appear to evince middleclass, upwardly mobile sensibilities reinforced by his music’s conservatism relative to more progressive Black genres. On closer examination, however, Shirley aimed not to “elevate” other Black Americans or to establish retrograde, Victorian adjacency to white listeners. His music leaned rather toward direct interventional: rehabilitation, reclamation, and thought-reform of racially discriminating listeners.

Examining Shirley’s Negro spiritual settings from Black Omnibus, among other performances, I situate his insider’s, coded double-speak in the context of his classical orientations and intertextual leanings. Shirley was forced to perform in nightclubs—or “toilets” as he called them—after being denied classical concert management, notably by impresario Sol Hurok, who remarked, “America isn’t ready for a colored pianist.” He navigated this situation of audible discrimination, employing what I term his “Green Book Piano Style,” which musically mirrored the Negro Motorist Green Book as part of his alignment with Paul Robeson, Ralph Bunche, Robert Kennedy, and Soviet philosophy. With his conscientiously constructed pianism, Shirley recasts the musical “middlebrow” as a more direct activist arm of the Civil Rights Movement, psychologically stimulating idealized, engaged, “serious” listening of an otherwise inaudible Black performer within racially restrictive concert music culture.

A breach in the postwar nursery: agency, trauma, and the binaries of operatic childhood in Benjamin Britten’s _The Little Sweep_  

Justin Michael Vickers  
Illinois State University

Benjamin Britten’s children’s opera The Little Sweep (1949) emerges from an accepted if timeworn postwar perspective on representations of childhood. Albeit rare, even when the subject of childhood — as discrete from children — in Britten’s operas is discussed at length and examined critically (Bridcut, 2006; Mitchell, 2004; Allen, 1999), The Little Sweep remains curiously otherted. I propose it is revelatory of the composer and his upbringing, offering a lens exclusively into the world of the child. Britten is invested in providing the opera’s children with agency. This is in sharp relief to depictions of children elsewhere in Britten’s operatic output, who exist in the realm of adulthood. Correspondence and interim drafts between the composer and librettist Eric Crozier reveal their desire to center the child’s voice, their experience, and their worldview. The children of Iken Hall, Suffolk, and their visiting cousins — whose lives suddenly intersect with the sweep-boy — have their nursery idyll fractured. The opera engages directly with the theme of forced child labor and its consequent abuses, specifically the trauma inflicted upon the eponymous Sammy. The action occurs in 1810, more than two decades before child labour legislation (Factory Act, 1833; Mines Act, 1842). If the distance softens the industrial pallor of children’s plight it also resonates in the postwar era, likewise, signaling Britten’s pacifistic beliefs. Britten and Crozier craft a realm in which the physical space of the nursery — projected as a uniquely safe, nurturing space — supports existing metaphors of innocence and youth. Yet this idealized interior space occupies a fixed binary to its exterior realties. Therein, the children themselves also exist as binaries: naïve occupants of the nursery introduced to the chimneysweeps’ societal ill-treatment. His experience — “torn from play and sold for pay” by his downtrodden father to a depraved and abusive sweep-master — is wildly divergent from their own. The cousins actively engage in problem-solving skills, situational discernment, and exhibit a prescient level of emotional intelligence that nevertheless retains its playfulness (signifying still another binary). The exploration of Britten’s intent to envoice childhood and imbue children with agency marks a new area of study in his operas.

Music for White America

_Time: _Saturday, 11/Nov/2023: 10:45am - 12:15pm  
_Location: _Majesty Ballroom  
_Session Chair: _Larry Hamerlin

Clifton Boyd  
New York University

At the turn of the twentieth century, barbershop harmony was in its “golden era.” Though close-harmony singing at the time was largely a racially segregated practice, both white and Black barbershop quartets experienced commercial success and cultural cachet. What’s more, many white barbershoppers acknowledged the influence of Black Americans on the style, with one prominent white barbershopper even insisting that “the American Negro is the very fountainhead of barbershop harmony singing.” Yet beginning in the 1940s, the narrative changed: white Americans opposed racial integration in barbershop singing not only on social grounds, but musical grounds as well. A growing population of practitioners believed that barbershop harmony was “not instinctive or natural to [Negroes],” whose musical talents were supposedly limited to spirituals and jazz.
How did Black Americans go from being recognized as an essential part of barbershop history to being viewed as fundamentally—culturally, even biologically—incompatible with the style? In this paper, I argue that the answer lies in barbershop's entrenchment in biological racism, eugenics, and other white supremacist ideologies prevalent in the early twentieth century. Drawing on archival documents, I interrogate the logics attempting to limit Black expression: for example, the positive stereotype that "the Negro alone has [the spiritual] in his blood" invokes the language of race pseudoscience (Pascoe 2009, Koza 2021), and consequently is used to justify the negative stereotype that Black Americans "lack some little touch that [white barbershoppers] have." Indeed, some white barbershoppers proclaimed that Black bodies could not produce the sounds of barbershop, or at least their white ears would not accept it as such (Eidsheim 2019). These beliefs, rooted in eugenics, informed approaches to preserving this whitewashed barbershop style: efforts to propagate the style had to be "natural events," guided by barbershop's past history and traditions, lest the style become "diluted" or a "cross-breed."

Barbershop's history speaks to issues of deep-seated racial bias that musicologists are still grappling with today. As we continue to unearth instances of biological racism informing musical thought (Christensen 2019, Ewell 2021), this case study demonstrates the fraught relationship between musical styles and the bodies allowed to perform them.

The Guitar Music of Leopold Meignen: Popular Music Subsidization of Concert Music in Antebellum America

Lars Helgert
University of Maryland

American guitar music from the antebellum period has been the subject of very little scholarship, perhaps due to this repertoire's domestic rather than concert function and its largely popular rather than classical aesthetic orientation. Although some valuable research on related topics does exist (such as Richard Wetzel on music publisher William C. Peters and Philip Gura on the early Martin guitar company), almost no scholarly literature is primarily concerned with the era's prolific guitar composer-arrangers and their music. This paper focuses on Philadelphia conductor, composer, and publisher Leopold Meignen (1793-1873), who published more than 200 guitar works from 1830-70. Meignen was a conductor of several high-profile concert music ensembles and a composer of concert works, but there is little if any evidence that he was active as a guitar performer or guitar teacher. I thus attempt to answer the following research question: Why would a busy musician whose primary musical activities lay elsewhere produce so much music for guitar? I argue that Meignen used guitar music to generate a reliable and easy source of income that helped finance his concert music activities. During an era of low orchestral salaries and little publisher interest in concert music genres, Meignen published guitar music that accommodated popular taste and provided essential additional income. I will demonstrate several strategies that Meignen used to facilitate the economic viability of his guitar music, including: 1) Production of guitar arrangements of already successful piano songs in much greater numbers than original compositions; 2) Modest technical difficulty, ease of arrangement, explicit marketing to amateurs, and self-publication; 3) Textual references (in work dedications and lyrics) to prominent musical and non-musical individuals and groups; and 4) Exploitation of popular cultural and political trends. In short, Meignen was "classical" in his primary musical pursuits but largely "popular" in his publication and business practices, a description applicable to many of the era's most prominent American musicians. This research enhances the historical picture of a sizable and poorly understood repertoire, the diverse musical careers economically necessary during this era, the business practices of the sheet music industry, and the preferences of contemporary consumers.

Urbanization, Cosmopolitanism and Whiteness: Mapping Domestic Instruments in Early Republic Virginia

Virginia Elizabeth Wheaton
Texas Tech University

Studies of music in the United States during the Early Republic (ca. 1780–1830) have long cast the Mid-Atlantic and New England states as the nexus of emerging “American” music and musical culture, while presenting cities like Charleston and New Orleans as exceptional bastions of cosmopolitanism in an otherwise rural South. The American North and a very few cities in the American South are seen as musical centers and sites of innovation; other geographic areas are, at best, emulators of their more advance counterparts. In this paper, I challenge these assumptions by examining the 1815 Virginia Personal Property Tax Records, a unique tax assessment of domestic musical instruments. Although some valuable research on related topics does exist (such as Richard Wetzel on music publisher William C. Peters and Philip Gura on the era's prolific guitar composer-arrangers and their music), almost no scholarly literature is primarily concerned with the era's prolific guitar composer-arrangers and their music. This paper focuses on Philadelphia conductor, composer, and publisher Leopold Meignen (1793-1873), who published more than 200 guitar works from 1830-70. Meignen was a conductor of several high-profile concert music ensembles and a composer of concert works, but there is little if any evidence that he was active as a guitar performer or guitar teacher. I thus attempt to answer the following research question: Why would a busy musician whose primary musical activities lay elsewhere produce so much music for guitar? I argue that Meignen used guitar music to generate a reliable and easy source of income that helped finance his concert music activities. During an era of low orchestral salaries and little publisher interest in concert music genres, Meignen published guitar music that accommodated popular taste and provided essential additional income. I will demonstrate several strategies that Meignen used to facilitate the economic viability of his guitar music, including: 1) Production of guitar arrangements of already successful piano songs in much greater numbers than original compositions; 2) Modest technical difficulty, ease of arrangement, explicit marketing to amateurs, and self-publication; 3) Textual references (in work dedications and lyrics) to prominent musical and non-musical individuals and groups; and 4) Exploitation of popular cultural and political trends. In short, Meignen was “classical” in his primary musical pursuits but largely “popular” in his publication and business practices, a description applicable to many of the era's most prominent American musicians. This research enhances the historical picture of a sizable and poorly understood repertoire, the diverse musical careers economically necessary during this era, the business practices of the sheet music industry, and the preferences of contemporary consumers.

Opera on the Periphery

Time: Saturday, 11/Nov/2023: 10:45am - 12:15pm · Location: Plaza Ballroom F
Session Chair: Ryan Ebright

Czech Pan-Slavism vs. Russian Imperialism: Glinka’s "A Life for the Tsar" in Mid-Nineteenth-Century Prague

Martin Nedbal
In the late 1860s, Prague’s Provisional Theater produced three operas by non-Czech Slavic composers. The first of these pan-Slavic productions was Glinka’s *A Life for the Tsar* in 1866. This was the first production of a Glinka opera outside of Russia, and it excited the composer’s Russian followers so much that they also sent Mily Balakirev to prepare a Prague performance of Glinka’s *Ruslan and Ludmila* in 1867. In 1868, the Provisional Theater’s music director Bedřich Smetana also produced Halíka by Polish composer Stanisław Moniuszko. The three productions, however, initiated political controversies that illustrate the complexities of nineteenth-century pan-Slavism.

This paper focuses on the Czech reception of *A Life for the Tsar* and shows that it was driven by the conflicted attitudes of Czech political and cultural elites to Russian imperialism. The group that pushed for the performance of *A Life for the Tsar* and later closely collaborated with Balakirev viewed tsarist Russia uncritically as a powerful, brotherly ally that could help the Czechs achieve greater autonomy within the Habsburg Empire. This group also criticized the 1863 Polish uprising against Russia as undermining Slavic unity. Another Czech group, which included Smetana, supported the Polish rebels, considered Russian imperialist policies a threat, and viewed the political message of *A Life for the Tsar* as troubling. The Smetana circle also pushed for the production of *Halíka*. The Czech Halíka, however, incited further controversy when Polish commentators complained that the attendance of the opera was low because the Czechs preferred Glinka’s works. Balakirev, by contrast, was upset by Czech criticism of *A Life for the Tsar* and by what he thought was an inadequate appreciation of *Ruslan*. Austrian imperial authorities, furthermore, felt threatened by the Czech Russophiles and banned performances of *A Life for the Tsar* that used the original Russian text, allowing only those with a Czech translation. The Glinka affair, therefore, shows that in nineteenth-century Eastern Europe, opera was a powerful tool not merely of national representation but also of foreign policy relations, and that the cultural propaganda of Russian political doctrines was as controversial then as it is now.

**From Provincial to Capital: Staging Shostakovich’s Lady Macbeth in Twentieth-Century France**

**Madeline Beth Roycroft**

The University of Melbourne

Prior to its censorship in 1936, Shostakovich’s *Lady Macbeth of the Mtsensk District* (1932) was staged by opera companies across the Soviet Union, Europe, North America, and Scandinavia. Yet, despite a strong Communist presence in 1930s France, and the Communist daily *L’Humanité* providing updates of the opera’s success abroad, *Lady Macbeth* would not be heard at the Opéra de Paris until 1992. Outside of the capital, however, the opera followed a different trajectory: a production of the modified version, *Katerina Ismaïlova*, premiered at the Opéra de Nice on the Côte d’Azur in 1964, while the original *Lady Macbeth* was first performed in France in 1989 by the Opéra de Nancy et de Lorraine, which revived its production two years later for performances in Toulouse.

This paper discusses productions of *Lady Macbeth* in twentieth-century France, with a focus on those staged before the work’s Parisian premiere in 1992. By analyzing the local dynamics that led each region to program and perform Soviet opera, I suggest that these efforts from smaller companies should not only be considered remarkable given the historical dominance of Paris in France’s artistic landscape, but that they also reflect the political movement towards decentralization that began to gain traction in France from the 1960s.

As the programming of France’s provincial opera houses in the twentieth century has been little studied in comparison to those of the capital in the same period, this paper extends the work of scholars such as Nigel Simeone, as well as parallel work in dance history, where Stéphanie Gonçalves has examined Soviet ballet in Paris at mid-century. Given its regional focus, the paper also builds on Katharine Ellis’s work on musical life in the French provinces in the century before World War II, and thus respond to Ellis’s recent call for music historians to ‘decenter the capital’ in studies of French musical life and culture. Taken together, these case studies of opera houses and tours in Nice, Nancy, Toulouse, and—after the Parisian premiere—in Marseille, Nantes, and Dijon offer a fresh perspective on Soviet music and its complex history outside of the USSR.

**Opera on the periphery: ‘Orpheus und Eurydike’ in Kassel**

**Daniel Thomas Boucher**

University of Birmingham

When Ernst Krenek’s opera *Orpheus und Eurydike* premiered at the Kassel Staatstheater in November 1926, critics saw it as a sign of the future of German opera. This expressionist adaptation of the Orpheus myth, however, was not an obvious choice for operatic reform given the supposed crisis of expressionism in Germany. More surprising still was that Kassel was the site of such a defining moment in opera history. Eighteenth-century works had dominated the Staatstheater’s most recent seasons, and when it did have the chance to premiere something modern, like Krenek’s Second Symphony, the orchestra had struggled with the work’s modernist idiom. While scholars have continually emphasised Berlin as Weimar Germany’s self-conscious modernist centre, critics from across Germany at *Orpheus und Eurydike*’s premiere grappled with how a peripheral place such as Kassel was now the potential birthplace of an operatic reform. As Kassel’s theatre intendant Paul Bekker remarked, all eyes that night were on Kassel, which was suddenly at that moment thrust to the forefront of debates around the future of opera.

In this paper I examine how critics at *Orpheus und Eurydike*’s premiere were acutely aware of Kassel’s peripheral status as a modern opera hub. In drawing on Christopher Chowrimootoo’s (2016) work on ‘minor’ composers and expanding it to encompass major/minor, or rather central/peripheral, spaces, I argue that these labels greatly informed the reception, performance history and subsequent scholarship of *Orpheus und Eurydike*. While contemporary critics lauded Kassel’s successful presentation of a modern work, the city’s peripheral reputation has meant that the opera has appeared only rarely in histories of German theatre. Nonetheless, these labels, which were far more fluid than we might expect, did not prevent supposedly peripheral places from becoming caught up in wider conversations about modern opera in newspapers and journals with national readerships. As I demonstrate through the case of *Orpheus und Eurydike*’s premiere, understandings of central/peripheral musical spaces can tell us a great deal about the way place was used as a powerful tool in constructing contemporary discourses surrounding both opera and modernism generally in Weimar Germany.
Performance, Politics, and Media in the Philippines

La Mascotte’s Travels: Innocence and Empire on the Lilliputian Stages Across Asia Pacific

Isidora Kabigting Miranda
Vanderbilt University

In Edmond Audran’s comic opera La mascotte (1881), the young farm girl Bettina has the magical power of bringing good fortune to everyone around her as long as she remains a virgin. As a “mascót,” a charm or angel of good luck, her youth and innocence are safeguarded by the men who take turns as her custodians, who at the end are nevertheless outwitted by Bettina and her suitor, the shepherd Pippo. True to comedy, the opera concludes with the wedding of the young lovers and with the gleeful reminder that even though Bettina is no longer a mascot, her charm will surely be passed on to her first-born child. La mascotte’s fictional narrative offers a rich lens to examine the controversial yet pervasive spectacle and business of juvenile performance in the early twentieth century. As a work originally conceived for adult performers and audiences, it was part of a globally circulating repertoire of lyrical theater in which children were its main interpreters. This paper briefly traces the transnational history of La mascotte alongside the phenomenon of children’s operatic companies in the Asia-Pacific region. In particular, I closely examine the performance tours of the Australian children’s opera company Pollard’s Lilliputians in the Philippines and the subsequent formation of Filipino children’s groups that performed Spanish zarzuela repertoire.

Situated within the larger context of British and American empires in the Pacific at the turn of the twentieth century, the converging histories of these Lilliputian companies illustrate how children were caught in between the business of theater and the shifting and racialized ideas about acceptable kinds of childhood experiences. The Pollard Company’s many appearances in Manila point to colonial spaces not only as lucrative markets for children’s performance, but also as contested spaces that fueled white anxieties about the negative influence of Asian cultures on young Australians. In the case of the Filipino groups, children in performance stages worked towards showcasing Filipino musicality and served as a form of cultural uplift for the native population at a time when the infantilization of Filipinos continued to shape American colonization of the Philippines.

Popular Prancing: Implications of Cultural Hybridity and Blackface Minstrelsy in Reckoning Nicanor Abelardo’s “Naku….Kenkoy!”

James Carl Lagman Osorio
University of Wisconsin - Madison/Tarlac, Philippines

Popular music blossomed in the colonial Philippines through its association with cabarets – sites where American culture penetrated the Filipino consciousness (Fernandez, 2000). Francisco Santiago (1889-1947), the first Filipino to receive a doctorate in music, expressed his fear of the popular as it generates a “dangerous tendency for imitation” (1931). Nevertheless, the growing local market for popular music encouraged Filipino composers to follow the hegemony (Schenker, 2016).

Filipino anthropologist Jose Buenconsejo (2018) credits Nicanor Abelardo (1893-1934) with transforming the kundiman, a popular song in the Spanish-ruled Philippines, into a sophisticated patriotic art song. After Abelardo’s untimely death, his students obscured his fondness for the popular (Manuel, 1955) to foreground the image that his true art lies within the kundiman. Unbeknownst to Filipinos today, poverty forced Abelardo to take random jobs in Manila, then already a modern site of cultural diffusion and borrowing (Keppy, 2019). Abelardo learned different popular genres and absorbed the latest “dance craze” from the United States while playing the piano for silent films. Due to the “cosmopolitan” nature of his grounding, he traversed between teaching composition at the University of the Philippines Conservatory of Music and conducting the orchestras of renowned cabarets in Manila, much to the great dismay of his academic colleagues (Epistola, 1996).

Using the concepts of heteroglossia and acculturation (Burke, 2009), this paper makes sense of Nicanor Abelardo’s “Naku…Kenkoy,” a song modeled after the American foxtrot with text by Romualdo Ramos. In doing so, I rescue the song from the stereotype of Filipino mimicry (Talusan, 2021). Situating Abelardo’s use of an American form within the broader Filipino soundscape, I then contrast his version of the foxtrot with those of his contemporaries to demonstrate how Abelardo and Ramos produced veiled references to blackface minstrelsy as a subversive commentary to the elite. The implications of this are particularly felt in cabarets where bodies of the elite are brought together in dance. I attempt to shed a light on how blackface minstrelsy, with its negative overtones suppressed, traveled across the Pacific and how Abelardo negotiated with an imperialist culture while still maintaining maximum agency over his work.

Surveilled Soundscapes of Big Brother

James Gabriello
University of Texas at Austin

Time and space conceptions play and perplex through sound and music on Pinoy Big Brother (PBB), the Philippine edition of the global reality-television format. Hinged on a combined framework of sociological character study and surveillance as entertainment, the Philippine version has notably served as the local music industry’s foremost starmaking platform since the show’s premiere broadcast in 2005. While international Big Brother editions generally feature physical, strategy, and endurance-based challenges to determine which housemates acquire voting power and material rewards within the game, PBB favors performance tasks that showcase the musical talent of contestants, engaging viewers through song and dance. The most entertaining have often emerged triumphant.

Interrogating PBB’s convergences of hyperbolized aesthetics, sound design, storytelling, and musical staging, this paper listens to the soundscapes of excerpt segments and memorable musical moments from the program, building on the concept of phoney sonic space, while also developing a multimedia framework to grasp the show’s interplay of character hierarchy, plot manipulation, and
musical innovation. The program blurs ideas of time and space by fashioning audio layers that entangle dichotomies of inside-outside, private-public, star-spectator, and real-reae. Shut off from the outside world with no access to phones or computers, the game’s concept remains reliant on technologies of recording and transmission through component variables such as audio speakers positioned around the house that broadcast music, sound signals, and Big Brother’s booming commands, as well as a television monitor in the living room, which displays audio-visual instructions for daily tasks.

Having successfully launched the careers of many artists in the mainstream entertainment industry, the program’s starmaking system (adopted by copycat reality-musical television shows) has standardized a national star infrastructure through the convergence of self-conscious authenticity, artifice, musical overstatement, and multimedia machinery. Regarded as collective cultural text, the show’s sixteen seasons, performances, and housemates-turned-stars are a manifestation of the production and spectatorial inclinations of a contemporary national entertainment industry. The intricacies of the program’s complex contexts and soundscapes serve as recordings of the evolving intrusions of media and how we respond to them.

Georgia, Ukranie, and Decolonizing Soviet Music History

*Time*: Saturday, 11/Nov/2023, 10:45am - 12:15pm  ·  *Location*: Plaza Ballroom E

*Session Chair*: Peter Schmelz

**Georgia, Ukraine, and Decolonizing Soviet Music History**

*Chair(s)*: Peter Schmelz (Johns Hopkins/Arizona State University)

Calls to “decolonize” Soviet and post-Soviet histories and geographies have become ubiquitous following Russia’s invasion of Ukraine in February 2022. Yet now over a year into the war, questions surrounding the mechanisms and implications of decolonization, and specifically decolonizing the study of Soviet and post-Soviet music, both theoretically and practically, have become even more urgent. Different approaches are necessary than those found in the existing post-colonial and decolonial literature as applied to, for example, the Middle East, the Indian subcontinent, Africa, and the Americas in works by such formative thinkers as Spivak, Said, Bhabha, and Mignolo, among others. This panel builds on this literature and ongoing discussions about decolonizing Soviet and post-Soviet spaces by examining the music from two “peripheral” republics, Georgia and Ukraine, both of which have been attacked by Russia in the past 15 years and remain either at war or under occupation.

The three papers address key moments and key issues in musicking during the Stalin period and the Thaw. The first paper looks at the ramifications of Soviet colonization on the creation and policing of composition in Georgia under Stalinism by examining two representative compositions, Grigol Kiladze’s opera *Bakhtrioni* (1936) and Andria Balanchivadze’s First Symphony (1948). It shows how Soviet resolutions were translated both practically and conceptually between the Soviet center and its periphery. The second paper examines the tangled history of forming a national opera canon in Georgia after it became part of the USSR in 1921, considering the aesthetic and political negotiations necessary to create officially approved “national” works in this most-Soviet of genres. The third paper turns to Ukraine, showing the rejection of Socialist Realism in the 1960s in Kyiv by younger composers, chief among them Valentyn Sylvestriv, and the dialogue this rejection opened between older and newer notions of Ukrainian self-fashioning. Looking at Georgia in conjunction with Ukraine across the first fifty years of the USSR will allow for broader points to be made about control, order, interperipheral exchanges, and the concrete implications of decolonizing Soviet and post-Soviet music.

**Presentations of the Symposium**

**Music in Uniform: The Case of Georgia**

*Nana Sharikadze*

Tbilisi Conservatory

Georgian art music developed within a dichotomy of freedom and control following its incorporation into imperial Russia in the nineteenth century. From 1921 until 1991, control overtook freedom, as Communist Party authorities in the Georgian SSR created multiple dimensions of mental colonialism that constrained and disciplined composers, performers, and critics, preventing them from freely participating in vibrant musical processes. This mental colonialism was characterized by the suppression of ideas, the practice of dominance, and the creation of anti-pluralistic environments intolerant of any deviance from a standardized canon.

This paper considers anew the politics of controlling both creative conceptions and musical life in Georgia during the Soviet period, specifically between 1921 and 1953, when Teimuraz Badurashvili served as Minister of Culture for Soviet Georgia, and Iona Tuska (1935-37) and Shalva Mahvelidze (1942-50) were the heads of the Georgian Composers’ Union. It focuses on two examples: Grigol Kiladze’s opera *Bakhtrioni* (1936) and Andria Balanchivadze’s “punishment” for his First Symphony (1948). These examples serve as test cases for a decolonial approach to the processes of mental colonialism within Georgian musical culture. For the first time, this paper examines the uniformization of Soviet music from the perspective of mental colonialism and the governmental organizations that provided legitimacy to the colonial relations between the central power structures of the USSR in Moscow and such “peripheral” republics as Georgia.

The anatomy of musical power in the USSR was built on censorship on the one hand and general party-administrative guidelines on the other. By examining both the official power structures and the official resolutions implementing and articulating the musical lingua franca of Socialist Realism, bolstered by evidence from archival sources and oral histories, we can arrive at a more refined understanding of the mechanisms of control at both national and local levels in the USSR. These mechanisms of power will be further illuminated by studying party-administrative guidelines for managing culture in addition to the specific roles adopted by the Ministry of Culture of the USSR and its subsidiary units in the Soviet republics, in this case the Georgian SSR.

**Georgian Opera under Stalinism: From Celebrations to Complications**

*Chair(s)*: Peter Schmelz (Johns Hopkins/Arizona State University)

Georgia, Ukranie, and Decolonizing Soviet Music History
Political regimes, and especially totalitarian regimes, have sought to influence and control opera throughout its history. This paper discusses just such a case in an under-studied region of the world: opera under Stalinism in Soviet Georgia. Georgian opera emerged during the national liberation movement against Russian imperialism in the 19th century and was symbolically born in the same year that the country gained independence, 1918. Its first creators, especially Zakharia Paliaishvili with his opera Abesalom and Eteri (1919), sought to define Georgian art music as a distinctive and long-hidden part of European—but decidedly not Russian—musical culture.

Yet the development of Georgian opera took a radical turn after the Soviet occupation in 1921, when all art forms, including opera, were first gradually then suddenly obliged to be “national in form and socialist in content” and became instruments for asserting socialist realism. Against the backdrop of mounting repression in the 1930s, the strategies for creating opera that had once been used by the first “classics” of Georgian opera (combining Georgian national musical traditions with European operatic forms) were transformed into ready-made, officially approved yet clichéd recipes for the next generations of composers (e.g., Shalva Taktakishvili, Grigol Kiladze, etc.) in Soviet Georgia from the early 1930s until the death of Stalin. Compared to the very fruitful and encouraging start in 1919, the number of operas composed and staged declined steadily and significantly over the next 30 years. This paper examines noteworthy and distinctive features of the libretti and musical language of several representative examples of Georgian opera from the 1920s through the end of the Stalin period in 1953 as it traces the struggles, and ultimately the perceived “failure” of the genre, a “failure” so evident that even the official Soviet press could not deny it. The course of Georgian opera offers an instructive counterpoint to the production of opera under Stalin in other parts of the USSR, and especially its most visible examples, chief among Shostakovich and Prokofiev. This project is based on, among other sources, the archives of the Tbilisi Opera House and reviews published in the official press of the time.

The Kyiv Avant-garde Revisited: Decolonial Reflections on the Music of Valentyn Sylvestrov and Borys Lyatoshynsky

Peter Schmelz
Johns Hopkins/Arizona State University

Over the past decade the 1960s Kyiv musical avant-garde—including such notable composers as Valentyn Sylvestrov, Leonid Hrabovsky, Volodymyr Zahortsev, and Vitaly Godziatsky—has been fitted with anniversary airings of key concerts and key works, with deluxe, newly recorded box sets of their music, and with books of conversations, reminiscences, and scholarly essays. Building on this attention and the urgent post-February 2022 impulses to decolonize Ukrainian music history, this paper takes a new look at the musical shistdesiatnyky in Kyiv, reevaluating the ways in which this group was entangled with, yet stood apart from the Soviet center.

It focuses on the creative dialogue between Valentyn Sylvestrov and his teacher Borys Lyatoshynsky, reconsidering their divergent forms of musical “Ukrainianness” in the 1960s. By then Lyatoshynsky was as often opting for general expressions of pan-Slavism (e.g., his Slavonic Overture, 1961; Symphony no. 5, “Slavonic,” 1966; and Slavonic Suite, 1966) as for specifically Ukrainian references. By contrast, Sylvestrov, like many in his generation, avoided clear national markers in his blankly evocative, intuitive, and individualistic compositions, compositions prized at the time for their extreme “contemporaneity,” a frequent Socialist Realist buzzword.

Yet even as they engaged with both present—and (imagined) future—Sylvestrov’s “avant-garde” compositions often glanced backward. To Lyatoshynsky, for example. They thus demand a more refined critical and historiographical appraisal. By comparing Lyatoshynsky’s Symphony no. 4 and Sylvestrov’s Symphony no. 1, both composed in 1963, with Sylvestrov’s 1968 Poem in memory of Lyatoshynsky, this paper pinpoints the local manifestations and implications of the Thaw in Ukrainian music. As it demonstrates, the 1960s was a key moment not only within Lyatoshynsky’s and Sylvestrov’s output, but within Ukrainian music writ large, one with far-reaching effects on later interpretations of Ukrainian sonic identities. This paper is informed by recent interviews with Sylvestrov, among other primary sources.

Lessons from the CRIM Project: What Can We Teach Machines about Renaissance Counterpoint, and What Can They Teach Us about Analysis

Time: Saturday, 11/Nov/2023: 10:45am - 12:15pm · Location: Grand Ballroom I

Citations: The Renaissance Imitation Mass (CRIM; crimproject.org) focuses on an important but neglected tradition, in which short sacred or secular pieces were transformed into five-movement cyclic settings of the Mass Ordinary. If counterpoint is a craft of combinations, then the Imitation Mass involves the art of recombination on a massive scale.

How can digital tools help us understand this remarkable repertory? In part, through controlled vocabularies and structured data. In the CRIM Project platform, analysts can annotate scores in precise ways; to date an international team has assembled over 2500 combinations that detail connections across a corpus of some 50 Masses and models. But we have also developed a robust set of Python tools (CRIM Intervals, itself based on music21) that help us analyze these contrapuntal patterns on a scale that is both vast and detailed.
Training this mechanical ear has required that we discipline ourselves: asking questions about our assumptions, and generally formalizing expertise that often remains undocumented. In this session, participants in the CRIM project will share results of their efforts, and point the way forward for further learning and research with digital tools. Attendees will learn how to participate in the larger project and how they can adapt CRIM tools (which are open-source and freely available) for their own work.

**Presentations of the Symposium**

**Presentation types and formal function in Renaissance polyphony**

**Julie Cumming**
McGill University

In “Hidden Forms in Palestrina’s First Book of Four-Voice Motets” (2007), Peter Schubert established three “presentation types” used in Renaissance imitative polyphony that use repeated contrapuntal combinations (“modules”). My recent work on Verdelot’s madrigal, Ultimi miei sospiri (c. 1528) and Padovano’s Missa Ultimi miei sospiri (1573), has led me to believe that Schubert’s presentation types can have formal functions in sixteenth-century Renaissance polyphony. Imitative Duos (IDs) are used at the beginnings of works, movements, or major sections, Non-Imitative Modules (NIMs) are used at the end, and Periodic Entries (PENs) and Fuga tend to appear in the middle.

I will test this hypothesis with reference to the CRIM corpus of fifty Masses (250 movements) and forty-two polyphonic models (chansons, madrigals, and motets), using both personal score analysis and the tools developed in CRIM intervals to identify the presentation types at the beginnings and ends of each of the pieces or movements. I will also look at additional imitative motets and madrigals c. 1530-1570. For motets I will focus on the eighteen motets with thirty or more sources listed in Jennifer Thomas’s “Core Motet Repertory” (2001). For madrigals I will focus on five- and six-voice madrigals (which are more likely to be imitative) by Verdelot, Willaert, Rore, and Lassus.

An overview of the types of imitation used to begin and end Renaissance imitative compositions will result in a new understanding of Renaissance compositional strategies.

**With Baccusi in the Jacuzzi; or, How I Learned to Stop Worrying and Love Numbers**

**Peter Schubert, Sylvain Margot**
McGill University

Because of our cultural biases, we’re always in hot water when we analyze music of the Renaissance (or, really, any other historical era). We can’t unlearn common-practice harmony and become “authentic” experts in psalmody and counterpoint. To address this issue, we decided to start as much as possible from the “neutral” level hypothesized by J.-J. Nattiez, in which data is gathered without prejudice. We proceed with one of us as the “blind” analyst, who uses CRIM Interval’s toolbox to find melodic elements that we define minimally (e.g., the most often-occurring 5-note melodic string). The other is the “sighted” analyst who tries to interpret this raw data in terms that another musicologist can understand.

We have applied this method to a madrigal by Rore (“Quando lieta sperai”) and to the Kyrie of the Baccusi Mass based on it. The blind analyst asked the computer to find the melodic strings five notes long that were the most often repeated in the madrigal and in the Mass, either exactly or diatonically transposed, disregarding rests, rhythm, repeated notes, and text. (Two prejudices that underlie these decisions are that melodies are important and that repetition is important.) Then the sighted analyst looked at where they occurred in each piece.

Both strings consisted only of “generic” stepwise motion, with no notable “characteristic” skips, suggesting that it was mere “filler” material. However, the string that occurred most often in the madrigal presented itself in clusters, showing that it had a structural function. The one that occurred most in the Mass (41 times) occurred overwhelmingly with the same solmization syllables, showing modal consistency. This string, however, only occurred seven times in the madrigal, revealing how Baccusi extended the original material.

Studies of imitation masses have traditionally focused on the rearrangement and recomposition of the model’s points of imitation (e.g., Quereau 1982); there have been few analyses focusing specifically on the treatment of homorhythmic models (see Crook 1994, 191ff.). This paper investigates this overlooked topic by presenting highlights from the analyses of two imitation masses by Orlando di Lasso, based on Claudin de Sermisy’s “Il me suffit” and Pierre Sandrin’s “Doulece Memoire.”

Lasso’s imitation technique in his chanson-masses has been described as at times “perfunctory” (e.g., Reese 1954, 697), presumably due to the frequent literal quotation of entire phrases from the model and the alternation of such passages with seemingly unrelated, newly-composed material. In this paper, I argue that far from being a time-saving technique, these homorhythmic blocks of quoted polyphony, or block quotations, as I refer to them, allow various degrees of preservation of the model’s original polyphonic fabric, thus various degrees of literal quotation, and as such offer a rich palette of compositional uses and opportunities.

I define four types of block quotation, namely simple block, inverted block, revoiced block and reharmonized block quotation. While simple block quotation preserves the model’s original polyphonic fabric relatively unchanged, the other block quotation types vary this fabric through the inversion of voices or the extensive revising or reharmonization of the block’s constituent sonorities and soggetti.

**Block quotation in two chanson-masses by Orlando di Lasso**

**Vlad Praskurnin**
CUNY Graduate Center

Studies of imitation masses have traditionally focused on the rearrangement and recomposition of the model’s points of imitation (e.g., Quereau 1982): there have been few analyses focusing specifically on the treatment of homorhythmic models (see Crook 1994, 191ff.). This paper investigates this overlooked topic by presenting highlights from the analyses of two imitation masses by Orlando di Lasso, based on Claudin de Sermisy’s “Il me suffit” and Pierre Sandrin’s “Doulece Memoire.”

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These different types of block quotation can underly new, seemingly freely-composed passages, create varied repetitions, or serve as motives. Furthermore, their placement and interaction with quoted soggetti can create various formal narratives across individual mass movements or their inner sections.

I reflect on the ways and extent to which CRIM Intervals can help detect block quotations. I show that tracking the progression of harmonic sonorities proves problematic due to melodic alterations in the block’s constituent soggetti. Despite these alterations, normally one of these soggetti is preserved exactly; this soggetto can be found using the Melodic n-gram corpus tool and its association with a block quotation can then be manually assessed.

This study will help us reassess Lasso’s chanson-masses and provides a new understanding of his imitation technique.

**Transforming Nationalism in Spanish Music: From Cultural Expression to Propaganda (1898-1975)**

**Time:** Saturday, 11/Nov/2023: 10:45am - 12:15pm  ·  **Location:** Governor’s Sq. 12

**Chair:** William Craig Krause, Hollins University

**Transforming Nationalism in Spanish Music: From Cultural Expression to Propaganda (1898-1975)**

**Chair(s):** William Craig Krause (Hollins University)

The session explores the intricate evolution of music nationalism in Spain, from its outset in the late nineteenth century to the death of dictator Francisco Franco. We approach Spanish nationalism as a mutable phenomenon shaped by various historical, political, and cultural factors. Following the loss of Spain’s last colonies as a result of the Spanish-American War of 1898, the search for Spanish national identity became an existential concern, initially catalyzed by the intellectuels of the “Generation of ‘98” and subsequently adopted by composers and music critics. Beginning with the Spanish Civil War in 1936, music nationalism started to shift from a variegated form of cultural expression to a prescriptive tool of fascist propaganda under Franco’s regime. Franco’s ambiguous policies regarding the arts continued to exert diffuse control over a generation of avant-garde composers throughout the 1960s.

The first paper probes the discourse of the Spanish national opera at the crossroad of the centuries through a reassessment of Manuel Pennella’s andalucista opera *El gato montés* (1917). The presenter identifies it as an example of Spanish operatic verismo, which he argues represents a plausible solution—other than the zarzuela chica—to the impasse of the ópera española narrative.

The second paper considers the centrality of humor to Manuel de Falla’s Castilian neoclassicism in an analysis of his puppet-opera, *El retablo de maese Pedro* (1922). The presenter suggests that Falla redefines stereotypical Spanish tropes through humor, transforming the musical image of Spain from one defined by the alevity of Spanish Romani toward Quixote’s comically tragic idealism.

The third paper discusses the evolution of the meaning of nationalism from the fascist policies of Franco’s regime in the 1940s, based on tradition, to the international avant-garde trends developed by the West in the 1960s. The presenter argues for the existence of a continuous, but transversal, meaning of Nationalism along with various initiatives intended by the government to promote musical modernism.

The session provides three different perspectives on Spanish music nationalism, framing them within their specific cultural and political context in a turbulent but fertile period in Spanish history.

**Presentations of the Symposium**

**“More than a pasodoble.” Flamenquismo, Realism, and Verismo in Manuel Penella’s El gato montés**

**Alessio Olivieri**

University of Nebraska - Lincoln

This paper analyzes Manuel Penella’s opera *El gato montés* (1917) within the general discourse on Spanish national opera at the crossroads of the nineteenth and twentieth centuries and as one of many cases in which alleged authenticity issues re-emerged in relation to Spanish musical folklore. Did Penella trade authenticity for marketability? Was the opera an “españolada”? Why did Penella deviate from light opera (zarzuela chica) by composing such a unique work?

The conflicting reviews of Penella’s opera, especially by Catalan critics, confirm a widespread sentiment of antiflamenquismo that, despite not hindering the work’s success, reinforced the idea of a “popular” opera loosely associated with the género chico. Paradoxically, reviewers still accepted flamenquismo when it was employed as a couleur locale in the fashionable zarzuelas—further evidence of a perpetually controversial narrative on an ideal form of Spanish national musical theater, i.e., ópera española. Indeed, Penella strove to create an authentic Spanish opera. He set to music a realist story imbued with Spanish folklore and extensively used leitmotifs. Moreover, he wrote the libretto himself, employing an Andalusian idiom.

After reconstructing its controversial reception, I examine the opera through the lens of a renewed verismo model—which I argue is shared by several Spanish realist operas of the time—in its overall dramatic structure and in terms of leitmotivic development. Building upon the concept of “passionate fatalism” (Mitchell, 1990) and Andalusian emotionality as intertwining fate and freedom (Ortega y Gasset, 1914), I identify, in the opera, specific tropes of Andalusian culture. This allows the repositioning of the opera in the andalucismo discourse and demonstrates how Penella’s dramatic choices aimed for “theatrical realism”—one which finds a parallel in the verismo aesthetic—rather than triviality.

A re-assessment of the reception of *El gato montés*, together with a fresh approach to its dramatic and musical properties, provides new perspectives on a work that breaks the boundaries of both the zarzuela and the hybrid zarzuela-opera, while concurrently
confirming a new model of realist opera in Spain, one that a handful of composers experimented in the 1890s and that strongly resonated with Italian verismo.

**Spanish Nationalism, Neoclassicalism, and Comic (Dis)Enchantment in Manuel de Falla’s El retablo de maese Pedro**

**Anthony LaLena**  
Eastman School of Music

Manuel de Falla’s *El retablo de maese Pedro* (1922), a one-act puppet opera based on an excerpt from Don Quixote, takes a decisive turn away from the Andalusian themes that defined his earlier work toward what critics have described as a more universal style. As Falla draws on Spanish Renaissance and Baroque sources, scholars have contextualized his neoclassicism in *El retablo* within the post-imperial discourse of interwar Spain that increasingly called upon Spanish Golden Age culture to negotiate a modern national identity (Hess, 2001; Torres Clemente, 2007; Christoforidis, 2018). While my analysis is informed by this research, in this paper I focus on the role of humor and its centrality to Falla’s “Castilian” neoclassicism. Inspired by the work of Henri Bergson (1900), and Sianne Ngai (2012), I develop a theory of neoclassical humor that centers on realism and piety to redefine typical Spanish tropes in a more universal manner, far away from the dominating presence of *Carmen*. Essential to his neoclassical style, I contend that those same features simultaneously preserve an albeit more subtle mark of Spanish alterity in the wake of neoclassicism’s “Latinate” aesthetics of purity, balance, clarity, and grace (Messing, 1988).

**“Avant Garde music, but tradition”: The Constant and Ambivalent Use of Nationalism in the Music Culture of Franco’s Spain—from Autarchy in the 1940s to Spanish Developmentalism in the 1960s**

**Pedro López de la Osa**  
University of California - Riverside

During the 1940s, the first government in Franco’s dictatorship was allied with fascist ideology. Most government officials were members of the right-wing Falange, and their nationalistic cultural policies focused on “tradition.” The folklore from each part of the country, the Golden Age, the Spanish empire, and historical figures such as Don Quixote, the Catholic Kings, and El Cid were the emblems of culture that Spaniards were encouraged to embrace and to follow as several Spanish scholars have pointed out. In Western art music, Castilian folklore, in a Neoclassical musical style called *Neocasticismo*, became the canon. The *Concerto de Aranjuez* by Joaquin Rodrigo is an excellent example of this.

On the other hand, during the 1960s, the government used the internationalization of Spain as a popular tourist destination and its new position in the international sphere (the result of support from Europe and the USA during the 1950s) as an opportunity to foster Western art-music culture both inside and outside the country as the Spanish scholar San Llorente has pointed out. Franco’s government now supported avant-garde music reflecting European trends in works by Boulez, Stockhausen, Cage, and Maderna, as an attempt to renovate Spain’s image abroad. At the same time, they sponsored other musical initiatives, such as competitions, festivals, and orchestras, but without leaving the path developed during the 1940s. Thus, some of these events involving Western art music were aimed at a global audience, in order to promote tourism. In contrast, some other initiatives were directed at the Spanish public itself, and the music selected by the government followed the same path from the 1940s onward.

Through an intertextual analysis of different documents, I argue that the evolution of the meaning of nationalism—from the complex forms displayed by the repressive fascist policies of Franco’s regime, rooted in traditionalism, to the avant-garde manifestation of Spain’s anti-communist alliances during Cold War—had various implications, depending on the intended audience. This paper reveals that “nationalism,” in a variety of forms, was a thread running through the Spanish government’s cultural policies from the backward-looking 1940s to the apparently more progressive 1960s.

**European Music and Caribbean Slavery in the Eighteenth Century**

*Time:* Saturday, 11/Nov/2023: 10:45am - 12:45pm  
*Location:* Governor’s Sq. 16  
*Session Chair:* Naomi Andre, University of North Carolina at Chapel Hill

**European Music and Caribbean Slavery in the Eighteenth Century**

*Presenter(s):* Julia Doe (Columbia University), Rebecca Geoffroy-Schwinden (University of North Texas), Aimee González (University of Chicago), Mary Caton Lingold (Virginia Commonwealth University), Henry Stoll (University of Michigan)

Recent years have witnessed a growth in new research addressing the connections between European music, broadly defined, and the centuries-long enslavement of Africans and their descendants in America. Whether examining the colonial financing of metropolitan concert institutions, the theatrical interchanges between France and Saint Domingue, the working lives of Black musicians in Europe, or the experiences of enslaved performers in the Caribbean and Latin America, such scholarship draws attention to the deep—and previously under-explored— entanglements between race, artistic categorization, and the economies of music and
slavery in the early-modern Atlantic world. In this roundtable, panelists will discuss examples from their own research that challenge simplistic understandings of racialization and music-making in the eighteenth century.

This roundtable will prioritize conversation between participants and audience. In the first half of the session, each panelist will give a lightning talk of five minutes; the rest of the session will be devoted to dialogue. Rebecca Geoffroy-Schwinden will present archival work on the Galbaud du Fort family, arguing that plantation slavery supported musical consumption in mid-eighteenth-century Nantes, and that musical consumers were acutely aware of the violent circumstances that underwrote their leisure. Julia Doe will trace the musical life of violinist Louis Julien Clarchies, from the concert stages of Saint-Domingue to the salon of Josephine Bonaparte. Mary Caton Lingold's contribution troubles the very categories of "European" and "African" music in this period, locating such distinctions in the logics of plantation slavery. María Ryan will discuss how enslaved African soldiers in Britain's West India Regiments interacted with military music. Henry Stoll will consider how, and why, the future people of Haiti used French music to signal their revolutionary ambitions. Wayne Weaver will explore the context of "non-white" subscription to the publication of European sacred music in 1770s Kingston, Jamaica. Finally, Aimee Gonzalez will examine the ways in which colonial Latin American sacred music is understood and performed in contemporary Cuba, focusing on how this repertory has been both racialized and unracialized since the 1990s. Taken together, these case studies underscore the complex negotiations of race, freedom and unfreedom, and music-making in the eighteenth century.

Business meeting of the Committee on the Publication of American Music
Time: Saturday, 11/Nov/2023: 12:00pm - 4:00pm · Location: Director's Row F
Business meeting of the Committee on the Publication of American Music
Stephanie Vander Wel
University at Buffalo, SUNY

Organized by the AMS Committee on the Publication of American Music
The business meetings of COPAM typically occur at the AMS.

Popular Music Study Group Business Meeting
Time: Saturday, 11/Nov/2023: 12:30pm - 2:00pm · Location: Grand Ballroom II
Popular Music Study Group Business Meeting
Amy Coddington
Amherst College

Organized by the AMS Popular Music Study Group
Popular Music Study Group Business Meeting

AMS Global Music History Business Meeting
Time: Saturday, 11/Nov/2023: 12:30pm - 2:00pm · Location: Plaza Ballroom E
AMS Global Music History Business Meeting
Hyun Kyong Hannah Chang
University of Sheffield

Organized by the AMS Global Music History Study Group
Business Meeting of the AMS Global Music History Study Group.

LGBTQ Study Group Business Meeting
Time: Saturday, 11/Nov/2023: 12:30pm - 2:00pm · Location: Vail
LGBTQ Study Group Business Meeting
Maria Murphy
University of Pennsylvania

Organized by the AMS LGBTQ Study Group
Introductions
Brett Award Report
Election
Other business
Overcoming Barriers, Using Assets as ADHD Scholars in Musicology

Time: Saturday, 11/Nov/2023: 12:30pm - 2:00pm · Location: Plaza Ballroom F

Overcoming Barriers, Using Assets as ADHD Scholars in Musicology

Chair(s): Jeannette DiBernardo Jones (College of the Holy Cross)

Presenter(s): Peter Lamothe (Belmont University), Stephanie Frakes (University of Manitoba), Jeannette DiBernardo Jones (College of the Holy Cross)

Organized by the AMS Music and Disability Study Group

Thanks to the trailblazing work in Disability Studies over the past twenty years, we musicologists have become increasingly familiar with disability as experienced by musicians and perceived by society at large. Disability has been explored through the physical realities of blindness and deafness—spaces that demonstrate tangible effects of disability and our responses to them. More recently, the 2016 colloquy “On the Disability Aesthetics of Music” published in *JAMS* queried how we might become more open-minded about our methodologies and the results they yield. Specifically, Andrew Dell’Antonio and Elizabeth Grace’s auto-ethnographic approach presented interviews with autistic musicians as valuable emic data arising from within the community they inhabit.

It is encouraging to witness scholarly inquiry expand into the realm of the mind. But there remains a comparative lack of rigorous investigation into what it means to be an academic with Attention Deficit Hyperactivity Disorder (ADHD). This in spite of the fact that currently in the United States around 10% of children aged 3-17 have been diagnosed with ADHD. Adults are being diagnosed with ADHD more and more frequently, and data indicates that it is everywhere—your students have it; your colleagues have it; you may even have it. It is time to move beyond the stigma and delve into the real-life experiences of musicologists diagnosed with ADHD.

Each of us on this panel has ADHD. We would like to initiate an auto-ethnographic line of inquiry, directing it first inwardly, then outwardly to answer the following questions: What practical, mental, and emotional thinking and learning barriers have we faced as academics and musicologists with ADHD? What advice can we give to colleagues in our field who have ADHD as they progress through a Ph. D. program and continue working in Musicology? Most importantly, how has our neurological make-up served us positively in the study of music?

Peter Lamothe will talk about being diagnosed with ADHD while working as a professor, and about learning to view ADHD as an asset rather than a liability. Jeannette DiBernardo Jones will discuss the benefits of the ADHD brain and what our neurodiversity brings to the table. Stephanie Frakes will explore the relationship between sensitivity, the development of ADHD, and musical insight. We hope that our lived experiences will encourage those who share our paths in some way and increase our collective ability to acknowledge—without shame or social stigma—the neurological diversity within our ranks.

Decolonizing Mode in the Twenty-First Century: Music History Classroom

Time: Saturday, 11/Nov/2023: 12:30pm - 2:00pm · Location: Majesty Ballroom

Decolonizing Mode in the Twenty-First Century Music History Classroom

Chair(s): Pamela F. Starr (University of Nebraska-Lincoln), Stephen C. Meyer (University of Cincinnati College-Conservatory of Music (CCM))

Organized by the AMS Pedagogy Study Group

Questions surrounding the concept of mode and modal theory have plagued scholarly discourse since Harold S. Power’s 1980 controversial essay for the *New Grove Dictionary of Music* (Powers 1981, 1982, 1992, 1998). Wiering, et al. provided revisions and additional scholarship for the 2001 update of Powers’s article, seeking to reconcile the problematic nature of the topic. Dividing the concept of mode by terminology, medieval modal theory, modal theories and polyphonic music, modal scales and traditional music, and its implications in the Middle East and Asia, the authors of the 2001 Oxford Music Online article have not redressed the contentious topic in nearly twenty-two years.

In the case of the music history classroom, the fundamental issues surrounding Western conceptions of mode have not been redressed for almost 63 years. Published in the latter half of the twentieth and early twenty-first centuries, Grout, Palisca, and J. Peter Burkholder’s (1960, 1973, 1980, 1988, 1996, 2001, 2006, 2009, 2014, 2019) *A History of Western Music* and Taruskin’s six-volume *Oxford History of Western Music* (2005) omit the problematic nature of mode. Instead, each author provides their intellectual history and narrative concerning the musical system of the ancient Greeks, a record that jumps from the heritage of the ancient Greeks directly to Byzantium, i.e., binding the term mode with the eight ecclesiastical modes. This begs one to consider: Why does this lacuna persist in the current strategies of music history pedagogy?

Drawing upon the work of Swift (2013) and Walker (2020), my study aims to move towards a decolonized presentation of mode in the music history classroom. I will (1) identify a brief problematic timeline between classical Greece and the early Christian church, (2) provide a concise alternative case study and timeline of the Arabian musical influence on mode in the North Indian subcontinent as early as the eighth century CE, and (3) present potential strategies for creating a broader conceptual framework of mode through the lens of Hindustani rāga. I draw upon a synthesis of musicological, ethnomusicological, and theoretical perspectives espoused by Powers (1958, 1976, 1992), Wade (1979), Raja (2005), and Jairazbhoy (2008), Neuman (2012), and McNell (2017) to move towards a decolonized theory of mode. Going beyond Western reductionism of the mode-concept lies at the heart of a necessary ontological turn; I argue that a deeper understanding of mode is essential in laying sufficiently secure foundations for overhauling musicological and theoretical standard-issue music curricula.

Decolonizing Mode in the Twenty-First Century: Music History Classroom

Time: Saturday, 11/Nov/2023: 12:30pm - 2:00pm · Location: Majesty Ballroom

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Preciso's
In 1808, friars Fernando de San Cirilo and Mariano de la Santíssima Trinidad wrote to the New Spain Inquisition to denounce D
The first sustained encounters between indigenous musicians and the art music scene in Mexico occurred in a type of ensemble conceived by composer and conductor Carlos Chávez: the Orquesta Mexicana. Within an ideological frame of settler colonialism (Wolfe, 2006) and cultural nationalism, Chávez used this ensemble to experiment with indigenous musical influences on the concert stage in the mid-20th century. In 2013, Rubén Luengas, a Mixtec ethnomusicologist, expanded on Chávez's idea to form the Pasatono Orquesta Mexicana (POM). Luengas's main objective was to challenge the ideologies of extractivism and assimilation (Veracini, 2010) to which Mexico's indigenous and traditional music had been subject. This paper analyzes POM's aesthetics, compositional processes, and political strategies. I employ the framework of settler colonialism and assimilation to consider the possibility of performing "Indigenous + art music" (Robinson, 2020). Additionally, I dialogue with a proposal for indigenous autonomy in Oaxaca (Barbas and Bartolomé, 1999), the place of origin of POM, and the communal and cultural projects that sustain them (Díaz, 2004 & 2007). The objective is to observe how POM re-elaborates and reinterprets a repertoire extracted from the indigenous peoples of Mexico in Chávez’s Orquesta Mexicana. As tentative conclusions, I find POM is getting closer to musical sovereignty by 1) being comprised almost entirely of Indigenous performers, 2) composing new repertoire that honors Native practices, and 3) investigating the functions of the extracted repertoire and relying on the active participation of the bearers Indigenous musical traditions in the aesthetic decisions used to interpret them.

Pious Ears: Rendering the Obscene Audible in the Archives of the New Spain Inquisition
Cible Moura
Cornell University
In 1808, friars Fernando de San Cirilo and Mariano de la Santíssima Trinidad wrote to the New Spain Inquisition to denounce Don Preciso’s Colección de las mejores coplas [Collection of the Best Folk Songs], claiming the collection was “offensive to pious ears.” The friars seemingly took great pains to document these so-called scandalous propositions, for such documentation, they suggested, was indispensable to show how this songbook “promote[d] obscenity to the extreme degree of provoking the act of copulation.” Explicit in this act of censorship is the paradox of describing with meticulous detail the very object the friars sought to silence. Inquisitors and
their interlocutors’ obsession with speaking out against the immoral led to systematic efforts to chronicle the offending obscenities, thereby generating a veritable archive of desire.

Although the New Spain Inquisition was active for many years (1536–1820), calls for the censorship of “obscene” musics increased exponentially between the mid-eighteenth and early nineteenth centuries. Drawing on source materials from the Inquisition’s collection preserved at Mexico’s Archivo General de la Nación, I suggest that this proliferation of denouncements signals the rise of a new sexual sensibility in the reception of musics identified as lower class, outrageously feminine, Black, and miscegenated. This shift might be best understood by taking into consideration the emergence of obscenity in the Inquisition’s judicial lexicon as a new category to regulate sexually transgressive musics and dances. Taking the denouncement of Precioso’s songbook as a point of entry, I look for traces of a performative mode of listening (Madrid 2021) captured in the notion of pious ears. I trace indexes of this specific aurality (Ochoa 2014, García 2018) to probe the power relations rendering sonic cultures obscene. In so doing, I elucidate the connections between these situated denouncements and the discursive forces that have attempted to regulate the realm of sonic and sexual encounters in the area we know today as Latin America.

Conceptualizing Mode and Key

**Alignment between Mode and Character in Operas by Francesca Caccini and Elisabeth de la Guerre**

Solomon Guhl-Miller

There are numerous studies that highlight the connections between keys and characters in Romantic opera. But to speak of keys assigned to characters in Baroque opera is rarely done, which is what makes Francesca Caccini’s and de la Guerre’s operas so revolutionary. Little work has been done on the Guerre’s *Procris et Cephalé*, but important work has been done on Caccini’s use of keys in *Ruggiero* by Suzanne Cusick. The conclusion she reached was that male characters primarily use sharp keys, the female characters primarily use flat keys, and the androgynous Melissa sings primarily in C major. However, when considering the cadences associated with each of the main characters in *Ruggiero*, and with the major plot developments in *Procris*, a clear alignment between mode and character emerges. In *Ruggiero*, G is the consistent final note for all of Alcina’s phrases when speaking of her love of Ruggiero, but it moves to F for a single phrase when she speaks of her habit of looking at herself in the mirror: “Parli io specchio mio, là doue impressa d’ogni bellezza priua ho per costume di mirar me stessa.” She goes right back to concluding her phrases on G after that moment, but the F on this rare moment of self-focus is not forgotten. In her battle with Melissa at the end of the opera, when she gives up on winning back Ruggiero and reveals her true selfish motives, calling upon a collection of monsters to assist her in defeating Melissa, the phrases of the monsters and Alcina consistently end on F, recalling her earlier moment of selfishness. Her spell is in G, but her true self is in F. Meanwhile, in *Procris*, dialogue on the love between Procris and Cephalé primarily appears in D, while F is the mode associated with the rejection of that love, appearing when the Priestess forbids the match in Act I and frequently thereafter. This paper will outline the various links between modes and characters in these two operas and reflect on the use of this innovation by two of the earliest female composers of opera.

**Cipriano de Rore’s _Il primo libro de madrigali a5_ (1542) and a Defense of Mode**

Seth J Coluzzi

Colgate University

Cipriano de Rore’s *Primo libro de madrigali a cinque voci* (1542) is a collection of madrigals ordered primarily by mode setting texts—mostly Petrarchan sonnets—that speak of unattainable love and anguish in pastoral and metaphorical terms. Owing to its ordering and overarching unity of subject matter and poetic language, the book has become central to recent studies of both mode and narrative coherence in late-Renaissance music books. Some of these studies, in turn, have had an outsized influence on the perception of mode in music scholarship today, despite dealing with modal behavior typically in cursory and superficial fashion—for example, by observing only the superficial features of system, clefs, and ending sonority.

In his formative essays questioning the “reality” of mode, Harold Powers, for instance, goes only so far as to cite the “tonal type” (system-clefing-final) of Rore’s modally ordered collections, without engaging with their internal workings. Powers argues that the works were designed expressly to serve as outward “representations” of the modes within/for the modal arrangement of the book, and therefore that mode is not an intrinsic quality not only of Rore’s works specifically, but of pre-tonal music at large. Such studies, however, seem to approach the music with predetermined conclusions and, hence, select aspects of the pieces and contemporary theories that support this particular view. Powers, for example, relies almost exclusively on the early and problematic theories of polyphonic modality of Pietro Aron, while overlooking the more influential, practical, and sound teachings of Rore’s contemporary in Venice, Gioseffo Zarlino.

This study offers a long-overdue exploration of Rore’s madrigals on their own terms to shed a deeper light into their individual internal workings and into the potential musical–textual ties that reach between works to impart a sense of unity across the book as a whole. These findings offer valuable new insight not only into this influential collection, but also into the nature of mode itself and its role in the musical work, thereby challenging skeptical views of mode accepted in mainstream musicology today, as well as the framing of Rore’s book as evidence for this position.

**On Earth as it is in Scale Degree Seven: Understanding the Mixolydian Mode in “Revelation Song”**

Dylan Crosson

The Ohio State University
When explaining why Jennie Lee Riddle’s “Revelation Song” (2004) remains popular over fifteen years after its conception, worship leaders and congregants point to its rich lyrical imagery, its verbatim usage of Bible passages, or the eschatological vision it evokes. Certainly, these factors contribute to the song’s efficacy, but none of these elements distinguish “Revelation Song” from other songs within the contemporary worship music (CWM) genre since both foretastes of heaven (Ingalls 2018) and Scripture-infused lyrics (Kelman 2018) abound in this realm. From the musicologist’s perspective, the uniqueness of “Revelation Song” comes from its tonality. Whereas CWM typically operates within a major tonality (Thorton 2015), “Revelation Song” is unmistakably mixolydian thanks to its consistent harmonic progression: I-v-i-V-v-IV. This abnormality presents both a stylistic hurdle and an experimental opportunity to the worship leaders and volunteer musicians tasked with its performance. Without clear templates for how to do so, worship leaders must decide for themselves how the mixolydian mode fits into the patterns of tension and release that typify the congregational experience of contemporary worship music.

What follows in this paper is an analysis of the solutions to this mixolydian problem developed by several well-established CWM artists. More specifically, this paper focuses on the presence or absence of the lowered scale degree seven within areas of the song where CWM’s genre conventions afford musicians and vocalists the freedom to incorporate original material: instrumental links, breaks, solos, countermelodies, and ad-libbed vocal fills. By doing so, this paper demonstrates that the lowered scale degree seven—the defining characteristic of the mixolydian mode—occurs more often in high-intensity moments therefore suggesting that it carries an ethos of power within CWM communities. Conversely, the absence of the lowered scale degree seven during pensive, low-intensity portions of the song implies that the mixolydian character is incommensurate with such an affect. By tracing the mixolydian mode’s relationship with sonic intensity, this study identifies this use as an example of Meyer and Verrips’s (2008)”sensational forms” within CWM, thus adding to the list of elements already identified as such by Busman (2015): musical density, volume, and textual complexity.

**Fields, Gardens, and Labyrinths**

**Time:** Saturday, 11/Nov/2023: 2:15pm - 3:45pm  ·  **Location:** Governor’s Sq. 16  ·  **Session Chair:** Emily Loeffler

**Escaping from “dust and noise” to the “verdant abodes of feather’d minstrels”: The Politics of Sound in London’s Eighteenth-Century Pleasure Gardens**

Ashley Greathouse  
University of Cincinnati

Eighteenth-century London was an increasingly noisy place, featuring a cacophony of traffic, metal smithing and other work noise, street hawkers, carousing alehouse/tavern patrons, pigs, dogs, and other animals. Around the edges of this bustling metropolis were the pleasure gardens, where visitors could promenade about the walks, enjoy entertainments, and see and be seen. The placement of the pleasure gardens on the outskirts of London, between the city and the country, paralleled the intermediate positioning of these venues in a variety of other respects.

In contrast to the informal performances of London’s itinerant street musicians, pleasure gardens, like many indoor theatres, employed musicians with fixed appointments, on organized programs. Pleasure gardens also had enclosed boundaries that likened them to indoor theatres. However, these boundaries were often visually disguised—using ha-has and other design elements—to create the illusion of a boundless idyllic landscape. They also contained semi-indoor structures, including roofed supper boxes and raised pavilions (called orchestras) for vocal and instrumental musicians. Supper boxes bore physical resemblance to opera boxes but were typically used by garden visitors for a single meal or evening, rather than rented out to one family for an entire season, thus broadening their accessibility to people of more diverse financial means. Similarly, open walks, groves, and other garden areas, along with affordable admission costs, fostered intermingling amongst diverse social classes, in contrast with the largely class-based audience segregation inherent in the layout and ticket pricing of opera houses.

Surveying eighteenth-century pleasure garden ephemera, this presentation will explore the intersection of sociological and ecological politics in the sonic cultivation of pleasure gardens as heterotopic spaces. In addition to their liminal positioning between urban/rural, formal/informal, indoor/outdoor, open/closed, and high/low-class, the pleasure gardens also exploited the nebulous boundary between noise and music—sheltered to some degree from the urban cacophony, yet enhanced by the sounds of nature, of musicians, and of visitors themselves. It is no coincidence that, in chronological terms, the world of eighteenth-century London also occupied an intermediate position—between the unrestrained acoustic environment of the early modern period and the regulated soundscapes of modernity.

**From the Tiber to the Thames: Thomas Watson’s Italian Madrigalls Englished and the Naturalization of Marenzio’s Musical Arcadia**

Joseph Olivier Gauvreau  
Harvard University

One of the five Elizabethan anthologies of Italian songs with “Englished” lyrics, the 1590 *Italian Madrigalls Englisht* (*IME*) of Thomas Watson (1555-92) immediately stands out by its unique subtitle: it promises a collection of *contrafactum* texts that do not strictly translate the chosen madrigals’ original lyrics (“not to the sense of the original dittie…”), yet remain equally suitable to the music they underlay (“...but after the affection of the Noate”). Whether by comparing Watson’s *contrafacta* to the more literal translations of madrigal lyrics in Nicholas Yonge’s famous *Musica Transalpina* (1588), or by prioritizing the few madrigals that Watson transformed into elegies for prominent Elizabethans, studies of the *IME* accordingly tend to emphasize the novel aspects of Watson’s lyrics over their connections to the original Italian poems set by Luca Marenzio—composer of 23 of the *IME*’s 26 Italian madrigals.
My paper argues that Watson’s “Englished” texts are, in fact, deeply and consistently invested in the appropriation and subversion of key themes and tropes of the original verse—much of it by Petrarch, Sannazaro, and other canonic poets. Most crucially, many of the contrafacta carefully reconfigure the pastoral landscapes already present in Marenzo’s madrigals, naturalizing Italian Arcadia by populating it with recognizable characters drawn from Watson’s own poetry. The contrafacta equally engage with the madrigals’ representation of characteristic formal elements of Italian verse, to prove not only the English language’s capacity to assimilate foreign rhymes and metres, but also the Italian madrigal’s capacity to accommodate the rhythms of native English prosody.

Watson’s goal is to question the fixity and exclusivity of the long-established relationship between Italian verse and its musical representation as Italian madrigal. The IME is thus not, as Joseph Kerman once described it, “direct propaganda for Italian art,” but rather propaganda for English art, and for England. At a time when Watson’s country increasingly sought to affirm its national identity and assert itself beyond the Channel, the IME declares English verse—and indeed, the English language itself—as equally suitable to being sung to the most prestigious secular music of the period, equally capable of evoking Arcadia in the domestic setting of Elizabethan England.

Gardens, Modulations and Sacred Architecture in Marin Marais’s “Le Labyrinthe”

Eric William Tinkerhess
University of Southern California

At the time of its publication in 1717, Marin Marais’s “Le Labyrinthe” for viola da gamba and continuo was an innovative, through-composed maze of modulations, one movement in his lengthy Suite d’un goût Étranger. Marais was the first composer to employ the term pièce de caractère, and his literary, descriptive titles imply extramusical associations that are often difficult to discern. However, investigating the cultural context of pieces such as “Le Labyrinthe” and undertaking a formal analysis of the work in question reveals how its music resonates with its extramusical title. Since the seminal 1956 dissertation on Marais by Clyde Thompson, much has been written about Marais’s life (Sylvette Milliot, Jérôme de La Gorce) and the performance practice of his works (Deborah Teplow, Sean Ng). But little has been written about the symbolism of “Le Labyrinthe.” Drawing upon previous research on the labyrinth in Guillaume de Machaut’s works by Anne Walters Robertson, and Craig Wright’s research on the medieval labyrinth in the Chartres Cathedral, this paper explores two interpretations of “Le Labyrinthe:” first, as a narrative through the Versailles hedge maze labyrinth designed by André Le Nôtre and Charles Perrault. By tracing the modulations in “Le Labyrinthe” through the circle of fifths, a path is created similar to the one charted through the overhead map of the Versailles labyrinth published by Perrault in 1677. In this sense, modulations through the circle of fifths in “Le Labyrinthe” can be understood as a geographical, spatial representation of the Versailles labyrinth. Second, viewed in its larger context, the structures of “Le Labyrinthe” closely echo the architectural dimensions found in the labyrinth on the floor of the Chartres Cathedral, along with the cathedral’s rose window. In this way, Marais imbues his character piece with both sacred and secular meaning based on cultural symbolism from his own lifetime, crafting a lively, reimagined portrait of its mythological topic.

News, American Politics, and the Stage

Time: Saturday, 11/Nov/2023: 2:15pm - 3:45pm · Location: Plaza Ballroom D
Session Chair: Hannah Lewis

“Welcome to America”: Exoticizing the United States in David Henry Hwang/Jeanine Tesori’s Soft Power (2018)

Zachary Lloyd
Florida State University

What does Hillary Clinton, a hate crime, a fancy McDonald’s, and The King and I all have in common? They are central facets of the 2018 musical-within-a-play, Soft Power, by Playwright David Henry Hwang and composer Jeanine Tesori. Soft Power, in the words of its creative team, poses the question of what a show, akin to The King and I, would look like if it was written from the perspective of China, which stepped up to the global stage when the United States fell from grace following the 2016 Presidential Election. In doing so, the creative team relies on the exoticization of the West through musical, textual, and choreographic subversions of typical musical theatre tropes to express a message of resilience and overcoming.

Exoticization has long been a problem in the representation of non-dominant cultures in the musical theatre genre. Raymond Knapp (2005; 2006) and Warren Hoffman (2020) have discussed the ways in which the American musical has historically relied on exoticism, and more specifically orientalism, to portray the East-West binary. Dorine Kondo (1997) discusses subversive readings of orientalism in M. Butterfly by Soft Power’s playwright, David Henry Hwang, and Donatella Galella (2019) and Arnab Anerji (2019) have examined how elements of exoticism were used in Soft Power, though their analyses avoid discussions of the musical score. In this paper, I illuminate the ways in which the United States is exoticized primarily through the analysis of the musical score and libretto, though discussions of costuming, scenic design, and choreography are included.

I argue that the same techniques historically used in musical theater to exoticize Eastern cultures are reapplied to the depiction of the United States, subverting the Western audience’s expectation of representation, and ultimately acting as a political statement on US culture. Through genre analysis, I deconstruct musical numbers that utilize conflicting generic style markers, choreography that avoids traditional expectations, and textual references that problematize the portrayal of the United States.

Anthemic Aspirations and Operatic Opinions: Rallying Communities in An American Soldier (2018) and The Central Park Five (2019)

Allison Chu
At the end of their 2018 opera An American Soldier, Huang Ruo and David Henry Hwang stage a chorus of soldiers singing “E Pluribus Unum,” the United States national motto, in a somber a cappella moment. The opera reproduces the 2011 court-martial of an American soldier charged with the racial abuse, hazing, and death of Chinese American private Danny Chen. However, the text of the chorus presents a stark patriotic contrast to the events of the trial the audience has witnessed. A year later, inspired by another high-profile court case, Anthony Davis and Richard Wesley premiered The Central Park Five (2019), recounting the now infamous 1989 incident in which five Black and brown male teenagers were arrested, coerced into giving false confessions, and convicted for the assault and rape of a white female jogger. In an Act I reference to Parliament Funkadelic, the Five celebrate their lack of inhibitions in the anthem “We are the Freaks.” These patriotic and cultural anthems are a method by which An American Soldier and The Central Park Five comment on the media coverage of each respective trial.

In this presentation, I analyze “E Pluribus Unum” and “We are the Freaks” for both their musical reconstruction of temporality and resulting political commentary. I draw on scholarship on the aesthetics and temporality of judgment in documentary theater (Arjomand 2011; Nussbaum 1981), and the role of anthems in Black diasporic cultures (Redmond 2013) to explore these musical moments. In their operatic settings years after the trials, the anthems respond to media perceptions and reactiveoriery in an alternative temporal space crucial to their respective opera’s sociopolitical critique. I contextualize the newspaper clippings and congressional acts referenced in the operas to illustrate how anthems amplify the opinions of press institutions or the public. However, these anthems are also moments where the operas deviate from their representations of the real court cases, allowing the works to move beyond representing aggrieved individuals to rallying entire communities. Channeling cultural memories, An American Soldier and The Central Park Five thus illustrate the affordances of the opera in the documentary genre.

Sex Crimes and 1990s Politics in KISS OF THE SPIDER WOMAN and PARADE

Michael Andrew Bennett
University of Washington

In the 1990s, American society was gripped by parallel moral panics over sex crimes and the AIDS crisis. Widely publicized sex crimes, particularly those against minors, led to public policies focusing on “stranger danger.” Meanwhile, the LGBTQ community faced renewed stigma as a result of the ongoing HIV/AIDS epidemic. Gay men, in particular, were often characterized as predators to be feared. These concerns were set against the backdrop of tough-on-crime political rhetoric that had been fueling a mass incarceration epidemic in the United States since the Reagan administration. During this period, entertainment media responded accordingly by promoting storylines focused on crime, policing, and incarceration.

In this paper, I show how creatives on Broadway developed new musicals in the 1990s where sex crimes are central to the plot. In the span of just five years, director Hal Prince mounted two productions in which an incarcerated leading male protagonist is accused of a sex crime with a minor: Kander and Ebb’s Kiss of the Spider Woman (1993) and Jason Robert Brown’s Parade (1998). In both musicals, key aspects of identity isolate these male protagonists from society and make them scapegoats for their alleged crimes—Molina’s homosexuality in Kiss of the Spider Woman and Leo Frank’s Jewish heritage in Parade. Notably, these male protagonists, both played by white actor Brent Carver, are made “other” by their religion and sexuality, and do not survive to the end of the musical.

Drawing on archival research at the New York Public Library for the Performing Arts, including the collected papers of both Harold Prince and Fred Ebb, this paper argues that both the moral panic over queer sexuality and mass incarceration set the stage for musical theater in the 1990s. As such, I expand on the research of James Leve, John Clum, Ethan Mordden, and others by bringing a new framing to these two musicals. Viewing these shows in light of the American cultural concerns over sex crime enhances our understanding of their reception and situates them within a broader trend of incarceration musicals at the end of the twentieth century.

Vocal Timbre in Popular Music

Time: Saturday, 11/Nov/2023 - 2:15pm - 3:45pm · Location: Plaza Ballroom F
Session Chair: Gayle Murchison, William and Mary

“Strange Fruit,” a Musical Ekphrasis

Guillermo A. Luppi
Duke University

“Strange Fruit” is one of the most famous songs in the modern history of the United States. It was set to music by the author of the poem, Abel Meeropol, and was first recorded in 1939 by Billie Holiday. In that and her subsequent performances, she was unparalleled at expressing the grim content of a piece that came to symbolize the early years of the Civil Rights Movement. Indeed, “Strange Fruit” portrays the lynchings of African Americans, and according to Meeropol, it specifically is a response to Lawrence Beilte’s widely disseminated photograph of the killings of Thomas Shipp and Abram Smith, in 1930 in Marion, Indiana. A much lesser-known aspect of this song is that, to call the attention to this event, Meeropol employed the ancient rhetorical technique of ekphrasis. Present, for instance, in Homer’s description of the shield of Achilles (Iliad 18.478–608), an ekphrasis is a lucid form of evoking a scene or object by means of a detailed description that excites the senses of the audience. Similar to synesthesia, the immersive impression it causes on readers and listeners is known as enargeia (vividness), a necessary condition for imprinting the subject-matter in their memory. However, ekphrasis has been traditionally associated with poetry and painting (words and images), remaining a rare word in music history, even in early music studies. Literary critics and art historians currently tend to define it as the verbal representation of a visual object, or more broadly, as a trope about artistic transmedialization, thus expanding its semantic field with intermedial perspectives. But how does an ekphrasis manifest in music? In what ways does enargeia shape our listening experience, and what is its impact on music analysis? These are the questions that I address in this presentation. To discuss ekphrasis in “Strange Fruit,” I first identify the ancient technique in its lyrics by comparing them with a specific passage from the poem by Homer. Afterwards, I examine the notion of musical ekphrasis vis-à-vis the recent scholarly literature on ekphrasis and then I analyze the song through the lens of that concept.
Listening for Tammi: Vocal Identity in the Duets of Gaye and Terrell

Andrew Flory
Carleton College

During a brief period during the late 1960s, Marvin Gaye and Tammi Terrell worked together as one of the most successful and popular Black duet teams in the music industry. Their singles “Ain’t No Mountain High Enough,” “Precious Love” and “Ain’t Nothing Like the Real Thing” were chart toppers in 1967 and 1968. In a 1985 biography of Gaye, David Ritz quoted the singer describing an arrangement in which songwriter and producer Valerie Simpson performed a number of vocal parts under the guise of Terrell, who was gravely ill at the time. There have long been similar rumors and reports suggesting that Terrell did not actually perform some of the vocals that we now commonly attribute to her.

This paper considers primary-source audio and paper evidence from the Motown archives to further investigate the identity of the vocalists performing on the Gaye and Terrell duets. Using multi-track tape audio, track inventories and the Motown session logs, it is possible to gain a good sense of Terrell’s actual involvement in the sessions bearing her name. In addition, live performance advertisements and reviews, evidence about Terrell’s ongoing health issues and the memories of many who were there help to create a clearer picture of the vocal identities behind many of the three-dozen-or-so tracks attributed to Gaye and Terrell.

The Gaye and Terrell duets are still audible in the sonic landscape of modern culture. Detailed knowledge of these sessions informs a number of current topics of interest to scholars of musicology. In his recent book, Black Ephemera: The Crisis and the Challenge of the Musical Archive, Mark Anthony Neal writes about the ways in which a new, mostly digital archive is helping scholars to pose new questions about histories of Black music. This paper reveals a similarly nuanced environment surrounding the creation of Terrell’s duet recordings, which traversed lines of creativity and business, both in both public and private realms. An objective interrogation of the facts leads to important critical questions about attribution, the creative process and gender roles in Black popular music of the late 1960s.

Shanghai Nights: The Cultural Politics of Vocal Timbre in 20th-century Chinese Popular Music

Annie Yangan Liu
University of Oregon

A hybrid genre produced in colonial Shanghai in the 1930s–40s, shidaiku combined Chinese opera (jingju), jazz, Hollywood film music, and Tin Pan Alley song. Musical elements of shidaiku reflected pre-WWII Shanghai cosmopolitanism and political orientations toward globalization, as shown by scholars Andrew Jones (2001) and Szu-Wei Chen (2007); however, timbre remains unexplored as a locus of aesthetic and political change and embodied expression of hybridization. To explicate the relationship between the Chinese political landscape and popular culture, I analyze the vocal timbres of shidaiku and later vocalists, which reveal the impacts of Westernization, modernity, and cultural erasure in twentieth-century China.

Tracking shifts in vocal timbre across three representative songs, Zhou Xuan’s 1936 recording of “Express Train” (Tebie Kuaiche) her 1946 song “Shanghai Nights” (Ye Shanghai), and Teresa Teng’s 1979 cover of “Evening Fragrance” (Yelaixiang), a 1946 shidaiku song, my paper shows how Chinese singers gradually moved away from markedly “Chinese” inflections toward a timbral cosmopolitanism characterized by open-throated, breathy phonation. The younger Zhou Xuan exemplifies the “untrained,” jingju-influenced voice characterized by nasality, portamento motion between notes, and irregular vibrato. This vocal timbre signaled both a commitment to tradition and an openness toward foreign influence during the 1930s and the development of a hybrid genre. Unlike her 1936 sound, Xuan’s timbre in “Shanghai Nights” indicates maturity and an orientation towards a cosmopolitan audience, softening the brightness and edginess into a darker bel canto style.

Following WWII, the style of “shidaiku” “yellow music,” a pornographic and decadent sonic signifier of Western influence, subsequently banned in 1949 by the Communist Party. As China reopened in the late 1970s under the leadership of Deng Xiaoping, Mandopop, a mix of Taiwanese and Cantonese pop music with blues and soul influences, became exceptionally popular. Considering the horrors of the Cultural Revolution, the sentimental timbre of singers like Teresa Teng provided reverb-drenched nostalgia and a smooth acoustical surface upon which to romanticize pre-Mao China. By analyzing these singers’ timbre within the context of twentieth-century China, I illustrate the influences of politics and power on musical aesthetics and vocal timbre performance in popular media.

How George Bridetower Flourished: A Violinist’s Bridge Between Past and Future

Nicole Cherry
University of Texas at San Antonio

George Augustus Bridetower (1779-1860) was a skilled and well-connected African-European violinist in early nineteenth-century Europe. Befriended by many esteemed pioneers of the music world, Bridetower was the original dedicatee of the Sonata for Piano and Violin Op.47 by Ludwig van Beethoven (1770-1827). As the first interpreter of the piece and a close friend of Beethoven’s, Bridetower may have assisted with the composition of the work and certainly improvised within the performance. Beethoven notes in his diary that Bridetower changed and improved some parts of the sonata. Audiences and critics of the day admired this prodigy. The fact that he was considered a “noble Moor,” a royal possession, was further proof of his eminence.
In investigating the role of Bridgetower's ethnicity, this document reviews Bridgetower's friendship with Beethoven through a contextual reassessment of his career. Placing his musical engagements and known professional activities within socio-cultural and artistic spectrums establishes his role in the contemporary evolution of classical music. This exploration of his life as a performer, composer, and his relationships with contemporary artists, as seen through their correspondence and other primary source materials, examines his relationship with the culture of his time. While being a bi-racial man may have marked him as Other, it was also his talent as both performer and composer that rendered him capable of befriending and collaborating with Beethoven.

One reason for Bridgetower's success was his patronage from the Prince of Wales. It became clear that Bridgetower was symbolic of a broader issue. Bridgetower's place in this environment can change how we view the development of excellent art music from a socio-cultural standpoint. Dr. Michael Phillips (1941), a historian and former museum curator, contributed to a series of essays for the British Library's website. Each article profiles five nineteenth-century figures of European and African heritage. Dr. Phillips states, "Bridgetower flourished in a time when the world outside Africa was like a huge concentration camp for black people."

Racial fetishism has been prevalent throughout the arts. Perhaps the most exceptional European example is Angelo Soliman. Soliman arrived in Austria as a slave from western Africa. For the entirety of his life, Soliman was considered prominent in Vienna as well as an exotic showpiece. Bridgetower, on the other hand, was a well-known prodigy, playing concerts all over Europe by the age of nine, much by the design of his father, John Frederick Bridgetower. It was Bridgetower's father who was determined to see that little George became the most sought-after musician in London—a much different life experience than what Soliman had. Beethoven’s relationship with Bridgetower is intriguing on many levels. Beethoven was well known for his shortcomings, but he was socially conscious, which was evident by the dedication of his compositions and the company he kept. Within Bridgetower's performance, it is his improvisations during the performance of the great Beethoven sonata that are of great interest. Every source that discusses Bridgetower's contributions mentions the "flourish" that he improvised on the violin during the premiere of Beethoven's Sonata for Piano and Violin Op. 47 with Beethoven at the piano. It was this "flourish" that inspired Beethoven to leap from his chair and exclaim, "Once more, my dear fellow!" Violinist Thirwell preserved the "flourish" for inclusion in Frederick G. Edwards' 1908 article on Bridgetower in The Musical Times. Bridgetower made it clear in that interview that he "imitated the flight at the eighteenth bar of the pianoforte part." To imitate a piano gesture on the violin in live performance while sight-reading takes a great deal of skill.

J. W. Thirwell's preserved Bridgetower arpeggio "flourish" provides for a more in-depth investigation of Bridgetower’s capabilities on the violin. Analyzing Bridgetower's improvisation brings understanding to the types of music Bridgetower played, what he practiced, and perhaps to what extent he challenged the violin part in his compositions. Bridgetower's ability to actualize the arpeggio suggests that he had extensive training and exposure to the teachings of the French Violin School.

As suggested by musicologist, Dr. Dominique-René de Lerma, it is crucial to revisit the actual events of the past and perform those discoveries. Dr. de Lerma suggests that violinists should apply George Bridgetower's improvisation into the performance. They may well be the only documented traits that are specific to Bridgetower. As well they demonstrate Bridgetower's skill level and allows to preserve the "urtext" performance. In this lecture-recital I will feature Beethoven's Sonata No.9 Op 47 (performing Bridgetower's flourishes), a commissioned response to the first movement of the sonata from my ForgewithGeorge commissioning project collection entitled, The Bridgetower for speaking, singing, solo violinist by David Wallace. I will share other findings and commissions that shed light on George Bridgetower's compelling story. "The Bridgetower" is a natural extension of my passion for preserving and perpetuating the legacies of great black classical violinists. Using the full text of the opening poem of Dove's poetic novel, Sonata Mulattica, our performer narrates, musically embodies, and contextually deconstructs the poem's rhetorical introduction of the book’s protagonist: the great Afro-European virtuoso violinist, George Polgreen Bridgetower.

Identifying with his adopted English culture, he bases this work on two national themes. Bridgetower also became acquainted and performed with Joseph Haydn on at least two occasions, as his father John Frederick was a servant at Esterházy Palace. Haydn having utilized the German National Anthem in his String Quartet in C Major, Op. 76 No. 3, Emperor, might have influenced young Bridgetower's decision to compose a theme and variations.

This recital answers questions that can now be answered about the legacy of George Augustus Polgreen Bridgetower— and opens questions about the depth of community within the Western Canon.

Operetta and cultural transfer in Europe

Time: Saturday, 11/Nov/2023; 2:15pm - 3:45pm · Location: Vail
Session Chair: Sarah Hibberd

Operetta and cultural transfer in Europe

Chair(s): Sarah Hibberd (University of Bristol)

Since the 1980s, cultural transfer has been an important research subject in the Humanities, focusing not only on one-sided reception but on the deliberate transfer and circulation of (inter)national knowledge (Espagne/Werner 1985ff.). In the field of operetta studies (a relatively young, but very active one), cultural transfer has gained more attention in recent years (e.g., Gänzl 2011; Senelick 2017; Scott 2019). However, much is still to be carried out as scholars have only recently started shifting their focus from the analysis of well-known centers of operetta production, such as Paris or Vienna, to more "peripheral" geographical market areas.

As an essentially comedic genre, which was highly commercial and very much influenced by contemporary trends, media, and market dynamics, operetta was subject to a wide range of transfer practices. Because of their liminal status between art and entertainment, operettas (their music, libretti, casting, and other features) were often changed, adapted, and appropriated without much protest or concern (e.g., Sorba, 2006; De Luca, 2019).

This study session focuses on three case studies illustrating various degrees and practices of operetta transfer. They all pay special attention to the role diverse cultural actors and agents played in the transfer process and the means they used to make the genre a success in their specific contexts. Through these case studies, we also want to promote research on urban contexts which, despite their impact on global phenomena, are easily overlooked by the scientific discourse on operetta. Amsterdam, Stockholm, and Milan
each knew a vibrant, but very different operetta culture, and insights into these cultural landscapes can teach us about the many ways the cultural transfer of popular music theater functioned in nineteenth- and early-twentieth-century Europe. Finally, our papers also emphasize the light, yet not always evident connections between various European cities, influencing local developments in the “periphery” and also revealing strategic reactions of individuals to their surroundings.

**Presentations of the Symposium**

“The best from abroad is good enough for the people of Amsterdam”. Operetta transfer in Amsterdam’s theatrical landscape, 1860-1880

**Veerle Maria Everdina Driessen**
Radboud University, Nijmegen, The Netherlands

In the second half of the nineteenth century, Amsterdam theater-goers could marvel at spectacular performances of various operettas night after night. Even though the Netherlands never knew its own national operetta tradition, operettas by foreign composers such as Jacques Offenbach and Charles Lecocq were all the rage. However, since any theater could produce any operetta, theatre directors and other historical actors strategically applied different techniques to entice people to choose their productions over others. In this paper, I will analyze these strategies of transfer, providing insight into the Amsterdam theatrical landscape and the ways in which foreign operettas, written in a different cultural context, were adapted to fit a new and specific urban context.

Even though operetta transfer has gained more attention in the academic debate in recent years, the Dutch case was never considered. However, as the Netherlands cannot be categorized as a context of operetta production, but only as a context of operetta reception and adaptation, the case is a very compelling one. In Amsterdam especially, audiences could experience a wide array of operetta performances, adapted specifically to suit their tastes.

Using a variety of sources, including libretti, translations, memoirs and journal and newspaper articles, I will analyze the transfer strategies used in three different theatres in Amsterdam: the Grand Théâtre, the Salon des Variétés and Theater Frascati. Important aspects include language, style and commerciality. Linking my findings to quantitative data regarding the popularity of operettas in Amsterdam and scholarship about the specific social, political and cultural characteristics of and societal debates in The Netherlands in general, will enable me to demonstrate how foreign ideas about norms, values and social relations were molded to fit a specific Dutch context, and by whom.

German operetta as a means of escape for Nazi persecutees to Stockholm in the 1930s

**Mirjana Plath**
University of Oslo, Norway

In 1935, the operetta star Max Hansen celebrated a triumphal success with his staging of Värdshuset vita hästen in Stockholm, a Swedish translation of the German popular music theater piece Im weißen Rössl (world premiere: 1930 in Berlin).

Hansen had made himself a striking career in Germany in the 1920s as a cabaret artist, singer, and operetta performer. Being of Jewish descent, he moved to safer places in Europe after Hitler came to power, finally arriving in Stockholm and continuing to perform his repertoire there. By working with operettas he already knew from his years in Germany, Hansen could continue his success in Sweden. But he didn’t only help operetta to another heyday in Stockholm: With his stagings, he also functioned as a beacon of hope for persecuted operetta artists. As letters to Hansen show, German and Austrian artists begged him to get an engagement in Hansen’s stagings and hence find a way to escape from the National Socialists.

In this paper, I will examine the impact of Max Hansen on the operetta transfers from Berlin to Stockholm in the 1930s, with a special focus on the musical theater work Im weißen Rössl. Even though Stockholm had a thriving operetta scene for over 100 years (Paavolainen, 2020), there has been little research on this subject. The 1930s are an interesting decade to look at, with its fateful developments in Europe and especially Germany causing the mobility of many operetta artists. Therefore, this paper wants to shed light on the impact of people like Max Hansen and their role in the transfer of popular music theater at a time of persecution.

From fantasies to cineoperette: operetta transfer and intermediality in the experience of the Casa Sonzogno (1874-1915)

**Alessandra Palidda**
The University of Manchester

Since its foundation in Milan in 1874, the Casa Sonzogno focused rather programmatically on the expansion of the operatic experience on a national and international/transnational scale. For both ideological and commercial reasons (the latter, dictated by the suffocating music-publishing market in the Lombard capital) Edoardo Sonzogno (1836-1920) and his nephews Riccardo (1871-1915) and Lorenzo (1877-1920) systematically expanded both the repertoire and the system for the production and dissemination of music theatre. In doing so, they continuously experimented with networks, media, formats, adaptations and audiences, also showing an extraordinary agency in and receptivity towards a rapidly changing market. It is within this process of expansion that we can frame many policies implemented by the Casa Sonzogno, for instance the importation of French and (later) Austro-German operettas and other pieces of “lighter” musical theatre, the concorsi (competitions) established to stimulate the local production of new works and genres, and the numerous operations of transfer, translation and adaptation of musical material across media, venues and audiences.

Using a varied array of sources and outputs, as well as a detailed reconstruction of the commercial and ideological context of late-nineteenth- and early-twentieth-century Italy, this paper will explore relevant case studies within the experience of the Casa Sonzogno, from its first importations and adaptations of French works in the 1870s to the impresariato and concorsi of the 1890s, until the operetta films produced by Lorenzo Sonzogno’s “Musical Films” company in the 1910s. This exploration will hopefully not only reveal a plethora of forgotten musical experiences, but also cast new light on the impact of a frequently undermined agent within a changing and complex cultural landscape and market.
From Political Work to Homoerotic Play: Music in the Cults of James and Anna

Time: Saturday, 11/Nov/2023; 2:15pm - 3:45pm · Location: Governor's Sq. 12
Session Chair: Linda Austern

From Political Work to Homoerotic Play: Music in Cults of James and Anna
Chair(s): Linda Austern (Northwestern University)
Discussant(s): Linda Austern (Northwestern University)

After forty-five years of Elizabethan reign, the 1603 accession of James I to the English throne created a new governmental power structure with different expectations, expressions of loyalty, and separation of households within the ascending royal family. While methods of music transmission through manuscript and print dissemination and courtly entertainments continued much as they had before, the devotional objects of artistic expression shifted to align with the interests of individual courtiers, exposing institutional biases, sexual preferences, and new cultural norms.

The papers in this session each focus on representation and meaning found within the music and lyrics of popular madrigals, anthems, and masque songs of the era, as linked to specific individuals. For instance, "The Countess of Bedford," posits masque production as a means of establishing courtly identity and influence in the Cult of Anna. "Spying on Oriana" identifies the queen’s favorite Jane Drummond with the codename Amadís, revealing her place within Spanish spy networks and female homoerotic relationships at court, as illuminated through madrigals in published collections. Finally, through examination of semantic linkages and musical-sexual metaphors, "Passing the Love" asserts that the Jonathan Lamentations constitute a site for legitimation of King James’s homoerotic feelings as an extension of his monarchical power.

Collectively, the papers demonstrate the importance of music in conveying both public and private messages, forming political and artistic alliances, and granting agency to valued courtiers. Further, findings allow for a reassessment and discussion of oft-portrayed gender roles, while introducing previously overlooked arbiters of political influence, thus revealing new considerations of hidden musical and literary semantics in the early seventeenth-century courts of King James I and his consort Queen Anna of Denmark.

Presentations of the Symposium

The Countess of Bedford, Royal Imagery, and Artistic Patronage in the Age of Elizabeth and Anna
K. Dawn Grapes
Colorado State University

The second half of the sixteenth-century in England is often noted for its so-called “Cult of Elizabeth,” as perpetuated by the era’s panegyric poetry, songs, and entertainments. Yet factionalism also produced a number of Elizabethan sub-cults heralding specific courtiers who wielded influence and held the power to advance the careers of those outside the nobility. Attached to the Sidney- Essex circle, Lucy Russell, Countess of Bedford, stood as a leading patroness of literature and the arts from the earliest days of her youthful marriage. The prefatory material of John Dowland’s Second Booke of Songs (1600) provides just one example of directed praise, extended with a hope for reward and recognition from the esteemed lady. Lady Bedford’s courtly ambitions, however, were not fully realized until the accession of James I. Upon the death of Queen Elizabeth I in 1603, Bedford, through her own initiative, became the first and highest ranked lady in the new Queen Anna’s entourage, a position she mostly retained for more than twenty-five years.

Building upon the work of biographers Lawson and Barroll, as well as Jacobean masque scholarship by Winkler, McManus, Walls, and others, this paper briefly examines Bedford’s activities in the age of Elizabeth, endeavors through which she solidified connections that placed her in an especially advantageous position in the subsequent Jacobean regime. Greater in-depth consideration of her role within the newly established seventeenth-century court of James and Anna follows, highlighting the importance of the Countess’s participation as patroness, commissioner, performer, and even director and producer for Anna’s courtly masques. From Daniel’s Vision of the Twelve Goddesses (1603) to Jonson’s Masque of Queens (1608) to White’s Cupid’s Banishment (1617), productions tied to Bedford influenced an entire generation of musical, theatrical, and literary artistry, while supporting the efforts of contemporaneous playwrights, poets, and musicians.

This environment, Lady Bedford was instrumental in enabling a new “Cult of Anna” from 1603 onward, transferring pastoral adoration from Elizabeth to the ascending queen, overseeing a coterie of royal admirers, and firmly establishing a separate public identity for Anna, apart from that of her husband James I.

Spying on Oriana: Homoerotic Codenames and the Politics of Amadís and Diana’s Nymphs
Alexandra Siso¹, Jeremy L. Smith²
¹University of Sheffield. ²University of Colorado at Boulder

The Spanish romance Amadís de Gaúla gained a significant following in the aristocratic circles of Elizabethan and Jacobean England, where it enjoyed for its many plot twists and chivalric adventures. At the same time, its characters were also placed at the center of a far more serious and dangerous endeavor: the lovers Amadís and Oriana, as well as their son Beltraneiros and others were used as codenames by Spanish spymasters for real-life Elizabethan and Jacobean nobles of the upper echelons of court who enjoyed almost unlimited access to England’s monarchs.

The connections between the English monarchy and the Spanish chivalric tale have been most notably established through a collection of popular madrigals of the late sixteenth and early seventeenth century honoring Amadís’s lover, Oriana. Oriana’s identity in the madrigals has been a contentious topic among musicologists, and both Elizabeth I and Anna of Denmark have been put forward as possible Orianas. New evidence gleaned from Spanish archives suggests, however, that the true identity of Oriana lies within the overlooked espionage system that protected Spanish interests in England through the covert work of female spies, including, most crucially, Jane Drummond: Lady of the Queen’s Bedchamber, favorite of the queen, and Catholic informant.

By exposing Drummond’s secret role as “Amadís,” this paper illuminates the way female relationships in royal circles were manipulated by spymasters to influence international policy. Furthermore, it uncovers hitherto unnoted thematic connections in visual,
literary, and musical arts that open a new homoerotic strain in the treatment of the “nymphs of Diana,” who co-star in the Oriana madrigals, expanding thereby on the findings of Laurie Stras and Laura Macy as well as those of queer theorists such as Valerie Traub. Through a study of Drummond’s position and influence, this paper brings forth evidence to identify Anna of Denmark’s role within the Spanish spy network as “Oriana” and shows that fictive homoerotic images could help create and cement the actual sociopolitical and sexual alliances cultivated in espionage networks, which in turn influenced policymaking in the era’s most vital affairs of state.

“Passing the Love of Women”: Anthems and Queer-World Making in the Jacobean Era

Jordan Hugh Sam
University of California at Los Angeles

Though scholars have argued that “in the sixteenth and seventeenth centuries, sexuality was not […] the starting place for anyone’s self-definition,” King James I may well have been an exception to the rule. He consistently exhibited homoerotic behavior, and at the same time used his power to elevate male favorites such as George Villiers to the Duke of Buckingham. Through his actions, James subverted expectations by reconfiguring his homoerotic desires into a fundamental extension of his monarchical power.

In this paper, I argue for the existence of an early modern English interpretive community that heard representation of James’s fascination with Buckingham in the sacred musical setting of King David’s Laments. I begin by noting that a subset of the Davidic Laments focus not on the death of David’s son Absalom—an event many scholars relate to James’s loss of his son Prince Henry (d. 1614)—but rather on the loss of Jonathan. It was the latter whom David described as a “brother” and also as someone whose “love to me was wonderful, passing the love of women” (2 Samuel 1:26). Acknowledging that Di Grazia’s archival work on the Lamentations demonstrates the impossibility of linking the works’ production directly to events in James’s life, I instead attend to semantic similarities. Tracing depictions of James’s homoerotic behavior in courtly accounts, poetry, and invectives, as well as his self-fashioning of divine authority through a Davidic frame, reveals resonances between James’s behavior and the text of the Lamentation. Not only do the familial and homoerotic elements of this biblical text evoke James and Buckingham’s relationship, a theological reading of David and Jonathan’s love, as a form of covenant, fits precisely the Foucauldian notion of sexuality as a “discourse that transmits and produces power.” Employing Morley’s A Plaine and Easie Introduction to Practicall Musick, I consider musical enactments and embodiments of erotic pleasures within Weelkes’s and Ramsey’s settings. As a space for musical-sexual metaphor and linked semantically to James’s proclivities, I argue that the Jonathan Lamentations constituted a site for the legitimization of homoerotic feelings and for queer-world making in the Jacobean Era.

Music and the Law

Time: Saturday, 11/Nov/2023: 2:15pm - 3:45pm · Location: Governor’s Sq. 17
Session Chair: Eric Drott

Music and the Law

Chair(s): Eric Drott (University of Texas at Austin)

From White-Smith Music Publishing Co. v. Apollo Co. (1909), to Campbell v. Acuff-Rose Music Inc. (1994), to Williams v. Gaye (2018), court rulings about music and copyright have been foundational in shaping the creation and commodification of music in the 20th and 21st centuries. The intersection of music and law, however, has ramifications well beyond the discourse about popular music and copyright. This panel will present three papers that explore various aspects of music and the law that have broad implications for personhood, labor, and territorial sovereignty.

In the first presentation, Renata Yazzie will begin by discussing the ambiguous applicability of the Copyright Act in Native American communities and within their sovereign jurisdictional boundaries. She will confront the challenges this legislation poses to tribal sovereignty, and ultimately examine how one Diné community modeled collective authorship as an expression of Indigenous sovereignty. This community featured a group of Navajo translators who collectively authored and published the ecumenical Navajo hymnal Jesus Woodi’dii’ Sin in 1979 under the name, the “Navajo Hymnal Conference.” In the second paper, Matt Stahl dissects an 1852 contract breach case brought at the apex of London’s “opera war” by an impresario against a celebrated soprano. In this decision, Stahl argues, the social relations of Victorian opera played a specific and essential role in the historical formation of labor power as a commodity and of the legal conditions for entrepreneurs and (creative) professionals to engage contractually as buyers and sellers of commodity labor power. In the final presentation for the panel, Ginger Dellenbaugh will explore the notion of authorship and intellectual property law, from the 1710 Statute of Anne up to recent decisions about AI and creativity, in particular as it relates to music pedagogy and practice. As the traditional understanding of authorship is challenged by new models and technologies, what might art and scholarship look like in a post-authorship environment?

Presentations of the Symposium

Sing for the competition and go to prison: How the Italian “opera war” of Victorian London shaped contract and labor law

Matt Stahl
University of Western Ontario

In the early 1850s, an “opera war” erupted in London, centering on the rivalry between the managers of two Italian opera companies. Benjamin Lumley, owner of Her Majesty’s Theatre, sued prima donna Johanna Wagner in 1852 for agreeing to sing at Frederick Gye’s Covent Garden Theatre in violation of her contract. The following year, Lumley sued Gye for “interfering” with Lumley’s contractual relationship with Wagner. The English courts’ decisions in these cases would have consequences far beyond the stage, shaping the legality of labor into the twenty-first century.
Drawing on insights from economic sociology, Marxist legal theory and law history, together with primary source material, this paper dissects the first of the two decisions, *Lumley v. Wagner* (1852), in which, for the first time, a court applied Master and Servant law to a professional, threatening to imprison Wagner if she sang for anyone but Lumley. This paper argues that the social relations in Victorian opera played a specific and essential role in the historical formation of labor power as a commodity and of the legal framework for contracts between entrepreneurs and (creative) professionals.

Prior to *Lumley v. Wagner*, professionals had been the equal status of the entrepreneurs who hired them, liable only to money damages for contract breach. Despite the 1875 abolition of Master and Servant law, the *Lumley* decisions still undergird employers’ property rights in contracted workers’ capacity to labor and enable penal contract enforcement by injunction (even, in the case of non-compete agreements, after employment termination). A 2019 Economic Policy Institute study shows that 36 to 60 million American workers are subject to non-compete agreements, and #MeToo indicates that non-disclosure agreements constrain many women’s speech and conduct.

Reconsidered from perspectives remote to music and media studies, the *Lumley* cases reveal music and law’s historical, reciprocal, constitutive participation in labor power’s legality and enforceability.

### What was an Author?

**Ginger Dellenbaugh**  
Yale University

In 1710, the English government enacted what is acknowledged to be the first comprehensive legislation about copyright. The Statute of Anne (8 Anne c.19), also known as the Copyright Act of 1710, offered a term of 14 years protection to the authors, or authorized publishers, of literary works. This act was foundational for contemporary intellectual property law and the creation of the US Patent and Trademark Office (USPTO). Most importantly, it was the first legal act to specifically acknowledge the rights of authors over their work.

This paper will frame current debates around authorship and creativity through the historical lens of Intellectual Property (IP) law. From the Statute of Anne, to the 1858 dispute about the inventions of enslaved people, to current adjustments to IP law addressing AI, regulations around IP reveal shifting concepts of property, appropriation, and creativity. The idea of authorship, in particular, has consequences in the arts where human-based creativity is inextricably linked with the principle of ownership and the right to profit from created work, both fiscally and ephemeronally. In musicology, this principle undergirds the archive in the form of musical works as well as scholarship in the discipline. Until recently, proprietary rights and IP protection were presumed to be the purview of humans.

Building on the work of legal scholars such as Joseph Fishman, Rosemary B. Coombe, and Martha Woodmansee, this paper will address current challenges to the concept of authorship and potential consequences for the humanities. Recent developments in generative AI, such as ChatGPT, Dall-e, and Melomics, raise concerns about ownership and profit from AI generated artworks as well as the role authorship plays in creativity, commodification, and cultural validation. When generative AI can create convincing imitations of ostensibly human creativity, what becomes of authorship? In turn, what might the discipline of musicology look like in a post-authorship, post-IP environment?

### East Asia, Composition, and Transnationalism

**Decentralized Duets: The Dynamics of Music-Making in American-Korean Collaborations**  
**Mingyeong Son**  
Harvard University

The role of Asia in American contemporary music has gained popularity in the twenty-first century, reflecting attention to blending experimental aspects of American music with traditional Asian sounds through collaborative composition. This paper articulates the collaboration between American composers and Korean musicians in terms of decentralized authorship of music-making in the global era. Decentralization empowers indigenous and other locals through a critical reconsideration of traditional methods imposed by hegemonic powers (Janz & Yang, 2019). Instead of assuming a conventional musical structure in which composers hold strong authority, decentralized music-making places equal emphasis on the sounds and ideas of composers and performers through the creation of music. Korean musicians possessing a traditional musical background expand their musical horizons through collaborative endeavors with American musicians within American society and vice versa.

This paper presents case study: *Jungmori Blues* (2021) by American experimentalist Ned Rothenberg and Korean piri player Gamin Kang. Through contemporary discourse analysis, and ethnographic interviews, I argue that these collaborations result in decentralized music creation through entangled interactions and negotiations of musical identities and selfhood. In the piece, which combines traditional Korean sanjo (an improvisational instrumental solo genre) and American blues music, the collaboration between Rothenberg and Kang explores the modern potential of the piri by juxtaposing experimental performance techniques and Korean rhythms. By co-composing and cross-teaching their traditions, these composers experiment with the idiomatical vibratos and improvisational sounds of Korean music. This study aims to complicate power relations in musical composition by shifting away from a composer-centered work (Groth, 2016) and amplifying the role of performer. This less-hierarchical music-making promotes communication between composers and performers, while highlighting the potential for marginalized Asian women to reclaim their voices in American modernity. Finally, this paper proposes a new aesthetic paradigm for trans-Pacific collaborations of Korean musicians and American composers in intercultural discourse, moving beyond orientalism and nationalism.

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**Retranslating Mahler’s Das Lied von der Erde**

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Koestenbaum. I place Shepard’s work within various discourses surrounding late nineteenth-century musical mediumship. Porous boundaries between life and death in the séance room allowed Shepard to explore his own queer identity as he embodied dead divas. I introduce the term “intermundane vocal drag” to analyze Shepard’s vocal performances, wherein the alr

This paper outlines a theory of queer vocal performance to understand Shepard’s duets for one, particularly his propensity for re-embodying dead divas. In 1870s, one of the first meetings of “the Modern Music Institute of Korea,” commemorated the seventh anniversary of Bartók’s death. Although this gathering is remembered today only by brief newspaper announcements and the pamphlet La prepared, from today’s vantage point, it is one of the most significant moments in art music in South Korea: it represents a transition from the initial acceptance of Western music to cultivating its own musical avant-garde.

In this paper, I first examine the mixed reception of Das Lied in China through the feud between Huang Yuan (1999) and Guo Jianying (1996), and underline how the authors capitalize on the untranslatability embedded in the concept yijing—some mysterious aesthetic quality in art that cannot be pinned down and carried across from one subject to another, but intuited or felt—to sustain fantastical claims about Mahler’s (in)ability to translate the yijing of Chinese poetry into music. After establishing that Mahler’s translation of Chinese poetry is associated with the German colonial act at the turn of the twentieth century (Banks 2023), I analyze retranslations of Das Lied into Mandarin—notably those by conductor Zheng Xiaoying et al.—in aspects of intertextuality, phraseology, and retranslational processes. Through close music analysis and engagement with postcolonial translation theories by Homi Bhabha (2016) and Emily Apter (2006), I argue that by retaining Mahler’s music in retranslating Das Lied, the retranslations exhibit a postcolonial ambivalence—the simultaneous resistance to and embrace of the colonizer—which is already shone through in the mixed received of Das Lied in China. I conclude by reflecting on how Anglo-American narratives surrounding Das Lied signal a broader issue of Western translational hegemony, and suggesting how theories and methods of translation may be understood as cultural and epistemic techniques in global histories of music.

Un-yung La, Béla Bartók, and the Beginning of Korean Musical Avant-garde
Jung-Min Mina Lee
Duke University

In 1953, a young Korean composer, Un-yung La (1922-1993), led a listening session of Béla Bartók’s music at a café in the heart of Seoul. The event, one of the first meetings of “the Modern Music Institute of Korea,” commemorated the seventh anniversary of Bartók’s death. Although this gathering is remembered today only by brief newspaper announcements and the pamphlet La prepared, from today’s vantage point, it is one of the most significant moments in art music in South Korea: it represents a transition from the initial acceptance of Western music to cultivating its own musical avant-garde.

This paper illustrates how Un-yung La saw post-tonal music as a solution to a conundrum that plagued Korean composers of the mid-twentieth century. Many Korean composers of the 1950s and 60s who sought to engage with Western art music felt its harmonic and tonal schemes were unfit to express their native sentiments. La, while one of the first Korean composers to embrace modern European music and an ardent supporter of post-tonal music, was also committed to making new music align with Korea’s local and traditional elements, composing with the motto “localize first, modernize later.”

The programs and pamphlets La created for the numerous listening sessions and lectures throughout the 1950s and 60s indicate that he was critical of many of modern European composers such as Schoenberg, Stravinsky, and Hindemith, but regarded Bartók as his musical prototype. La advocated Bartók’s integration of Hungarian folk tunes and post-tonal music as the ideal approach for Korean composers to emulate. An analysis of his early music also demonstrates how La brought together his affinity for Korea’s traditional and folk music and his passion for modern European music in a fashion comparable to Bartók’s approach. Though not immediately popular, this view became a force that defined the Korean musical world, especially among the next generation of composers, by the 1970s. This paper therefore shows how La was both a representation of the national sentiments that governed the Korean music world in the post-World War II decades and a catalyst to the rise of avant-garde music in Korea.

Historicizing Queerness

Dead Divas and Duets for One: Jesse Shepard, Queer Musical Mediumship, and Intermundane Vocal Drag
Gabrielle Elaine Ferrari
Columbia University

The feather-capped musical medium Jesse Shepard (1848-1927) swept onto the world stage in the 1870s, becoming famous across Europe and the United States for channeling musical ghosts in séances. As he sat in a trance at the piano, the shades of Chopin, Mozart, and Beethoven returned to speak through Shepard’s fingers, producing compositions unheard by living ears. After these ghosts departed, Shepard sang “spirit arias,” channeling voices from the deceased bel canto age. Henriette Sontag (1806-1854) and Luigi Lablache (1794-1858) returned from the dead to sing together from a single body, a Donizetti duet now only for one, in which Shepard’s voice oscillated between a rich baritone and what commentators described as no “mere falsetto voice…but a clear bel canto.” Shepard’s “wonderfully feminine” soprano garnered international fame, with newspapers reporting Shepard’s séances “require[d] no stretch of the imagination to believe in the presence incarnate of those world-renowned artists.”

This paper outlines a theory of queer vocal performance to understand Shepard’s duets for one, particularly his propensity for re-embodying dead divas. I introduce the term “intermundane vocal drag” to analyze Shepard’s vocal performances, wherein the already-porous boundaries between life and death in the séance room allowed Shepard to explore his own queer identity as he spectacularly dis/embodied an aesthetic of “vocal multiplicity and heterogeneity;” a distinctly queer feature of the diva’s voice as outlined by Wayne Koestenbaum. I place Shepard’s work within various discourses surrounding late nineteenth-century vocal performance and sexuality.
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reading the musical medium in the context of the dead age of bel canto and of the waning castrato voice, followed by the rise of recording technology. Drawing on an array of musicological work, opera history, voice studies, and queer performance theory, I argue that Shepard’s performances constitute opera’s past and prefigure its future in the era of recording technology, returning the voices of divas who died before the advent of recording by becoming a sort of queer recording device himself, a performance of difference which simultaneously subtly refuges the uncanny legacy of the castrato.

Facing the Music: Evangelical Beliefs and Queer Identities in the Christian Contemporary Music Industry

Anneli Loepp Thiessen
University of Ottawa,

When Vicky Beeching came out as gay in 2014, her career as a songwriter, worship leader, and performing artist in the Christian music industry came to an abrupt halt. Record labels dropped her contract, megachurches vowed never to sing her songs again, and fans sent hate mail (Beeching 2018). Her story is remarkably similar to that of Jennifer Knapp, who came out in 2010, and also experienced rejection from the industry which previously adored her. By contrast, Jackie Hill Perry is a Christian rapper and public speaker who has found significant success in Christian circles despite identifying as a gay woman – something made possible by her testimony that even gay people can find success in heterosexual marriages.

Unencumbered by global movements toward LGBTQ+ inclusion in faith communities, the Christian music industry – situated in the “Bible Belt” of the United States – has clung to strict moral clauses and conservative biblical beliefs on human sexuality. While studies have examined the history and contemporary practices of the Christian music industry (Bowler 2018; Mall 2020) and the negative impact of conservative Christian teachings on sexuality (Rivera 2021), none have considered how artists engage their queer identities in this conservative Christian industry. What strategies have artists like Beeching, Knapp, and Perry used to negotiate their sexualities in the conservative public eye? Throughout their music careers, how have they represented their sexualities in ways that appeal to – or reject – heteronormative church teachings on sexuality? Drawing upon research on Evangelical beliefs (Bowler and Reagan 2014; Barr 2021), intersectionality (Crenshaw 1989; Kim and Shaw 2018), and queer music industry spaces (Hubbs 2014; Williams 2016) this presentation will examine how female Christian music artists have negotiated minoritized sexual orientations in ways that subvert expected norms, and will explore how these various strategies have resulted in artists’ radically different relationships to the Christian music industry.

The Queer Musical Temporality of Vernon Lee

Jessica Gabriel Peritz
Yale University

In the preface to Studies of the Eighteenth Century in Italy (1880, rev. 1907), lesbian author Vernon Lee frames her deep personal relationship with Settecento music culture by recounting a formative experience from her youth. As a child, Lee was fascinated by tales about how the famous castrato Farinelli had soothed the madness of the King of Spain with song. She longed to hear one of Farinelli’s arias, “Palir il sol” and instead fantasizing that it contained “residues” of the castrato’s miraculous voice. Yet when her mother obtained the aria in manuscript and went to play it at the piano, Lee fled the room, overcome by a “sickening fear, mingled with shame, lest the piece should turn out hideous.” The stakes were unbearably high, for “on that piece hung the fate of a w

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This talk explores how eighteenth-century Italian opera and its emblem, the castrato singer, formed the foundations of Lee’s late Victorian aesthetic thought. Her vast (and understudied) corpus of writings on music blurs distinctions between fiction, memoir, and scientific-empirical analysis, making it seem more the province of literary scholars than music historians. But this talk finds in Lee’s idiosyncratic approaches to historiography and aesthetics a generative model for engaging with the musical past, as what I call “queer musical temporality.” By positioning her own so-called “affective memory” of castrato voices as a conduit to the “exquisite unreality” of eighteenth-century Italy, Lee insisted on the worldmaking power of musical experiences, whether real, imagined, or somewhere in between.

Building on studies of queer desire for operatic voices (Koestenbaum 1993; Jarman-Ivens 2011; Wilbourne 2018), and on theories of queer temporalities as nonlinear, spectral, and backward-looking (Muñoz 1999; Halberstam 2005; Dinshaw et al 2007; Freeman 2010), this talk explores how Lee’s imaginative empathy for the castrato functioned as a mode of music historiography. In thus situating queer musical temporality as, indissolubly, a historiographical method and a practice of self-formation, this paper attends to how music conjures the transhistorical “fancies and longings” of its lovers—and of its historians.

Late 16th–Early 17th-Century Polyphony

Time: Saturday, 11/Nov/2023: 4:00pm - 5:30pm · Location: Governor's Sq. 16
Session Chair: Melinda Latour

Ad sacrum convivium: The Mediating Role of Confraternal Music in the German Counter-Reformation

Alexander John Fisher
University of British Columbia

Musical expressions of post-Tridentine Catholic reform in Germany, particularly after the turn of the seventeenth century, remain poorly understood. A modest number of musicological and hymnological studies have addressed repertories of Latin-texted polyphony and vernacular hymnody, respectively, but this disciplinary cleft obscures a richer musical spectrum in which concerted music,
plainchant, and song entered into a complex and productive dialogue; moreover, we tend to overlook polyphonic music of modest difficulty that could thrive on the boundaries between oral and written cultures. In this paper I propose that confraternities and congregations, whose membership bridged divisions of social class and gender, provide rewarding opportunities to understand not only a less polarized account of the religious soundscape, but also the role of confraternities in mediating “top-down” Catholic reform with more organic expressions of popular devotion.

In the decades leading up to the Thirty Years War, confraternities were crucial vectors for the strengthening of Catholic identity and the inscription of firm confessional boundaries against Protestants. Of special importance were the numerous Marian Congregations established by the Jesuits, which adopted a militant religious stance dramatized by demonstrative processions, pilgrimages, and services in which sound and music augmented a multisensory strategy. The extant music connected to confraternal culture ranges from vernacular hymnals published explicitly with these groups in mind to sophisticated polyphonic collections by confrères themselves (e.g. Georg Victorinus, Gregor Aichinger, Rudolph di Lasso) that blend fervent Latin devotional and liturgical texts with novel Italianate concertato styles. But the potential polarization between vernacular hymnody and Latin polyphony was mitigated on the one hand by common performance contexts—confraternal devotions, processions, pilgrimages—and on the other by the publication of repertory like simple tricinia, spiritual canzonettas, and falsobordone-like litanies that straddled oral and written practices. A sensitive accounting of confraternal music embodying a range of sophistication will contribute to a more holistic understanding of Catholic soundscapes in an age of religious reform and heightening confessional tensions.

Motet persona: Vicente Lusitano, polyphonist of color, and his quest for legitimacy

Bernardo Illari
University of North Texas

Motets and Mandates: Austrian Habsburg Responses to the Ottoman Empire during the Long War (1593–1606)

D. Linda Pearse
Mount Allison University / McGill University

The Ottoman empire controlled significant regions of the Mediterranean and central Europe in the sixteenth century. This affected the European psyche, not only in European regions dependent on Mediterranean trade (e.g., Venice) but also those at risk of losing land to Ottoman incursions (e.g., Habsburg Austria). The Long War (1593–1606) between the Austrian Habsburgs and the Ottomans comprised an extended series of battles in an ethnically complex central European space that ended in stalemate (Agoston 2021). Although scholars have examined Venetian musical and sonic responses to the Ottomans (Bryant 1981; Fenlon 2014; Ignesti 2021), we lack study of the responses from Habsburg Austria.

Comparison of the Habsburg motet “Percussit Saul mille” (1607) by Georg Poss with Giovanni Croce’s Venetian motet on the same text (1594) articulates the resonance between Habsburg and Venetian responses to the Ottomans following the Battle of Lepanto (1571). Ritualistic practices ordered by Rudolf II (1552–1612) reveal a soundscape that both voiced fears and allayed anxieties. Mandates prescribing special practices in response to Habsburg defeats reveal a pattern that dates back to the first Siege of Vienna (1529). Dancing, street music, and parties were banned; people were admonished to conduct themselves morally to please God and to improve Austrian fortunes. Forty-hour-prayer rosters illuminate extended communal activity punctuated by bell ringing and supported with hymns (e.g., “O salutaris hostia”), litanies, psalms, and prayers contra turcum.

These practices stoked support for ongoing battles in Hungarian regions and expressed anxieties about an imminent second Siege of Vienna (which would not arrive until 1683). I draw on little-known sources from Austrian archives that include university records, calendars, letters, and descriptions of battles and processions. The activities unfold across a broad context that includes professional musicians singing motets, people gathering in church for music and prayer, and songs sung in the home and the market square.

Nuancing this narrative of fear re-contextualizes our understanding of how motets and rituals served emotional and political purposes. This work places European music in its global context and complements scholarship that acknowledges the fluidity of Europe’s political borders and entanglements (Edwards 2015; Honisch 2019).
Machine Sounds

Time: Saturday, 11/Nov/2023: 4:00pm - 5:30pm · Location: Majesty Ballroom
Session Chair: Zachary Wallmark, University of Oregon

“The Bell heard ‘round the world”

Kate Mancey
Harvard University

Emerging during a period of tumultuous social and economic change in the USA, James Ritty’s 1879 “Incorruptible Cashier” was born out of concerns about thieving employees draining his profits (Friedman, W. 2004). The 1879 patent for this “Incorruptible Cashier” states: “Connected with the machine is a bell or other sounding device... if the bell or other alarm is not sounded, the customer is aware that the amount paid has not been properly recorded by the clerk”. Sound, therefore, was primarily a surveillance mechanism for this thief catching machine, making audible the content of the clerk’s supposed moral character to the customer, a listening witness.

By the twentieth century, the cash register and its bell became one of many technologies exported under the guise of techno-hubris, a “civilizing” force (Rydell, R. 1984, Domosh, M. 2002, Adas, M. 2009). “The Bell heard ‘round the world first rang in Dayton, Ohio...ringing wherever men trade – throughout the civilized world,” proclaims a 1955 National Cash Register print advertisement; the ringing of the bell – once an identifier of a clerk’s moral fiber – has become a marker of “civilized men” more broadly through its global export of American values.

In this paper, I explore the role of the cash register bell as Foucauldian dispositif, considering the implications of this sound as an index of moral character and its function in American imperialist narratives. Through the application of approaches from actor-network theory (Latour, B. 1992, Law, J. 1999), in tandem with performance studies (Coceelbergh, M. 2019, Maze, J. 2020), I argue that the sounding of the cash register bell makes audible the convergence of heterogeneous materials which uphold disquieting systems of power, performing the socio-economic and political priorities that support the formation and reification of this power. In doing so, I call attention to the significance of sound in otherwise “non-musical” technologies as an avenue for engaging critically with socio-technical systems of past and present.

Chasing modernity on two wheels: Music for bicycling on stage in fin-de-siècle Milan

Taryn Dubois
Yale University

In 1890s Milan, ballet and opera performers occasionally found themselves alongside—or astride—bicycles. Increasingly popular across Europe, bicycles symbolized the progress of modernity. In Italy, the growing presence of bicycles produced both excitement and trepidation because of its economic and social potential. This was especially true for women riders, as the freedoms cycling afforded were counterbalanced with concerns of hygienic and moral decline. These popular discourses influenced how bicycles would appear and sound on stage in works such as the ballet Sport (1897) by Luigi Manzotti and Romualdo Marenco and the opera Fedora (1898) by Umberto Giordano. Each portrays cyclists of both genders in markedly present-day scenarios drawn from everyday life; the bicycle symbolizes the modernity of the world the characters inhabit. Theatrical bicycling was thus reflective of a culture wrestling with its kinetic modernity, and the musical scores archive not only the choreography of dancers or stage action, but affective responses to the novel cultural and embodied phenomenon of bicycling. With these examples from opera and ballet, my paper explores how music contributes dramatically to the contemporary feel of these stories, and, more broadly, to our historical knowledge of Italian modernity.

The music for bicycles was attentive to and expressive of changes in Liberal Italy’s kinaesthetics—its governing practices of movement. In Sport and Fedora, the music for bicycling shares certain features and is consistently made distinct from its surroundings. The similarities in these scenes, which traverse the generic boundaries of ballet and opera, suggest a musical topic which encapsulates the hybrid mobility of cycling. Through close reading of scores, I further recent musicological investigations of ballo grande (Lockhart 2019, Williams 2019) and builds on studies addressing the gender politics of Sport specifically, and bicycling more broadly (Pivato 1990, Chapman 2020). Following dance theorist Mark Franko (2016), I underscore how the conjunctural circumstances regarding the broader economic and social effects—for good or for ill—of modern mobility intersect with theatrical bicycling. Careful consideration of the bicycle on stage illuminates this technological trend in opera and ballet, as well as the far-reaching cultural shifts produced by two-wheeled mobility.

Pinball’s Influence on Early Video Game Music

Neil Lerner
Davidson College

Pinball, a product of the Depression-era U.S., has received nearly no attention to its music and sound, although it was an important predecessor to video games. Despite the outpouring of new research into video game music and sound, scholars have given relatively little attention to games from the important formative decade of the 1970s (Karen Collins, Nils Ditbrenner, Melanie Fritsch, and Neil Lerner have filled in various pieces of this story) or to earlier coin-operated but non-video games like pinball, whose game design principles and manufacturing infrastructure played a key role in the emergence of the video game industry. Collins has pointed to connections between emergent video game sounds and a history of earlier coin-operated mechanical and electromechanical amusements such as bagatelle, slot machines, and pinball (Game Sound, 2008), but a detailed history of pinball’s sound and music has yet to be written.

After the 1934 introduction of the first electric bell in pinball (Contact), almost no innovation occurred in pinball sound until the introduction of a three-note chime box by Gottlieb in 1969, which allowed for up to three simultaneously sounding pitches that formed a diminished triad. As pinball companies began to incorporate solid state (instead of electromechanical) technologies into their machines in the second half of the 1970s, they created at least four audio innovations: 1) they attempted to include more realistic
sounds (such as horses galloping in 1979’s Sharpshooter); 2) they introduced dynamic audio that responded to changes in the rhythm of the gameplay (the continuously rising pitches as gameplay intensified in 1979’s Flash—following the earlier example of the accelerating tetrachord accompanying Space Invaders [1978]—were pinball’s first dynamic audio sounds); 3) they introduced recognizable monophonic melodies (e.g., Dolly Parton and Kiss, both 1979); and 4) they expanded timbral possibilities beyond beeps and bleeps with the development of wave table synthesis. Studying the innovations of sound for pinball machines and comparing them to developments in video games demonstrates pinball’s considerable influence on the soundscapes of early video games, reveals instances where video game sound was incorporated into pinball, and deepens our overall understanding of game music.

Race and Identity in Colonial Latin America

Time: Saturday, 11/Nov/2023 4:00pm - 5:30pm · Location: Windows

Session Chair: Henry Stoll

‘Barroco hispano-guaraní’ Music: Decolonizing Paraguayan Early Modern Repertories

Camila Corvalan Ocampos

A standard label for Paraguayan Early Modern religious art, Barroco hispano-guaraní is both a product and producer of colonialist assumptions. Since Josefina Piá coined the term in 1964, Barroco hispano guaraní has been linked to the mestizaje (creolization) of arts that was said to have ‘evolved’ during the 16th century, as Europe took over the Paraquaria province. Since 1986, music has been held to evidence this process: that year, Luis Szarán discovered the works of Domenico Zipoli (1688-1726), perhaps the most significant composer of the Jesuit missions. To convert the regions’ indigenous people, Zipoli, together with Jean Vaiseau (1584-1623), Anton Sepp (1655-1733), Martin Schmid (1694-1772), and others, incorporated local music practices into their compositions. These adaptations typify the belief that composers’ amalgama hispano guaraní would ‘advance’ Paraguayan music-making. This way of thinking became customary in Paraguayan Early Modern religious art studies – it lurks beneath alternative names for ‘styles’ such as Barroco Suramericano or Barroco Missional – and was further promoted in Paraguayan music histories, turning the act of tracing the ‘South American Baroque’ into a means of epistemic colonization.

The term Barroco hispano-guaraní exemplifies a critically unreflective Eurocentric discourse in which the authority of the Old World over the New is assumed. To claim that mestizaje ‘drove’ and ‘advanced’ cultural production is false. Indigenous people led and contributed to Early Modern art production, including music. Paraguayan scholars, however, have yet to adequately acknowledge these peoples’ agency and authorship. As a first step towards critically analysing Barroco hispano-guaraní as a category, I look at its associated repertory and compositional procedures as a means of extending European power in the region. Rather than Spanish (hispano), Barroco hispano-guaraní musical authorities such as Zipoli and Sepp were neither native nor Iberian, and they worked according to Italo-Germanic methods. Since the 1990s Barroco hispano-guaraní productions have become part of Paraguayan’s Early Music movement, conferring prestige and status on its musicians and audience. Can we expunge this music of its colonizing legacy? Perhaps not, but I think re-framing it as European is a crucial move toward a more ethical ‘revival’.

“Animales sin Razón” in 16th Century New Spain: Music as a Theological Intervention on the Capacities of the Human

Matthew Gilbert

Stanford University

Within the phonocentric world-making project of early colonial New Spain, it is well established that sound—music—was among the most privileged vehicles for conversion of the Indigenous to Christianity. Located between dichotomous traditions of thought, music was both a practical and a theoretical pursuit, and Franciscan missionaries leveraged both elements in service of evangelization. However, overlooked has been the role of music as a means for distinguishing the human from the non-human in the Spanish colonial imaginary, which became a topic of concern in the first half of the 16th century, evidenced by the papal bull Sublimis Deus of 1537. As Lewis Hanke has demonstrated, the Spanish Crown, in search of a theological justification for colonizing the New World, had two options: the humanists argued that the New World was not inhabited by humans, but by “animals without reason,” and was therefore terra nullius, open for the taking; the Franciscans argued that the Indigenes were human, and were therefore subsumed under the papal decree calling Christians to, “exercise on earth the power of our Lord and seek with all our might to bring those sheep of His flock who are outside into the fold committed to our charge.” The task for the Spanish friars, then, became adjudicating the humanity of the Indigenous peoples of the New World. In this work, I interpret the arguments of three early Franciscan missionaries—Pedro de Gante, Jacobo de Testera, and Bartolome de Las Casas—on the Indigenous capacity for musicianship as not only a means of evangelization, but also as salient evidence of logos, reason or rationality, the Aristotelian basis for the distinction between Man and beast. Thus, building on the work of Jacques Derrida & Sylvia Wynter, I argue for a reconsideration of the constitutive role of music in early Spanish theopolitical epistemologies of ‘Man’ by tracing the deployment of rationality in writings of the early Franciscan missionaries.

Listening to Black Voices in Early Modern New Spain

Ireri E Chávez Bárcenas

Bowdoin College

Villancicos were the most important genre of devotional singing in early modern Spanish cathedrals and parishes around the world. From the late sixteenth century, they defined the soundscape of the Christmas festival, as complete cycles of villancicos were required each year for the various liturgical services of the season. Designed to gloss the liturgy with vernacular texts, villancicos often used literary dialects and popular song and dance genres to facilitate the representation of local people of various races or ethnicities.
This paper traces the performance of blackness in Christmas villancicos in Puebla de los Ángeles in the early 1600s. Focusing on villancicos from the collection by Guatemalan composer Gaspar Fernández considers the linguistic, musical, vocal, and performative attributes used for the representation of black characters. Villancicos have been understood as part of the cultural legacy of colonialism intended to subjugate the colonized. I demonstrate, however, that villancicos served multiple and sometimes contradictory interests to different members of society, including the subaltern. Similarly, I challenge the assumption that habla de negro, the literary dialect that represented black speech, only served to reproduce racist essentialisms. Instead, I show how this repertoire recovers defiant voices and expressions of collective identity that amplify the lived experiences of free and enslaved men and women of African descent who resisted or negotiated the restrictive structures imposed by Spanish rule.

The legacy of black culture in Mexico has only been recognized in recent decades, but Puebla’s significant involvement in the African slave trade in the late sixteenth century radically transformed the social fabric of the city. Scholars have struggled to make direct connections between villancicos and the people they represent, especially when produced in cathedrals and other elite institutions in conquered territories. I show, however, that the representation of characters from Angola, Cape Verde, São Tomé, and Guinea in Fernández’s villancicos is a clear reflection of the new Afro-Pueblan society. Finally, the central role played in the performance of these songs by Juan de Vera, a talented enslaved black musician employed by the cathedral, unsettles persistent notions of villancicos as material and expressive culture in New Spain.

Rethinking Intercultural Composition

Time: Saturday, 11/Nov/2023: 4:00pm - 5:30pm  ·  Location: Governor’s Sq. 11
Session Chair: Olga Haldey, University of Maryland


Daniel David Jordan
University of Toronto, Faculty of Music

On a spring evening in 1989, a crowd on a narrow cobblestone street shuffled into Old Riga’s Wagner Hall. Opening the program, concertgoers read a letter from a Latvian woman deported to Siberia, followed by a gruesome personal account of starvation, murder, and ice in Soviet gulags. “This place of misery cannot be mine,” the anonymous woman writes in Latvian, “our land is in the hands of foreign thieves.” The fate of this woman could have become the fate of anyone entering the hall; several years earlier, the exile who set the “letter” to music was accused by the KGB of being part of an “anti-Soviet spy network.” Indeed, the entire concert series was funded in part by the pro-independence Latvian People’s Popular Front and the Government of Canada. Meanwhile, in a greenroom, a young man who had recently been appointed Artistic Director of the Latvian SSR State Philharmonic waited anxiously with four solo vocalists—mostly fresh graduates from Riga’s academy of music.

Focusing on the international reception of Latvian-Canadian composer Tālivaldis Ķeniņš (1919-2008), this paper reveals how private citizens and government officials across the Iron Curtain shaped Latvia’s national music culture and supported movements for independence during the final two decades of the Soviet Union. Although cultural diplomacy can promote a sense of mutual understanding, it can also help enlarge strategic movements for political opposition within a host nation. I show that Canadian diplomats and members of Latvian diasporic communities were well aware of their power to consolidate the anti-Soviet Latvian Popular Front within the Latvian SSR by fostering a transatlantic musical dialogue with citizens of Riga and Toronto. Through this case study, I explore the ambiguous and possibly shifting political convictions of Soviet government officials and public-facing cultural representatives within the Latvian SSR during the final years of Mikhail Gorbachev’s glasnost. I also examine how states, such as Canada, may exercise soft power by reinventing and exporting the culture of domestic refugee diasporic communities.

Unification of Indian and Western Musical Idioms in Reena Esmail’s "Meri Sakhi Ki Avaaz" ("My Sister’s Voice")

Craig B. Parker
Kansas State University,

Indian-American Reena Esmail (born 1983; Chicago) ranks among the most widely-performed composers of her generation. Currently the Los Angeles Master Chorale’s Swan Family Artist-in-Residence, she was composer-in-residence for the Seattle Symphony and Street Symphony of Los Angeles. Most prominent among her many awards are the $50,000 United States Artist Fellow and the Grand Prize Winner of the S & R Foundation’s Washington Award. Esmail is artistic director of Shashtra, a non-profit promoting cross-cultural music connecting traditions of India and the West.

A graduate of Juilliard and Yale who studied Hindustani music in India, Dr. Esmail strives to bring communities together by creating equitable musical spaces in her compositions. This is evident in most of her works, including Meri Sakhi Ki Avaaz (My Sister’s Voice) (2018-19) for Hindustani singer, soprano, and orchestra or piano quintet. Among her common techniques for merging idioms are utilizing Hindustani raags, rhythmic cycles, and structures alongside Western modulations, orchestrations, and mirror-image phrases.

Leo Delibes’ “Flower Duet” from Lakmé (1881-82), a popular 19th-century “orientalist” opera, served as inspiration for Meri Sakhi Ki Avaaz. Esmail’s 20-minute piece (in Hindi and English) is about expanded sisterhood, when two women from different musical cultures allow each other’s voices to be heard. Esmail achieves this by allowing each singer to switch languages and solfege systems (Indian and Western) during their virtuosic jugalbandi (Hindustani musical competition).

This paper details Esmail’s numerous techniques in achieving this musical amalgamation. Extracts from the author’s interviews with Esmail and excerpts from live performances will be included.
Lessons from Avian Organology

Time: Saturday, 11/Nov/2023: 4:00pm - 5:30pm · Location: Governor's Sq. 17

Lessons from Avian Organology

Chair(s): Matthew Zeller (Musical Instrument Museum, Phoenix), Lidia Chang (N/A)
Presenter(s): Emily I. Dolan (Brown University)

Organized by the AMS Organology Study Group

Instruments and objects proliferate in music studies today: musicology embraces everything from Wagnerian steam engines, theremins, and unruly synthesizers to automata, music boxes, and shellac. This is a radical transformation for a field that has long focused on great musical works, understood as canonized monuments existing in an idealized, ineffable realm. Part of the appeal of studying a particular musical technology has been the conceptual solidity it promises: it seemingly serves as an archive of a particular soundworld. It is an access point to past listening culture, bound to a particular time and place, and one that reveals and unmasks hidden sonic values and laboring bodies. But the influx of these objects raises fresh questions: how is it that for so long we have been able to listen past our material reality? Must the study of instruments and technology always be a corrective to a more idealized understanding of music? To explore these questions, this talk turns sounding objects that have generally eluded music studies’ capacious organological embrace: small noise makers, musical toys, etc. My particular focus will be bird calls (lures), objects that have traditionally fallen between the cracks of organology and animal studies. Thinking about these diverse objects and their history draws attention to a host of productive questions around the materiality, immateriality, and ideality of instruments more generally.

Histories of Pedagogy/Pedagogies of History

Time: Saturday, 11/Nov/2023: 4:00pm - 5:30pm · Location: Plaza Ballroom E

Histories of Pedagogy/Pedagogies of History

Chair(s): Darren Mueller (Eastman School of Music)
Discussant(s): Kenneth Prouty (Michigan State University)

Organized by the AMS Jazz and Improvisation Study Group

This session will explore the relationship between jazz education and jazz historiography through a series of short talks followed by an open discussion. Darren Mueller (Eastman School of Music) will introduce the panel with a reflection on the performance and pedagogy of trumpet player Ron Miles, a prominent figure on the Denver scene who passed away in 2022. Local pianist, composer, and educator Annie Booth (University of Denver) will discuss her advocacy projects supporting gender inclusivity in jazz education. Her SheBop Young Women in Jazz Workshop offers a unique mentoring and pedagogical model that has proven successful in retention and participation of young women and non-binary musicians playing jazz. She also leads the recently launched Brava Jazz Publishing Company, a project designed to support and champion women composers and arrangers in the field of big band jazz by providing a platform for their work to be widely distributed. Jennifer Ye Ji Cho (University of California, Berkeley) will discuss the early moments of jazz academization in 20th-century Los Angeles and Oakland, focusing on how individuals navigated race, socio-politics, and institutional borders in academic spaces. As a major Great Migration destination and the "Harlem of the West," respectively, the two California cities offer invaluable stories of West Coast jazz academia and informal paths to institutionalization. Christi Jay Wells (Arizona State University) will detail the history of the Institutes in Jazz Criticism held jointly by the Smithsonian Institution and the Music Critics Association in the mid-1970s to train upcoming critics in jazz aesthetics and approaches to writing about the music. Attendees included a number of people who would become very influential in jazz education and the construction of jazz histories, including Gary Giddins, Bob Blumenthal, Stanley Crouch, Ron Welburn, and J.R. Taylor. Jazz pedagogy researcher Ken Prouty (Michigan State University) will provide a response to open the discussion.

Presentations of the Symposium

The Performance and Pedagogy of Ron Miles
Darren Mueller
Eastman School of Music

Supporting Gender Inclusivity in Jazz Education
Annie Booth
University of Denver

Jazz and Academization in Los Angeles and Oakland, California
Jennifer Ye Ji Cho
University of California, Berkeley

The Institutes in Jazz Criticism
Christi Jay Wells
Arizona State University
Over the decades, many politically-charged music academics have challenged some of the dominant orientations that have dogged our fields. From New Musicological critiques of the misogyny and heteronormativity that have characterized disciplinary perspectives since the nineteenth century, to recent work seeking to reveal the ways institutionalized music studies are entangled with white supremacy, music scholarship has struggled to outline productive agendas for politically transforming both music and its study. In particular, Marxist analytical methods remain largely absent from this discourse; to paraphrase Timothy Taylor, music scholars have tended to document the ideological symptoms of capitalism without seriously attending to the thing itself. We hold that academic music studies “Marx problem” remains wedded to a fundamentally idealist way of seeing, knowing, and analyzing that has shaped “Western” thought for centuries. Ultimately, we each suggest that the currently-dominant ways in which music scholars tend to understand music and scholarship are too narrowly confined within what Marx called the “mytical shell” of idealism—meaning, in part, too fixated on the contingent subjectivities, interior lives, and ascriptive identities of individuals—to allow music studies to productively pursue the kinds of radical social transformations many of us say we want.

We attempt to reapproach music theory and music history from a historically-materialist perspective. On this panel, two musicologists and a music theorist perform critical, material analyses of canonical subjects within classical music and/or its academic study. Our first presenter responds to recent critiques of Schenkerian analysis through the lens of the Black radical tradition, and asks whether the “rational kernel” of Schenker’s thought can be at once preserved and overcome through radical political reappropriation. Our second critiques music’s supposed ability to “change the world” by examining the economic relations that enmesh U.S. classical music institutions. And our third paper considers the real condition of classical musical labor as foundational to the genre’s class politics. Guided by Marx’s famous formulation that while correctly “interpreting” the world is necessary “the point, however, is to change it,” we employ tools from Marxist theory to show how musicology and music theory can usefully engage the capitalist present.

**Presentations of the Symposium**

**Can there be a Radical Black (Marxist) Schenkerism?**

**Bryan Parkhurst**  
Oberlin

The answer is: yes and no; or, it depends. In this talk, I would like to think through the vexed issue of what to do with Schenker in 2023 (and beyond)—post mortem, as it were, or perhaps post *parricidam*. To that end, I propose to do what it seems historians of music theory always do when there is philosophical (political, etc.) puzzlement surrounding Schenker and his ideas: compare him to Immanuel Kant, another famous German racist. However, my intention is not to elucidate Schenker’s texts with the assistance of Kant’s texts. Instead, I will examine an instance of recent Kant reception and ask it to teach us some lessons about the prospects for future Schenker reception and about the prospective trajectory of music theory itself. I am referring to Afro-Caribbean-American philosopher Charles Mills’s “black radical” appropriation and reconstruction of Kantian normative ethical theory, as set out most notably in Mills’s article “Black Radical Kantianism.” In developing a critical-transformative, antiracist reading of Kant, Mills draws sustenance from the revolutionary black Marxist tradition, which likewise found a place within its philosophical and political program, and within its moral self-conception, for Kant’s most central ideas. I am concerned to assess how well Mills’s exegetical strategies will work if we apply them, *mutatis mutandis*, to Schenker and his theories. I shall argue that, indeed, many of Mills’s characteristically Marxian interpretive maneuvers can be profitably exploited by music theorists who see themselves as tasked with changing the world as well as interpreting it, but who also wish to approach Schenker’s writings in an manner that is morally serious without being moralistic, that is unflinchingly inquisitive without being inquisitorial, and that is deeply invested in the material and political exigencies of the present moment without being ahistorical. And I shall argue that the quite significant ways in which Mills’s strategies do not work when applied to Schenker serve to raise, and to help us to begin answering, a number of timely, foundational questions about what music theory is (or can be), as a concrete, but also geistig, social practice.

**Musical Development: Toward a Materialist Critique of Classical Music**

**Marianna Ritchey**  
UMass, Amherst

In 2020, the Louisville Orchestra offered a musical tribute to Breonna Taylor, who Louisville police had murdered six months earlier. This “Concert for Healing” was widely celebrated for “doing something” about racism in Louisville. In this paper, I accept the Orchestra’s invitation to think about the connections between orchestral classical music, racism, and social change. In doing so, I tell a very different story than the optimistic one reiterated in proclamations about music’s transformative social power. This other story is about the material role that major symphony orchestras like Louisville’s have played in racist urban development since the nineteenth century. I trace this history in an attempt to construct a materialist account of U.S. “classical music” very different from the liberal-idealistic one that circulates in this musical culture.

For idealists, thoughts and feelings are conflated with actions, such that privileged individuals believe they have “done something” about racism when they have only felt or thought something about racism. But racism is not merely a belief, it is a fundamental aspect of how the real world is constructed. In the wake of Taylor’s murder, for example, activist researchers connected her death to the city’s ramped-up policing of Black and Black neighborhoods at the behest of real estate developers who want to gentrify those areas. Historical-material analysis of “anti-racist” projects like the Orchestra’s Concert for Healing thus reveals a contradiction: many of the developers implicated in Taylor’s murder also donate to the Orchestra at the highest levels, and have representatives on the Orchestra’s board. In other words, many of the same people are responsible for shaping both Louisville’s racist urban development
and the “anti-racist” projects the Orchestra undertakes to supposedly “heal” the community from the effects of that (ongoing) development.

Drawing from Musicology, Black and Indigenous Studies, and interventions from outside the academy, I examine some ways the elite institution of classical music claims to address racism while also serving—historically and currently—as a weapon in its city’s war against the poor. I argue that this contradiction constitutes a profound political problem that is omnipresent in social justice initiatives throughout the world of classical music.

### Putting Class in Classical Music

**John Pippen**  
Colorado State University

This presentation theorizes class for classical musicians. Following research from the Marxist tradition, it places labor at the center of class theory. Centering labor in this way separates my work from other research on classical music undertaken by musicologists such as Nett, Cottrell, and Kingsbury. Recent scholars such as Moore, Ritchey, Robin, and Pippen have critically interrogated capitalism and classical music, however, they have not strongly deployed theories of labor and class. While some have employed Bourdieu to describe working relations, they have not located classical musicians within capitalist class structures. Contradictions that shape professional classical music—its precarity, workplace creativity, and notions of autonomy—thus remain under-theorized.

I argue that middle classes, including many classical musicians, should be understood as a qualified type of working class. I draw on Erik Olin Wright’s theorization of the middle classes as occupying “contradictory locations within class relations.” They may enjoy advantages such as creative expression and autonomy at work, but, like the working classes, middle classes must sell their labor power to earn money to live. This frame better accounts for classical musicians—indeed many musicians—locations within capitalist class structures. While sociologists like Yoshihara have applied some of Wright’s ideas to classical music, they have not properly accounted for the contradictions of middle class work nor for the contradictory relations found in classical music work. Musicians are engaged in various labor relations, be they capitalist (recording music for a film, perhaps), artisanal (private studio work), or patronage-based (symphony orchestra work). Classical musicians are also highly educated, often self-employed, can receive considerable familial support, and enjoy close relations with wealthy funders. Labor relations, especially between board members and music workers, emerge as crucial to classical music’s class politics. Wright’s theoretical frame remains critical of the concept of middle class, underscoring that it remains beholden to the vicissitudes of capitalism in general. It can thus account for the confluence of relations associated with classical musicians. My argument provides a bridge between the musicological literature on classical music, especially more recent studies, and a more robust theorization of classical musicians’ locations with the class structures of capitalism.

### Wagnerian Parodies

**Time:** Saturday, 11/Nov/2023: 4:00pm - 5:30pm  
**Location:** Vail  
**Session Chair:** Feng-Shu Lee, National Yang Ming Chiao Tung University

**Wagnerian Parodies**

**Chair(s):** Feng-Shu Lee (National Yang Ming Chiao Tung University)

Few composers have been lampooned as much as Richard Wagner, both during his lifetime and after his death. Known for his arrogant personality and his uncompromising artistic vision, Wagner made many enemies in his attempts to impose his revolutionary framework for opera all over Europe. But, for all the criticism coming his way, he also inspired a high number of spoofs, parodies and comic imitations that paid homage to his outsized influence. This phenomenon, which mostly baffled him, began with the stage parodies of Tannhäuser in the 1850s, and reached its apex by the mid-twentieth century, with the new media of animation and cinema. American films like *Hi Diddle Diddle* (1943) and *What’s Opera, Doc?* (1957) spread an exaggeratedly Teutonic imagery—helmets, horns and bear hides—to an increasingly larger audience, who would revel in the more incongruous aspects of the Wagnerian grand epic. But, in the aftermath of World War II, making fun of Wagner also carried its own special power. It was as a form of exorcism that could address the lingering trauma of Wagner’s and, by extension, of German high art’s association with Nazism.

If we accept Linda Hutcheon’s definition of parody as ‘a form of imitation but imitation characterized by ironic inversion, not always at the expense of the parodied text’ (1985: 6), the dual nature of parody—criticism as well as acknowledgment of a work’s success—is evident in the examples this panel has chosen to examine. Our exploration of Wagnerian parodies goes across the lines of media, time periods, and national borders. It begins in France in the 1880s, with two complementary papers on instrumental and literary parodies of Wagner, and ends in the second half of the twentieth century, with Anna Russell’s comedic analysis of the *Ring* cycle. Throughout, we will seek to tease out common strategies in deflating the more problematic characteristics of Wagnerian works, from monumentalism to nationalism. We will also pay special attention to the fact that parody may in fact not be so much the language of the detractor as that of the admirer.

### Presentations of the Symposium

**Irreverent Wagnerism: French Literary Parodies of Wagner in the Fin de Siècle (1885-1895)**  
**Adeline Anastasia Heck**  
Université libre de Bruxelles

A little man with disheveled gray hair and a deranged look on his face is hammering a quarter-note-shaped spike through an innocent eardrum. The blood spilling over seems to bring him much satisfaction. This 1869 caricature by André Gill has become one of the most famous visual representations of Richard Wagner, arguably even more so than the more realistic depictions available to us. With the enduring success of this parodic image comes the question: why was Wagner such a prized target for caricaturists? And...
also, why does many a modern listener still associate the Ride of the Valkyries with its cartoon parody “Kill the wabbit”? From Johann Strauss to Tristanderl und Süssholde, many of Wagner’s works have been lampooned with the view of capitalizing on their success (Borchmeyer 1983, Rowden 2017). In France, while there were stage parodies that followed a similar model around the time of the 1861 premiere of Tannhäuser at the Paris Opéra, composers like Emmanuel Chabrier, who genuinely admired Wagner, also wrote instrumental works that simultaneously mocked and paid homage to the composer (Huebner 1999, Taruskin 2009).

It is this particular mixture of reverence and irreverence that I propose to examine here. As of yet, there is no proper study of French parodies of Wagner in literature, a neglect this paper proposes to remedy. Having selected examples from the Symbolist writers Édouard Dujardin, Jules Laforgue and Teodor de Wyzewa, I show that literary parodies of Wagner are filled with the same ambiguity as their musical counterparts: at once deeply devoted to the cause of Wagnerism and critical of Wagner’s lofty ambitions. Ultimately, I argue that these parodies were instrumental in forging the doctrine of French Wagnerism, a movement that exalted Wagner just as much as it was willing to reinterpret his aesthetics creatively.

French Instrumental Parodies of Wagner in the 1880s

François Delécluse
Université libre de Bruxelles

French caricatures of Wagner’s works and his artistic ambitions are mostly to be found in literature and in the theater. When it comes to instrumental music, this phenomenon is more marginal. Debussy famously mocked the lyricism of Tristan und Isolde in “Goliwog’s Cakewalk” from Children’s Corner (1908), but he did so in such an understated manner that the pianist who premiered the work, Harold Bauer, did not recognize the quotation of the longing motif to which the composer was referring. The parody is more obvious, however, in two quadrilles for piano four hands: one by Chabrier, entitled Souvenirs de Munich and published posthumously in 1911, and the other by Fauré and Messager, entitled Souvenirs de Bayreuth and published in 1930, also after the death of the two composers. The paratext provides us with humorous instructions that the music alone cannot give: “fantaisie en forme de quadrille” (“fantasy in the form of a quadrille”), mocking Tristan und Isolde and the Ring cycle. While these pieces in the rare genre of Wagnerian instrumental parody have been studied by Taruskin (2005) and Picard (2010), several key aspects remain unexplored, especially concerning both their production and their reception in Wagnerian circles from the 1880s. This paper proposes first to deepen the understanding of the parodic motivations of these two pieces by defining what is imitated from Wagner and how the quotations are transformed. Second, these two Souvenirs seem to have carried different meanings for each of the composers involved: in both cases, if there is parodic intention, it is not certain that one can speak of caricature, especially when considering the piece as a whole. It is notable that, in some passages, the mocking nature of the parody is toned down. Finally, several historical questions emerge. First, the publication of these scores was not a given, as they were salon pieces circulating in manuscript form for many decades. Second, these two Souvenirs are not only parodies but they also illustrate several strands of French Wagnerism in the 1880s, their meaning having changed considerably with their publication several decades later.

The Element of Parody in Anna Russell’s Wagner

Jeremy Coleman
University of Malta

English-born comedian, singer, pianist and composer Anna Russell (1911-2006), who described her career as ‘finding the comical in serious music’ (1985: 1), is best known for her send-up of Wagner’s Ring des Nibelungen, a routine she performed on five continents from the early 1950s until her ‘farewell’ tour in the mid-1980s. In her unique style, Russell deftly summarised opera’s biggest canonical work, guiding her audience through the mythological intricacies of Wagner’s plot complete with musical excerpts and commentary. The subtitle of her autobiography confirmed her reputation as ‘the Queen of Musical Parody’, and her Wagner routine has even been discussed in scholarly literature as part of a longer history of Wagner parodies and satires (see Baker 2013, Goehr 2016, Daub 2020). But is it in fact a parody? If so, in what sense? Who, or what, is the object of Russell’s ridicule?

To answer these questions, my paper seeks to go beyond mere analysis of Russell’s script (memorably quotable as it is) to consider her routine as a kind of theatrical performance, the production and reception of which may be pieced together via autobiography, press criticism, fandom and audio(visual) recordings. Among other things, I want to explore the question of ‘camp’ in Russell’s theatrical persona and the role of camp within the discrimination of social hierarchies of taste (serious/comic, elite/popular etc.), while at the same time bringing into dialogue various, often contradictory strands of her reception. Russell’s routine, I suggest, may be regarded less as a parody in any straightforward sense than as an informed piece of music appreciation for a general audience.

SMT Plenary: Public Music Theory

Time: Saturday, 11/Nov/2023: 4:15pm - 6:00pm · Location: Grand Ballroom I
Session Chair: Stephen Rodgers, University of Oregon

Submit questions for the panel at the following link: https://shorturl.at/kvJK1

SMT Plenary: Public Music Theory

Harald Krebs1, Cory Arnold2, Lydia Bangura2, Alyssa Barna3, J. Daniel Jenkins3
1University of Victoria (emeritus); 2DoTone; 3University of Michigan; 4University of Minnesota; 5University of South Carolina

The past decade has seen a growing interest in the public-facing aspects of music theory, with books and articles on the topic; blogs, podcasts, and journalistic pieces that feature music theory; and new venues, such as SMT-V and SMT-Pod, that are aimed in part at the public.

This plenary session brings together five thinkers who engage with public music theory in a variety of ways. (The participants also come from a variety of professional and personal backgrounds, representing a broad cross-section of the discipline.) The main goal
of the session is to foster a conversation about where public music theory is headed, what its strengths and challenges are, how it is practiced, and how it interacts with more academic forms of scholarship. Each participant will do a ten-minute presentation, after which there will be a discussion with the audience. Audience members will be invited to share questions via a QR code, provided at the start of the event.

Harald Krebs (University of Victoria) discusses the spectrum of audiences for public music theory; drawing on his own experience, he addresses various possible venues for public music theory presentations and summarizes the tools and techniques that he has found useful for connecting with different audiences. Cory Arnold (12tone) looks at the role of audiences in shaping creator output, the role of platforms in mediating audience feedback, and the roles of both in constructing the characteristics that define our understanding of public music theory. Using her podcast Her Music Academia as an example, Lydia Bangura (University of Michigan) discusses podcasting as a medium for presenting research and reflects on what it means to learn in public as a current PhD student. Alyssa Barna (University of Minnesota) considers two key questions: who are the adjudicators of writing in music theory, and what can we learn from public music theory to more clearly communicate our ideas, promote inclusivity, and expand the definition of music theory? Finally, J. Daniel Jenkins (University of South Carolina) examines examples of public music theory that invite us to reconsider what it means to be a music theorist at all.

Retrofitting the Bandura for a Soviet Childhood: Ukraine’s National Instrument, Violent Erasures, and the Plan for a Communist Music

Time: Saturday, 11/Nov/2023: 8:00pm - 10:00pm · Location: Majesty Ballroom

Retrofitting the Bandura for a Soviet Childhood: Ukraine’s National Instrument, Violent Erasures, and the Plan for a Communist Music

Chair(s): Susan Boynton (Columbia University), Ryan Bunch (Rutgers University-Camden)

Discussant(s): Anicia Timberlake (Peabody Conservatory of the Johns Hopkins University), Knar Abrahamyan (Columbia University), Joy Calico (Vanderbilt University)

Organized by the AMS Childhood and Youth Study Group

Our invited speaker, Maria Sonevytsky, will present a paper entitled “Retrofitting the Bandura for a Soviet Childhood: Ukraine’s National Instrument, Violent Erasures, and the Plan for a Communist Music.” This study addresses the Soviet regime’s creation of mass bandura orchestras for children in Kyiv, just years after the Soviet regime had executed much of the older generation of bandura players in Kharkiv for supposed “anti-Soviet activities.” Anicia Timberlake (Peabody Institute- Johns Hopkins University), Knar Abrahamyan (Columbia University), and Joy Calico (Vanderbilt University) will respond to the paper, drawing on their own research on music and childhood in Communist and post-Communist societies.

Presentations of the Symposium

Retrofitting the Bandura for a Soviet Childhood: Ukraine’s National Instrument, Violent Erasures, and the Plan for a Communist Music

Maria Sonevytsky
Bard College

This study addresses the Soviet regime’s creation of mass bandura orchestras for children in Kyiv, just years after the Soviet regime had executed much of the older generation of bandura players in Kharkiv for supposed “anti-Soviet activities.”

Teaching Popular Music Studies: Pedagogy and Curriculum

Time: Saturday, 11/Nov/2023: 8:00pm - 10:00pm · Location: Governor's Sq. 14

Teaching Popular Music Studies: Pedagogy and Curriculum

Chair(s): Mikkel Vad (Bucknell University), Amy Coddington (Amherst College)

Now, decades after the founding of popular music studies and the new musicology debates, (almost) no one questions popular music’s place in our curricula. But what exact part does popular music play in the curriculum?

At a moment where many departments are revising program requirements and course offerings with the aim to diversify and decolonize the curriculum, popular music offers its own solutions and challenges. For example: Popular music may already be an antidote to the elitism of Western classical music, but the ubiquitous “History of Rock” and “History of Jazz” classes also threaten to calcify into canonic lineages of great men. In our curricula, popular music classes (alongside world music) present the greatest diversity of musicians of color, queer artists, and working-class audiences, yet most popular music textbooks rarely go beyond the borders of the US and the UK.

How might we identify and solve such challenges? What might popular music studies learn from its own pedagogical past? What pedagogies might popular music studies learn from or teach other subdisciplines of musicology?

Presentations of the Symposium

Soundscape of Learning: Rhythm Rhymes & Revolution in Education
Suzi Analogue  
University of North Carolina at Chapel Hill

In this keynote address, Suzi Analogue (UNC Chapel Hill Music), an innovative force at the crossroads of music production, technology, and pedagogy, presents "Soundscapes Of Learning: Rhythm Rhymes & Revolution in Education." Drawing on her multifaceted expertise, Suzi will expound on a pioneering approach to education, demonstrating how sound and rhythm can invigorate pedagogical methods and ignite a transformative learning experience.

Suzi's presentation will unveil a pedagogical paradigm that celebrates the profound impact of auditory stimuli on cognition, memory retention, and critical thinking and culture. Through a compelling synthesis of personal experiences, empirical research, and dynamic case studies, she illustrates how the integration of sound and rhythm amplifies engagement, breaking down traditional learning barriers.

Furthermore, Suzi Analogue will introduce a forward-thinking perspective on inclusivity in education. By incorporating rhythm and rhyme, educators can create a harmonious learning environment that resonates with diverse learning styles and backgrounds. Her insights challenge conventional pedagogical practices, paving the way for a more accessible and empowering educational landscape.

Moreover, Suzi will demonstrate how technology serves as an enabler, not a disruptor, in this pedagogical revolution. By leveraging digital tools and interactive platforms, educators can craft immersive auditory experiences that harness the full potential of today's tech-driven learners.

Join as Suzi Analogue guides us through a captivating exploration of "Soundscapes Of Learning," challenging us to rethink the very essence of pedagogy in higher education. Together, we will embark on a revolution in teaching and learning that promises a more inclusive, dynamic, and student-centered educational landscape.

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Music Videos as Music History  
Brad Osborn  
University of Kansas

After years of teaching courses devoted to popular music, I found that my students were more engaged during units in which we analyzed music videos. Eventually, I added so much music video content to these courses that I developed a separate class devoted entirely to music videos. My pedagogical approaches, repertoire, and theoretical framework eventually coalesced into the textbook Interpreting Music Video: Popular Music in the Post-MTV Era (Routledge, 2021). In this short panel presentation, I’ll share how a course on music videos can address some of the challenges institutions are facing in efforts to diversify and decolonize our curricula. First, if you want to decenter white men, you have to decenter “rock.” A history of the 1990s, for example, should center on hip-hop videos by Public Enemy and Queen Latifah that foreground the struggles facing Black people in urban environments. Second, while it’s true that MTV aired mostly videos from the US and UK, the advent of YouTube opened up a new world of videos that are just as worthy of study. “Gangnam Style” (2012) and “Despacito” (2017) are among the most famous, but Asma Lamnawar’s “Andou Zine” and Oumou Sangaré’s “Kamelemba” offer students a valuable glimpse into cultures and experiences that they’ve probably never encountered. Third, if we want to decolonize our coverage of music videos from the Western hemisphere, we must look to those created by Indigenous musicians. Supaman’s video “Why?” (ft. Acosia Red Elk), for example, uses traditional Apsáalooke instruments and dance to convey an English-language message about the struggles faced by his people. Music videos solve the challenges named above better than recorded audio alone. Their vital role in today’s curriculum stems from the power of words, music, and images to combine into a rich audiovisual message of resistance.

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Differentiated Instruction of Popular-Music Analysis  
Jeremy Smith  
Ohio State University

Differentiated instruction (DI) emphasizes “adaptation of aspects of instruction to differences between students” (van Geel et al. 2019). DI encourages students to demonstrate core learning goals in a way that utilizes their strengths and prior experiences. This paper presents some ways the author employed DI in a seminar on the theory and analysis of popular music, as well as some ideas for future improvements to this and similar courses. I have taught this course at multiple universities, to students with a variety of musical backgrounds, including MM, MA, DMA, and PhD students in various programs. Recently I proposed the course become a cross-listed elective that includes undergraduates too.

One thing students found particularly useful was the weekly analysis assignments in an open-ended format. Students were given multiple pieces to choose from that related to the weekly topic (such as timbre and texture, form, or metrical dissonance). They were instructed to make a representation of some aspect of the music, such as “a form chart or timeline, transcription into some kind of notation, DAW recreation, spectrogram or waveform, line graph or bar graph, or any other kind of visual representation.” They were also directed to write a few sentences accompanying their diagram(s), making meaning of their observations. Knowing that some students have less experience with musical analysis than others, I encouraged them to be creative in representing how they understand the music. Students appreciated the openness of this exercise, however one area they suggested for improvement was that it’s true that MTV aired mostly videos from the US and UK, the advent of YouTube opened up a new world of videos that are just as worthy of study. “Gangnam Style” (2012) and “Despacito” (2017) are among the most famous, but Asma Lamnawar’s “Andou Zine” and Oumou Sangaré’s “Kamelemba” offer students a valuable glimpse into cultures and experiences that they’ve probably never encountered. Third, if we want to decolonize our coverage of music videos from the Western hemisphere, we must look to those created by Indigenous musicians. Supaman’s video “Why?” (ft. Acosia Red Elk), for example, uses traditional Apsáalooke instruments and dance to convey an English-language message about the struggles faced by his people. Music videos solve the challenges named above better than recorded audio alone. Their vital role in today’s curriculum stems from the power of words, music, and images to combine into a rich audiovisual message of resistance.

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Unlearning through Popular Music: Teaching Speech-Melody Relationships in Cantopop from a Non-native Speaker’s Perspective  
Edwin Li  
The Chinese University of Hong Kong

One danger of teaching popular music is that students are too familiar with the music, thereby lacking the aesthetic distance to appreciate it. This particularly rings true when one teaches speech-melody relationships in Cantoneses popular music to native
Foucault and Jacques Derrida. This panel seeks to continue these efforts with papers that co-
nue critical perspectives on and from within the archive that productively sit alongside previous accounts from the likes of
narratives. Scholars such as Saidiya Hartman, Diana Taylor, Ann Laura Stoler, Ann Cvetkovich, and Robin
hooks (1992) and Jennifer Nash (2014), as well as my own personal experience as an educator, to ask suc-
academic, and the humanities in particular, is pushing diversity initiatives, specifically through calls to include Afro-
decolonial jazz pedagogy as the integration of critical, long-form listening and short-form writing into the undergraduate student's lifeworld.

Ungrading Jazz: Listening and Writing as Decolonial Pedagogy in the Undergraduate Jazz History Survey
Ken Tianyuan Ge
University of North Carolina at Chapel Hill

This presentation is a reflection on my experience of rebuilding and delivering "Introduction to Jazz" for an undergraduate class of 126 students at UNC-Chapel Hill in the fall of 2022. Initially, the class's structure represented the collision of my positionality as a teacher of color and practicing jazz artist with "ungrading": a praxis of "pedagogical disobedience" that I sought to refine through the philosophies of bell hooks, the assessment strategies of Jesse Stommel, and the critical listening practices of jazz scholars David Ake and Vilde Aaslid. Over the course of the semester, I attempted to maintain a dynamic approach to curriculum and pedagogy through conversation with my two graduate colleagues (who doubled as teaching assistants) and my PhD research cohort at large, while evaluating the social, aesthetic, and political questioning that my students brought (and at times didn’t bring) to the table. Through these interactions, what developed substantially for me was a conviction for decolonial jazz pedagogy as the integration of respectability politics and Hip Hop in the Classroom
Larissa A. Irizarry
Gettysburg College

Academia, and the humanities in particular, is pushing diversity initiatives, specifically through calls to include Afro-diasporic and hip hop culture in the curriculum of music programs, conservatories, and departments. As a non-Black woman of color who has benefited from this particular attempt towards diversity, I wrestle with the problem of teaching disrespectability politics in an institution of respectability, namely, teaching college courses on hip hop and its “ratchet” discourse and politics of irreverence (Chepp 2015). In exploring this topic through the medium of a conference paper, I use the phenomenological approach of Frantz Fanon (1952), bell hooks (1992) and Jennifer Nash (2014), as well as my own personal experience as an educator, to ask such questions as: Is the act of teaching disrespectability in an institution of respectability a colonial act? Is theorizing disrespectability an act of concluding, assuming a post-respectability politics reality? Does placing hip hop into a syllabus and confining it to theoretical frameworks quicken hip hop culture’s conclusion? In asking these and other questions, I hope to uncover the complicated, and potentially problematic nature of teaching Black popular culture, specifically American hip hop, in institutions of higher education.

Archives

Time: Saturday, 11/Nov/2023: 8:00pm - 10:00pm · Location: Vail

Archives

Organized by the AMS Music and Philosophy Study Group

Archives and archival work hold a contested position within music studies, especially given recent attempts to redress the forms of exclusion that have traditionally structured the field’s intellectual commitments. As much as they have functioned as the guarantors of scholarly legitimacy and objectivity, archives present a fruitful site to reflect on the larger historiographic, epistemological, and political aporias that accompany their existence. To this end, a growing body of literature has theorized “the archive” to better account for the ways that minoritized lives and practices have been obscured, rendered unruly, or simply forgotten within hegemonic narratives. Scholars such as Saidiya Hartman, Diana Taylor, Ann Laura Stoler, Ann Cvetkovich, and Robin Gray have thus articulated new critical perspectives on and from within the archive that productively sit alongside previous accounts from the likes of Michel Foucault and Jacques Derrida. This panel seeks to continue these efforts with papers that that conceptualize, critique, or generally
reflect on archives or archival theory in relationship to music studies. Given the multiple “archival turns” that have been staged across the humanities, our contributors engage myriad critical traditions and engage both the theory and praxis involved in archival work.

Presentations of the Symposium

Earth as Sound Archive
Peter McMurtry
University of Cambridge

Do archives need humans to exist? Recent archival studies (e.g., post/decolonial studies, media archaeology) highlight the significant gaps caused by the various political and social contexts in which they were established. But even in these critiques of archival ontologies, humans play a central role in establishing and maintaining archives and their holdings. Yet in this moment of anthropocenic reckoning, it seems equally viable to reflect on archives beyond the human, and particularly what historian of science David Sepkoski has called “the earth as archive.” In this paper, I consider three different instances of geological listening in which the earth functions as a kind of sound archive: first, the noise of boulders being pushed by mountain rivers until they become sand in the ocean, an auditory experience Charles Darwin used to conceptualize the deep time of the earth; second, the emission of sound from bubbles in glacial ice which have recently been recorded and analyzed as a way to measure the rate of ice melt (Tegowski et al., 2014); and finally, in a slightly different configuration, the increasing use of sound (and ultrasound) waves in oil extraction, both to query the earth-as-archive in order to locate oil wells and also to extract oil more efficiently. Listening to the earth-as-archive offers affective and geological insight, yet it also suggests the ways listening itself can easily become co-opted as a tool of environmental destruction, contrary to a long history of sentimental listeners from the Romantics to the World Soundscape Project.

Materiality, Mobility, and Music in an Early Modern Maritime Archive
Nathan Reeves
Northwestern University

Throughout the early modern period, Spanish overseers of the city of Naples maintained a fleet of galleys that provided military protection to its busy port and patrolled the coasts of the wider kingdom. As was typical throughout the Mediterranean, these ships relied on rowing labor from enslaved men (mostly north Africans and Ottoman Turks) and local convicts, identified collectively by contemporaries as galeotti. Given the constant provisioning these ships required, Spanish bureaucratic officials called veedores kept meticulous records of rations, munitions, equipment, and the crews themselves. Today held in the military section of the Archivio di Stato di Napoli, the archive of this fleet preserves traces of musical life in a maritime carceral space. Alongside contents ranging from cannons to coils of rope, surviving inventories document the presence of musical instruments and the galeotti musicians who would have played them.

This paper examines how Spanish state agents monitored the movements of people and objects within an internal economy dependent upon forms of unfree labor, including musical-making. Drawing from recent discussions in early modern studies, I consider these inventories as subjective records of space that index contemporary material associations between objects and their functions. The organizing principles of veedores allude to idiosyncratic notions of material and aesthetic value that temper the Foucauldian vision of panoptic state surveillance. Taking up Ann Stoler’s call to think along as well as against the archival grain, I argue that the maritime archive of the Mediterranean galley reveals music's circulation within a fluid, contingent space.

How would a post-custodial archive look like in the case of the AUMI Consortium?
Valentina Bertolani
University of Birmingham

The music archive has long favoured collections produced by a single creator, be it a composer, performer, collector. However, continuing to produce archival collections based on the primacy of individual creators is not enough to record the complex assemblages of many musical experiences of the last century. This paper mobilizes the concept of post-custodial archival paradigms, community ownership and long-term sustainability of these models in the case of the Adaptive Use Musical Instruments (AUMI) ideated by Pauline Oliveros, Leif Miller and Jackie Heyen in the early 2000s and the consortium created around AUMI (http://aumiapp.com/).

The diversity and dispersion of AUMI documentation (e.g., coding of various versions of the program; paper-based and digital documentation such as meeting minutes, email exchanges; performance documentation such as video; and traces of online presence) makes it a perfect candidate to apply post-custodial archival principles. Indeed, the post-custodial archive, theorised by Terry Cook (1994), articulates a turn from “archives” as collection or location to “archiving as practice” (Zavala et al. 2017, 204). The work presented in this paper is based on interviews with members of the consortium and a survey of existing materials and it will propose possible ways forward on how to archive an experience such as the AUMI consortium. This case study can offer a paradigm for many other musical experiences since WWII in which the communal aspect is paramount (e.g., the Deep Listening community also started by Pauline Oliveros, improvising collectives, the live-coding community).

What is the Status of a Vaulted Tape When the Building Burns?
Michael Heller
University of Pittsburgh

In 2008, a massive fire tore through Building 6197 of the Universal Music Group in Hollywood, a building known to employees as the “Video Vault.” This structure was a storage facility containing over a half-million master tapes recorded by luminaries of American music. While reports vary, the blaze likely destroyed over one hundred thousand tapes, a devastating loss of cultural artifacts documenting American popular music. The list of artists affected is sobering: Billie Holiday, Louis Armstrong, Chuck Berry, Patsy Cline, Mary J. Blige, Elton John, Slayer, on and on. Yet this was hardly the first tragedy of its kind. Earlier fires had destroyed storage...
facilities of Atlantic and MGM Records, and in other instances record executives have intentionally destroyed archival materials in order to save money on storage costs. This presentation considers what it means to preserve massive holdings of cultural history in the storage facilities of commercial record companies, facilities that have been repeatedly shown to be both inaccessible and fragile. In particular, it examines the fuzzy epistemological boundary between archives and vaults. While the two are often conflated in news stories about tape losses, in practice their missions can differ widely in regard to user access, preservational priorities, and conceptions of perceived value (economic, cultural, and otherwise). The presentation draws on Achille Mbembe’s theory of necropolitics to ruminate on the status of vaulted tapes, as objects which are perceived as having tremendous value, yet are intentionally shunted away from listening ears for decades, until they are (sometimes) destroyed.

Music and Dance Study Group Business Meeting

Time: Saturday, 11/Nov/2023: 8:00pm - 10:00pm · Location: Plaza Ballroom D

Music and Dance Study Group Business Meeting
Stephen S. Hudson
Occidental College

Organized by the AMS Music and Dance Study Group
The Music and Dance Study Group will meet to elect officers, report on the group’s finances, discuss the group’s activities over the previous year, propose and discuss ideas for future activities, and discuss current and future directions of music and dance research.

Music, Sound, and the Making of Eco-Culture

Time: Saturday, 11/Nov/2023: 8:00pm - 10:00pm · Location: Governor's Sq. 17

Music, Sound, and the Making of Eco-Culture
Chairs: Ludim Pedroza (Texas State University), Heidi Jensen (Alfred University), Emily MacCallum (University of Toronto)
Organized by the AMS Ecomusicology Study Group
The AMS Ecomusicology Study Group presents research dealing with music, sound, and the making of eco-cultures from the past, present, and future. Our panel consists of five papers (20min with Q&A each) followed by a moderated roundtable. The speakers include:

- Kirsten Barker (University of Illinois) - “More than Topography and Landforms: Musical Depictions of Southern Utah’s Wilderness”
- Megan Murph (University of Missouri) - "Surface Reflections: Hearing the Eco-History of Town Branch in Lexington, KY"
- Dimitris Gkoulimaris (University of Texas at Austin) - “The Re-Purposing of Folk Culture in the Struggle Against Resource Extractivism in Contemporary Greece”
- Jamie Meyers-Riczu (University of Alberta) - "Goin’ to the Big Oil Show: Celebrating Oil in Song"
- Alex Rehding (Harvard University) - "A Playlist for the Anthropocene: Elements of a Music-Ecological Aesthetics"

These scholars use a variety of methodologies (primary source document analysis, ethnographic narratives, cultural criticism, and aesthetic activism) to not only enrich our understanding of conceptualized space and eco-cultures, but also ecomusicology in the broadest sense.

Presentations of the Symposium

“More than Topography and Landforms: Musical Depictions of Southern Utah’s Wilderness”
Kirsten Barker
University of Illinois

Landscapes have served as inspiration for composers across time. For instance, southern Utah’s red rocks and deserts have affected Olivier Messiaen, John Duffy, Michael S. Horwood, Nico Muhly, and others over the past fifty years. As Denise Von Glahn demonstrates in her book *The Sounds of Place: Music and the American Cultural Landscape*, considering music inspired by specific places in relation to the cultural context surrounding that location can be revealing. This is especially true of Western art music based on southern Utah’s wilderness spaces, where consideration of culture needs to include ecology due to the prominence of the region’s protected areas and how they are impacted by drought and water overuse. My paper establishes the region as a compelling musical subject because of how it embodies the accumulated connotations of “wilderness,” which includes an emphasis on “pristine” and “sublime” spaces perceived as devoid of human influence or inhabitants. In the case of southern Utah, these wilderness ideals do not take into account the dispossession of the Indigenous peoples by early Mormon settlers or the effects of the creation of certain land protections. With Duffy’s Symphony No. 1: Utah (1989) and Horwood’s National Park Suite (1991) as case studies, I use literature on wilderness and conservation to argue that compositions inspired by southern Utah reflect and explicate the problematic aspects of the “wilderness” myth and prevailing narratives about the region in ways that reinforce the representations of the place and its ecology.
"Surface Reflections: Hearing the Eco-History of Town Branch in Lexington, KY"

Megan Murph
University of Missouri

Bill Fontana's Surface Reflections (2012) is a sound sculpture nestled in a walkway between the Fifth Third Bank and a parking garage in downtown Lexington, KY. Amplifiers along the walkway project hidden sounds of the local Town Branch, a tributary of the Kentucky River and on whose banks the city was founded in 1775. Due to decades of eco-crisis, namely mass flooding and cholera outbreaks, the branch has been confined in a barred brick vault underground since 1934. Until recently, few downtown pedestrians were aware that a water system flowed beneath their feet, and since, the city has made plans to uncover parts for the public. Fontana included a video component to his work that captures the “geological time” sounds of the branch reflecting off the “mechanical time” sounds of the Old Courthouse bell, in Cheapside Pavilion. This paper will consider the deeper meanings of Surface Reflection’s location across from Cheapside Pavilion, originally known as the Cheapside Auction Block, where thousands of people of color were bought and sold as slaves during the 19th century. Through newspaper articles and conversations with local activists and stakeholders, it will also consider how the work’s sounds co-exist with “Take Back Cheapside,” a campaign that negotiated to have a confederate statue removed from the area in 2017. This study addresses how the environmental, sonic, and circumstantial implications of Surface Reflections not only cause the listener to question time and where the sounds are originating but also the ecological and political history of Lexington.

"The Re-Purposing of Folk Culture in the Struggle Against Resource Extractivism in Contemporary Greece"

Dimitris Gkoulmaris
University of Texas at Austin

In the interdisciplinary realm of ecocriticism, a growing number of scholars are contemplating the renewables industries not as a clean move toward a sustainable future, but rather as a continuation of the extractive logics of capitalism. A similar mentality underpins the struggle against resource extractivism in contemporary Greece, wherein grassroots activists vehemently oppose diverse forms of extraction, including hydrocarbon exploration, wind farm construction, and gold mining. In this light, the present study aims to enhance scholarly understanding of the use of expressive culture within eco-political activism, through an examination of how anti-extractivist protestors make use of orally transmitted forms of poetry, music, and dance. In an example of détournement (“rerouting,” “hijacking”), Greek activists are re-purposing widely recognizable traditional forms, a practice which not only serves the movement’s popular appeal, but also reflects a philosophical position regarding the significance of the commons as non-exclusive property, or even as non-property. I will illustrate this argument through a hybrid ethnography of the anti-extractivist movement, blending a survey of online content found on activist social media profiles and open-ended interviews with the activists themselves. This paper will focus on two case studies: the women’s collective “Vrysoules,” who perform the iconic Dance of Zalongo to protest hydrocarbon exploration in the Pindus mountains of Epirus; and the use of mantínádhes (improvised rhyming couplets) in Crete, whereby anti-oil and anti-windfarm activists on Greece’s largest island wittily critique neoliberal policy and express their solidarity with eco-activist struggles across the country.

"Goin’ to the Big Oil Show: Celebrating Oil in Song"

Jamie Meyers-Riczu
University of Alberta

The community of Devon, Alberta, once hailed as “Canada’s model town” (Argyle 1952), developed shortly after the discovery of oil at the nearby Leduc No. 1 wellsite in 1947. The event ignited Alberta’s oil boom, irrevocably changing the province’s economy and culture. The subsequent influx of oilfield workers led the Imperial Oil company to purchase land north of the wellsite to build accommodations. Within three years, Devon was incorporated as a town. Similar to other single-industry boom towns (Bowles 1982), Devon’s identity was linked with resource extraction. To celebrate its economic abundance, Devon hosted Oil Shows throughout the early 1950s. Although largely forgotten, these multi-day events included a midway, sporting competitions, and musical productions. The Devon Oil Shows provide a case study for how popular entertainments participate in the cultures of oil extraction by trumpeting the new wealth made possible by that extraction while ignoring concerns of its consequences. Little research exists that explores the role these Oil Shows played in shaping oil boosterism in the early years of Alberta’s economic transformation. To fill this gap, I will examine archival songs and paraphernalia from the Digital Museums Canada and the Walder G.W. White Sheet Music Collection that valorize Devon’s oil industry. My analysis draws on discourses in petrocultures (Wilson et al. 2017) to critique the environment created by the oil industry and the resulting resistance to ecological perspectives. Through this framework, I will address the tension between local celebrations of oil extraction and the global ecological crisis we currently face.

"A Playlist for the Anthropocene: Elements of a Music-Ecological Aesthetics"

Alex Rehding
Harvard University

As the Working Group on the Anthropocene closes in on defining the new geological epoch, with 1945 as the favored starting point, one point becomes ever more obvious: the Anthropocene is as much about the past as it is about the future. When framed as an issue of temporality, music emerges as a largely untapped resource that has a tremendous contribution to make in our quest to understand the time spans of the Anthropocene. The outline of an activist aesthetics of music that I offer here draws lessons from a wide range of recent ecological writings. It is addressed primarily – though not exclusively – to listeners in the Global North, who benefited the most from the combined forces of industrialization and colonization that have historically contributed the most to climate change, and who bear a particular political and historical responsibility to become agents of climate justice. Music can help us meet the challenge of being “good ancestors” (Kznaric 2021) to future generations, specifically to decolonize the future. It is not necessary
– indeed, not even desirable – for such music to be explicitly concerned with ecological issues: as Bould 2021 argues for literature and films, many musics have an “Anthropocene Unconscious” that can be harnessed in the struggle for our planet. Using a range of examples from diverse musical genres, from Pharrell to Jem Finer, I explore how music(s) may help us tackle the ecological and temporal challenges of the Anthropocene.

Analyzing Jazz

Time: Sunday, 12/Nov/2023: 9:00am - 10:00am · Location: Grand Ballroom I
Session Chair: Joon Park, University of Illinois Chicago

Grouping Against the Groove: Metrical Dissonance in Hiromi’s “Voice”

Sam Falotico
Eastman School of Music

Simon Phillips, the drummer in Japanese-jazz pianist/composer Hiromi Uehara’s “Trio Project,” remarked that when playing in irregular meters—such as 7/8, 15/8, and 5/4—performers ideally should make them sound like they are “in four.” But how do jazz musicians create a sense of metrical dissonance and groove in jazz works where the metric grid itself is irregular?

Although studies relating theories of rhythm and meter to jazz are not new, previous scholarship has mostly focused on quadruple-metered tunes in standard 32-bar AABA (Love 2011) and 12-bar blues forms (Waters 1996), highlighting how soloists play in and out of the meter to add rhythmic variety to their phrasing. Only recently have studies examined these and other issues in irregular-metered compositions (Boyle 2021; Schumann 2021). My presentation extends concepts of metrical dissonance and groove in jazz by exploring how they may be manifested in irregular-metered compositions, analyzing Hiromi’s tune “Voice” (the titular track of her 2011 album) as an exemplar.

As I shall argue, the techniques Hiromi employs in playing outside of the groove not only demonstrate how one might go about improvising in an irregular meter, but also show that although in an irregular meter, the metrical dissonances in “Voice” are similar to those found in quadruple-metered jazz works. Through such means, I not only give insight into Hiromi’s artistry, but also shed light on how we can analyze, highlight, and discuss similar principles in other irregular-metered jazz compositions.

Monk’s Bridges

Henry Martin¹, Keith Waters²
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The compositions of Thelonious Monk challenged the metric and harmonic conventions of their era—innovations previously acknowledged (Solis 2008). Less often noticed, however, are the ingenuities of Monk’s bridges. Saxophonist Steve Lacy recalled Monk once remarking, “The inside of the tune (the bridge) is the part that makes the outside sound good.” Our talk begins with a comprehensive table that shows the importance of bridges in Monk’s pieces: of his 66 non-blues compositions, 47 have bridges. Then, taking Lacy’s comment into consideration, we proceed to show that Monk’s bridges often recompose A section material. This practice likely influenced postbop composers, many of whom moved to single-section compositions using melodic recomposition (Waters 2019). Our talk elaborates in general on this idea as well as work on bridges by Larson and Newton-Bruno, and then we turn our focus to two Monk compositions with intriguing relationships between the A- and B-section material: “Ruby, My Dear” and “Humph.” In our view, the bridges of these pieces recompose and, through both similarity and contrast, enhance the A-section material. Of particular significance among the processes we note are motivic relatedness, metrical reversals in harmony, and contrasting interactions between melody and hyperbeats at various levels. In sum, our talk ultimately reaffirms the importance of Monk’s work to the evolution of jazz composition, confirms Lacy’s recollection of Monk’s own opinion of bridges, and underlines Coltrane’s view of the composer as “a musical architect of the highest order” (Coltrane-DeMicheal).

Blindness and Musical Identity

Time: Sunday, 12/Nov/2023: 9:00am - 10:30am · Location: Windows
Session Chair: Jeannette Jones, College of the Holy Cross

Belisario’s Blindness: The Disabling of Operatic Conventions

Christina Colanduoni
University of Chicago

Gaetano Donizetti is famous for his scenes of madness, but his opera Belisario features a different type of disability on the operatic stage. Focused on the sixth-century Byzantine military leader Flavius Belisarius, Belisario (1836) follows the titular hero through imprisonment, blindness, and death. The librettist, Salvatore Cammarano, based his text on Luigi Marchionni’s 1830 play Belisario—its own adaptation of Belisarius (1820) written by Eduard von Schenk. As the end product of this textual network, Cammarano’s libretto provided a framework for Donizetti, one in which Belisario seems to be sidelined. In terms of set pieces, he is outperformed by the other principals, in particular being deprived of the entrance aria that one might expect of a military leader. This comparative neglect is most striking at the end of the opera. Belisario is hardly the first character to die on an operatic stage, but here he sings a mere five and a half measures preceding his death in Act 3. What is more, this brief dying utterance takes place during the tempo di mezzo of the principal soprano’s rondò finale, paving the way for her cabaletta, “Egli è spento.” Drawing on disability theory, this paper considers how the musical environment produced in Cammarano and Donizetti’s Belisario and the conventions that sustain it somehow fail to accommodate the blind Belisario. In this context, I argue that the specific model of disability that takes disability to
be a social category produced in relation to disabling real-life environments (Davis, 2002) can be applied to the performance of fictive operatic worlds.

**Performing blindness and the anxiety of visuality in the career of Maria Theresia von Paradis**

Christopher Parton  
Princeton University

At the age of three, the Austrian musician and composer Maria Theresia von Paradis (1759-1824) suddenly went blind. The story of her disability became an important selling point for her performances around Europe, as evidenced in the advertisements, reviews, and even the music of her concerts. From 1785 her program included a cantata, written by the blind writer Gottlieb Konrad Pfeffel and set to music by her teacher Leopold Koželuch, which mythologized her childhood tragedy and subsequent musical gifts. In singing her biography while accompanying herself at the piano, she embraced what Joseph N. Straus observed as the ‘dual task’ of disabled performers: ‘to perform music and to perform disability’ (Straus 2011). Yet Pfeffel’s cantata also communicates themes of divine intervention and mediation, tropes associated with idealized femininity stretching back to Petrarch and Dante. Paradis thus had the task of also performing her gender.

In this paper I examine the intersections of musicality, disability, and gender in accounts of Paradis’s performances and compositions. In so doing, I bring disability studies into conversation with studies on femininity and women’s public music making in the eighteenth century (Leppert 1993, Solie 2004, Head 2013). While for some commentators Paradis’s disability corresponded with long-standing fascinations with the extraordinary and othered bodies of musicians, for others her disability brought about criticisms of women’s musical abilities in general. I argue that this mixed reception was the result of conflicting expectations about the visuality of disabled musicians as a spectacle of superhuman ability and of women as modest and constrained embodiments of femininity. In the second half of the paper, I demonstrate how Pfeffel’s cantata sought to transcend visuality through its evocation of a higher, idealized femininity that Paradis could represent.

**Touching Melodies: Tactile Notation at the Vienna Institute for the Blind**

Adeline Mueller  
Mount Holyoke College

In 1819, the director of the Vienna Institute for the Blind published a 450-page treatise on blind education that included six plates of engraved illustrations showing the many tools and methods used to teach students to read, write, calculate, learn geography, handicrafts and carpentry, and even train and use guide dogs. Also illustrated (and described in the treatise) were two systems of tactile music notation used in the Institute’s extensive music curriculum: a five-line staff notation, similar to the raised alphabet used for reading in the decades before Braille; and a simplified, one-line staff with specialized shapes to indicate note values. Most musical training at the Institute was by ear. But as the Institute’s music director Simon Sechter observed in his contribution to the treatise, advanced students wanted a quick, shorthand notation to use when preserving their own compositions, while other students might not read the tactile alphabet and thus needed a simpler method to learn new music on their own.

In this paper, I share a modern three-dimensional reproduction of Sechter’s one-line staff notation system, and discuss the novel ways it represents pitch, rhythm, and other parameters of music. I interpret this experimental notation system in light of others that appeared in the decades before Braille; and I offer some hypotheses as to why a particular Mozart Lied was used to illustrate the system in the engraving. The Lied, I argue, served as both an encouraging aphorism for students, and a persuasive message to the general public. Ultimately, this notation system represents an assistive technology that afforded blind students greater agency and autonomy as aspiring performers, composers, and teachers of music. Even if it was not taken up much beyond the Institute, its survival in the treatise speaks to a period of experimentation and innovation among musicians and educators, one in which blind musicians gained greater access to Vienna as a center of European musical life. The notation also preserves a practice of tactile listening, something that scholars such as Johnson, Tunstall, and Lockhart have identified in other accounts and representations of blind musicking.

**Music and Female Agency in European Society**

**“My Harmonious Companion”**: English Square Pianos as Sites of Women’s Agency in the Eighteenth Century  
Rebecca Cypess  
Mason Gross School of the Arts, Rutgers University

In the last decades of the eighteenth century, English square pianos appeared around the globe, from Britain and continental Europe to their colonies in Africa, the Americas, and Australia. These instruments were inexpensive and portable, yet they offered sonic flexibility through special effects such as damper-raising pedals and lute stops, meaning that they could accommodate a wide range of aesthetic preferences.

The ubiquity of English square pianos has been noted in the past, but their significance as sites of women’s cultural agency has not yet been fully explored. This purpose is clear from the fictionalized *Letters from Eliza to Yorick* (1775), which claim to record the correspondence between the novelist Laurence Sterne and his friend Elizabeth Draper. Preparing for a journey to India, Eliza describes her square piano as her “harmonious companion during the voyage.” With these words, she endows the instrument with a
human quality and the capacity for friendship. Indeed, out of the public eye, the square piano became a “harmonious companion” to women of many social ranks, from farmers’ daughters to professional musicians, from the bourgeoisie to the aristocracy.

I argue for a new understanding of English square pianos as sites of women’s cultural agency, showing how these instruments reflected women’s personal tastes and priorities. I locate it in the salon of Madame Genlis, a writer, musician, and supporter of women’s education who highlighted the piano’s novelty and its sociable quality. Among Genlis’s habituées was the composer Marie-Émanuella Bayon, who reportedly helped popularize the piano in France and who may have used it to teach Angélique Diderot, daughter of the philosophes. The artist Angelica Kauffmann brought her English square piano when she moved to Rome; she used it in her studio to frame and normalize her activities in the male-dominated world of history painting. The English square also appeared in the home of Elizabeth Montagu, 3rd Duchess of Buccleuch, who likely used it to play the music of Ignatius Sancho, a Black composer long associated with her family. In all these situations, the English square piano advanced the cultural agendas of the women who played them.

From Matinée Musicale to the Brighton Musical Union: Anna Caroline de Belleville and the Cultivation of “Classical” Chamber Music Culture

Peng Liu
Truman State University

The proliferation of chamber concerts in Europe during the nineteenth century attests to the growing importance of chamber music culture in public musical life. However, the scholarly discourse of these public performances primarily focuses on male organizers, composers, and performers (Bashford, 1996 and 2007; Baron, 1998; Heffling, 2004; Lott, 2015), risking the silencing and trivializing of women’s agency in shaping this new musical orientation. Building on recent studies that explore the involvement of female performers in nineteenth-century chamber music performance (Hamilton & Loges, 2014; Stefaniak, 2021), this paper examines the entrepreneurial and programming strategies of German virtuoso pianist Anna Caroline de Belleville in developing a “classical chamber music community in Brighton, UK, through works by Mozart, Beethoven, and Hummel. I argue that Belleville’s programming of “classical” chamber music in her invitation-based matinée musicale—a semi-public concert series mainly held at her Brighton residence—was crucial in forming a hub for chamber music enthusiasts in the community. With the ever-expanding chamber music community in Brighton, these musical gatherings paved the way for Belleville to establish the Brighton Musical Union with her husband, violinist Antonio James Oury. Despite the higher entrepreneurial risk and short lifespan (1847–1852), this public chamber concert series both distinguished Belleville as a “classical” music interpreter and broadened the musical taste of the public in Brighton, as evidenced by numerous positive newspaper reviews. The study of Belleville’s productive and generative concert endeavors sheds light on the professional agency of female pianists in shaping and fostering public chamber music culture in the mid-nineteenth century.

Tracking Women’s Multiple Roles in the Concert Life of Vienna 1780-1830: Opportunities, Networking, and Agency

Mary Kirchdorfer
University of Vienna,

Viennese concert life around 1800, seen as a broad continuum from large Akademie concerts to intimate salons, featured a surprisingly high number of women in a variety of roles. Johann Ferdinand von Schönfeld’s Jahrbuch der Tonkunst in Wien und Prag (1796), for example, mentions over sixty notable women across a wide spectrum of activity (i.e., patron, performer, host). However, despite the pioneering work on women and salons by Rebecca Cypess, and Ruth Solie’s work on the agency of young women pianists, the extent of women’s agency in Vienna concert life is still poorly understood. In the ongoing WEAVE/FWF project “Concert Life in Vienna 1780-1830,” which is tasked with assembling a comprehensive database of events, persons, repertoire, and venues, it is becoming even clearer how women participated in numerous ways including as performers, organizers, hosts, patrons, and even poets. Looking at the entire spectrum of concert activity, new and interesting connections are appearing that have traditionally been overlooked by musicologists who have mainly been focused on male composers. For example, we have found Luise Brachmann’s poetry being declaimed by another woman, Betty Schroder (daughter of the actress Sophie Schröder and sister of the singer Wilhelmine Schröder-Devrient), at the Kämtnerstheater in 1821; this was all before a musical program including Beethoven and Schubert. Women’s poetry and music was performed, women themselves performed, women organized and hosted in their own apartments, as well as financially supported a portion of concerts occurring in this period. In what ways did family contacts (or “das Ganze Haus”) enable and influence the success of professional and dilettante female musicians? What networks (supportive or competing) existed among the women musicians, and what institutional collective associations were formed? Using the database along with primary source material, this paper will investigate questions of women’s agency and networking among their many possible and overlapping roles at these multi-media concerts.

Music and World War II

Time: Sunday, 12/Nov/2023: 9:00am - 10:30am · Location: Governor’s Sq. 16
Session Chair: Heather de Savage, Central Connecticut State University

"The Answer to the Enemy’s Siren": GI Jill and Government Sponsored Intimacy in World War II Radio

Katie Beisel Hollenbach
University of Washington

During World War II, propaganda and mass media outlets were harnessed by governments at a level never experienced before in global history. For the first time, many of the realities of war were brought directly into civilian homes around the clock in real time, a
result of the rise of one of the most significant communication technologies in history, radio. Advances in broadcasting technology since the First World War meant that radio programming in the 1940s could be tailored and distributed to both civilians and troops worldwide. This study will explore the U.S. government-sponsored Armed Forces Radio Service (AFRS), which created programming that was unavailable to civilian listeners and broadcast only to American troops. Specifically, I will examine the AFRS program GI Jive, which broadcast American popular music and messages from home to soldiers overseas.

GI Jive was sponsored by the Army publication, YANK: The Army Weekly, a magazine that was authored by and distributed strictly to U.S. soldiers. The main draw of GI Jive was the program’s host, “GI Jill,” the pseudonym of Martha Wilkerson, who presented a character of “the girl back home” that proved extremely attractive to American troops. “GI Jill” was one of many wartime female radio personalities on both the Allied and Axis sides designed to affect troops in different ways, with Wilkerson often described as America’s response to Japan’s “Tokyo Rose,” whose purpose was allegedly to demoralize U.S. soldiers.

In dialogue with the work of scholars in radio, gender, and popular music studies such as Michele Hilmes, Christina Baade, Jennifer Fleeger, and Marilyn E. Hegarty, this study will explore the deeply personal connections soldiers cultivated with the invisible voice of Wilkerson, contextualizing Wilkerson’s position as a female radio professional in an era when the suitability and position of women in radio was deeply contested. It will also examine how YANK and GI Jive work together to create a revealing picture of the intricate and purposeful system the U.S. government created to tailor radio programming in a way that would sculpt uplifted, motivated, and ultimately successful troops.

**Thriving in a WWII Margaritaville: Musical Ecology, Leonard Bernstein, and Key West in 1941**

Zane Larson
University of Iowa

A less-than-fortunate failing relationship, pending unemployment, fear of enlistment in the army, and sinuses issues brought Leonard Bernstein to Key West in late August of 1941 for a ten-day vacation that changed the trajectory of his compositional career. While Bernstein’s successes with his “Clarinet Sonata for Piano,” Fancy Free, On the Town, and West Side Story are tied to his positionality in New England, the sunny and sailor-filled paradise of Key West, Florida also played a monumental role in Bernstein’s early career.

During his visit, Bernstein started his clarinet sonata and an unfinished ballet titled Conch Town (1941)—a composition that contains the musical framework for the iconic “America” from West Side Story premiered sixteen years later in 1957. Through the live music and radio influences he likely experienced in Key West, Bernstein was able to gain exposure to Afro-Latin styles of music that inspired Cuban compositional styles in his earliest and highly successful compositions. Furthermore, Bernstein was exposed to swaths of sailors during Key West’s boom in population due to increasing tensions surrounding WWII. Sailors later served a role in Bernstein’s queer fantasies as seen in his ballet Fancy Free and musical On the Town. This paper thus examines both the sociocultural and musical landscape of Key West, Florida during Bernstein’s initial visit to the island to contextualize the importance of this short vacation to his personal and professional life. Through using resources from the Works Progress Administration of Florida, letters to and from Bernstein, biographical information about Bernstein and his early compositions, and histories of Key West and Cuban music, I curate a pastiche of sources to provide a narrative of the vibrant musical life of Key West’s into and around 1941 and its subsequent impact on Bernstein’s compositions. By examining Bernstein through the lens of Key West’s music scene as a place for cultural and historical exploration, I show the power of centering composers from the places they are most known for. Doing so, I hope to further develop scholarship on the connections between musical ecology of place and composers toward a more globalized perspective.

**Music of China**

*Time:* Sunday, 12/Nov/2023: 9:00am - 10:30am **Location:** Governor’s Sq. 11

**Session Chair:** Nathan Lam

**Understanding Metric Flexibility and Performance Practice in Chinese Traditional Singing**

Yiyi Gao
University of North Texas (Denton, TX)

This paper compares meter in Western practice with that of Mandarin Chinese mountain songs, a major vocal genre still widely performed in modern China. I introduce the phenomenon of metrical flexibility (in which meter does not entail a regular pattern of downbeats) and highlight differences between music cultures to show how musical intuitions are often culturally contingent. In so doing, I describe a new approach to perceiving metric syntax and diversify methods of listening by incorporating Chinese music theory and performance practice.

**Luo Zhongrong’s trio ensemble One Yun Sharing Three-Gong Systems and the blending of Chinese and Western theoretical systems**

Sitong Chen
University of Oregon

Most research on post-tonal pieces by Chinese contemporary composers has focused on exploration of Chinese melodic and rhythmic elements, and Chinese aesthetics. One Yun Sharing Three-Gong Systems is the only piece known to me that reflects a music theory concept well known in China. This piece combines Luo’s long-term research and practice of the Chinese modal system with the 12-tone method. In this paper, I combine analytical methodology from Chinese and Western music theory to offer a perspective on contemporary Chinese musical works.

In 1986, the concept of One Yun Sharing Three Gong-Systems was proposed by Xiangpeng Huang. According to this concept, the Chinese modal system can be divided into a three-leveled hierarchy. The first level is Yun, which is a septachord structure resulting
from stacking fifths or fourths. The second level is the Gong system, which is an interval structure, similar to the Western notion of key. There are three Gong systems in a Yung. The third level is Diao, similar to the Western notion of pentatonic, six-note, or diatonic scale.

Luo applied the concept of complementary set-classes in this ensemble piece together with the concept of One Yun Sharing three Gong Systems. He divided the 12 tones into two set-classes 5-35 (02479) and 7-35 (0139681). 5-35 is mainly used as a pentatonic scale in the harp to provide a rhythmic background, while 7-35 is mainly used as a seven-tone scale in flute and viola voices. The seven-tone scale 7-35 can be treated as belonging to C, G, and F gong systems, making this 12-tone piece a multi-tonal piece from the Chinese modal system perspective.

Chinese elements in this piece are not just superficial imitations of rhythmic patterns and tunes in Chinese folk songs whose structures are based on Western music theory. Instead, Zhongrong Luo illustrated Chinese elements from a deeper perspective. Studying Luo’s piece as a blending of Chinese traditional and Western 12-tone strategies provides us a new way to analyze Chinese contemporary work, and a way to understand Zhongrong Luo’s style more completely.

Expanding Music Literacy: Chinese Kunqü Opera Stage-Speech Tone Contour Transformation in YAO Chen’s Pipa Plays Opera (2013)
Yi-Cheng Daniel Wu
Soochow University School of Music

YAO Chen’s Pipa Plays Opera (2015) presents a staged chamber work alternating sections between traditional Chinese Kunqü opera stage-speech and a plucked instrument pipa. The piece contains two scenes set on acts from the Chinese classic play The Romance of the Western Chamber. Each scene is a self-standing monologue assigned to one of the two Kunqü singers. YAO asserts a unique twist on our perception of how the singers deliver their texts. Instead of singing, they declaim the lyrics adapted from the play, an important Kunqü technique called 含白 (stage-speech) similar to the Western recitative but without accompaniment and prescriptive notation.

To realize the stage-speech, the singer begins by analyzing the sound of each Chinese character according to the regulations of vocalization based on an artificial language invented for Kunqü. They define the pitch level and linguistic tonal inflection of a character. Considering textual syntax and structure, the singer combines a few characters to form a word, whose lexical tone presents a conjugated contour joined by several tones, forming a melodious shape. Then, a complete spoken verse, which is composed of words, is morphed musically into a speech melody chained by a succession of tuneful contours. Thus, the Kunqü stage-speech is a highly stylized, sophisticated, and tasteful interpretation of declamation.

Yet, as part of a composition, how do we expand our literacy to appreciate the speech melodies in YAO’s work? Since they are defined by their constituent contours outlined by lexical tones, we can consider them contextually as: How do the speech contours transform from one to another along a continuum, rather than leaps among different plateaus? And how is this gradual transforming process in lockstep with the narrative of the play? I employ Wu 2019’s contour network to examine the nested relationships among the stage-speech contours in Scene II “The Sentiment of the Zither.” My analysis finds that the speech contours gradually change their guises along a continuum within the network to closely reflect the zither’s various sounds depicted in the text. This framework serves as a means for binding contours into families of affinity moving the narrative forward.

Signs in Film and Television
Time: Sunday, 12/Nov/2023: 9:00am - 10:30am · Location: Governor’s Sq. 15
Session Chair: Chelsea Nicole Oden, Adams State University

Twisted Tones and Jumbled Styles: Musical Humor in Hong Kong Mo Lei Tau Movies.
Wing Lau
University of Illinois Chicago

Mo lei tau (無厘頭), roughly translated as “nonsensical,” is a signature comedic style of the Hong Kong entertainment industry around the 90s. The identifying markers of mo lei tau include excessive cultural references, non-sequitur logic, and exaggerated delivery. Music in these movies elevates the comedy by exploring the lexical tones of the Cantonese language and by mixing the Eastern and Western references familiar to colonial Hong Kongers. This paper investigates these previously underexplored comedic strategies in two case studies, “Only You” from A Chinese Odyssey II: Cinderella (西遊記II之仙履奇緣) and “BBQ Wings” (燒雞翼) from Flirting Scholars (唐伯虎點秋香). I scrutinize (1) how the speech tones of the Cantonese lyrics conflict with the contour of the already-existing melodies, (2) how serious scenes are juxtaposed with lowbrow comedies, and (3) how contrasting stylistic features such as those in pop/rock, Cantopop, and Cantonese opera are parodied in the same musical number to defy audiences’ expectations and solicit laughter.

Building on Aaron Carter-Ényí and Quintina Carter-Ényí’s study on text settings in the tone language, Igbo (2020), and Noriko Manabe’s work on the phonetic play in Japanese musical parodies (2022), my paper introduces Cantonese specific strategies in appreciating mo lei tau movie music. I show how the absurd eclecticism reflects what the film scholar Victor Fan calls the extraterritorial position of Hong Kong movies and how such nonsensicalness creates a shared space among colonial Hong Kongers in the 90s to express and negotiate their complicated cultural identities.

Vanishing Variations: Motivic Uniqueness as a Signifier of Prize Value on "The Price Is Right"
Christopher Gage
A single episode of *The Price Is Right* can feature upwards of twenty prizes, and, ranging from breakfast cereal to luxury cars, the variety is astounding. Equally diverse is the array of short musical works, called cues, that accompany the unveiling of these prizes; some of them exhibit a strong connection to the show’s theme song, while others sound newly composed. I argue that, in the first two decades of *The Price Is Right*, a given cue’s motivic distance from the theme song has a direct positive relationship to the value of the prize that it accompanies. I categorized each of approximately one hundred musical cues, taken from a sample of shows airing in 1984, according to the degree to which they preserve or reference five motives present in the theme song; then, I compared that information to the value of the prize that it accompanies. Grocery items, which typically go for ten dollars or less, show the highest degree of musical similarity to the theme song, with several cues incorporating three, four, or even all five motives. Music for moderately priced items, such as a washer/dryer combination worth $1,020, tends to include two or three of the theme song’s motives. The highest-value prize packages, such as cars and showcases, use music that is the most motivically distant, often displaying none or one of the five identified characteristics of the theme song. With the theme song at its core, the world of prize cues for *The Price Is Right* is vast but ordered. Each cue can have any number of degrees of motivic distance from the theme song, and that distance is used to signal prize value: the more different the cue sounds, the more expensive, exotic, or extraordinary the prize—yet another layer of game show excitement.

**A Corpus of Corpses: Murder and Modernism in the Crime Films of Max Steiner**

Brent Yorgason, Jeff Lyon  
Brigham Young University

It is commonly observed that the Classic Hollywood style owes a debt to late Romanticism for its tonal language. However, David Neumeier and others have noted that this “supposedly late romantic musical style” is far more eclectic in nature, incorporating a variety of styles to suit the genre and the dramatic situation. The genre of the crime film, for instance, often demands a more dissonant and modern musical style. This corpus study examines 112 scenes involving murder or violent death in 38 films in the crime genre. All have music by Max Steiner, spanning the time period from *Thirteen Women* in 1932 to *The FBI Story* in 1959. In order to examine harmonic content in detail, Steiner’s own original sketches have been used.

The study finds that scenes involving murder and violent death were far more likely to feature tone clusters, polychords, whole-tone chords, quartal chords, and other sonorities best analyzed using pitch class sets. Other common compositional features include unstable tonality, chromatic parallelism, dissonant basses, complex layering, ostinati, tritone oscillation, fragmentation, and the use of non-diatomic collections. At least two-thirds of the scenes in the corpus used some of these modern techniques. In connection with these findings, I examine how the nature of the death (murder, suicide, accident, etc.) and the type of character dying (hero, villain, innocent bystander, etc.) affects the compositional handling of the scene and the way in which leitmotive might be transformed in response to that character’s death.

**Timbres, Voices, Ciphers**

*Time: Sunday, 12/Nov/2023: 9:00am - 10:30am · Location: Plaza Court 1*  
*Session Chair: Lindsey Reymore, Arizona State University*

**Hypnagogia, Oppression, and Sexual Desire in Rebecca Saunders’s O (2017)**

Hannah Davis-Abraham  
University of Toronto

Rebecca Saunders’s unaccompanied vocal work *O* (2017) features Molly Bloom’s stream-of-consciousness monologue from James Joyce’s *Ulysses* (1922). Saunders’s musical setting of the monologue—with timbral effects that impede vocal projection, fluctuations in air flow, and unpitched sounds such as whispering, gasping, and screaming—renders the ambiguous source text largely unintelligible. Saunders’s score invites multiple sonic possibilities, as showcased in recorded performances by sopranos Sarah Maria Sun (for whom O was composed), Juliet Fraser, and Stephanie Lamprea. Drawing on Judith Lochhead’s (2016) analytical framework for contemporary music, this paper presents three thematic interpretations of *O* that emerged from my interviews with Sun, Fraser, and Lamprea, and analyses of their recordings.

One reading explores Molly’s hypnagogic and/or dream states; a second reading views *O* as a depiction of Molly’s oppression; and a third reading explores Molly’s vivid thoughts about sex and pleasure. Each of these interpretations is simultaneously communicated by the same sounding elements, including timbral effects, manipulation of text, control of breath/air flow, and fluctuations in pacing. Using conceptual integration networks (Zbikowski 2017, 2002; Sayrs 2003; Fauconnier and Turner 1998), I demonstrate how these musical characteristics map onto Molly’s perceived character traits and actions in each interpretation. In addition, I engage with Zachary Wallmark’s (2022) theory of timbre and meaning as a means of understanding *O*’s formal process and constituent gestures through performer energy and exertion. Throughout, I illustrate how Sun’s, Fraser’s, and Lamprea’s perspectives and musical choices are integral to both the formal and affective trajectories of *O*.

**Tuning and Timbre as Critical Text Setting in Kate Soper’s Cipher**

Scott Allen Miller  
CUNY Graduate Center

Kate Soper’s *Ipsa Dixit*—a 2017 Pulitzer Prize finalist—has received attention for its feminist interventions that reimagine the composers’ authority and make the labor of performance visible, often embracing a redistributive collective approach. The final movement, *Cipher* for soprano and violin (figure 1), includes speaking parts for the violist and a “violin 4-hands” performance that
is especially demonstrative of Soper’s collaborative, workshop-style compositional process with violinist Josh Modney. My analysis shows how Soper manipulates performance expectations and musical parameters—especially tuning and timbre—to critique her multilingual texts, inviting the audience to participate in the contingent process of meaning-making. I further argue that Soper’s compositional practice is disidentificatory because of its simultaneous identification with and reimagining of (patриarchal) modernist concepts in music like fidelity to progress and the primacy of the texted voice (especially the female vocalist) in opera and modernist chamber music.

For example, in a setting of excerpts from Wittgenstein that insists on the contingency (or multivalence) of signs, the music offers itself as an example when a standard tuned D and a conflicting D+18¢ (scordatura) fulfill multiple functions simultaneously: first, they are sustained together to produce what Soper calls a “distinctive beating timbre;” next, the soprano slides from the standard D to the raised version, reminding the listener that they are also discreet pitches. Thus, Soper’s deconstruction of the pitch material allows the music to analyze and demonstrate the text being set. With innovative uses of timbre and tuning in setting text, Cipher demonstrates the mutability of power structures through a critique and reimagining of the signs that inscribe them.

Play, Nonsense, and Illusory Identities in Unsuk Chin’s Akrostichon-Wortspiel
Julianna Willson
Eastman School of Music,

In Akrostichon-Wortspiel (1991, rev. 1993), Unsuk Chin manipulates excerpts from sources such as Lewis Carroll’s Through the Looking Glass (1871) resulting in a text that sometimes retains a semblance of syntax, but one where most words are unrecognizable. Akrostichon-Wortspiel’s dialogue with Carroll’s nonsense tradition leads to questions regarding if and how techniques from a tradition focused primarily upon textual nonsense are reflected within a musical context. Drawing upon scholarship on the creation of literary nonsense by Susan Stewart (1978) and work by play theorists such as Caillous (1961) and Huizinga (1949), I expand on Cassidy-Heacock’s (2015) conception of Akrostichon-Wortspiel as musical games, focusing on Stewart’s delineation of “play” as an operation that shifts material from the real world to the domain of nonsense and in which a momentary relinquishing of one’s real-world identity for an alternate persona can occur. I specifically explore Chin’s manipulations of vocal identity within several of Akrostichon-Wortspiel’s movements, showing how both music and text combine into an entity reflecting Stewart’s play and nonsense operations.

Within my analysis, I explore four differing uses of vocal identity within the work’s movements including the voice’s role as a fluctuating entity, a communal participant, a transforming identity, and a determiner of instrumental process. For instance, in both the fourth and fifth movements, the soprano’s role transforms, gradually inverting to that of an equal “instrument” within the ensemble and correlating to Stewart’s nonsense operations regarding the inversion of classes and “play with infinity.” In the sixth movement, the soprano’s varying attempts at singing the alphabet in order are mirrored in the musical texture by the instruments’ efforts to reach scalar completion, illustrating an example of Stewart’s operation, “arrangement and rearrangement within a closed system,” where elements are taken from a “closed” system and arranged in combinations outside of their typical “sequence and hierarchy.” Through my analysis, I ultimately demonstrate the soprano’s role as an illusory figure within Akrostichon-Wortspiel, one which plays with categories of identity and function within the ensemble and contributes to each movement’s orientation within the imaginary world of nonsense.

Revisiting the 2017 Musicology Now “Open Letter to AMS Members on the State of the Academic Job Market”: Strategies for Implementation

**Time:** Sunday, 12/Nov/2023: 9:00am - 10:30am  ·  **Location:** Grand Ballroom II

**Revisiting the 2017 Musicology Now “Open Letter to AMS Members on the State of the Academic Job Market”: Strategies for Implementation**

**Chair(s):** Jennifer Saltzeitne (University of Oklahoma), Brandi Neal (Virginia Commonwealth University)

**Presenter(s):** William Cheng (Dartmouth College), Alexander Rehding (Harvard University), Marysol Quevedo (University of Miami), Samantha Bassier (New York University)

**Organized by the AMS Committee on Career-Related Issues**

In 2017, Musicology Now published “An Open Letter to AMS Members on the State of the Academic Job Market.” The letter featured a frank discussion of the realities of the academic job market in musicology and gave voice to “the frustration and helplessness” that the signatories, their colleagues, and their students were experiencing surrounding the dearth of academic positions. To the leadership of professional societies, members of professional societies, and departments that employ musicologists, the letter offered a set of concrete proposals meant to provide greater support for and inclusion of contingent faculty and musicologists engaged in (or seeking) work outside academia. This panel will serve as a peer-to-peer workshop focused on implementation.

The co-chairs will speak for 5 minutes to contextualize the letter, summarize its recommendations, review the principles outlined in the statement on AMS and Contingent Faculty, and introduce the speakers. Four signatories will each give a 10-minute lightning talk addressing the ways in which they have sought to implement the letter’s recommendations in their own institutional contexts. These talks will be followed by 15 minutes for break-out groups allowing audience members to discuss challenges and opportunities surrounding reform in their own institutions. Next, a thirty-minute group discussion moderated by the co-chairs will allow participants to share the insights of their small group, share successes and failures, and address questions to the panelists. These conversations may reveal methods that AMS members have used to reform the objectives and size of Ph.D. programs, to help musicology students secure jobs outside academia, to diversify hiring, and especially to open access to resources and support for contingent faculty (among other goals articulated in the open letter). We hope that all participants will leave the session with concrete strategies they can use to enact further reforms.
Music was widely believed to have restorative properties (Gouk 1999, Austern 2020), but did early modern readers actually buy real value within the medical system within which they operated (2019). Patrick Wallis argues that a distinction ought to be drawn between those cures that were “hoaxes on the ignorant” and those that can help construct a cultural reality of health and illness that draws together wide-ranging notions such as spirituality, morality, gender, class, and leisure.

Music’s Uses at the Advent of England’s Pharmaceutical Trade
Sarah Koval
Harvard University

Music was widely believed to have restorative properties (Gouk 1999, Austern 2020), but did early modern readers actually buy into medicinal claims about music in printed song collections? If so, how were such songs used in cases of melancholy and other afflictions? While such questions resist answers, we gain insight through the songs collected in a non-commercial genre of the period: handwritten medical recipe books. For although proprietary medicines gained popularity throughout the late seventeenth century, home remedies persisted as trusted alternatives to commercially traded drugs. My research has shown that music participated in regimens of home healthcare alongside other handcrafted remedies. As such, this paper compares medicinal claims about music in printed song collections with the musical repertoires in manuscript recipe books, finding that while music publishers attempted to transform the practice of home song collecting into a commercial enterprise through secular ballad sales, repertoires of home medicinal music predominantly comprised psalms, hymns, and instrumental music. Ultimately, I argue that print and manuscript sources should be read together in order to understand the spectrum of ways that music fitted into routines of healthcare in early modern England.

In 1887, the Beecham’s Pills company, an English quack medicine firm founded in 1848 by the grandfather of conductor Sir Thomas Beecham, began to publish notated sheet music to advertise their medicines. Originally distributed like free handbills by participating chemists, this music for voice and piano—folk and music-hall songs, dances and piano character pieces, oratorio selections, and even newly commissioned songs that advertised Beecham’s products—would contain a print ad on the back for the company’s pills. Very soon, Beecham’s began to offer this music in volumes, sold at a low price by booksellers and by post, and available in various types of bindings, thereby investing some permanence to what had been ephemeral and turning the music into a nominal commodity in its own right. In total, twenty volumes collecting 600 pieces—with revised editions and reissues—were produced between 1887 and 1902.

This paper investigates firstly how this music functioned as advertising: what was the overlapping target market in terms of class and gender for the music and the pills, and what values did the musical commodity impart to the pharmaceutical one, and vice versa? Secondly, this paper presents a case study to show how specific pieces of music published by Beecham’s interacted with the firm’s other advertising material to form multi-medial “campaigns.” One such campaign, drawing on the symbol of the seaside (a place of both sedate therapy and exuberant pleasure), positions Beecham’s pills as a counterbalance to overindulgence and an aid to leisure. This investigation reveals the multiple and intertwining ways by which “health” was constructed, packaged, and sold—with music at its center—during a particularly experimental and little-regulated period in English pharmaceutical advertising.

**Selling Sweet Songs and Vicious Fraud: Music and Patent-Medicine Advertising, 1890–1906**

Dana Gorzelany-Mostak  
Georgia College & State University

In the first half of the 19th century in the US, medicine was not a well-regarded profession. Men who practiced the trade often had limited expertise, and in many places, trained physicians were simply not available. Therefore, the ailing populace often turned to self-help pharmaceuticals (Conrad and Leiter 2008). Before the Pure Food and Drug Act was passed in 1906, drug manufacturing was a largely unregulated process, and as such, medicine companies sold tonics, elixirs, and tinctures to unsuspecting customers with the most outlandish claims regularly touted in medicine shows or printed in newspapers.

One popular patent-medicine manufactured by the Chattanooga Medicine Company, Wine of Cardui, was an elixir purportedly capable of curing female “maladies” such as dizziness, nervousness, melancholy, cramps, hot flashes, prolapsed uterus, sterility, and even sagging breasts. To reach the target demographics, the company produced utilitarian advertising ephemera, such as almanacs, calendars, and cookbooks—a solid advertising strategy, as the consumer would likely hold on to them for at least a year, and with each viewing be reminded of the medicine’s unparalleled healing power. To achieve a similar end, the company also produced songbooks, which, in addition to music, included print advertisements and testimonials from satisfied customers.

This paper analyzes the contents of the Cardui songbooks and considers how song genres, lyrics, and the connotations of women’s domestic culture align with the advertising strategy cultivated in the songbooks’ non-music pages, which rely modesty, virtue, and domesticity and elevate women’s roles as natural healers. Connections between musical accomplishment and moral uplift were well established at this time, therefore interspersing the sounds and semiotics of gentility with descriptions of messy female bodies afforded an air of respectability and legitimacy to drug use at a time when the professionalization of medicine moved healthcare out of the domestic sphere (Campbell 2003).

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**Theorizing Timbre, Texture, and Space in Hip-Hop Music**

*Time:* Sunday, 12/Nov/2023: 9:00am - 10:30am  ·  *Location:* Silver

**Theorizing Timbre, Texture, and Space in Hip-Hop Music**

*Organizer(s):* Jeremy Tatar (McGill University)  
*Chair(s):* Jeremy Tatar (McGill University)

This session on timbre, texture, and space in hip-hop music features three papers that converge on the analysis of this genre’s compositional and production practices. In so doing, the session attends to two recent proliferations in music theory scholarship: increased focus on hip-hop music and its subgenres, and greater engagement with timbre, texture, and sound spatialization. Testament to these proliferations is the creation of SMT’s two newest interest groups: rap and hip hop music, and timbre and sound spatialization. Among hip-hop music’s primary compositional parameters, timbre, texture, and sound spatialization are essential to beat making, studio production, and flow vocalizing, and are intricately tied to issues of identity, class, technology, and race. Abundant extant work explores these topics, including outputs by Rose (1994), Schloss (2004), Sewell (2014), McLeish (2020), and Campbell (2022) that explore how hip hop’s embrace of various technologies uses sound (both timbre and texture) to create, affirm, subvert, and challenge aspects of racial identity.

Building on momentum created by the above scholarship, this session’s three papers explore compositional, performative, and production practices that have either arisen through hip-hop music or have become synonymous with it in some way. Kelsey Lussier proposes a new model for analyzing texture in hip-hop music based on the reorganization and expansion of the functional layer system developed by Moore (2012) and furthered by Lavengood (2020). Ben Duinker explores timbral heterogeneity and complex approaches to sound spatialization in trap music, drawing on Olly Wilson’s 1992 essay “The Heterogeneous Sound Ideal in African American Music.” And Philipp Eisner focuses on sampling practice, specifically how the spatialization of sounds in sampled records is either preserved or modified in their repurposed contexts.

The textural role and spatial distribution of timbral heterogeneity emerges as a central thread among the papers in this session. Given the ever-increasing impact of hip-hop music on the wider popular music landscape, this session is testament to the need for increased
analytical attention on matters of texture and timbre in this genre, with a mind for further exploring how it intersects important technological, sociological, and musicological dimensions.

Presentations of the Symposium

A New Model for Analyzing Texture in Recorded Hip Hop

Kelsey Lussier
McGill University

This paper proposes a new model for analyzing hip hop textures, based on the reorganization, reconceptualization, and expansion of Allan Moore’s (2012) functional layer theory and Megan Lavengood’s (2020) novelty layer (further developing Moore’s theory). Two particularities of hip-hop music prompt this new model. First, several of hip hop’s compositional norms contradict or exceed the scope of Moore’s textural functions. For instance, his definition of the melodic layer as a song’s “tune” does not account for rapped lyric delivery (flow), which tends to foreground rhythmic and timbral elements. Moreover, whereas Moore’s primary rhythmic layer focuses on the drum kit, hip-hop beats’ rhythmic surfaces combine percussive sounds with pitched elements such as sampled riffs, melodies, and harmonic gestures. Since Moore’s theory is designed to describe pop and rock textures, his model does not capture the integration of these elements in a hip-hop beat.

Second, timbral contrast and resistance to homogeneous blending permeates all textural layers in hip-hop tracks, a product of the common practice of sampling from a variety of genres. This characteristic exemplifies Olly Wilson’s “heterogeneous sound ideal” (1992), which he describes as a primary aesthetic principle of African and Afro-diasporic music: the simultaneous and/or successive juxtaposition of multiple contrasting timbres. Lavengood’s novelty-layer theory identifies within a song a single timbre that is contextually and aurally marked and resists blending with the ensemble and is therefore incongruous with hip hop’s textural and timbral aesthetics, where non-blending is normalized and thus unmarked.

My model takes these idiomatic features of hip-hop music as starting points, proposing three groups: a lead and augmentation group, a novelty group, and a beat group, thereby creating space for flow, integrating pitched and unpitched elements in the beat, and aligning the novelty function with the heterogeneous sound ideal. This new model, which foregrounds the compositional practices and stylistic norms, therefore more adequately describes hip hop textures.

Trap Music’s Heterogeneous Sound Ideal

Ben Duinker
McGill University

Olly Wilson’s essay “The Heterogeneous Sound Ideal in African American Music” (1992) describes aspects of timbral heterogeneity that its author argues are central to African and Afro-diasporic musical traditions. In this paper I identify sites of Wilson’s heterogeneous sound ideal in the timbral, textural, and spatial realms of trap music, a genre that grew out of 2000s hip hop.

Wilson’s heterogeneous sound ideal involves “the [heterogeneous] relationship of the resultant qualities of sound produced when several instruments perform simultaneously” (160). Trap music achieves such heterogeneous relationships through several contrasting sound layers: a deep, unfocused-sounding bass layer comprising kick drum and synth bass; a synthesized or sampled melodic/harmonic layer that is typically mixed to sound distant; a rhythmic layer featuring crisp percussive sounds; and one or more vocal layers (which may also be melodic) of varying functionality. It also involves “the common usage of a wide range of timbres within a single line” (160). This context encompasses situations where multiple timbres share a line or pass the line back and forth. In many trap beats, the synth bass and kick drum often share a single line, where the kick (usually sampled from the Roland TR-808) involves a pitch tail that fuses sonically with the synth bass or is the bass. The back-and-forth passing of a line between divergent timbres can occur in trap vocals, where multiple voices—usually technologically mediated—sound in fragmented succession.

Wilson includes the heterogeneous sound ideal in his list of practices that “collectively form the essence of Black music” (159), among which a third is relevant to trap music: “the tendency . . . to fill up all the musical [temporal] space” (159). In trap music, this “filling up” can also occur spatially, via technology used by trap producers and studio engineers. Supported by musical examples and extant testimonial from producers and MCs, I illustrate how Wilson’s heterogeneous sound ideal represents a through line in hip-hop music that has culminated in trap—a genre whose sound world increasingly permeates all corners of mainstream popular music.

Spatial Reinterpretation in Hip-Hop Sampling Practice

Philipp Elesner
McGill University

Since the beginnings of commercially recorded hip-hop music, beat producers have sampled songs from funk, R&B, and soul—genres known for their use of wide stereo mixes. When sampling such songs, producers must decide whether to retain the wide stereo mix from the original song, or to spatially recontextualize the sample within their new song. In this paper I propose that the way sampled material is spatially recontextualized exemplifies aesthetic goals of hip-hop and how they differ from the genre’s primary stylistic antecedents. Furthermore, I argue that producers harness variation in spatialization to create formal contrast between different song sections. I categorize samples using Sewell’s (2014) typology and describe the virtual space heard in recorded songs using Dockwray and Moore’s (2010) sound-box model. I also demonstrate how the recontextualization of a sample’s spatialization can change the listener’s embodied response to the “same” musical material, using theories of musical embodiment developed by Cox (2011) and Godøy and Leaman (2009).

1990s producers often created beats using long samples from disco and R&B hits, such as Sean Combs sampling Diana Ross’s “I’m Coming Out” (1980) for The Notorious B.I.G.’s “Mo Money Mo Problems” (1997). The original spatialization in “I’m Coming Out” is constrained to the center of the stereo image in “Mo Money Mo Problems,” and the sampled instruments are heard behind the rapped vocals, exemplifying hip hop’s propensity to foreground the interaction between the vocals and the drums. By contrast, Kanye West’s 2005 song “Touch the Sky” (produced by Just Blaze) mostly retains the spatialization of its sample from Curtis Mayfield’s “Move on
Up” (1970). In West’s song, however, the lower frequencies of the sample are boosted, leading to an overall downward shift in the sound-box and suggesting a change in our embodied experience as compared to the original song.

Through these and other examples I demonstrate how analyzing the use of space in hip-hop can illuminate the genre’s aesthetic goals, help us understand the embodied experience of listeners, and give us a greater appreciation for the art of sampling.

**Contemporary American Opera at the Intersection of Genre and Institution**

*Time: Sunday, 12/Nov/2023: 9:00am - 10:30am · Location: Governor's Sq. 14*

**Session Chair:** Emily Richardson Pollock, MIT

**Contemporary American Opera at the Intersection of Genre and Institution**

*Chair(s):* Emily Richardson Pollock (Massachusetts Institute of Technology)

The so-called renaissance of American opera that began in the 1980s has elicited significant attention in recent years. Countering a pervasive discourse around operatic obsolescence (Abbate and Parker 2015, Wiebe 2009, Žižek and Dolar 2002), musicologists have looked to operas by Glass, Adams, and others for evidence of ongoing modernist challenges to the genre (Gutkin 2014, Metcalf 2017) as well as its contemporary political and social valences (Ebright 2019, Fink 2005, Renihan 2020). These concerns have extended into the present, with scholars giving particular attention to operatic experimentation in non-traditional spaces, often by non-traditional companies (Kreuzer 2021, Steigerwald Ille 2021). Whereas most scholarship concentrates on single operas, this panel explores the social, economic, and artistic conditions and conventions that underlie a much broader swath of operatic practice in the United States. For every opera that breaks new aesthetic ground (or attempts to), several more conform readily to established musical and dramaturgical conventions.

The opening paper chronicles the NEA’s support of opera in the 1970s, which catalyzed the ensuing renaissance. The early history of the Endowment’s Opera-Musical Theater Program reveals the debates and discourses that were circulating at a national level as American opera coalesced into an art world that remains recognizable in the present. By contrast, the subsequent papers explore contemporary operatic practices from a regional lens, examining how institutions and the people who comprise them shape opera at the levels of genre and convention. The second paper turns to the landscape of contemporary American regional companies and asks how new work is positioned within programming and discourses dominated by a historical canon. The popularity of composers like Heggie and Catán is often used to counter the charge of operatic death, but their works are nonetheless in uneasy dialogue with older repertoires. The final paper reframes the programming choices of these regional opera companies by considering the ecosystem of reproduction at the heart of contemporary U.S. opera. By examining the interplay between large-scale institutional convention and the repetitive labor of performers, this paper draws out tensions inherent in contemporary opera’s systems of circulation and (re)performance.

**Presentations of the Symposium**

**“At least as much theater as it is music”: Redefining Opera at the National Endowment for the Arts, 1976–1980**

*Ryan Ebright*

Bowling Green State University

In the late 1970s, a seemingly simple question roiled the National Endowment for the Arts: what is opera? For many American opera practitioners, the NEA’s traditional answer—a predominantly musical art form, inherited from Europe, which synthesized drama, visual arts, and dance—no longer sufficed. NEA contributory experts, including director Hal Prince, impresario David Cokley, and composer Carlisle Floyd, instead argued that opera was “a form unto itself.” In a 1976 proposal to liberate opera from the NEA’s Music Program via the formation of an autonomous Endowment unit, opera representatives made a then-controversial claim: opera “is at least as much theater as it is music.” And in the postwar U.S., it had begun to transform into something new.

The subsequent creation of the Endowment’s Opera-Musical Theater Program (OMT) in 1978 marked a historical watershed for American opera, one that I follow along a documentary trail of memos, meeting minutes, and letters held at the National Archives. Its significance, I argue, was both social and aesthetic (Born 2010, 2011). OMT’s formation reveals that American opera was coalescing into an art world (Becker 1982), as a growing U.S. network of opera companies and service organizations developed collective aims, discourses, and methods. These played out in Endowment debates over the genre, and the reframing of opera as one form of “music theater” among many reflects the internal and external pressures that were shaping the field aesthetically. Reform-minded directors and producers like Frank Corsaro and Sarah Caldwell advocated for opera as theater; musicals by Stephen Sondheim and others edged ever closer to opera.

Amid the NEA’s pivot toward non-institutionalized American artists in the mid-1970s (Uy 2020), the U.S. opera field fortified its cultural position by redefining opera as a capacious, distinctly American, and evolving art form that encompasses multiple genres of music theater. Theory begat praxis, as OMT’s support of “New American Works” catalyzed the following decade’s operatic renaissance (Metcalf 2017). This historical episode ultimately demonstrates the means and mechanisms by which art worlds emerge and transform, as individuals and institutions navigate unsettled networks of activity, aesthetics, and artworks.

**Singing Opera’s Museum: Historicity and Self-Reflexivity in New American Opera**

*Micaela Baranello*

Temple University

One common rejoinder to charges of opera’s death is to point to the prolific and sustained production of new opera in American regional opera houses, particularly the works of composers like Jake Heggie, Daniel Catán, Libby Larsen, Mark Adamo, and Kevin
This repertory, typified by operas like Dead Man Walking and Little Women, has indeed enjoyed a prominent presence in the U.S. as well as Canada, one defined not by breaks with operatic pasts but rather its assimilation of them in the name of canonicity and self-proclaimed accessibility. In this paper, I consider this repertory in the structural context of American regional opera.

First, I will argue that a “new American traditionalism” can be considered a coherent repertory. The musical style, performance histories, promotional strategies, and reception of these works are defined by a tonal and highly melodic musical style; self-proclaimed accessibility (realized with various strategies); regional circulation; and self-conscious historicity. These operas’ musical style and the discourses around them frequently create a narrative of continuity with canonical opera and its lingering cultural prestige. They also promise a typically middletosaic approachability that presupposes that their audiences gravitate toward melodic, tonal scores and “relatable” characters.

I then examine two works to consider what they have to say about opera itself. Both Daniel Catán’s Florencia en el Amazonas and Jake Heggie’s Great Scott feature main characters who are divas. Heggie’s work features elaborate parodies of operatic cultures that both question and reify operatic ritual, locating opera’s appeal in its obsessive camp excess but frequently eliding the production mechanisms and labor that go into its creation. As Christopher Weimer has explored, Florencia’s titular diva, on the other hand, rejects opera itself as an overly Eurocentric culture. Yet Florencia the opera has been leveraged by American opera houses as a diversity initiative even as critics have called its score overly derivative of European traditions. In neither work is opera quite dead, nor is it fully alive, but rather suspended in the historicity of its environment.

Co-Producing Convention: Operatic Repetition on the Contemporary U.S. Stage
Megan Steigerwald Ille
University of Cincinnati

While the first performance of a new opera is a cause for celebration, often it is the performances in the months and years after the premiere that cement what’s standing within the repertory. At the same time, the institutional standardization necessary for the successful economic circulation of a new opera or production can limit the creativity of those involved. Scholars have given attention to the role of institutional structures in producing new opera (Metcalf 2017, Ebright 2017) as well as the rise of transnational schools of contemporary opera libretti (Stebbins 2020). To date, however, the relationship between the economic intricacies of production—that is, the institutional details that govern a work’s circulation within the twenty-first century opera industry—and operatic convention has been overlooked.

This paper examines the ways operatic institutions in the United States rely upon generic repetition, rather than creating space for more fluid representations. I argue that the circulation of a production should be considered as yet another of opera’s “systems” (Petrobelli 1994), one with the power to shape many other elements of operatic convention. I compare two categories of “repeat” performance: co-productions and repeat “experimental” performances. The first category, co-productions (Kosky, Andrade, and Barrí’s Die Zauberflöte and Sharon’s The Valkyries), highlights how closed institutional systems standardize performance down to the smallest details of production. By contrast, repeat experimental performances, such as the 2021 Detroit Opera staging of Ragnar Kjartansson’s conceptual opera, Bliss (also directed by Sharon), offer different challenges on levels of reproducibility and thus, scale. The experimental structure of Bliss thematized the notion of repetition itself through twelve hours of performance. Unexpectedly, performers perceived this structure as creatively liberating rather than redundant.

Co-productions conceal the labor of the performer’s repetitive body and experiments like Bliss spectacularize it; both types of performance reveal the tension between experimentation and repetition at the heart of U.S. operatic enterprise dependent mainly upon the actions of institutional networks. At the same time, identifying such limitations—and connecting them to the conventions of historical operatic performance—offers illuminating possibilities about the means of experimentation within such a system.

Power and Aurality in Colonial Latin America

Time: Sunday, 12/Nov/2023: 9:00am - 10:30am · Location: Governor's Sq. 17

Power and Aurality in Colonial Latin America
Chair(s): Ana Maria Ochoa Gautier (Tulane University)
Discussant(s): Sarah Finley (Christopher Newport University)

Over the last decade, scholars in the field of sound studies have broached “aurality” as a phenomenological site where social and cultural values sensitive to the work power can be accessed and influenced (Samuels et al. 2010, Ochoa 2014, Madrid 2016, Steingo and Sykes 2019). The aural is a political arena not only because listening mediates the epistemological framework of signifying practices but also because, in so doing, listening negotiates meaning through a politics of embodiment. Thus, aurality posits sensation, affect, and embodiment as affective dimensions of knowledge production, a phenomenon in need of attention in early modern studies, as it pertains to issues of difference, representation, and domination.

Starting from the premise that listening was sensitive to dynamics of coloniality, this panel proposes an aural approach to Latin American colonial studies from three different and complementary angles. The first panelist explores sources for the teaching of Catholic doctrine in colonial Mexico at the intersection of writing, orality, and memory, a site which made the corporeality of listening central to representations of childhood in the colonial world. Through the cantada Mariposa de sus rayos (composed in Lima in the first half of the eighteenth century), the second panelist proposes the relationship of aurality and visual symbolism as central to the study of social and cultural colonial history, where the latter was critical to the interpretation of sound. The third panelist attends to the lives of formerly enslaved mulatto singers to explore how vocality allowed them to negotiate aural perceptions of race. By analyzing colonial categories of sound assigned to different races, this panelist points out the epistemic conflict that emerges when Black bodies voiced sounds perceived as “Spanish.” The three contributions are united by their common goal of shifting attention away from a solely aesthetic evaluation of acoustic phenomena to the complex readings and social re-evaluations that emerge from a politics of
listening in the early modern colonial world. Coming from colonial literary studies, the respondent extends the approach to aurality by reinforcing new listening paradigms that go beyond textual, sonic, and visual limits.

Presentations of the Symposium

Hearing Doctrine: Catechism as Aurality in Colonial Mexico
Javier Marín-López
Universidad de Jaén

In spite of its notoriety and widespread dissemination in territories of Catholic creed during the early modern era, the practice of teaching doctrine through singing has not been broached in depth by musicology. On the one hand, the intrinsic difficulty of studying oral practices of which scant written testimonies remain poses a methodological problem. On the other, surviving sources complicate this challenge, as they call different disciplinary frameworks of study (e.g., history, literary criticism, theology) (Van Orden 2006, Filippi 2015). Thus, until today this study has centered mostly on religious philology, with a focus on the literary dimension of catechisms, the methods of learning the ‘primeras letras’, and the materiality of the catechetical books (Resines 1992, Infantes 1998). Musicology has yet to attend to the study of this historical practice, which though orally and aurally performed, remains buried by the silence of a lack of notated sources.

The teaching of Christian doctrine through singing was established quite early in colonial Latin America, and adapted to special missionary conditions by Franciscans, Dominicans, and Jesuits (Castagna 1997, Bermúdez 2017, Ruiz Caballero 2019). Although it is a practice widely documented until the 19th century, there are hardly any traces left of specific songs used for this purpose. Based on the study of a large corpus of catechisms, this paper advances some hypotheses to pursue this study, with a special focus on the sections of doctrine which could have been sung, their possible rhythmic-melodic archetypes, and the context of their teaching. Theoretically, this study draws from Ana María Ochoa’s Aurality: Listening and Knowledge in Nineteenth-Century Colombia (2014) in order to understand the aural dimensions of doctrine teaching as a practice that animated sensory perceptions of meaning and which called for the agency of both native boys and missionaries. The paper also explores how this transcultural and multilingual sensorial practice emerged at the intersection of voice, orality, and writing. Ultimately, I argue for an understanding of the aural doctrine as a phenomenological soundscape where space, the body, and the collective appeared in complicity during processions and other public rituals.

Exaudi vocem meam. Race, Voice, and Transgression in New Spain
Jesús A. Ramos-Kittrell
University of Oregon

While scholars working on music and difference have focused on the discursive capacity of sound to situate the presence of race historically (Bloechl et al. 2015), others have warned us about the essentializing parameters of bodily representation that sound can signify (Eidsheim 2019), and of the potential racialization that can emerge from studies seeking ‘the sound of otherness’ (Furlonge 2018). In the early modern European world, this tension informed a colonial epistemology, conceived around racialized aural ideas of order and civility (Agniewski 2008). More specifically, sacred music seemingly organized society in strict aural categories, imposing an ethos of “harmony” central to European colonization (Baker 2008, Hicks 2017, Cashner 2021). The New World was an arena where social actors of different ethnic backgrounds moved nimbly through this tension, nonetheless, and their activity in the church calls for a re-evaluation of ideas about agency in relation to colonial power. In here, Black slaves could possess voices unavailable among white subjects, which were essential for the performance of plainchant and polyphony in liturgical practices. Giving voice to an aural referent of European domination, these singers would ultimately buy their freedom and live in a racially divided society as free men. By focusing on the activity of Luis Barreto and Juan de Vera —mulatto choristers who bought their freedom from the church in 17th century New Spain— this paper explores the voice as an aural register that dislodged the body from racial paradigms, while simultaneously complicating the possibility of subjecthood after serfdom.

While recent scholarship has shed light on the racializing practices of Western epistemology through a study of aural representations of difference, such studies have yet to account for how power shaped racial desire and for how such desire ought to inform our views of power and coloniality. Thus, this paper traces the presence of bodies that moved in an aural threshold between racialization and recognition, refusing to accept the materiality of exclusion, and making the voice a register of embodied possession, but also one of epistemological transgression.

The Popular Singing Voice

Time: Sunday, 12/Nov/2023: 10:15am - 12:15pm
Location: Grand Ballroom I
Session Chair: Christine Boone

Trauma, Dissociation, and the Popular Singing Voice
Emily Garlen Millis
University of Oregon

Trauma marks the voice. Erwin Randolph Parson talks about survivors’ trauma-voice in therapy, saying it “tells more about what really happened, and what has been broken and shattered inside than ordinary words ever can” (1999, 20). Sexual assault is very common and often leads to traumatic responses in the body. Many women have written and performed songs about their experiences, and I argue that they use vocal timbre to express the subsequent trauma that sexual violence causes. Dissociation, a common trauma symptom, is a consequence of the freeze trauma response and disconnects the mind and body, creating both emotional and physical numbness (van der Kolk 2014; Scaer 2014). Survivors of sexual assault experience dissociation at higher rates than survivors of other types of trauma; many even describe feeling as if they remember their experience as though they were watching it from a bird’s
inhalation, specifically in tracks on Taylor Swift's 2022 release.

In their analysis, several analysts of popular music have defined “phrase” as “all the words sung in one breath.” This approach casts inhalation as a small-scale formal marker, mirroring its role in conversation. In contrast, this presentation explores the expressive potential of inhalation, specifically in tracks on Taylor Swift’s 2022 release, *Midnights*. I define “excess inhalations” as those that do not coincide with formal boundaries within a phrase.

**Voicing Form in Beyoncé’s Lemonade**

Drew Nobile

University of Oregon

In her juggernaut 2016 album *Lemonade*, Beyoncé uses real-life events surrounding her husband Jay-Z’s infidelity to interrogate “the historical impact of slavery on Black love,” as the film’s director Malina Matsoukas puts it (Okeowo 2017). Both a 13-track audio album and a 65-minute film, *Lemonade* has generated substantial scholarly discourse, the subject of at least two edited collections (Brooks & Martin 2019; Baade & McGee 2021), a monograph (Tinsley 2018), countless articles from both scholars (Benbow 2019; Olutola 2019) and critics (Hope 2016; Richards 2016), and one highly critical polemic by a Black feminist icon (hooks 2016). Much of this literature has focused on how the album’s images and words portray a complex picture of Black femininity in American culture and history.

In this paper, I argue that the album’s Black feminist narrative also plays out in its musical aspects. In particular, I demonstrate that Beyoncé’s vocal delivery synchronizes with her songs’ forms to create a structural narrative that both reinforces and contributes to the thematic narrative of betrayal, healing, and restorative justice. As I show, Beyoncé uses variations in phonation, registra, and laryngeal position to differentiate song sections throughout the album. These vocal shifts reflect the album’s tripartite narrative structure: In Part 1 (tracks 1–6), Beyoncé’s persona puts on various postures in reaction to her husband’s infidelity, reflected by different vocal styles in these songs’ successive verses. In Part 2, Beyoncé’s persona embraces healing, using more consistent and vulnerable vocal styles to peel away her hard façade. Finally, in Part 3, Beyoncé uses Aretha Franklin–like belt and coy, confident vocal fry to present her own persona and story as “surrogate[s] for African Americans and their struggle against oppression” (Prins and Myers 2021, 259).

In “How Not to Listen to Lemonade,” Robin James argues that critics’ tendency to situate the album’s Black feminism entirely within its visual aspects negates the political role of the album’s musical elements (2019). In presenting vocal delivery and song form as narrative features, my analysis instead shows how musical structure contributes to and intersects with the album’s Black feminism and broader socio-cultural significance.

**Stability and Instability in Vocal Performance: A Case Study of Rihanna’s Anti (2016)**

Johanna Devaney

Brooklyn College and Graduate Center, City University of New York.

This paper presents a close reading of Rihanna’s vocal style across the tracks of her 2016 album *Anti* through a combination of quantitative and qualitative analytic methods. Rihanna has been more widely studied outside of music scholarship than within it. Within music scholarship, her solo work is less commonly studied than her work featuring rap artists or work where she is featured, and when her solo vocal work has been considered it has largely been in the context of auto-tuned performances. *Anti* is an interesting object of study for Rihanna’s vocal style because at the time of its release, her vocals were specifically highlighted in numerous published reviews and her vocal producer Kuk Harrell was quoted as saying that Rihanna was heavily involved in production. Thus, one can view Rihanna’s *Anti* as a curated product where she had agency throughout the entire creation process. While interest in describing the singing voice has steadily increased in recent years in music theory, close listening and spectrogram reading remain the dominant approaches, with only a small number of published studies making use of features estimated through audio signal analysis. The careful use of perceptually-informed audio features, however, can both capture the listening experience and facilitate research that is more descriptive, verifiable, reproducible, and scalable. The quantitative analysis in this paper is audio feature-based and performed using AMPACT — a signal processing toolkit for estimating low-level pitch- and timbre-related performance features — on isolated vocals tracks. The estimated audio features are compared using statistical modeling techniques to look for consistencies related to qualitative descriptors derived from holistic, close listening to the original audio tracks. Specifically, the analysis uses audio features (specifically jitter and spectral flux) that can capture and distinguish between the sonic qualities of stability and instability, revealing aspects of stylistic and emotional differences across tracks. The paper will also examine how Rihanna’s general vocal style can be characterized by these audio features, as well as implications for studying larger corpora.

**Excess Inhalations in Taylor Swift’s Midnights (2022)**

Mitchell Ohriner

Lamont School of Music

Singers, wind-instrumentalists, and even pianists and music analysts are instructed to “breathe at the end of the phrase.” Similarly, several analysts of popular music have defined “phrase” as “all the words sung in one breath.” This approaches casts inhalation as a small-scale formal marker, mirroring its role in conversation. In contrast, this presentation explores the expressive potential of inhalation, specifically in tracks on Taylor Swift’s 2022 release *Midnights*. I define “excess inhalations” as those that do not coincide...
with the ends of syntactic units or poetic lineation. Further, I use a model of syntactic dependencies to characterize the varying disruptiveness of excess inhalations. In Swift’s singing and songwriting, excess inhalations can characterize formal sections and support depictions of memory and morality in the lyrics, abilities I demonstrate in analyses of “Lavender Haze,” “Karma,” and “Maroon.”

Because this model of vocal delivery considers only inhalation, poetic lineation, and syntactic structure, it is not limited to one genre. Further work may find commonalities in delivery currently obscured by genre, including the many genres Swift herself has inhabited (e.g., country, pop, indie, etc.). More broadly, the approach characterizes as “musical” phenomena of text delivery not encountered in other kinds of vocal performances, including speech, such as excess inhalations. Thus, this approach might be augmented with insights from phonetics and intonational phonology to further qualify what makes the delivery of some language “musical,” rather than poetic, narrational, or conversational.

Discoveries in Post-Tonal Music

Time: Sunday, 12/Nov/2023: 10:45am - 11:45am · Location: Silver
Session Chair: Antares Boyle

Whole-Tone-Plus Hexachords and Row Partitioning Strategies in Two Works by Roger Sessions
Laura Hibbard
University of Connecticut

Previous analysis of Sessions’s music focuses on concepts such as the “long line,” progression, association, and gradual evolution into dodecaphonic composition. Although the literature on Sessions’s music has dwindled in the past thirty years, scholars have continued to elucidate the twelve-tone music of composers such as Schoenberg, Berg, and Dallapiccola, in part by showing the relevance of whole-tone + collections (WT+) and row partitioning to create motivic and harmonic material. Using sketches to support my analysis, I show that these collections are significant components of Sessions’s compositions as well. I examine their use in two of his twelve-tone works: the first movement of the Third Piano Sonata (1965) and Five Pieces for Piano (1974-5). In the piano sonata, the movement’s formal boundaries are marked by the hexachords that result from pairing the trichords taken from an even partition of the row. One of these hexachords is the WT+ set class 6-21 (023468). The climax of the movement features a trichordal complex (Alegant and Mead, 2012) that weaves in the other two WT+ hexachords, set classes 6-22 (012468) and 6-34 (013579). The sketches also suggest an interest in the CUP property (Morris, 1990), which is obtained when sc 3-3 (014), 3-4 (015), or 3-11 (037) are paired with sc 3-12 (048). In a sketch for the Five Piano Pieces, Sessions takes an uneven partition of the row resulting in WT+ sc 6-22 (012468) hexachords. Even though the secondary row formed by these hexachords is the main source of material for the first and fourth pieces, my analysis demonstrates the meaningful connections among the pieces that result from interpreting everything in terms of the primary row. The significance of WT+ hexachords and row partitioning in these pieces raises a number of questions: How do these elements function in the rest of Session’s twelve-tone works? How do they inform or interact with other aspects such as the “long line” or formal parameters? And how do they all work together, or at odds, to realize the musical idea(s)?

The legacy of Ligeti’s unsung innovation: Textural Incline of Pitch (TIP)

Joshua Banks Mailman
N/A

Ligeti’s influential use of tone-clusters and fluctuating densities is well known. Yet, another facet of Ligeti’s compositional technique has, until now, been neglected, perhaps because it couldn’t be appropriately described or modeled beyond triviality. It’s been “hidden in plain sight.” This other well-known texture of Ligeti’s is a cascade of pitches promoting a sense of infinite descent or ascent (showcased in Devil’s Staircase, Infinite Column, and throughout many works from his 1968 Second Quartet and 1971 Melodien (likely inspired by Shepard/Risset/Tenney’s 1960s computer generated glissando illusion) onward. Through his career Ligeti forged his discretized directed textural motion into a flexible, malleable form-building device, one that accommodates gradual change and ambiguity within a web of complexity, and that, paradoxically, granted license to and inspired later 20th-21st century composers to boldly infuse their music with scalar and arpeggiated passages while avoiding any association to scales or arpeggios in traditional tonal music. No other Euro-American avant garde post-war composer did this.

Although adjacent facets of Ligeti’s style have been studied (mechanico-patterns by Clendenning, the lament trope by Bauer), statistical form by Iverson, texture by Levy, and register by Bernard) none have made this distinctive facet of Ligeti’s style a point of focus, and none gave it any precise definition.

I model it by defining it as a quantifiable property, which therefore can flow and fluctuate over the course of a work or passage (or be algorithmically simulated). I call it the Textural Incline of Pitch (TIP) and define it as the proportion of (or difference between) the number of note-to-note ascents vs. descents, disregarding the distance of ascent or descent (therefore independent of pitch range). From one span (a beat, measure, etc) to another, the property can shift gradually (or abruptly).

This paper explains Textural Incline of Pitch (TIP) as a useful flexible concept apt for late 20th and early 21st century compositions by Saariaho, Haas, Ferneyhough, Berio, and others. As a textural phenomenon that emerges from the interaction of pitch and contour, TIP reveals and enables intertextually-based listening possibilities that are distinct from those brought into focus by other music-theoretic tools.

France and the Politics of Cultural Exchange

Time: Sunday, 12/Nov/2023: 10:45am - 12:15pm · Location: Plaza Ballroom E
Session Chair: Jeanice Brooks
In 1673, a group of musicians and actors from Madrid wrote a desperate letter from the French border: they wanted to return home and asked the kings of Spain for financial help. They had been sent to France ten years earlier with the young queen of France, infanta Maria Theresa of Spain, to entertain her. With her marriage to Louis XIV, the history of the Spanish players in her retinue was lost, part of a broader “disappearing” of her own past that happened as she was absorbed into the French royal family. While the women who became Queen of France were often more symbol than person, and therefore quasi-invisible (Cosandey), this was particularly true for Maria Theresa, who came to the throne while the powerful Queen Regent, Anne of Austria, was still alive. Finally, patrilinear histories concentrating on Louis XIV have ignored the Spanish heritage of his queen and the artists around her.

Using the presence of the Spanish troupe in France as a lens, I explore the cultural consumption and patronage of Maria Theresa. As an immigrant herself, she was a vector of mobility for migrant musicians and actors, someone who can center the performances of “cultural outsiders” in our histories. Drawing on newly-discovered archival documents (diplomatic correspondence, court records, letters between various members close to the court, travel literature, etc.), my paper sheds light on the previously uncharted activities of this troupe in France, including why they ended up in miserable circumstances. This troupe consisted of about 20 people, among them were some of the most renowned actress-singers in Madrid, as well as actors, harpists, guitarists and their servants. During their decade in Paris, they performed half-sung plays in Spanish, “comedia” with music and dances, and participated in ballets de cour such as the Ballet de Muses (1666).

My study of their performances reveals the kaleidoscopic reality of a court where languages and musical styles coexisted. Ultimately, it rescues the unknown story of a collective that played a significant role as cultural creators in two countries.

Dedicating Songs to Citizen Youth: Gender, Language, and Thomas Rousseau’s _Les Chants du patriotisme_ (1792, 1795)

Hedy Law

University of British Columbia

This paper revisits research on the dedication of print music in the late eighteenth century (Green 2019). It examines two hitherto unexamined volumes of revolutionary songs authored by a French patriot, Thomas Rousseau (1750–1800), dedicated to a gender-inclusive group called “citizen youth” (la jeunesse citoyenne) in 1792 and 1795. This dedication of these volumes entitled Les Chants du patriotisme occurred when the feminist Olympe de Gouges died on the guillotine in 1793.

The revolutionary songs compiled in these volumes commemorate critical events during the French Revolution, providing a historical narrative by chronicling major revolutionary milestones. Many songs were set to operatic arias excerpted from opéras comiques (e.g., Grétry’s Richard Coeur de Lion and Jean-Jacques Rousseau’s Le Devin du village), still performed in theaters during the French Revolution (Doe 2021). They reveal Rousseau’s impact as a collector of songs, from the pamphlets he created showing songs with new lyrics set to known operatic arias to printing pamphlets for subscribers and compiling them as volumes. This multi-step process illustrates how oral and print cultures constructed citizenship identity for both genders.

The dedication of songs to a group (not an individual) indicates the domestic construction of the citizen—citoyen and citoyenne—as a political identity molded by fathers as the targeted subscribers of these prints. It also extends Jann Pasler’s argument of public utility’s relation to citizenship in Third Republic France back to the 1790s (Pasler 2009). Moreover, these two song collections helped to explain Rousseau’s later works, including Le Livre utile et agréable pour la jeunesse (1798), which served as an instruction manual for instilling the values of courage and virtue in the youth of both sexes. There, rather than emphasizing Olympe de Gouges’s La Déclaration des droits de la femme et de la citoyenne (1791), Rousseau reprinted La Déclaration des droits de l’homme et de devoirs du citoyen and lyrics of the patriotic songs—including La Marseillaise, the national anthem adopted in 1795—that enthused singers as children of liberty. Dedicating these songs to the gender-inclusive “citizen youth” demonstrates an attempt—at a delicate moment—to acknowledge gender in citizenship.

Opéra-Comique, Politics, and the French in Early America: Monsigny’s _Le déserteur_ in Philadelphia

Elizabeth Louise Rouget

Princeton University

French opéra-comique, which flourished in America between 1780 and 1810, provides unexpected insights into the volatile political environment and the formation of the new national American identity. Performed in the original French, or in translation with ballet pantomime, these delightful works, starring such renowned musician-dancers as Alexandre Placide and Suzanne Douvillier—who had sought refuge in North America after the French and Haitian revolutions—charmed audiences in cities such as New Orleans, Charleston, Baltimore, Philadelphia, New York, Boston, Montréal, and Québec City. Most French comic operas, especially pre-Revolutionary ones, have unambiguous royalist agendas: the king (or noble lord) is the powerful hero who brings peace to a world in a crisis. In post-revolutionary America, these works were necessarily problematic. In cities that retained loyalist sentiments, opéra-comiques could be performed as originally written, in either English or French, however, in places with strong revolutionary fervour—such as Philadelphia—they typically underwent modifications to reflect the emerging values and identities of new audiences.

Monsigny’s _Le déserteur_ is one such work that upholds the values of royal guardianship and sovereignty. After the protagonist is condemned to death for desertion, his fiancée pleads to the King for a royal pardon, he magnanimously agrees, and the opera’s finale culminates in a resounding chorus of “Vive le Roi!” In Philadelphia, where the opera was performed at least twelve times between 1787 and 1799 using Charles Dibdin’s English translation, a rousing chorus of “Long live the King” would certainly have evoked the specter of George III rather than the more distant Louis XVI, potentially heightening political tensions in a volatile moment in American history. Drawing upon newly discovered archival sources, my paper explores the performances of Le déserteur in Philadelphia, how it was altered to suit English-speaking audiences, and the qualities that rendered it so successful within the early federal American
context. In so doing, I reveal as well how the reception history of Le déserteur—opéra-comique in North America—was implicated in the complex political tensions between French royalists, British monarchists, and American revolutionaries.

Music and Dance

**Time:** Sunday, 12/Nov/2023: 10:45am - 12:15pm  
**Location:** Plaza Court 1  
**Session Chair:** Rachel Short, Shenandoah Conservatory

**Krump Meets Rameau: Affect, Bodies, and the Communication of Emotions**  
Mità Ganade D’Acol  
Indiana University, Bloomington

In September 2019, spectators at L’Opéra de Paris encountered a new approach to Rameau’s Les Indes galantes. Bintou Dembélé—renowned French hip-hop choreographer and first Black woman to choreograph at L’Opéra—transported dance styles such as wacking, voguing, krump, and break-dancing from streets and night clubs to a historical stage in Paris. Dembélé’s choreographed the “Danse du Grand Calumet Paix, exécutée par les Sauvages” with krump, a style created in 2000’s Los Angeles that evokes increased emotional reactions. As the choreographer herself acknowledges: “We use very expressive dance forms. Krump adds a lot to that. The emotional charge overflows…”

In this paper, I investigate how dancers’ bodies and music work together to communicate the “overflow of emotional charge” Dembélé describes. Her choreography changes how audiences encounter Rameau’s music, eliciting affective states that subvert the rondeau’s usual predictability. To overload the emotional charge, Dembélé manipulates the choreography’s intensity overriding the rondeau’s form. I ground my analysis on kinetic affect and evaluate how spectators feel this type of affect using the theory of constructed emotions.

I demonstrate how to interpret dancer’s kinetic affect dividing my analysis in two parts. First, I analyze dance moves through four parameters: posture—whether dancers initiate or finish their gestures in a concave or convex pose; energy—the amount of perceived force dancers use when performing swings and pumps; speed—how fast dancers swing, pulse, or rotate their limbs; and movement type—specific gestures from krump’s vocabulary. Second, I evaluate how, when combined, dance moves and music elicit affective states in audiences by mapping possible core affects into Russell’s circumplex model, which plots values of intensity (high or low) and valence (positive or negative) in a cartesian plane. My analysis demonstrates how dancers combine the four parameters outlined above to construct different affective states and alter music’s intensity.

**Spinning in Silence: Musical Visuality in the Marching Arts**  
Sara Bowden  
Northwestern University

In an artistic medium where joint gesture produces co-equal audible and visual signals, what does it mean for music to be visual? The marching arts’ concept of “musical visuality” offers one answer. The marching arts are a category of fine arts-adjacent, movement-based youth activities that include marching band, drum corps, colorguard, winterguard, and indoor percussion. Prior to 2020, the musical selections of marching arts groups guided the visual design of shows. Musical elements anchored meticulously rehearsed dance and equipment skills called “twirls” or “spinning.” Spinning could not exist without music. But in 2020, the Winterguard International (WGI) general effect adjudication guidelines introduced a new phrase: musical visuality. In moments of musical visuality, adjudicators assess the efficacy of performance when the design depends predominantly on visual elements, where music is only a background element or when silence is the designer’s tool of choice. Foregrounding musical visuality disentangles visual and musical contributions to a group’s design and performance, and the unlinking of compositional elements previously understood as isomorphic problematizes existing frameworks for assessing formal and semantic audiovisual congruence (Iwamiya 2013).

This presentation analyzes musicality in the marching arts through the lens of embodiment and joint gesture. Drawing on theories of musical embodiment (Cox 2016, Simpson-Litke 2021, Hudson 2022), joint action (Matthews et. al 2018, Noble 2018), and choreographic musicality (Leaman 2022), I examine how visual design contributes a unique element that is not available in sound in the marching arts. I first outline intersubjective mechanisms for reliable coordination of simultaneous visual and musical responsibilities in the modern era (post-1971) marching arts as the basis for musical visuality. With embodied meter as my primary analytical foundation, I propose that visual musicality facilitates ensemble coordination and that musical visuality accounts for shared rhythmicity in the absence of external pulse (Wölfler and Keller 2017). I explore how musical visuality conceptually enriches the analysis of audiovisual performance. Spinning in silence is now possible.

**Not Just a “Little Parade”**: Engaging Interactions Between Music and Dance in “La cumparsita” from Carlos Saura’s Tango  
Rebecca Suzanne Simpson-Litke  
University of Manitoba,  

Composed in 1917 by Uruguayan pianist Gerardo Matos Rodríguez and premiered in Montevideo by Roberto Firpo’s Orquesta Típica Argentina, the music of “La cumparsita” (“The Little Parade”) has spent just over a century making its way around the globe in the form of thousands of musical arrangements, performances, sound recordings, film scenes, YouTube videos, and more. Dance interpretations of the piece have also been numerous and varied, arising both as spontaneous improvisations on the social dance floors of tango clubs and as meticulous choreographies on the professional stage. In this paper, I provide an in-depth choroemusical analysis of an exceptionally engaging and iconic performance of “La cumparsita” by dancers Cecilia Narova and Juan Carlos Copes from the 1998 motion picture Tango by director Carlos Saura. I begin by defining the positional listening/viewing perspectives that I
adopt in my transcription of the performance, identifying the elements I include and exclude. I then explore the intriguing interactions that occur between the dance and the music, showing how movement patterns play with and against musical patterns to create interest and complexity in each large-scale section of the piece.

For instance, my first analytic example shows how the dance choreography begins in close alignment with the music, reinforcing the stability of the metric grid. Then, instead of simply repeating the same choreography when the music repeats, the dancers rechoreograph the passage, providing new footwork that turns attention away from the metric grid and towards the specific pitch patterns of the repeated melody. In another intriguing passage, Narova and Copes execute a repeated three-step pattern that ends each time in a toe tap, alternately crossing in front or behind in order to create a brief dance-music hemiola, where three quarter-note units in the dance are perceived alongside two quarter-note units in the music. Significantly, this 3+3+2 dance pattern references (in augmentation) the habanera rhythm common in tango and Latin music more broadly. Through examples such as these, I reveal how this innovative dance choreography creates an organic union with the music and goes far beyond the “little parade” suggested by its unassuming title.

Narrating Indigenous Musical Histories

How Music Renders Property: Museums, Pieces, and Other Common Dispossessions

Patrick Nickleson
University of Alberta

How and where has music helped extend the measured delimitation of immaterial wealth and property? Indigenous critiques of settler-colonial institutions—I am thinking here of copyright, private property, museums, archives, and land-grant universities—are increasingly prevalent in critical discourse (Simpson 2014, Coulthard 2014, Moreton-Robinson 2015, la paperson 2017, Reed 2019, Robinson 2020, Gray 2022, la paperson 2017). Running in parallel, allied white-settler scholars have generated extensive writing that centres these Indigenous critiques, often within histories of the Black Atlantic, migration, piracy, and traditions tied to commongin in Europe (Linebaugh 1999, Federici 2004, Ross 2018, Nichols 2020) towards rethinking the contested origins of “private property” as a conceptual fantasy in Euro-American philosophy, history, and jurisprudence.

In this paper, I will argue that the relationship between musical property and landed property should not be registered as an instance of metaphor, but as one entangled in literal, material, and grounded modes of thought. Whether the founder of “political arithmetick” and the division of labour, William Petty, seconded from his position as professor of music at Gresham College to lead the first national land survey by marshalling Cromwell’s troops in Ireland (McCormick 2009), or the recent, graphic scores of Navajo composer Raven Chacon, I insist that musical and landed property have always imagined each other as means of extending proprietary abstractions. Music is caught up in enclosure movements that render “pieces” from out of the common sensorium of musical practice. These stretch from Petty’s geometries through to Goehr’s “imaginary” museum (2007), from Lomax’s (1945) comparison of song collecting to oil, gold, and diamond extraction, to Gray’s (2019, 2022) work on musical rematriation, and into the poetic means by which Robinson’s (2020) event scores and Chacon’s (2022) graphic scores call upon grounded relationships to land, maps, and relationality. As a white settler scholar, I refuse that these are metaphorical relationships and instead follow settler scholars (Tomlinson 2007 and Nichols 2020) in insisting upon how music has been imbricated in metonymic efforts at piece- and work-oriented expansions of the conceptual reach of property relations.

Tracing Sounds, Sounding Traces: Indigenous Musical Histories of a Mexican Island

Chris Batternman Cháirez
University of Chicago

On the island of Janitzio, Mexico, Indigenous P’urhépecha residents deploy a range of practices to keep in-motion the local tradition of pirekuas, song in P’urhépecha-language. Though pirekuas are common throughout the P’urhépecha region of Mexico, songs composed and performed on Janitzio register the history of the island and its residents. In this paper, I attend to practices of performing and transmitting pirekuas and suggest that the corpus of Janitzio pirekuas forms its own historical and ethnographic sound archive, one that opens onto questions over what constitutes an “archive” and what is legible as “historical record.” How does one write a history that has left no traces in the paper/sound archives of the nation, but has been inscribed on material instruments, landscapes, and in memories and practices? Drawing from musicological (Bisset Perea 2021; Madrid 2016; Goodman 2019) and anthropological (de la Cadena 2015; Povinelli 2011) work on (post)colonial archives, I argue that this sonorous island archive demands a thinking of the musical archive away from the institutional and juridical and towards its intimate, quotidian, and ephemeral dimensions.

This paper, on one level, is an ethnographic-historical account of Indigenous musical practices that challenge the colonial logics of the sound archive and, on another level, a theoretical exercise in what could be called a “musicology of traces.” Following anthropologists Valentina Napolitano (2015) and Yael Navarro (2020), the paper proposes “tracing” as an analytical tool and “traces” as sites for inquiry in music studies that allow scholars to attend to how materialities, affects, and histories that fall outside the realms of representation resonate and resound in the present. As the knotty leftovers and felt excesses that dwell in gaps and silences, traces allow us to begin to grasp music’s disjointed and disavowed histories and fractured affects without forcing them to make sense.

Upstream of Global Music History: Against the Musical Flow in North Sumatra

Julia Byl
University of Alberta
A hallmark of the burgeoning field of global music history is an emphasis on mobility, legibility, and confluence. Even in studies that disregard European contact, the Islamic or Sanskrit cosmopolis and the Silk Road remain persuasive frameworks. But what of histories that remain resolutely unconnected, of places where an emphasis on a global network disempowers music's local meanings? This paper considers the discourse of indigeneity within the music history of the North Sumatran highlands—and disrupts the assumption that its archives and musical practices should be made universally legible and audible.

For the last few decades, cultural historians of Indonesia have championed the legacy of Islam in Southeast Asia (Ricci 2010, Hamsh and Rasmussen 2011), an effort to correct wilful colonial prejudice that had downplayed the newer religion in favour of a safer and more remote “Greater India” (Coedes 1964, Bosch 1952). Yet both historiographical traditions make the same move: Java, Sumatra, and Bali are important insofar as they exist within a regional network, or a religious cosmopolis (and smaller islands less open to networks are often ignored altogether). Scholarship based in performance ethnography can highlight subtle local nuance, but historical work indebted to merchant accounts tends to focus outwards. Recently, transformative scholarship on Sumatran indigeneity by historian Faizah Zakaria pushes back against finding value only in contact: in theorizing “sacral ecologies” in the nineteenth century, she indicates a “geographical flattening” that accompanied “conversion out of indigeneity” (Zakaria 2017). If I evaluate my own analysis of North Sumatran ritual music (redacted xxxx)—which leaned strongly on the prestige of the global—by considering its soundings, upstream of the coastal trading zones, I recruit Margaret Kartomi’s case study of the Malay nobat ensemble (Kartomi 2012)—a global inheritance of locally-made meaning (Raja Iskandar 2022)—and emphasize fugitive elements of Toba Batak music that only make sense within a particular multi-species, ecological framework. By doing so, I aim to imagine a global music history that makes room for peoples with a distinct multi-species, ecological framework. By doing so, I aim to imagine a global music history that makes room for peoples with a distinct ecological framework.

On the Totalitarian Stage

Time: Sunday, 12/Nov/2023: 10:45am - 12:15pm · Location: Governor's Sq. 16
Session Chair: Gabrielle Comnich

Bartók, Communist Propaganda, and the Ban on Musical Works under Rákosi

Zachary Milliman
McGill University

The regime of Mátéys Rákosi, who served as the head of the Hungarian Communist Party from 1945 to 1956, has drawn scrutiny and ultimately denunciation from nearly all sectors of academic research. In music, the ban on works viewed by the Communist Party as socially, politically, or morally transgressive has been taken as incontrovertible historical fact and an indictment of the party’s politico-aesthetic program. The most egregious example cited of this practice was the case of The Miraculous Mandarin by Hungary’s preeminent musical ambassador Béla Bartók. Historian’s point to Géza Losonczy’s 1950 article “The Opera House Belongs to the People!” published in the party’s paper Szabad Nép—in which the author criticized The Miraculous Mandarin for its sexual depravity—as launching a campaign against Bartók and signaling the freeze of Hungary’s music culture, one that would take a revolution to thaw.

But closer examination complicates this account as well as the accepted notions of unbridled political terror and authoritarian artistic suppression during the early years of Hungarian state socialism. In this paper, I examine the limitations of the totalitarian narrative built up around the era’s musical politics through analysis of Losonczy’s article and the artistic policies it advances. I also draw from and contribute to the substantial literature on Bartók’s pantomime to argue that there was some validity to the Communists’ objections to the work. Doing so, however, requires delving beyond superficial communist propaganda to critically interrogate how race and gender structure the work and its violent denouement. This study thus advocates for a nuanced historical inquiry that problematizes some of the calcified Cold War conceptions that have erected (often artificial) binaries—such as art/propaganda, freeze/thaw, freedom/oppression, sanctioned/banned—that serve to delimit and police the discursive field of this charged period in Hungary’s history.

In ‘The Land of Smiles:’ Ideology, theatricality and responsibility on the totalitarian stage

Gabriela Cruz
University of Michigan

Hanna Arendt describes totalitarian organization and rule by analogy to the onion. She places the leader at the center of the structure, in a kind of empty space carved out and nurtured by a surrounding system of connective layers securing individuals and institutions in a single closed universe. Considered from the outside, the layers of the totalitarian project a façade of normalcy while, from the inside, they nurture and confirm the extremism of belief residing at its center. This talk considers the usefulness of Arendt’s model and of her critique of individual responsibility within the totalitarian state to understand the upending of operetta after the Great War.

I consider Franz Lehár’s last operetta Das Land des Lächelns (1929) with Arendt’s analogy in mind, teasing the outward pleasantness of the work apart from the protocols of racial hate underwriting its spectacle. These protocols, I argue, are of the work, even if their very existence and dramaturgical effectness have escaped musicological comment thus far. Notwithstanding, my purpose here is not to denounce Das Land des Lächelns but, instead, to consider what we might learn from it about the upending of operetta by the project of fascism. The paper proceeds in two parts: first, I describe the exclusionary mechanisms shaping its dramaturgy and, secondly, I consider the ways in which actors and directors in the 1930s and 1940s lay claim to the prerogative of theatricality—of staging and of acting in and out of the stage—to destabilize these very mechanisms in performance. Bringing together known as well as new documentary evidence, I consider the theatrical and dramaturgical strategies employed separately by film director Max Reinachmann in 1930 and by tenor Tomás Alcaide in Paris in 1939, and again in 1943-44, as they staged, performed, and negotiated the production of Lehár’s last work, respectively, in Berlin, Paris and Lisbon.
Late Operetta and Early Fascism: Politics of Light Music in Italy, 1920–30
 Marco Ladd
 King’s College London

“The operetta currently popular in Italy is a defective industrial product,” wrote opera composer Giuseppe Mulè in 1926, “which has nothing to do with art.” Mulè was not alone. Throughout the 1920s—a against the backdrop of a broader economic crisis affecting Italy’s opera, theatre and cinema industries—a strident debate unfolded in the country’s broadsheets and specialist musical press, whereby the commercial orientation, sexualised antics, and jazz-influenced music of contemporary Italian operetta were held responsible for the public’s waning interest in the genre. Yet while this self-consciously elitist conversation appears in tune with the cultural politics of Italy’s then-novel Fascist regime, in practice the critics’ exaggerated hostility obscures the complexity of the cultural, political and economic transactions taking place between Fascism and the operetta stage.

This paper seeks to redress the balance by considering the singers, actors, musicians and other artists who mounted operetta on Italian stages. Drawing on a range of sources including L’Argante, the official newspaper of the operetta artists’ union (later the Fascist operetta artists’ syndicate), I explore how artistic workers navigated the multiple challenges facing the Italian operetta industry. Despite persistent calls for a government crackdown on the sector, Mussolini’s regime considered operetta to be an essential component of a well-regulated Italian theatrical ecosystem, as witnessed by the curious history of the Compagnia Lidelba (established 1927). Though fronted by the renowned soubrette Ines Lidelba, the Compagnia was a new venture: an artistic cooperative “guided” by the Fascist operetta syndicate and underwritten financially by key music publishers, intended as a more economically viable, socially responsible—and ultimately more Fascist—alternative to the typical operetta troupe led by a charismatic actor-manager.

Ultimately, I argue, the Compagnia was unable to halt the cultural forces that would, by the 1930s, push operetta inexorably towards the more populist rivista (revue). But the juxtaposition of class-bound perspectives inherent to the Compagnia’s story grants us better purchase on operetta’s political and artistic significance at this time: in so doing, it sheds new light on a genre in flux, and on the growing split, discursively and practically, between serious and popular domains of music-making on the peninsula.

Opera and the Politics of Inclusion and Consent

Time: Sunday, 12/Nov/2023: 10:45am - 12:15pm · Location: Governor’s Sq, 14
Session Chair: Lily Kass
Intervening in Art: A Case Study in Contemporizing Consent for the Archive
Rebecca Carroll
Rutgers University,

Catherine Clement’s 1979 text “Opera, or, the undoing of women” catalogues the mistreatment that leads to the death of many of opera’s most beloved leading ladies. However, death is not the only way women are undone in many operatic stagings and librettos. To ensure that musical performances engage with social inquiry, we must consider the responsibility we have to the audience—and the content they are subjected to—perhaps more than our allegiance to a given script. While Clement, McClary, and other writers laid the groundwork of including feminist critique into the academe, directors and performers have changed little beyond one-off performance that revolve around social commentary. One goal of this project is to consider if there is need to shift feminist critique from scholarly work to performance practice.

While much of the critique surrounding the treatment of women is dismissed as a historical grievance rather than an operatic one, McClary reminds musicologists that “just as in any anthropological investigation, these cultural objects and rituals are studied not as autonomous entities in and of themselves but as constructions that reveal a great deal about the values of the people who produce, preserve and transmit them” (p.xi, Clement, 1979). In the case of opera, we—the audience member, performer, and musicologist—are not only acting as conservators of these cultural objects but assume the role of transmitters of these values as well. The Juilliard School’s 2019 performance of Così fan Tutte made a step in this direction. In an opera that traditionally tolerates the abuse of consent in the underlying rape-by-fraud that drives the plot, this modern staging granted agency to Fiordiligi and Dorabella without altering the libretto.

This paper will explore the 2019 performance as a case study for scrutinizing consent for the sake of contemporary audiences and propose a staging solution for future consideration. Additionally, analysis of the arias sung by the sisters and their “ironic seria” language (Brown-Montesano, 2007) will provide support for the legitimacy of this interpretation. I also plan to examine how the trope of rape-by-deceit is treated in other opera buffa from this period.

Opera’s New Realism: Engaging Harm, Care, and Repair
Naomi Andre
University of North Carolina at Chapel Hill,

Since its beginnings, opera as a genre has explored “real” portrayals. This has been expressed through discourses around verisimilitude, naturalism, verismo, and the depiction of events from history with historical (and sometimes still living) people. In many ways, nineteenth-century opera fulfilled much of the same cultural business that the movies achieved in the twentieth century. Today, screens have advanced to include TV, computers, and cell phones. Opera in the twenty-first century also continues to evolve as its cultural position caters to wider audiences (not only the wealthy elite) with a broader mission that has engaged social justice to include the movements around Me Too, Queer and Trans lives, and Black Lives Matter.

Coupled with the scholarship of others, my own research into the construction of Black Opera (Black participation in opera through composers, librettists, subjects for plots, singers, and those involved with production behind the scenes) has highlighted the insidiousness of exclusion. Black folks in the United States have been involved with opera since the nineteenth century; the erasure
of this participation is painful and has caused harm. An unexpected place to carefully repair this harm is through a recovery of the history and to engage with the rich legacy of Black participation in the past and the present golden age of Black Opera. In this talk I will touch on Blue (2019, Tesori and Thompson), Fire Shut Up in My Bones (2019, Blanchard and Lemmons), Omar (2022 Giddens and Abels), and The Factotum (2023 Liverman and Jackson).

**Whose Story Is This?: Indigenous Narratives and the Unsettling of Opera in North America**

Rena Roussin  
University of Toronto

Efforts to acknowledge and repair opera’s colonial, Eurocentric, and imperialist past have characterized numerous twenty-first century productions and much scholarly discussion. While this discourse has resulted in select representation of and collaborations with Native American peoples and communities, Indigenous presence on the operatic stage in North America remains a relative rarity. In this talk, I examine opera’s recent efforts to engage in these collaborations, and the inherent tensions and unsettling potentialities of operatic depictions of Indigenous peoples and narratives. Drawing on City Opera Vancouver’s/Pacific Opera’s joint 2017 production of Brian Current’s Missing, Tapestry Opera’s 2019 production of Dean Burry’s Shanawdithit, and The Industry’s 2020 production of Du Yun’s and Raven Chacon’s Sweet Land as case studies, I demonstrate how recent operas have often foregrounded traumatic narratives of historic and ongoing colonial violence. Though these operas also contain important and noteworthy efforts to depict Indigenous agency, epistemologies, and histories, they nevertheless remain at times in a largely colonial mode and structure, reinscribing what Unangax̂ scholar Eve Tuck terms “damage-centered” narratives. Recent work in Indigenous sound studies, particularly the scholarship of Dylan Robinson and Trevor Reed, highlights the necessity of moving towards new structures and forms of art music that might ultimately foster narratives told by and for Indigenous peoples; several emerging opera workshops and in-progress stagings show these theories in practice. By discussing models of compositional and dramaturgical collaboration utilized in Calgary Opera Lab’s Namwayut (multi-authored, 2021-) and Edmonton/Against the Grain Theatre’s in-progress expansion and staging of Indians on Vacation (Ian Cusson, 2021-), I suggest a potential turning point in opera in North America. By engaging collaboratively and equitably with Indigenous narratives and communities, it is possible to create productions that strive to unsettle opera’s colonial logics, instead working to further Native American sovereignty and resurgence.

**Semiotics**

*Time: Sunday, 12/Nov/2023: 10:45am - 12:15pm · Location: Governor's Sq. 11  
Session Chair: Yayoi U. Everett, CUNY Hunter College and the Graduate Center*

**A Semiotic Exploration of the Music of Game of Thrones and House of the Dragon**

Laine Gruver  
Northwestern University

Semiotics is implicit in discourse regarding film and television leitmotivs: these leitmotivs are, at their core, musical signifiers of onscreen subjects. However, rich semiotic grounding is rarely prioritized in discussions about this type of music. In this paper, I demonstrate the benefits of applying a semiotic framework to analysis of television leitmotivs using the music from HBO’s Game of Thrones (GoT) and House of the Dragon (HotD) as case studies. Diegetically, the events of HotD take place roughly 200 years prior to GoT, but as the order of the shows’ releases reverses this, issues of diegetic temporality and continuity arise, and viewers develop a warped conception of past, present, and future. Ramin Djawadi’s scoring for both series highlights these issues and, based on its foregrounded development of leitmotivic themes, is best investigated through a semiotic lens.

Drawing primarily on the research of Raymond Monelle (2000), Naomi Cumming (2000), and Robert Hatten (1994, 2004, 2014, 2018), I posit five types of semiotic meaning afforded by leitmotivs: (1) leitmotivic, (2) topical, (3) gestural, (4) agential, and (5) tropological. After interrogating them and establishing their definitions, I apply these types in my analysis to reveal the key role of musical semiosis in enhancing and complicating the temporal landscape shared by GoT and HotD. Central to my analyses are the tropological implications of Djawadi’s tracks “The Heirs of the Dragon” and “The Power of Prophecy.” Through robust semiotic grounding, I demonstrate that the semiotic function of leitmotivs like those of GoT and HotD extend beyond one-to-one mappings of music onto characters: within themselves and their combinations, they offer significant opportunities for complex meaning-making, fundamentally enriching viewers’ comprehension of the corresponding narratives.

**From Topic to Prime Sonority: The Structural Evolution of the “Guitar Chord” in Alberto Ginastera’s Oeuvre**

Juan Patricio Saenz  
McGill University

The “guitar chord” is a characteristic device of Alberto Ginastera’s musical idiolect. In its purest form, the chord consists of the arpeggiation of the six pitches of the guitar’s open strings in standard tuning. Despite its name, it is often performed by instruments and combinations of instruments (e.g., piano, harp, strings, etc.) in works that don’t actually have a guitar, thus functioning as a virtual representation of the instrument and an idiosyncratic manifestation of the broader concept of the “guitar topic” (Plesch 2009). Within the context of Argentine music, this particular topic bears strong connections with the stoic folk symbol of the gaucho (a landless horseman of the Pampas) and its associated iconography and poetic imagery, where the guitar boasts a central role (Schwartz-Kates 2002).

While the chord has been traditionally described as a symbolic compositional fingerprint present across Ginastera’s different stylistic eras (Chase 1957; Gaviria 2010), no studies have shown how its implementation was affected by the drastic changes in style that took place between his self-defined “objective” (1954-1948) and “subjective” (1948-1958) nationalist periods (Suárez Urtubey 1967),
While folkloristic character pieces, songs, and stage works abounded in the former, the latter favored instrumental works in abstract classical forms where the folk references were largely subsumed into a complex post-tonal fabric.

My paper presents an account of this development, analyzing different instances of the “guitar chord” drawn from all of Ginastera’s stylistic periods. Additionally, I introduce a classification system, evaluating these chords in terms of their structural role, ranging from surface-level picturesque topos reminiscent of Argentine cultural symbology to “prime sonorities” responsible for the generation of the pitch content of entire movements (Lauffer 2003). Finally, I contextualize Ginastera’s compositional evolution within the milieu of twentieth-century Argentine intellectuals and their troubled sense of national identity as a consequence of the dialectical oppositions (e.g., urban vs. rural; unitary state vs. federalism) that lie at the heart of the nation’s cultural heritage.


Janet Bourne
University of California, Santa Barbara,

Scholars hear a pastoral topic in Beethoven’s op. 101/I (e.g. Hatten 1994). Yet, many topics share the same features, so what influences which topic is perceived? Echard (2017) suggests that differences in listener competencies could influence which topic is perceived as well as topical associations. Building on Echard (2017) and Citron’s (1993) speculation on “a woman’s way of listening,” I show how early nineteenth-century German women, especially mothers, could hear Beethoven’s op. 90/II and op. 101/I as evoking a lullaby topic rather than the more commonly assumed topic—pastoral. Before analyzing this topical ambiguity, I first define the lullaby topic’s features and associations. To determine the frequent features of the lullaby topic, I analyze Reichardt’s 1798 collection of lullabies *Lullabies for Good German Mothers*. Many of these features overlap with frequent features of the pastoral topic (Monelle 2006) and the singing style (Day-O’Connell 2014). Using a cognitive theory of categorization called prototype theory (Rosch 1975), I show how listeners could perceive a lullaby topic rather than a pastoral or singing style for these potentially ambiguous musical passages. Next, I articulate the lullaby topic’s network of associations by analyzing the lullaby collection’s song texts in light of eighteenth- and nineteenth-century discourses of motherhood and childrearing (Head 2013; Allen 1991). These intersubjective associations include breastfeeding, nature, among others. But German women—mothers particularly—might have other personal associations with lullabies, too, related to embodied feelings of motherhood and/or feelings of shame. I analyze topical ambiguity by creating two different analytical narratives for Beethoven’s Op. 90/II and Op. 101/I. I construct two historically-grounded albeit speculative listening subjects to explore these multiple interpretations: 1) Franz, a nineteenth-century German father, who hears one piece as a lullaby topic and the other as a pastoral topic; 2) Henrietta, a nineteenth-century German mother, who hears both pieces as a lullaby topic. This paper contributes to historically-informed listening practices by recognizing diversity in historical listeners. Rather than assuming an “ideal” or “experienced” listener, this paper considers differences in competencies to speculate on pluralistic perceptions of topics.

**Specters of Polyphony**

*Time: Sunday, 12/Nov/2023: 10:45am - 12:15pm · Location: Governor's Sq, 15 Session Chair: Jonathan De Souza, University of Western Ontario*

**What is the Difference Between Polyphony and Heterophony?: Music Theory Classifications as Instruments of Social Class-Making**

Anna Yu Wang
Princeton University

This talk unpacks the epistemic politics of the heterophony/polyphony distinction—that is, how do analysts’ sociopolitical entrenchments define the use of these seemingly neutral classifications? Though heterophony was once considered a subcategory of polyphony (Adler 1908; Malm 1972), it has become conventional to understand them as distinct categories (e.g. Brady and Gotham 2021; De Souza 2020; Huron 1989), where “in heterophony, [parts] elaborate the ‘same’ melodic material with asynchronous rhythms; in strict polyphony, parts are doubly independent [in rhythm and melody]” (De Souza 2020, 166). The aim of this paper is not to prescribe new definitions, but to consider how current uses of the heterophony/polyphony binary reveal a disciplinary “information infrastructure” (Bowker and Star 2000) built upon politicized classifications that is ethically fraught for global-facing research and teaching.

Using four brief musical examples—Johann Sebastian Bach’s F major fugue from *WTC I*, “Frères Jacques,” the Mongolian long song “My Beautiful Hangai Land,” and the kua opera aria “Too-Ma Tiau”—I illustrate how the distinction between heterophony and polyphony is prone to slippage. Namely, it is not always clear how the classifications are structurally defined, especially with respect to melodic and rhythmic independence. A knee-jerk response would be to classify the first two examples as polyphonic and the second two examples as heterophonic. Yet, under scrutiny, the fugue and round do not necessarily exemplify melodic and rhythmic autonomy, while the long song and opera aria can be shown to share substantial textural similarities with their “polyphonic” counterparts.

In such cases where their music-structural distinctions are blurred, I posit that the heterophony/polyphony binary is ultimately an instrument of social class-making. I argue that “heterophony” advances 1) a political habit to define a “primordial and primitive” (Adler 1908) or subordinate class of musics and musicians and, in parallel, 2) an epistemic habit to categorize even that which is not thoroughly understood. I conclude by speculating that other common classifications in Anglo-American music theory—structural/ornamental and tonal/modal—may also rest on privileged/deprived binaries that subtly reinforce ingrained class associations.
Visualizing the relative brightness of concurrent textural layers in Ruth Crawford’s Music for Small Orchestra (1926)

Stephen Spencer
Hunter College and the Graduate Center, CUNY

The relative brightness of simultaneous instrumental sounds plays a crucial role in the perception of texture in polyphonic music. Scholars of musical stratification, however, have converged on a definition of texture that privileges rhythmic coordination. Proponents of “partitional” approaches to texture, for example, understand polyphonic music to be divisible into layers (or “partitions”) primarily on the basis of onset synchrony and shared contour, as represented in the symbolic data of the score. This paper argues that this model is unsatisfactory for characterizing musical texture unless supplemented by empirical assessments of timbre obtained through acoustic measurement and perceptual grouping analysis. The paper focuses on Ruth Crawford’s Music for Small Orchestra (1926), a piece whose rhythmic organization suggests a straightforward textural layering, but whose timbral dimension problematizes such a layering. Through close analysis of the score and audio data, I demonstrate that the auditory attribute of timbral brightness in particular—quantified by what I call contrast ratios—allows us to assess relationships both within and between rhythmically coordinated layers in the piece. Additionally, these contrast ratios allow us to account for two common situations wherein rhythm-based partitioning is in tension with auditory grouping, namely (a) when uncoordinated layers cohere into a single perceptual unit and (b) when coordinated layers do not. The overall approach emphasizes the distinction between texture-as-coordination and texture-as-grouping, enabling more sensitive readings of post-tonal polyphony as written, performed, and heard.

Specters of Bach: Hauntology in the Music of Sofia Gubaidulina

Christopher Segall
University of Cincinnati

Under loosened restrictions in late-Soviet society, composers such as Alfred Schnittke (1934–98) initially responded to the sudden influx of newly available music through “polystylism,” or the compositional incorporation of manifold historical styles. But as Soviet communism began to collapse, stylistic references shifted from gleeful sonic utopia to depictions of loss and mourning. The music of Sofia Gubaidulina (b. 1931) enacts this shift most profoundly. Departing from previous studies of polystylism, I propound a hauntological analysis that explores how quotations in Gubaidulina’s music function as markers of lost futures. Jacques Derrida’s Specters of Marx (1994) coined “hauntology,” a pun on “ontology,” to refer to the liminal status of ghosts, neither present nor absent. Hauntological studies in various humanities disciplines expand Derrida’s concept to embrace confrontation with an uncertain past. In popular music studies, Burial, the Caretaker, and other “hauntological” electronic artists combine distorted samples with ambient static to suggest lost transmissions from long ago. Adapting this interpretation, I argue that distorted quotations in ethereal timbres serve a hauntological role in Gubaidulina’s music.

Two Gubaidulina works quote hauntologically from the music of J. S. Bach. The violin concerto Offertorium (1980/1986) begins with the theme from Bach’s Musical Offering. Gubaidulina’s muted-brass orchestration, reminiscent of Webern’s similar arrangement, timbrally defamiliarizes the source material. Reflections on the Theme BACH (2002), for string quartet, draws quotations from Art of the Fugue, a pinnacle of contrapuntal achievement that Bach died before completing. My hauntological analysis proceeds from the idea that the Bachian ideals of the departed classical tradition fail to materialize in a musical environment that remains haunted by their loss.

My approach questions why Gubaidulina wrote “spectral” music around the time of the dissolution of the Soviet Union. Haunting suffused Soviet culture, as the millions of victims of Stalin’s terror were never memorialized, preventing closure even in Gubaidulina’s time a generation later. Hauntology provides a conceptual means for tying the endemic mourning of the late-Soviet period to the compositional techniques of Gubaidulina’s quotation-based music, differentiation the latter from the polystylistic wave with which it has been associated.

Demystifying Public Musicology

Time: Sunday, 12/Nov/2023: 10:45am - 12:15pm · Location: Grand Ballroom II

Demystifying Public Musicology

Presenter(s): William Cheng (Dartmouth), Joseph Pfender (Editor-in-Chief, Programs, at Aspen Music Festival and School), Kira Thurman (University of Michigan), Will Robin (University of Maryland)

Organized by the AMS Committee on the Annual Meeting and Public Events (CAMPE)

Public-facing musicology encompasses many different forms of engagement with wider audiences. However, the path to success in this field is not always clear, and the ways in which successful public musicologists have achieved their goals can be difficult to discern. This roundtable session, titled “Demystifying Public Musicology,” brings together scholars, music journalists, podcasters, and people in the music industry to discuss the opportunities and challenges of public-facing work.

The roundtable begins by examining the role of musicologists in the public sphere. Panelists will explore the ways in which musicologists can contribute to public discourse about music, whether through popular media, public speaking events, or other forms of outreach. They will also discuss the importance of making academic research more accessible and engaging for non-expert audiences, and the challenges involved in bridging the gap between scholarly research and public-facing work. Panelists will share their experiences working in different contexts, such as writing for popular music magazines, hosting podcasts on music history, doing music industry outreach, or curating museum exhibitions. They will discuss the skills and knowledge that are needed for this type of
work, as well as the benefits and limitations of different platforms for engaging with public audiences. The discussants will share their experiences entering the world of public-facing work and posit strategies for those just getting started.

The roundtable concludes by considering the future of public musicology and the role that it might play in the broader field of musicology. Panelists will reflect on the potential impact of this type of work, both for public audiences and for the academic community, and consider ways in which musicological training can best contribute to public-facing practices. By demystifying the practice of public-facing musicology, this roundtable offers valuable insights into the relationship between public musicology and the academy, providing a forum for scholars, journalists, podcaster, and industry professionals to exchange ideas and share their experiences.

Contrafacts: A Template for Agency and Identity Formation

**Time:** Sunday, 12/Nov/2023: 10:45am - 12:15pm · **Location:** Governor's Sq. 17

**Session Chair:** Drew Edward Davies

**Contrafacts: A Template for Agency and Identity Formation**

**Chair(s):** Drew Edward Davies (Northwestern University)
**Discussant(s):** Drew Edward Davies (Northwestern University)

Contrafact studies have gained traction in contemporary scholarly literature on songcraft and performance practices across a range of musical traditions. The creation of sacred contrafacts of secular songs, as well as the proliferation of volumes of contrafact texts, provide important materials that affect and reflect the sociopolitical and religious values of an increasingly pluralistic and globalized world over many centuries. Scholars such as Drew Davies (2019), Glenda Goodman (2017), Robert Kendrick (2002), Laura Lohman (2020) and Natascha Veldhorst (2009) have identified analytical approaches to multivalent intertextualities in distinct early modern repertoires. Nonetheless, much work may still be done to theorize the epistemological functions that these musical works served for the communities that engaged with contrafact repertoires. What artistic purposes would underline a seemingly universal appeal to this unique process that reinvented music-text relationships in such flagrant ways? What may the practice of contrafacting signify and what kind of agency does it afford for individuals and groups who cross sacred-secular boundaries? Together, the three contributions to this themed session demonstrate the bidirectionality of sacred-secular exchange in contrafacts arising from different religious perspectives.

This themed session begins with a paper recontextualizing Aquilino Coppini’s Third Book (1609) of contrafacts to suggest that one motivation for its publication was a shared campaign between Coppini and Monteverdi to curry favor with Prince Francesco Gonzaga under the veil of Latin spiritual meditations which replaced the erotic Italian poetry of Monteverdi’s madrigals. Moving to the eighteenth century, our second presenter frames the writing of Hebrew contrafacts of opera arias in the Italianate style for the Amsterdam Grand Synagogue as the negotiation of a cosmopolitan Dutch-Jewish identity. Finally, we close the session with research that explores sacred-secular contrafacting in reverse and points to the canonization of political contrafacts of the Christian hymn, “Hold the Fort,” in the nineteenth-century American women’s suffrage movement. By putting three papers that span more than 250 years of contrafacting from three religious perspectives into conversation, this themed session proposes a holistic overview that moves away from issues of repertory circulation and provides a glimpse into a global social-religious practice.

Presentations of the Symposium

**Aquilino Coppini’s Third Book (1609) and the Diplomatic Use of Spiritual Contrafacts**

**Michael Carlson**
University of North Carolina at Chapel Hill

When the Milanese priest Aquilino Coppini dedicated his Third Book of contrafacts to Francesco Gonzaga, the prince and heir-apparent to Mantua and Casale Monferrato, he noted that the glory of Mantua as a center of the Arts was not so much owing to divine providence, “but to the virtue and liberalità of her princes.” Musicologists have noted the ingenuity and effects of Coppini’s contrafacts that tailor close readings and responses to the music of Monteverdi’s madrigals, going well beyond matching rhetorical structure, meter, and sometimes phonemes (Georris, 2014; Kendrick, 1996/2002; Rorke, 1984). By supplying greater context to Monteverdi’s tumultuous period of 1608–1609, a time of anxiety for Monteverdi created by power vacuums in Mantuan court, exhaustion, and personal tragedy, scholars have well outlined Monteverdi’s Mantuan period and his growing dissatisfaction with the Gonzaga (Bowers, 2007; Carter, 2012). A gap in the literature, which this paper addresses, suggests that interpersonal relations played through Coppini’s spiritual contrafacts served a vital role in shared strategy to curry favor with Gonzaga.

This paper argues that Coppini’s Third Book is part of an elaborate campaign involving members of the Milanese Accademia degli Inquieti—Aquilino Coppini and the Carmelite friar Cherubino Ferrari—to intercede on Monteverdi’s behalf to Francesco. The stakes were high for all involved as Francesco was already building his own cappella della musica in Casale Monferrato. What roles, if any, Monteverdi and his Milanese friends would have in Francesco’s emerging court was yet undecided. Monteverdi appears to have had a hand in the curation of this book, providing “Una donna fra l’altra honesta e bella,” a madrigal he would later include in his V/ a 5 (1614), opening Coppini’s book as “Una es, o Maria, o speciosa.” Coppini’s intertextual treatment of the text (drawing upon sacred literature and art) solidly associates Monteverdi with the Palatine Basilica of S. Barbara in Mantua. Perhaps hoping diplomatically to inspire Francesco’s responsibility to Monteverdi as part of his family, Coppini was angling for a similar position. For Coppini, contrafacts provide more than devotional forms of “spiritual recreation,” they also are tools of influence and courtly diplomacy.

**Opera Seria Contrafacts at the Amsterdam Sephardic Synagogue and the Negotiation of Jewish Identity in the Eighteenth Century**
Foundational narratives produced by the intellectual leaders of the Amsterdam Jewish community at the turn of the eighteenth century describe the "Portuguese" Jews as welcomed members of the Dutch Republic. Regardless of the mythologizing role of such accounts, they show that the Sephardim would portray themselves as pertaining to a pluriconfessional Dutch society. In this light, I examine how eighteenth-century cantorial contrafacts at the Amsterdam Grand Synagogue hint at the engagement of the Sephardic community with trans-European culture. The anonymous copyist of a collection of Jewish liturgical chants preserved at the Ets Haim Library of Amsterdam set traditional texts in Hebrew and Aramaic to music derived from Italianate opera arias composed in the fashionable ‘galant’ style. As such, the Dutch-Jewish contrafacts challenge a conventional scholarly insistence on upholding rigid boundaries between Jews and non-Jews that perpetuate notions of cultural stasis and sideline Jewish agency.

This paper identifies the musical sources in a cantor’s manual from Amsterdam as originating from Viennese circles and proposes that the interactions of the Sephardic Jewish community with the Italianate style point to a phenomenon of cosmopolitanism that characterized Dutch cultural belonging. Thus, the music in this collection of cantorial pieces blurs the boundaries between Jewish and Christian cultures and positions the Amsterdam Synagogue within early modern patterns of enhanced interreligious contact. Yet, rabbinical authorities considered secular music a potential cause of promiscuity, and some wished to ban secular songs and instrumental music from the synagogue. In this regard, I also argue that the Amsterdam contrafacts circumvented the Jewish leadership’s ambivalence toward non-Jewish music by "converting" the arias. I reclaim the idea of conversion to indicate that the transformation of Italian operatic texts to Hebrew and Aramaic and their performance in a Jewish liturgical space, effectively located the aurality of the contrafacts within Jewish specificity. As in the case of the Sephardic foundational narratives and in a period marked by anxieties regarding assimilation, the cantor’s manual suggests that synagogal musicians in eighteenth-century Amsterdam used sonic artifacts to negotiate their complex Jewish and Dutch identities.

Hegemonic Refashioning: The 1888 Song Leaflet of the American Woman Suffrage Association

Kendall Hatch Winter
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In the summer of 1887, the American Woman Suffrage Association (AWSA) conducted a mail-in songwriting contest through its weekly circular, Woman’s Journal. They claimed: “Suffrage workers everywhere feel the need of a leaflet of good suffrage songs.” Six months and two committees later, the AWSA delivered its promised Song Leaflet containing the thirteen "best" submissions, together with the names of their authors. Every song included was a contrafact—new lyrics intended to be sung to a borrowed, familiar melody. Most were already part of suffrage musicking, having been previously published in earlier suffrage songsters and performed at women’s rights conventions. Whether intended or merely the product of mainly poetic submissions, the contest resulted in an anthology of reworked favorites in an authoritative collection. In other words, the making of the AWSA's leaflet was an exercise in canon formation.

This paper takes a two-pronged analytical approach to the AWSA Song Leaflet. Building out from a focused case study—the two contrafacts of the Civil War-inspired Christian hymn, "Hold the Fort," present in the AWSA Song Leaflet—I reaffirm through my close reading of the text-text and text-music relationships both the popularity and utility of contrafacts in American political campaigns (Glenda Goodman, Robert James Branham & Stephen Harnett, Laura Lohman). Second, I demonstrate the forceful impact of the quickly canonic AWSA Song Leaflet by tracing how suffrage contrafacts of "Hold the Fort" printed after its publication in 1888 responded to the social and political values expressed in the new lyrics. I argue that the AWSA Song Leaflet subtly reinscribed the power and principles of its compilers, even as it attempted to unite suffragists through a common musical repertoire. Contrafacts of patriotic classics and Christian hymns centered the disenfranchised woman who was white, wealthy, educated, Christian, and native-born and erased those figures from the U.S. woman suffrage movements whose race, class, religion, or origin did not conform to this hegemonic nativism. In my conclusion, I illuminate the power that officially sponsored contrafact anthologies can acquire and exert when musical familiarity and institutional clout intersect.