

American Musicological Society
Society for Music Theory

San Antonio

1-4 November 2018
Program & Abstracts



Program

and

Abstracts of Papers Read

at the joint meeting of the

American Musicological Society

Eighty-fourth Annual Meeting

and the

Society for Music Theory

Forty-first Annual Meeting

1–4 November 2018

Grand Hyatt Hotel
San Antonio, Texas



AMS/SMT Joint 2018 Annual Meeting

Edited by Carol A. Hess and Roman Ivanovitch

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Program and Abstracts of Papers Read (ISSN 0893-1305) is published annually for the Annual Meeting of the American Musicological Society and the Society for Music Theory; one copy is distributed to Annual Meeting attendees free of charge. Additional copies may be purchased from the American Musicological Society for \$20.00 per copy plus \$5.00 US shipping and handling (add \$3.00 domestic shipping for each additional copy). For international orders, please contact the American Musicological Society for shipping & handling prices: AMS, 20 Cooper Square, 2nd Fl., New York, NY 10003-7112 (e-mail ams@amsmusicology.org).

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Meeting Highlights: AMS/SMT San Antonio 2018

Core paper sessions are scheduled Thursday 2:15 to 5:30 and 8:00 to 11:15 p.m.; Friday and Saturday 9 to 12:15, 2:15 to 5:30, and 8:00 to 11:15; and Sunday 9 to 12:15. Study Group / Interest Group meetings, professional development sessions and meetings, receptions, and other events are scheduled throughout. See the detailed schedule for further information.

Exhibits are open from 1 to 8 p.m. on Thursday, 8:30 to 6 p.m. Friday and Saturday, and 8:30 to 12:15 Sunday.

Coffee/tea/lemonade breaks (complimentary): 10:30 and 3 daily, near the exhibits

All four daytime concerts take place at St. Mark's Episcopal Church in downtown San Antonio, about 0.7 mi. from the Grand Hyatt. Shuttle service is provided, or St. Mark's is a pleasant fifteen-minute walk from the Grand Hyatt (W on Market St.; N on Alamo; staying left onto Losoya; W on Houston; N on Jefferson).

Day-by-day guide to special events *see the program or www.amsmusicology.org/sanantonio for all details*

Thursday

- 1:15 Welcome for those new to the Annual Meeting (Presidio A)
- 5:30 AMS Conference Buddy meet-up (Seguin AB)
- 5:30 SMT Conference Guide meet-up (Bonham B)
- 6:00 Dwandalyn R. Reece, AMS Plenary Lecture (Texas AB)
- 6:30 Opening reception (Lone Star CDEF)
- 7:00 Carnaval de los Muertos (Hemisfair Park)
- 9:30 Student Reception (Bonham DE)

Friday

- 9:00 Special session: Active Citizenship (Texas A)
- 10:45 Special session: Gestural Politics of Movement (Texas F)
- 12:45 Concert: The Art of the Castrato (St. Mark's)
- 2:15 Concert: Brazilian Music for Piano and Guitar (St. Mark's)
- 7:30 Kansas plays *Point of Know Return* (Tobin Center)

Saturday

- 12:45 Lecture-Recital: Percussion as a Queer Tool of Resistance (St. Mark's)
- 2:15 Concert: Piano Music of Luigi Perrachio (St. Mark's)
- 2:15 Bonnie Gordon, AMS CWG Endowed Lecture (Texas E)
- 2:15 SMT Business Meeting (Texas AB)
- 3:15 SMT Awards Presentation (Texas AB)
- 3:45 Carolyn Abbate, SMT Keynote Address (Texas AB)

(cont.)

Saturday (cont.)

- 5:00 Tenth Annual Diwali Festival (Hemisfair Park) (continues to midnight)
- 7:30 Pre-concert talk followed (8:00) by Austin Baroque Orchestra (San Fernando Cathedral)
- 8:00 Flying Bach: Where Classical Music Meets Breakdance (Tobin Center)
- 9:00 Dessert Reception (Texas D)

Sunday

- 4:00 The Kingston Trio (Tobin Center)
- 8:00 Texas Pink Floyd: Creating Harmony Tour (Tobin Center)

Transportation to selected events is available. See the maps for venue locations.

Transportation pick-up point: E. Market St., near main entrance

Maps are located at the back of the book.

Additional information

See the meeting websites, amsmusicology.org and societymusictheory.org, for full details on all the information listed below.

The Meeting App is available via the websites.

Twitter hashtag: `amsmt18`

Handouts: Presenters are requested to make available handouts in a form that is fully accessible. Handouts are available through the meeting app.

Internet: The Grand Hyatt offers complimentary wifi throughout the meeting space.

Accessibility: every effort will be made to meet the requirements of all attendees. Full details are available at the websites. Please note that reserved seating is provided in all session rooms.

Bulletin boards are available near registration to leave notes for attendees.

Conference display materials: free materials and literature, near the exhibits

Job interviews: schedule and room assignments at registration

Quiet Room / Nursing Mothers Room: Suite C

Gender-neutral rest rooms are available on second and fourth floors next to the ballrooms. See the maps (back of book).

Badgeholder recycling: see the boxes near exits that will be in place Sunday morning.

Extra Program & Abstracts Books and tote bags may be available (after 9 a.m. Sunday), if not all are taken.

Useful around Town

Copy shop: The Grand Hyatt has a 24-hour business center (third floor). Fedex Office Print and Ship is adjacent to the business center. A UPS Store is nearby.

Pharmacy/convenience: Rivercenter Drug Store, 849 E. Commerce St.; CVS Pharmacy, 300 E. Commerce St.

Restaurant Guide: online, handout at registration

San Antonio AA / recovery support meetings: www.aasanantonio.org

Urgent / Emergency

Hotel Concierges: all information regarding local needs and questions

Lost and found: at registration and concierge desk

Emergencies: communicate with hotel or convention center staff immediately; call 911 if no staff is at hand.

At-a-Glance

Name	Location	Hours
Registration /	Lone Star	1 November 9 a.m.–7 p.m.
Information /	Prefunction	2 November 8:30 a.m.–6 p.m.
Job interview desk /		3 November 8:30 a.m.–6 p.m.
Meeting Worker		4 November 8:30 a.m.–12:15 p.m.
Check-in		
Exhibits	Lone Star CDEF	1 November 1 p.m.–8 p.m.
		2 November 8:30 to 6 p.m.
		3 November 8:30 to 6 p.m.
		4 November 8:30–12:15 p.m.
Speaker Ready Room	Goliad	1 November 11 a.m.–7 p.m.
		2 November 8:30 a.m.–6 p.m.
		3 November 8:30 a.m.–5:30 p.m.
		4 November 8:30 a.m.–12:15p.m.

Contents

Thursday Afternoon 2:15–3:45

- 73 African American Representations (AMS)
- 75 Cassettes (AMS)
- 77 Eighteenth-Century Opera: Texts, Translations, and Teaching (AMS)
- 80 Enlightenment Aesthetics (AMS)
- 81 Genres in Transformation (AMS)
- 84 History of Theory: Politics, Practicalities, and Speculation (SMT)
- 86 Neo-Riemannian Theory (SMT)
- 88 A Place for Women (AMS)
- 90 Recomposition, Forgery, Plagiarism (SMT)
- 92 Rhythm, Flow, and Transcendence (SMT)
- 94 Subjectivity, Time, and Hearing (AMS)
- 96 Workshop: Title IX: Policy, Prevention, and Support
(2:15 and 4 p.m.) (AMS/SMT)
- 97 Panel: Visualizing Archival Research and Data:
Renaissance Mantua and Venice (AMS)

Thursday Afternoon 4:00–5:30

- 99 Cold War (AMS)
- 101 Diatonic and Collectional Theory (SMT)
- 103 Embodiment and Tonality, ca. 1750–1850 (SMT)
- 105 Floyd and The Dead (SMT)
- 107 Lamenting Women (AMS)
- 110 Latin American Representations (AMS)
- 112 Medieval and Early Modern Theory (AMS)
- 115 Pop Poetics and Style (SMT)
- 117 Rethinking Appropriation: Blackness, Desire, and Political Fantasy (AMS)
- 119 Sound Materials (AMS)
- 122 Seminar: Time in Opera (AMS)
- 127 Workshop: Title IX: Policy, Prevention, and Support
(2:15 and 4 p.m.) (AMS/SMT)

Thursday Early Evening

- 128 AMS President's Endowed Plenary Lecture

Thursday Evening 8:00–9:30

- 129 Embodiment and Voice in Contemporary Music (SMT)

Thursday Evening 8:00–10:00

- 131 Joint Session: Extemporaneous Dialogues on Historical
Improvisation: Bridging Music, Music History, and Theory
132 Joint Session: Listening for the “San Antonio Sound”
in Tejano Conjunto/Progressive Music
135 Rethinking the Enlightenment (AMS)

Thursday Evening 8:00–10:30

- 137 Intoxication (AMS)

Thursday Evening 8:00–11:00

- 141 The Dynamics of the Job Interview (SMT)
142 Music, Disability, and the Environment: Bridging
Scholarship with Activism (AMS/SMT)
143 Music at the Border (AMS)
146 Othered within the Other: Marginalized Voices in Jewish Studies (AMS)
147 Perspectives on Public Music Theory and Analysis (SMT)
151 Rethinking Amateurism (AMS)
156 Synchronizations (AMS)

Thursday Evening 9:45–11:15

- 158 Twentieth-Century Art Song: Babbitt and Beyond (SMT)

Friday Morning 9:00–12:15

- 160 Joint Session: The Debussy Sound and the Cultural Imagination

Friday Morning 9:00–10:30

- 162 Special Session: Active Citizenship (AMS/SMT)
162 Bodies and Instruments (AMS)
165 Composers and Performance Spaces (AMS)
167 Cross-Currents in Communist Countries (AMS)
170 Inter- and Intra-Cultural Scale Studies (SMT)
172 Late Haydn (AMS)
174 Latin American Cathedrals (AMS)
177 Mid-Century Jazz (AMS)

- 179 Musical Networks, Medieval and Early Modern (AMS)
- 182 Nineteenth-Century Spaces and Spectacles (AMS)
- 184 Process, Groove, and Backbeat (SMT)
- 186 Schubert and Form (SMT)

Friday Morning 10:45–12:15

- 189 Black Voice (AMS)
- 191 Brahms Reconsidered (SMT)
- 193 Global Temporalities, Global Pedagogies (SMT)
- 195 Jazz Idioms (AMS)
- 198 Latin American Voices (AMS)
- 200 Militarism and Monuments (AMS)
- 203 New York Soundscapes (AMS)
- 205 Rethinking Aural Skills Instruction through Cognitive Research (SMT)
- 208 Seventeenth-Century France (AMS)
- 210 Tonal Multiplicity in Popular Music (SMT)
- 212 Twenty-First-Century Opera (AMS)
- 214 Women Empowered (AMS)

Friday Noontime

- 218 Contingent Labor in the Academy: Issues and Advocacy (AMS)

Friday Afternoon Concerts

- 219 The Art of the Romantic Castrato:
The Ornamented Songs and Arias of Giambattista Velluti
- 222 Brazilian Music for Piano and Guitar

Friday Afternoon 2:15–5:15

- 224 Roots and Records: Analyzing Bluegrass and Americana (SMT)

Friday Afternoon 2:15–3:45

- 227 Agency, Algorithms, Aurality (SMT)
- 229 Arcadia and the Pastoral (AMS)
- 231 Beethoven Elsewhere (AMS)
- 234 Composing Notre Dame Polyphony (AMS)
- 236 Contesting European Music (AMS)
- 239 Crossing the Pacific (AMS)
- 241 Dance Forms (SMT)
- 243 Panel: Diversity in Publication (AMS)

- 244 Emigrés and Stereotypes (AMS)
- 246 Seminar: On the Academic Pipeline (AMS)
- 249 Radio (AMS)
- 251 Seventeenth-Century Italian Voices and Bodies (AMS)
- 254 Unity, Geometry, and Aesthetics: Revivals of Pythagoreanism in
Eighteenth- and Nineteenth-Century Music Theory (SMT)

Friday Afternoon 4:00–5:30

- 257 Posters (AMS)
- 259 Cultural Exchange (AMS)
- 262 Explorations of Sound (AMS)
- 264 Manuscripts (AMS)
- 267 Media Transformations (AMS)
- 269 Modern Figures in the History of Music Theory (SMT)
- 271 New Histories of “Latin American” Opera (AMS)
- 274 Nineteenth-Century Music: New Perspectives (SMT)
- 276 Objects and Mediators (SMT)
- 278 Recognizing Women’s Labor (AMS)
- 280 “Who is this?:” Listening for Practices of Antiphonal Life in
African American Music and Performance (AMS)
- 282 Panel: Workshop on Access and Accessibility (AMS)

Friday Early Evening

- 284 Perspectives on Critical Race Theory and Music (AMS)

Friday Evening 8:00–9:30

- 285 Twentieth-Century Topics: Structure, Surrealism, Silence (SMT)

Friday Evening 8:00–10:00

- 287 Joint Session: The Politics of Soviet Musicology and Music Theory
- 289 Joint Session: Porgy and Bess Against the Grain: New
Approaches to a Confounding American Opera

Friday Evening 8:00–11:00

- 293 Latin American Music and Music Theory (SMT)
- 295 Schenker’s Traces and the History of Music Theory (SMT)
- 298 Screening Cold War Music on Film (AMS)
- 299 Testing the Boundaries of Masculinity: New Work in LGBTQ Studies (AMS)
- 302 Women in the History of Music Theory: Two Round-
Table Discussions (AMS/SMT)

Friday Evening 9:45–11:15

- 307 Modality and Arabesque in the Early Twentieth Century (SMT)

Saturday Morning 9:00–12:15

- 309 Minimizing Implicit Bias to Improve Campus Climate: Developing
Inclusive Classrooms and Faculty Search Processes (SMT)
310 Poster Session (SMT)

Saturday Morning 9:00–10:30

- 314 At the Eighteenth-Century Keyboard (AMS)
316 Brazil (AMS)
319 The Economics of Creativity (AMS)
321 Electronic Studios (AMS)
324 Jazz I: Improvisation and Intertextuality (SMT)
326 Media Consumption (AMS)
328 Panel: Music, War, and Trauma in the Long Nineteenth Century (AMS)
330 Negotiating Early-Modern Religious Identity (AMS)
332 New Outlooks on Concertos and Rondos (SMT)
334 Operatic Timbres (AMS)
337 Program, Schema, and Topic in Film (SMT)
339 Representing Women (AMS)

Saturday Morning 10:45–12:15

- 342 Constructing Sovereignty (AMS)
344 Embodiment (AMS)
347 Hip Hop (AMS)
349 Jazz II: Schemas, Scales, and Formulas (SMT)
351 Modernism in Herrmann's Film Music: *Vertigo* as Case Study (SMT)
354 Music and Disaster, Natural and Human (AMS)
357 Nineteenth-Century French Opera (AMS)
359 Theorizing Eighteenth-Century Music:
Origins, Myths, and Countercurrents (SMT)
361 Timbre Analysis (AMS)
364 Panel: Unsettling Accounts: Slave Histories,
Transatlantic Musical Culture, and Research through Practice (AMS)
365 Voice and Vocality in Medieval Occitanian Song (AMS)

Saturday Noontime

- 368 Alt-Ac to Alt+Ac: Redefining Musicology Careers
in the Twenty-First Century (AMS)
- 368 More than Scores: Musicology and Metadata (AMS)

Saturday Noontime Concerts

- 370 Lecture-Recital: Pushing against Musical Homonormativity:
Percussion as a Queer Tool of Resistance
- 372 The Piano Music of Luigi Perrachio (1883–1966)

Saturday Afternoon 2:15–3:45

- 375 Panel: Beyond the Canon: Strategies for
Teaching outside Your Comfort Zone (AMS)
- 375 Special Session: AMS Committee on Women and Gender
Endowed Lecture (AMS)
- 376 Eighteenth-Century Britain (AMS)
- 379 Geography, Identity, and Pitch (AMS)
- 382 Jazz Interactions (AMS)
- 384 Nineteenth-Century Compositional Strategies (AMS)
- 387 Ockeghem (AMS)
- 389 Performance and Representation in the Seventeenth Century (AMS)
- 391 Pushing Boundaries in Twentieth-Century Music (AMS)

Saturday Afternoon 4:00–5:30

- 395 1968 Fifty Years Later: Anxiety and Authority in Musical Protest (AMS)
- 397 British Modernism (AMS)
- 400 Chant (AMS)
- 402 Issues of International Representation in
Twentieth-Century Latin American Music (AMS)
- 405 Muses in the Shadows (AMS)
- 407 Music and Film (AMS)
- 410 Nineteenth-Century Soundscapes (AMS)
- 412 Representation in the Eighteenth Century (AMS)
- 415 Rethinking Renaissance Genres (AMS)

Saturday Evening 8:00–10:00

- 417 Fixing the Horse before the Cart: Reconstructing the Genesis of Classical Forms through Big Data and Computational Methods (AMS)
- 418 Italian Music and Poetry around 1600: New Perspectives and Directions (AMS)

Saturday Evening 8:00–11:00

- 420 Global East Asian Music Research:
Proposals for New Directions in Musicology (AMS)
- 421 Musicologists in Public: Seeking and Finding Employment and Fulfillment beyond “The Job Market” (AMS)

Sunday Morning 9:00–12:15

- 422 Joint Session: Diversity and Discipline in Hip-Hop Studies
- 425 Joint Session: The Songs of Fanny Hensel

Sunday Morning 9:00–10:30

- 427 Distant Ecologies (AMS)
- 429 Panel: Epistemic Ethics: Music Historiography and the Colonial Archival Grain (AMS)
- 431 Music and the Sacred (AMS)
- 433 Operetta (AMS)
- 436 The Profession of Music, from the Fifteenth to the Eighteenth Century (AMS)
- 439 Recorded Sound I (SMT)
- 441 Spells and Games (SMT)
- 443 Timbre and Orchestration (SMT)
- 445 Wagner and Mahler (SMT)

Sunday Morning 10:45–12:15

- 447 Affect, Agency, Materiality: Thinking with the Eighteenth Century (AMS)
- 449 Analytic Strategies for the Music of Ravel:
Rhythm, Texture, and Timbre (SMT)
- 451 Elaborations, Improvisations, and Modulations in Early Music (SMT)
- 453 Frottola Schmottola: Rethinking Italian Song ca. 1500 (AMS)
- 455 Meaningful Horns (AMS)
- 458 Recorded Sound II (SMT)
- 460 Russian Music and Theory: Tradition and Transformation (SMT)
- 462 Twentieth-Century Opera (AMS)

AMS/SMT
San Antonio 2018
Abstracts

Thursday Afternoon 2:15–3:45

African American Representations (AMS)

Thomas Riis (University of Colorado Boulder), Chair

Portrayals of Female Exoticism in the Early Broadway Years:

The “Exotic” Comedy Songs in the *Follies of 1907*

Mary Beth Sheehy (University of Kansas)

The *Follies of 1907* initiated Florenz Ziegfeld’s lasting Broadway legacy, a revue known for its opulent costumes and scenery, its provocative musical numbers, and, perhaps most of all, for its chorus girls. The *Follies* strove to portray an “All-American” female sexuality, an image suggested through songs that emphasize the “exotic” as an opposition to Ziegfeld’s ideal “American” woman. Featuring an all-white cast, the *Follies of 1907* highlighted comedic musical numbers performed in blackface, which exoticized—thereby sexualizing and demeaning—the protagonists they portrayed.

This paper analyzes three unrecorded “exotic” songs from the *Follies of 1907*—“My Pocahontas,” “Miss Ginger from Jamaica,” and “Come Down Salomy Jane,” which respectively portray a Native American woman, a black Caribbean woman, and a black woman from the American south. I scrutinize the lewd lyrics, racialized performance practices, and stereotyped “exotic” musical styles of these songs—three elements that reveal the prejudicial portrayal of marginalized peoples in early Broadway history.

I explore the first number as a representation of the “Americanization” of the exotic female. My examination of the song’s lyrics reveals a stark chauvinism; I support this claim with musical analysis of the score and the dichotomy between the stereotypically exotic-sounding verses and the sweeping melodiousness of the refrain. My analysis of the second number explores the “fantasy” of the exotic female. I dissect the distasteful, overtly sexualized lyrics within the context of their performance by a white singer in blackface. I also consider the over-simplification of the song’s melodic and harmonic structures, features that endorse the protagonist’s reduction into a mere sexual commodity. Finally, my exploration of the third number reveals the “comedy” of the exotic female and the use of racial stereotypes—exploited both in the song’s lyrics and minstrelsy-inspired musical elements—to create humor at the expense of the female and the Other.

Through a detailed examination of the text and musical elements of these three songs featured the *Follies of 1907*, I uncover several implications of the comedic sexualization of non-white women on stage and the staggering popularity that such performances gained within the white American public at the time.

Back to Africa: Images of the Continent in Early Black Musical Theater

Kristen Turner (North Carolina State University)

In musicals, plays, and pageants African American authors told the story of black people in America through popular entertainment designed for integrated audiences. Rather than adhere to white supremacist narratives that reinforced images of subservience and primitivism, black authors and composers found ways to dignify and humanize their characters. Writers used Africa to provide images of an alternative black homeland and as an exotic setting for a clash between cultures.

I examine four musicals containing references to Africa, written and performed by African Americans. Author William MacClain billed his *Before and After the War* (1894) as a “spectacular comedy” that told the story of the “Evolution of the Negro . . . from Savage to Congress.” W. E. B. Du Bois’s *The Star of Ethiopia* (1913) also traces black history from Africa to the parlors of the educated middle class, but casts Ethiopia as the site of strength for African Americans rather than an archaic homeland. *In Dahomey* (1903) and *Abyssinia* (1906) use stories of displaced African Americans in Africa to communicate political insights that are couched in comedy. Rather than recounting black history, these shows tell “fish out of water” stories of African Americans returning to an exotic African landscape.

Drawing upon Daphne Brooks’s theories of racial performativity, I argue that depictions of Africa and Africans in these productions demonstrate the many, sometimes conflicting, images circulating among the black intelligentsia about the continent. African characters and settings sometimes reflected black nationalist conceptions of Africa as a genuine homeland that could serve as a source of strength and contemporary resistance to American oppression. African characters are also sometimes portrayed as pagan savages who are either no match for black Americans’ sophistication or are the uncivilized ancestors of the cultured and genteel black middle class. These seemingly contradictory visions of Africa present transnational conceptions of blackness and demonstrate that these productions are more than simply a rebuttal to the legacy of minstrelsy. They grapple with the diversity of opinions among black intellectuals about respectability, authenticity, and the role of race in American society.

Muddy Waters, Folk Singer? On the Discursive Power of Album Art and Liner Notes at Mid-Century

Sean Lorre (Rutgers University)

Years before Muddy Waters was rebranded a folk singer by a 1964 Chess Records LP, British critics and record labels consistently adhered to a conspicuously rural presentation of him and his brand of Chicago-based electric blues. In 1955, the same year that Waters’s “Mannish Boy” reached number five on the American R&B chart, the late Paul Oliver celebrated the singer for his “adherence to the traditional blues of

the Delta.” The following year, “Mannish Boy” was reissued in the UK on a London Records’ EP featuring a sketch of Waters in a straw hat and overalls strumming an acoustic guitar. More than sixty years later, the folkloric tone of a September 2017 Third Man Records’ press release announcing the reissue of “Mannish Boy” on seven-inch vinyl indicates that many of those most interested in celebrating Muddy Waters still insist upon hearing him as a Mississippi-born country bluesman.

This paper interrogates the potential discursive force of vinyl record album packaging at mid-century. In particular, I discuss how a set of ideological and representational strategies employed by American and British record labels between the initial rise of rock ‘n’ roll (1955) and the British Invasion (1964) that worked to recast the professional, urban, popular Muddy Waters as a folk artist. I will demonstrate how notes, album imagery and promotional material used on the Chess Records LPs *At Newport 1960* and *Folk Singer* as well as the British EP reissue *Mississippi Blues* (1956) on the London-American label—records intended for white, middle-class markets—worked to elide Waters’ many commercial successes with African American audiences in order to understand him as the last vestige of a pre-industrial, agrarian tradition.

Cassettes (AMS)

Albin Zak (University at Albany, SUNY), Chair

I’ll Be Your Mixtape: Lou Reed, Andy Warhol,
and the Queer Intimacies of Cassettes

Judith Peraino (Cornell University)

This presentation tells the story of a cassette tape, a set of never-released (and rarely heard) songs by Lou Reed, and the tape’s intended audience: Andy Warhol. Reed and Warhol are giant figures in the history of twentieth-century art and music; their artistic collaboration in 1966–67 culminated in the landmark album *The Velvet Underground and Nico*. Prominent rock movements in the 1970s—notably glam and punk—contended with the raw sound and queer mystique of that album, just as Reed and Warhol continued to look to each other throughout that decade as sources for ideas and inspiration. The cassette in question contains newly composed songs based on *The Philosophy of Andy Warhol* on one side, and a curated collection of pre-recorded Reed songs on the other. Based on extensive archival research and interviews, I will explore the circumstances of the tape’s compilation in the late months of 1975. This was a time when Reed was romantically involved with a transwoman named Rachel, and Warhol had begun work on his portrait series of African American cross-dressers “Ladies and Gentlemen.” Their coincidental engagements with transgender identities forms an intriguing background to this mixtape, which itself conveys Reed’s and Warhol’s own negotiation of power, vulnerability, and permeable boundaries.

The Screwtape as Object in Houston Hip Hop Culture

Matthew Carter (Graduate Center, CUNY)

Houston, Texas hip hop culture in the 1990s forged its identity through the mixtapes of Robert Earl Davis, Jr. (DJ Screw). DJ Screw's mixtapes (known as "screw tapes") manifested an unlikely musico-cultural phenomenon: despite Screw having no national attention and using his house as a studio and storefront, his mixtapes were so popular among Houstonians that the police raided his home mistaking the burgeoning business for an illicit drug operation. But people weren't there for drugs; they were there for screw tapes.

On his tapes, Screw applied a variety of sonic deformations on pre-recorded popular hip hop tracks by artists representing non-Houston cities, which resulted in a sound now ubiquitous to Houston. Hip hop scholars have mostly used "content analysis"—a methodology that analyzes rappers' lyrics, album covers, and other multimedia imagery—to reveal how hip hop music represents geo-social identities. This methodology, though, would be unsuitable in analyzing screw tapes, since the majority of the content therein represents non-Houston cities and cultures. Perhaps the content is not the locus of the cultural work taking place, but rather the screw tape itself.

In this paper I will explore the screw tape as the thread that holds together Houston's hip hop culture. The screw tape is usually discussed as merely a medium through which Screw's sounds are transmitted, but this does little justice to its cultural potency. The screw tape is a cultural artifact, a commodity fetish, an actor within a network, a marker of authenticity, and the emblematic symbol of an entire culture. Moreover, the screw tape is an ideal object to interrogate through the lens of Graham Harman's metaphysics of objects, which he calls Object Oriented Ontology (OOO). OOO offers a provocative supplement to traditional modes of object analysis by suggesting that objects are constantly playing out a tension between their real and sensual qualities, and that objects are always withholding parts of themselves in reserve. I will offer a discussion of the screw tape's functions as an object from a variety of vantage points, and suggest how my cultural and metaphysical approaches might energize a deeper look at objects in musicology and overlapping fields.

"Are You There?": Mourning and Absent Presence in an AIDS-Era Answering Machine Message Archive

Claudia Maria Carrera (New York University)

The answering machine, responsible for producing the most voice recordings in the twentieth century, yields sound objects that engage presence and absence in ways unexplored by recent sound studies scholarship on these themes. In the 1980s, the new technology was theorized as an encounter with "absent presence": the answering

machine acts as a placeholder for another person, implying their future presence while relaying their immediate absence, and records the caller's reaction to their failed attempt at connection. Building on my previous work on this encounter's affordances for message-leavers and receivers, I turn here to consider the personal answering machine tape as a sound archive requiring a different form of listening. How should one approach the analysis and interpretation of such an archive's recordings in relation to each other, their medium, and their context?

In this paper, I explore this question through a message archive produced in a context that heightened the personal and political significance of presence and absence. During the first-wave AIDS crisis (1981–96), answering machines were ubiquitous. In the tapes of well-known artist, writer, and AIDS activist David Wojnarowicz (1954–92), casual calls intermingle with hospital visit plans and death notices. My paper begins with a close listening to the sonic patterns that emerge across these messages. Drawing from recent scholarship on queer forms of temporality, relationality, and affect, I suggest that the voices on tape produce a haunting negative portrait of Wojnarowicz that testifies to the nature of precarious life—an absent presence created after his death by the sonic contours of his loved ones' efforts to reach him in life. Next, I examine the nature of this ghostly portrait, mobilizing literary theorizations of *prosopopoeia* to consider what this portrait enables for a contemporary listener. Drawing from reflections on mourning in poststructural and queer theory, I argue that summoning this portrait of Wojnarowicz through archival listening constitutes a form of melancholic mourning that parallels the act of leaving an answering machine message. This mourning enables the queer intermingling of subjectivities across time and space, a political and politicizing experience that can ultimately challenge the persistent structural underpinnings of the AIDS crisis.

Eighteenth-Century Opera: Texts, Translations, and Teaching (AMS)

John Platoff (Trinity College), Chair

“Alla mia scuola hà cantato robbe anche difficilissime . . .”: The Material
Remains of the *scuola di canto* of Cavaliere Bartolomeo Nucci

Bruce Alan Brown (University of Southern California)

“In my school he has sung even extremely difficult things without errors,” boasted Bartolomeo Nucci (1695–1779) to Padre Giambattista Martini in Bologna in 1774, about his fourteen-year-old student Biagio, a castrato. Though not a professional singer himself, Nucci (a recruiter of castrati) was esteemed as a teacher by Giambattista Mancini, *maestro di canto* to the imperial court in Vienna, who in a treatise from that same year declared that the only remaining true singing schools were the

Venetian and Neapolitan conservatories and Nucci's school in Pescia. In this paper I employ Mancini's treatise on singing and Nucci's correspondence with Martini as lenses through which to examine the manuscripts of vocal music from Nucci's collection now at the University of California, Berkeley—a unique surviving corpus of eighteenth-century vocal teaching materials.

Though *solfeggi* are lacking in these manuscripts, many arias copied by Nucci's scribes were likely for pedagogical purposes, as they omit ritornelli and instrumental parts, and were thus unusable for performance. These volumes, whose covers exhibit traces of a cataloguing scheme, contain compositions by Nucci, full scores by other composers (some locally copied, some collected from elsewhere), arrangements, and at least one operatic *parte cantante*. Inscriptions by and about Nucci's students, including one by the aforementioned Biagio (later a pupil of Manzuoli), connect them to specific repertoire they studied and provide geographic touchpoints. Of particular interest is an "Aria da mutarsi" (substitute aria) Nucci composed for his protégé Vincenzo Michelotti, which can be compared to the aria it displaced in Jommelli's *Antigono* (Lucca, 1746). Analysis of a dozen volumes of cantatas and arias at the core of the collection affords insight into the networks through which Nucci acquired repertoire, especially as individual items frequently name their cities and theaters of origin, and the singers who first performed them—Cuzzoni, Bordoni, Amorevoli, et al. Above all, these materials demonstrate that Nucci's pupils had at their disposal anthologies containing some of the era's best crafted, most demanding arias, through which they might learn the *canto di agilità* that Mancini considered reserved for only the most gifted singers.

After Metastasio

Edward Jacobson (University of California, Berkeley)

New settings of Metastasio's libretti halted abruptly around 1800, a change that has been attributed variously to disenchantment with the castrato, to frustration with the highly formalized conventions of *opera seria*, and to the rise of the work concept and the status of the composer. Despite these factors, the 1820s witnessed a spate of new—though heavily modified—settings of Metastasio's libretti by Giacomo Meyerbeer, Saverio Mercadante, and Giovanni Pacini. This paper considers how adapting Metastasio, freshly valorized in new printings of his complete works, presented both a solution and a problem to both sides of the heated debates between Classicism and Romanticism in Italy: though his poetry was no longer compatible with the musical language of the new century, Metastasio also signified a glorious literary past in a moment of national literary uncertainty.

To understand what prompted this revival, this paper draws on nineteenth-century writings on Metastasio scattered across theatrical journals, compositional treatises, scholarly essays commissioned for new editions of his works, and polemical responses

to foreign criticism of Italian poetry, such as Giovanni Gherardini's rebuttal to A.W. Schlegel's *Lectures on Dramatic Art and Literature*. Investigating Metastasio's reception and his complex role as both a classicist and romanticist sheds new—and specifically musicological—light on Italian literary debates, many of which (such as responses to Madame de Staël's controversial 1816 article on translation) largely ignored opera. Through a comparative study of several libretti, I show that early nineteenth-century readers enshrined the emotional precision of Metastasio's poetic style by adhering faithfully to his model in recitative passages, while devising new forms and affective registers for the lyric expansion of arias and ensembles.

“A Musical Ear and Long Experience”:
Lorenzo Da Ponte's Theory of Opera Translation
Lily Kass (Philadelphia, Pa.)

In 1819 in New York, the poet Lorenzo Da Ponte published a self-aggrandizing pamphlet, titled *An Extract from the Life of Lorenzo Da Ponte*, when a review of Mozart's *Don Giovanni* in the Edinburgh publication *Blackwood's Magazine* neglected to identify him as the opera's librettist. Da Ponte was righteously indignant and decided to respond in print, recording his role in the creation and success of *Don Giovanni* and *Le nozze di Figaro*. Interestingly, Da Ponte did not blame the magazine itself, or opera company advertising. Instead, he blamed the subpar translation of his Italian verse into non-singable English translations, which Da Ponte saw as a malicious act that had directly caused the depreciation of his operas' libretti among English-speaking audiences.

Da Ponte, who had himself translated several operas from French into singable Italian versions, was well acquainted with what it meant to translate an opera from one language into another. Although he preferred to write original works rather than translations, Da Ponte valued the specialized skill-set needed to translate operas well. In the 1819 pamphlet, he complained that “at one time from ignorance, another from avarice, and not very seldom from malice, the words of a comic drama are so badly translated, and the translation gives such a low idea of the original, that the poet of the opera house and idiot were at a certain time synonymous among the learned of London,” asserting that if opera were translated more sensitively “an English audience would hear it with more pleasure.”

Da Ponte's promotion of his own original poetry, and the fact that many of his original opera libretti remain in the modern operatic repertoire have obscured his importance as a translator and thinker about translation. In this paper, I summarize Da Ponte's ideas about translation, shedding light on how the economics of opera production, the fast circulation of texts throughout cosmopolitan Europe, and late-eighteenth-century ideas about authorship and ownership, adaptation, and originality all played a role in translation practices at the time.

Enlightenment Aesthetics (AMS)

W. Dean Sutcliffe (University of Auckland), Chair

Ariadne's Legacy and the Melodramatic Sublime

Austin Glatthorn (Oberlin College and Conservatory)

Georg Benda's *Ariadne auf Naxos* was an immediate success when it premiered in 1775. This melodrama—a genre traditionally defined as an alternation of histrionic declamation and pantomime with instrumental music—was so exotic that when it was first performed, contemporaries believed it might cause a revolution and dethrone opera as the reigning music-theatrical genre. Indeed, *Ariadne auf Naxos* ushered in a period during which hundreds of similar works were composed, and, by the end of the century, not only was Benda's work in the repertory of nearly every German theater, but it was also one of the few German-language pieces translated for performances across Europe. Part of melodrama's appeal was its evocation of the sublime. Scholars traditionally posit *Ariadne* and its characteristic sublime aesthetics as a "melodrama model" that was increasingly employed in subsequent Romantic opera. Yet such teleological readings of *Ariadne* fail to account for the emergence of mixed-genre melodramas that were situated precariously between "pure" melodrama and opera.

This paper investigates manifestations of aesthetic hybridity between melodrama and opera during a period that has attracted little attention: the years immediately following *Ariadne's* premiere (c.1775–80). I argue *Ariadne's* legacy as the paradigmatic melodrama has cast a long shadow over the reform movement that sought to bring melodrama closer to opera by including vocal music and localizing moments of the melodramatic sublime. Through an examination of critical responses to *Ariadne* as well as the melodramas they inspired, including Zimmermann's *Zelmor und Erinde* (1779/1782) and Benda's little-known *Philon und Theone* (1779), I reveal that works like these, rather than *Ariadne* itself, pushed the generic boundaries of melodrama to the verge of opera. In so doing, my investigation complicates both perceptions of how melodramatic moments made their way into opera and the very definition of melodrama. By shedding much-needed light on critical reactions to *Ariadne* and the works composed in response to them, we might understand not only early melodrama more fully, but also the process through which its defining aesthetics were subsumed into opera, the very genre some had once believed melodrama might replace.

Joseph Haydn and the Politics of Naivety
Jacob Friedman (University of Pennsylvania)

The eighteenth and nineteenth centuries were times of immense social, cultural, and political change. Industrialization swept across Europe, driving workers into cities and transforming economies. Observing these trends in the eighteenth century, writers such as J.G. Herder and Jean-Jacques Rousseau advocated for a better understanding of mankind in its most “natural” state as an answer to the rapid urbanization and materialism of their worlds. This impulse manifested itself in the arts as an idealization of “naivety,” a concept so ubiquitous that it drew Voltaire’s satirical wit in *Candide*. Closely related to the era’s evolving ideas on childhood and ingenuousness, this idealization began to fade in the nineteenth century as Romantics prioritized intense expressivity and engagement with the raw emotional complexities of life. Naivety came to be seen in some corners as an irresponsible retreat from reality, reflective of childish immaturity.

Writers on both sides of this redefinition of naivety positioned Joseph Haydn as the model “naïve” composer. Celebrated in his lifetime for his musical wit and sophistication, Haydn nonetheless was always closely associated with his unpretentious, rustic origins. For better or worse, this association had important implications for his reception history.

This paper examines how several writers used the broad concept of naivety to promote their aesthetic and political goals, some of whom specifically centered their arguments on the figure of Haydn. W.H. Riehl, for example, saw Haydn’s unique naivety as an antidote to the alleged moral decay of nineteenth-century German society; Franz Brendel disparaged Haydn’s “childlike, naïve character” and his lack of engagement with “the dark abysses of human anguish,” reflecting his own view that music need be more than a mere “luxury of the educated classes.” Exploring how such figures engaged with these infrequently discussed notions of naivety sheds light on an important aesthetic trend of the eighteenth and nineteenth centuries, and gives us new insight into Haydn’s complex reception history.

Genres in Transformation (AMS)

James Buhler (University of Texas at Austin), Chair

Intertextuality and Evolution of
Angelo Badalamenti’s “*Twin Peaks* Theme”

Kevin Clifton (Sam Houston State University)

Drawing from critical work done by Michael Klein on musical intertextuality, my presentation considers the origins of Angelo Badalamenti’s instrumental “*Twin Peaks* Theme” employed in the serial drama, *Twin Peaks* (1990–2017). Essentially, the “*Twin*

Peaks Theme” is a dramatic reworking of Badalamenti’s popular song, “Falling” (sung by Julee Cruise, featured on her critically acclaimed album, *Floating into the Night* [1989]). The iconic television theme music can be read as a second musical text within the *Twin Peaks* universe: in this case, a mysterious song without words. My reading considers both of Badalamenti’s musical texts—the original popular song and the television theme music—and draws from an understanding of the original to consider how meaning is generated within the televisual milieu. In the second half of my presentation, I examine the audiovisual contract (after Michel Chion’s work in film-music studies) between the visuals and the music during the opening title credits. Specifically, I discuss how the title credits evolve throughout the series. Influenced by Scott Murphy’s work on audiovisual foreshadowing in Alfred Hitchcock’s films, my reading takes into account David Lynch’s stunning visual images, which feature thematic doubles pertinent to the *Twin Peaks* mythology (e.g., nature versus civilization, as well as the natural world versus the supernatural world). My presentation investigates how Badalamenti’s music not only helps set the tone for each week’s episode, but a more in-depth investigation of the music itself reveals correspondences as a type of design as semiosis that feature various types of expressive doubles, a sonic mirror of the literary/visual terrain of the surrealist series.

Crimping Your Style: The Patter Song in the Music of “Weird Al” Yankovic and The Mighty Boosh

Sharon Hochhauser

Patter songs, bravura solo pieces characterized by rapid-fire utterances of precise, rhythmically punctuated tongue twisters are commonly associated with comic operas, Broadway musicals, and Gilbert and Sullivan operettas, and provide a show-stopping forum in which to highlight the vocal virtuosity of the performers. Yet despite the humorous context, the patter song’s primary function is not necessarily to further the comedic narrative, but to be a textural and/or pacing contrast to the more lyrical sections of the work. The humor comes from the audience’s anticipation of a spectacular verbal meltdown. Consequently, patter songs, and their potential for elocutionary disaster, have become a perfect target for all manner of music parody. Musical comedians such as “Weird Al” Yankovic and The Mighty Boosh have adopted the patter song as a vehicle for making fun of vocal acrobatics, but have made modifications to highlight the fact that while the repertoire that they parody is replete with opportunities for instrumentalists to showcase extreme technical skill, there is no equivalent showcase for rock vocalists. By altering the patter song’s comedic functionality in simple and stylistic parodies, and turning it into a group expression, they are creating a uniquely complex compound music/comedy hybrid through which to simultaneously mock the form’s signature characteristics and its functional absence within the rock music canon. This presentation will examine the evolution of the

patter song from an essentially non-comedic contrasting device into a multi-faceted comedy tool that comments on the nature of virtuosity in rock music.

When *Nina* Charmed Madrid

Ana Sanchez-Rojo (Tulane University)

La Nina premiered in Madrid in May of 1790, immediately capturing the city's attention and remaining long thereafter a paragon of musical theater. The Madrid Italian opera theater of Los Canos del Peral had been open for only three years, with Cimarosa and Paisiello as favorite composers, and Metastasio as the most revered librettist. Yet *La Nina* spoke to the Madrid public in a new language. Through a tour of the multifaceted presences of *Nina* in Madrid during the 1790s, this presentation will show that for the Spanish audiences, *La Nina's* sentimental characters represented a new, "modern" way of interacting with the world according to natural law. In the words of Stefano Castelveccchi, "Europe was reduced to tears by Paisiello's *Nina*" (Castelveccchi, *Sentimental Opera*, 127). Spain was no exception.

Besides the appeal of sentimentality, two aspects bore relevance for the Spanish elite: the natural-pastoral environment, and *Nina's* forced marriage that led to her madness. Both topics occupied an important role in the large-scale cultural and economic reforms of the late Bourbon rules, designed to launch the Spanish nation into progress. Since *La Nina* in its original version (Lorenzi/Paisiello, 1789) featured spoken dialog, like zarzuela, it appealed to Spanish preferences more than standard operas with recitative. *La Nina's* first impact extended from 1790 into the entire decade. *Nina's* story was reimagined as a pantomime ballet in 1793. A Spanish adaptation of the two-act Italian version (also by Paisiello) was performed in the city theaters in 1795 and 1797, and even special-edition fans were produced at the National Fan Factory to bring *Nina* and *Lindoro* to the everyday lives of their admirers.

The early reception of *La Nina* in Madrid opens a window into the main topics of the late Spanish Enlightenment, linking the opera's gestural sentimentality to sensationism theories in the tradition of Locke and Condillac. Because it did not include recitative, *La Nina* was spared of the criticism of musical excess often argued against Italian opera. Instead, it stood for a truly reformed musical theater, which fulfilling Horace's precept, pleased and educated the Spanish public.

History of Theory: Politics, Practicalities, and Speculation (SMT)

Caleb Mutch (Indiana University), Chair

Precept and Protest: A Brief History of Brevity in Music Theory of the German Reformation

Patrick S. Fitzgibbon (University of Chicago)

Brevity may be the soul of wit, but it is also the lifeblood of music theory, a body of literature coursing with paraphrases, primers, rules, and rubrics. Yet this constant flow of music-theoretic breviloquence often evades historiographical attention; instead, the congealed learning of lengthy tomes tends to command scholarly examination. My talk therefore proposes an example both little and little known but at one time extraordinarily ordinary, namely Heinrich Faber's 1548 *Compendiolum musicae pro incipientibus* ("Little Compendium of Music for Beginners"), probably the most widely used *Lateinschule* music text. To account for its remarkable circulation, I tug on a red thread binding music pedagogy of the German Reformation from Fulda to Faber: recurring emphasis on the ancient oratorical desideratum of *brevitas*. By systematically shrinking the work of his predecessors, Faber thus beat them at their own language game, the name of the game being "brevity." Yet the *Compendiolum* is little not only literally but literarily; its subject matter is basic and its prose style simple, catechizing precepts of music literacy in a singsong question-and-answer game for little children. To illustrate, my talk premieres the first complete English translation of the *Compendiolum*, supplemented by a live teaching demo showing how schoolmasters thereby indoctrinated their young pupils. Closing with a theopolitical turn, I follow Cristle Collins Judd in citing music-theoretic abbreviation as a soft weapon of sectarian conflict, inviting reflection on how subtle instruments of protest not only defined the confessional age but shaped—and sized—our own.

Toward a Broader Theory of Music: Charles Butler's *The Principles of Musik* and Seventeenth-Century England

Joshua Klopfenstein (University of Chicago)

English music theory around the turn of the seventeenth century is often noted for its practical and intellectually insular nature (Herissone 2000, Christensen 2004). In contrast to this insularity, Charles Butler's *The Principles of Musik* (1636) shows a writer deeply engaged with Continental music theory, theology, and contemporary politics. A country vicar probably best known for his work on beekeeping, *The Feminine Monarchie* (1609, 1623, 1634), his *Principles of Musik* is anything but practical and intellectually insular. Butler's practical explanation of the elements of music has received some attention (Bailey 1998, Owens 1998). But in Butler the practical

musician exists alongside deeply speculative and theoretical discussions of the art, usually relegated to Butler's lengthy and careful notes which at times greatly exceed the body of the chapter. The theoretical portions of Butler's work have received substantially less scholarly study. My paper aims to reposition Butler's treatise as a work of great erudition (both in music and theology) and a work of clear practical value. *The Principles of Musik* shows a socially engaged music theory that treats music writ large as its object, not simply the fundamentals of the art. What emerges in my study is a thoughtful musician and careful expositor of texts both ancient and modern, a writer concerned not simply with promoting accurate singing but also with providing compelling arguments for the necessity and moral uprightness of public music at a time when music's value was being openly challenged.

Georg Philipp Telemann as Music Theorist

Siavash Sabetrohani (University of Chicago)

While Georg Philipp Telemann is well-known today as one of the most influential and prolific composers of the eighteenth century, it is far less known that he was also deeply interested in questions of music theory. In my paper, I argue that when his theoretical writings are brought together for careful evaluation, Telemann emerges as an important—and certainly one of the most neglected—musical thinkers of the eighteenth century.

Telemann's published writings on music theory range from the most practical matters of music pedagogy, such as thoroughbass rules, to more speculative matters such as a description of a newly devised "ocular organ." Other theoretical insights might be hidden enigmatically in his musical works, waiting to be deciphered. Finally, Telemann's lively correspondence with fellow musicians frequently touches on questions of music theory and analysis. In my paper, I draw together these little-known writings, commentary, and correspondence to paint a more coherent picture of Telemann's thoughts related to music theory, revealing their implications for his own works.

Studying theory treatises from the period makes us realize that music theory in eighteenth-century Germany could include various issues that do not necessarily fall under more traditional notions of music theory we hold today. These include not only matters of interval generation, thoroughbass, counterpoint, and the like, but also questions of performance practice, organology, and the study of composition. In many ways, Telemann's eclectic writings on music theory reflect the same eclectic and multi-stylistic qualities we can observe in his vast compositional works.

Neo-Riemannian Theory (SMT)

Richard Cohn (Yale University), Chair

The Riemannian *Klangnetz*, the *Doppelklang*, and Their Applications

Owen Belcher (University of Massachusetts Amherst)

and Alan Reese (Cleveland Institute of Music)

Perhaps the most influential adaptation of Riemann's ideas is the subfield of Neo-Riemannian theory summarized by Cohn (2012). However, this subfield, which relies on the twelve-tone *Tonnetz* and constituent P, L, and R transformations, faces two major limitations: the forced assumption of enharmonic equivalence and the exclusion of dissonant harmonies. In an attempt to redress these limitations, we adapt two Riemannian tools, the *Klangnetz*, and the *Doppelklang*, and demonstrate their analytical utility through explorations of works by Bach, Bauer, Mussorgsky, Schubert, Strauss, and Szymanowski.

The *Klangnetz* is a dualist geographical model of *Klang* relations based on Klumpenhouwer's (2002) "Riemannian map." We conceptualize the model's topography as a staircase of alternating risers and treads relating adjacent *Klänge* by perfect fifth (*Quintschritt/Gegenquintschritt*), R (*Terzwechsel*), and P (*Quintwechsel*). The *Doppelklang*, adopted from Riemann's *Skizze einer neuen Methode der Harmonielehre* (1880), explains dissonant sonorities as a combination of two consonant *Klänge*. Each *Klang* within may manifest in its entirety or may manifest incompletely, and the entire sonority can be modeled on the *Klangnetz*. We also apply the *Doppelklang* concept to post-tonal sonorities, following Gollin (2011), and extend the theory to include combinations of more than two *Klänge*—*Dreifachklänge*, for example.

Gustav Holst's *Terzetto* and Its Maximally Smooth Triad of Keys

Dustin Chau (University of Kansas)

This study uses existing ideas on polytonality and neo-Riemannian theory to analyze the smooth "key-leading" relationships within Gustav Holst's *Terzetto*, written in 1925 for flute, oboe, and viola (or clarinet). Neo-Riemannian theory states that major and minor triads can voice lead smoothly from one to another and will maintain the [037] trichord structure. Analogously, a triad of keys is maximally smooth when two of the three diatonic collections stay the same, and the third transposes by perfect fifth or perfect fourth. The only triad of keys that can "key lead" to two other triads of keys of the same type with maximally smooth motion is the [014] tri-key

combination. This is expected: semitones and perfect fifths are related by the M_7 (multiply-by-7) operation, and [037] and [014] are M_7 -transforms of one another.

The two movements of Holst's *Terzetto* take full advantage of the potential of this [014] tri-key combination. [014] is the first, the last, and the most common type of tri-key combinations in both movements of the composition, and the motions between adjacent [014] tri-key combinations are often quite smooth, and frequently maximally so. Through modulation of diatonic sets in each of the three separate voices in *Terzetto*, this "parsimonious key leading" approach is pertinent to the analysis of triple tonality in this composition. This presentation uses a modified *Tonnetz* to visualize how these triple tonalities unfold over time.

A Transformative Event in Max Steiner's Fanfare for Warner Brothers

Brent Yorgason (Brigham Young University)

In 1937, Max Steiner created the studio fanfare for Warner Brothers, using bold brass arpeggiations and whirling strings to introduce the WB shield. His C-major setting of the fanfare in *Gold Is Where You Find It* (1938) became the canonical version that was used by Warner Brothers composers for over two decades. Although the fanfare itself is rarely varied in any significant way, it acts as a launching pad to a wide variety of themes in different keys, meters, and tempos, and with quite different characters. The "transformative event" that sets the tone for the rest of the film occurs at the moment of the fanfare's resolution.

In this corpus study, I examined nintety films scored by Steiner, with a particular focus on harmonic and melodic resolutions at the end of the opening fanfare. Harmonically, Steiner devised fifty-two different resolutions for the fanfare—some of them quite surprising and dissonant. Melodically, the fanfare may resolve with a triumphant leading tone, a heroic leap upwards, an unexpected common tone resolution, a deflection downwards, or a rather tragic fall downwards. Each of these resolutions creates a different emotional effect, communicating to the listener what the genre and tone of the film might be. Using a chart of values and a simple formula, I mapped each of these resolutions onto a continuum ranging from "brightest tone" to "darkest tone" and correlated the results with genre. The results show that these varied resolutions effectively predict the overall tone and genre of the film.

A Place for Women (AMS)

Elissa Stroman (Texas Tech University), Chair

Breaking the Glass: Musical Labor and the Tagalog Diva in Philippine Zarzuela

Isidora Miranda (University of Wisconsin–Madison)

During the early American colonial period in the Philippines, zarzuelas in various local languages became the main form of popular entertainment. Through the novelty of the sung vernacular and the steady stream of Filipino performers and composers, the inherited Spanish genre opened up a new space for local productions. Early-twentieth-century zarzuelas touched on political and social issues as well as every day themes that resonated with a growing local audience. By the late nineteen-tens and early twenties, stereotypes and dichotomous representations of women populated the zarzuela stage. These portrayals range from the virtuous and idealized Filipina to the image of the manipulative and deviant female often depicted as products of urban modernization. For playwrights and librettists of the Tagalog stage, the zarzuelas became a vehicle to recreate the dramas of middle class domestic life with the goal of educating its audience and maintaining the largely patriarchal social order of early-twentieth-century Manila.

For this paper, I address the important role of women in the production and performance of Tagalog zarzuelas. Focusing on the life and career of zarzuela artist Honorata “Atang” de la Rama (1902–91), I make more explicit the social and cultural capital that women wielded in the production of local theater. In zarzuelas such as *Ang Dalagang Bukid* (“The Country Maiden,” 1917) and *Ang Kiri* (“The Flirt,” 1926) De la Rama portrayed roles that encompassed various stereotypes of women. A closer look at De la Rama’s performance, however, reveals the artist’s renegotiation of gendered identities inscribed by male authors. By considering rare recordings of Atang’s popular zarzuela repertoire, I highlight the affective qualities of the songs she performed and the complexities of the characters she portrayed. Furthermore, her career not only as an actor but also as a producer of stage shows and as a playwright herself serve as prime example in this study’s attempt to recover female voices in early Philippine musical theater.

Cécile Chaminade and “The New Woman” in the United States

Michele Aichele (University of Iowa)

Although French composer Cécile Chaminade (1857–1944) was widely celebrated in Europe, nowhere was she more admired than in the United States. American enthusiasts wrote fan letters and founded over two hundred Chaminade clubs.

Contrary to gender norms that discouraged female musicians from appearing in public—especially for money—Chaminade performed for more than forty-two thousand people during her three-month 1908 American tour. According to Christopher Reynolds's Women Song Composers Database, Chaminade was the most published non-English speaking female composer in the United States from 1890 to 1920. Yet, historians have generally dismissed Chaminade as a traditional Victorian woman, concerned only with traditionally “feminine” music, following Nicholas Slonimsky's famous characterization of her in 1944 as a “French composeress of ingratiatingly harmonious piano pieces adorned with endearingly sentimental titles, possessing a perennial appeal to frustrated spinsters and emotional piano teachers.” Musicologists have typically disregarded Chaminade's fame because of her female devotees and have thus ignored what her music meant to her audience during the height of her career.

In contrast, Chaminade's public image at the turn of the twentieth century consistently projected traits of both the conventional “True Woman” and the emerging “New Woman.” This helped make her life story and her music resonate with women across the United States. The large body of music Chaminade composed was evidence of her professionalism, a trait of the “New Woman.” However, most of her music was in genres considered appropriate for female listeners and performers, thus contributing to the composer's image of not having transgressed too far into the public sphere. In addition, newspapers and magazines emphasized Chaminade's youthfulness, familial dedication, and domesticity, alongside proclamations of her popularity and vast output. Novels that mentioned Chaminade's music placed it in traditional domestic settings, but also used it to depict educated women determined to control their own destinies. Chaminade was a talented female musician who drew strategically on contradictory images of womanhood to maximize her appeal to a wide audience and gained the freedom to compose and perform at a time when women were still discouraged from doing either.

Voicing the Opposition: Lila Downs, *El Demagogo*, and *Balas y Chocolate* Elizabeth L. Keathley (University of North Carolina at Greensboro)

If her appearance in *Frida* (2002) brought the Mixtec-American singer, composer, and anthropologist Lila Downs (b. 1969) to the attention of Anglo-American audiences, her song *El Demagogo* (The Demagogue, 2016) showed her political commitments to be commensurate with her transnational identity and musical hybridity. Premiering at the October 2016 “Rise Up As One” concert on the Tijuana-San Diego border, this song pointedly calls out Donald Trump as “a white devil who thinks he is king of the world [and] buys and sells hate as a business,” comparing him to past dictators, and repeating the words “NO A ESE MURO” (No to that border wall).

The not-yet-voluminous scholarship on Downs remarks on her syncretic mix of Mexican, US, Latin, and global music genres and styles; her socially conscious songs

that sympathize with indigenous people, women, and migrants; her visual and textual markers of indigeneity; and her varied and expressive uses of her voice. What appears under-appreciated is the artful way her music supports a fierce, feminist oppositional politics within and beyond Mexico. Her 2015 CD *Balas y Chocolate* (Bullets and Chocolate) weaves themes of the Day of the Dead ceremony across the varied songs to create a coherent, vigorous, extended musico-poetic statement opposing greed, corruption, violence, and environmental degradation: the songs “Humito de Copal” (Copal Smoke), “Balas y Chocolate,” and “La patria madrina” (Motherland), for example, air grievances about the assassinations of muckraking journalists, child migration, and the government-involved murder of forty-three student teachers, all in danceable rhythms and musically satisfying arrangements.

Borderlands/La Frontera (1987) by Chicana feminist theorist Gloria Anzaldúa (1942–2002) is frequently cited in scholarship on transnational music and identity, yet seldom in ways that recognize the significance of its subtitle: *The New Mestiza*. Anzaldúa posited the rise of a woman of mixed cultures, languages, and identities, with “a new *mestiza* consciousness, *una conciencia de mujer*, a consciousness of the Borderlands.” It is this figure who is conjured by the oppositional voice of Lila Downs.

Recomposition, Forgery, Plagiarism (SMT)

Eric Drott (University of Texas at Austin), Chair

The *Six épigraphes antiques* and Debussy’s (Re)compositional Process

Andrew Pau (Oberlin College and Conservatory)

Debussy’s *Six épigraphes antiques* for piano four hands (1914) is a work that has been relatively neglected in the analytical literature. The *Épigraphes* are an expansion and reworking of Debussy’s unpublished incidental music to *Chansons de Bilitis* (1901): 100 measures from 1901 were expanded to 273 measures in 1914. The background to the work’s genesis presented Debussy with an interesting compositional challenge: how to fuse pre-existing material with newly composed material into a seamless whole. An exploration of the decisions that Debussy made in response to this challenge can provide a unique window into his compositional practice.

This paper compares the *Épigraphes* to their (unacknowledged) source material, focusing on Debussy’s composition of connecting, contrasting, and concluding sections in 1914 using pre-existing motivic and rhythmic material from 1901. Because the newly composed sections of the first four *Épigraphes* replaced the recitation of selected *Bilitis* poems by Pierre Louÿs in the 1901 work, the paper also connects these newly composed passages to the imagery of the poems that they replaced.

My study of the *Épigraphes* suggests that Debussy privileged the use of motivic cells (one might even say *Grundgestalten*) as unifying devices in his mature compositions. And yet, only eight months before the work’s completion, Debussy had issued

a plea that composers “not stifle all feeling underneath a mass of superimposed designs and motives.” In analyzing the nature of Debussy’s (re)compositional process in the *Épigraphes*, we stand to gain a more nuanced and complete insight into his compositional practice and musical aesthetics.

Fritz Kreisler and the Art of Forgery

Frederick Reece (University of Miami)

On 8 February 1935 the front page of the *New York Times* ran an article that would turn the world of music criticism on its head. Telegramming from Europe between concert appearances, the sixty-year-old virtuoso violinist and composer Fritz Kreisler confessed that fourteen pieces he previously claimed to have adapted from antique seventeenth- and eighteenth-century manuscripts were, as he put it, “in every detail my original compositions.” The revelation led to a heated debate between Kreisler and the London *Sunday Times*’s music critic Ernest Newman, who claimed that the forgeries only appeared to have “fooled the experts” because “a vast amount of seventeenth- and eighteenth-century music was merely the exploitation of formulae.”

This analytical paper explores the aesthetic stakes of the Newman-Kreisler debate by turning to the forgeries themselves. Kreisler’s compositions are contextualized with respect to the “formulae” of late-nineteenth-century schemata-based pedagogy, as well as the broader contemporary culture of what Bruce Haynes (2007) has called “period composition.” Close reading of the forged “Vivaldi” violin concerto—whose “harmonic changes” Kreisler later described as “strictly Schubertian and Berliozian”—reveals a striking adaptation of eighteenth-century sequential models to the symmetrical harmonic idioms of the violinist’s contemporaries. Yet pre-1935 critics often applauded the authenticity of Kreisler’s “rediscoveries” precisely because of those faux-Baroque features that strike us as egregiously anachronistic today. In re-examining Kreisler’s works and the discourse that surrounded them, I make the case that musical forgeries encode historical habits of composing and listening that are worthy of serious analytical inquiry.

Theorizing Similarity for Copyright Litigation

Dana DeVlioger (University of Minnesota)

Recent high-profile music copyright cases have shed light on problematic music analysis techniques utilized in litigation. These questionable uses of music analysis are the result of a combination of issues including limits placed on expert witness testimony, the lay listener test, and the separate copyrights for a song and its recording. Perhaps the biggest issue, however, is the absence of clear guidelines stipulating what musical features are copyrightable and what constitutes substantial similarity. This allows experts to ignore questions of intertextuality and stylistic allusion in popular

music (Moore 2012; Burkholder 1994), focusing instead on contrived investigations of “disguised infringement” and misapplications of reductive analytical techniques (Finell 2008; Avsec 2004).

Music copyright law has reached a point where stylistic allusion and intertextual references can be regarded as instances of musical plagiarism, a fact that threatens the very creativity that copyright law was intended to protect. This paper demonstrates that the evolution of music copyright law in the twentieth and twenty-first centuries has created a need to redefine similarity in recorded popular song. It concludes that the failure to address concepts of intertextuality and stylistic allusion, combined with poor music analysis presented in the courtroom, has a tangible and exclusionary effect on the creation of popular music. In order to promote musical creativity in a fair and equal way, music scholars need to rethink the ways that we talk about similarity in different contexts.

Rhythm, Flow, and Transcendence (SMT)

Nicole Biamonte (McGill University), Chair

Rapping to a Different Beat: Flow, Language, and Aesthetics in Triplet, Non-Duple, and Irregular Hip-Hop Tracks

Noriko Manabe (Temple University)

Rap is overwhelmingly in 4/4; most rappers imagine a four-beat, sixteen-pulse line of verse (Edwards). Nonetheless, rap tracks in 3/4, 12/8, 5/4, and changing meters do exist, as do loops with an odd number of measures. However, the analytical literature has focused almost entirely on rap in 4/4 (e.g., Krims, Adams).

These unusual configurations present an interesting case study on which aesthetic values rappers prioritize—sound vs. intelligibility, rhyme vs. stress. This paper investigates flow aesthetics in non-duple divisions, meters, or phrases, building on ideas about linguistic and musical accents (Patel, London, Lerdahl and Jackendoff).

In rap, triplets are rapped continuously with syllables in equal duration. This presents challenges in English, which has alternating stresses marked by duration. Furthermore, the first triplet or sextuplet is normally accented, prescribing word choices. In “DNA,” Kendrick Lamar initially raps each measure as four sets of triplets, then capitalizes on the words’ trochaic rhythm to transition into a sextuplet pattern; the mood changes, with the sextuplets reflecting the swirl of his affluent lifestyle. In contrast, continuous triplets are natural in Japanese, where each mora is spoken with similar duration.

Additive or changing meters challenge rappers to align rhyme schemes. In “Story 2,” which adds a beat to the meter every ten seconds, Daveed Diggs adjusts his flow to

regularize rhyme placement within each metrical context. In loops with odd numbers of measures, rappers shape rhyme schemes to fit the loop.

Rappers thus prioritize stress and rhyme placement in unusual rhythms, meters, and phrase lengths.

Toward a Formal Theory of the Gospel Vamp

Braxton D. Shelley (Harvard University)

This paper theorizes gospel vamps, arguing that, although repetition—of material and of technique—is the most striking formal feature of these sections, it is only one of several coterminous musical processes through which they are formed. While in previous discussions of gospel performance, the term “vamp” refers simultaneously to an iterated musical figure and an entire formal unit, I use the ubiquity of pitch and texture-based intensification to clarify the relationship between these two levels of musical organization. In other words, what we find in the vamp is not simply repetition, but the admixture of repetition and intensification. And while vocal and instrumental improvisations frequently contribute to this intensification, the vamp’s escalatory effects do not result solely from improvisation, but also from techniques—tonal modulation, textural accumulation, and textual interpolation, among others—that are standard issue in the gospel tradition. Thus, the larger entities known as vamps are formed emergently as the smaller musical modules are iterated and intensified. These formative modules are the local sonic entities that have also been referred to as vamps. An analysis of Richard Smallwood’s “I Will Sing Praises” will exemplify this practice, revealing how tonal and textural modulation form this song’s vamp, shaping a discursive flow by iterating the song’s title lyric. As such, “I Will Sing Praises” offers a representative window into the musical procedures through which gospel’s characteristic mode of transcendence is experienced.

But We’re Not in Zombie Mode: Meter and Selected Attention in Greek Orthodox Movement and Music

Rosa Abrahams (Ursinus College)

“I don’t place myself in zombie mode,” said Greek Orthodox priest Father “Theodoros,” discussing how he simultaneously pays attention and *does not* pay attention to the music around him when conducting a service (Interview, February 2017). He was trying to explain the specific mental, spiritual, and fully embodied state he enters when leading the Liturgy. In this paper, I explore the metrical interactions between musical structure and body movements arising when Greek Orthodox clergy are conducting a service in this mode (which is *not* “zombie mode”).

Greek Orthodox worship includes chanted, unaccompanied music that may be understood as *semi-metered*: music that allows for varying levels of attention and

entrainment to meter on the part of the listener and/or performer. When such semi-metered chanting is considered alongside the prescribed ritual movements of the priest, an asynchronous relationship is unveiled between body and voice. As existing studies on trance and ecstatic rituals present metricity and synchronization as powerful ways of directing attention towards spiritual experience (e.g., Becker 2004; Csordas 1997; Goodman 1988), one might expect Greek Orthodox worship to be dis-entraining. However, these moments of asynchrony and complex metricity prove to be comprehensible using procedural memory and selective attention, as my interviews with Chicago-area priests demonstrate. In combining ethnography and embodied music analysis, I am afforded a deeper understanding of embodied musical moments that are non-ecstatic, asynchronous, and semi-metered.

Subjectivity, Time, and Hearing (AMS)

Charlotte Cross (New York, N.Y.), Chair

On Musical Subjects: Adorno, Schoenberg, and the Embodied Subjectivity of Expressionism

Chadwick Jenkins (Graduate Center, CUNY)

Theodor Adorno's *Philosophie der neuen Musik* presents an account of modern music in which Schoenberg and Stravinsky are the dialectical extremes. Schoenberg represents the progressive pole while Stravinsky is the emblem of retrogression. One is tempted to reduce the distinction to that between the subjective nature of Expressionism and the regressive objectivism of Neoclassicism. Adorno, however, claims that Neoclassicism and Expressionism are merely two sides of the same coin. The differentiation in valuation between the composers derives not from a stark separation of the subjective and the objective, but rather from the perception that Schoenberg comes closer in his Expressionist period to striking the proper balance between the subjective and the objective. That balance is at the center of Adorno's theory of experience, constructed over the course of his entire career.

For Adorno, the basis of the objective in music lies in the historical tendency of musical material. A composer is obligated to work with the material at its current state of development. The material makes demands to which the composer must submit. And yet, obviously, the composer can get it wrong—or else there would be no proper criterion to distinguish between authentic and inauthentic responses to the material. The proper role of the subject, however, is much harder to discern. If we are to understand Adorno's championing of Schoenberg over Stravinsky, we must come to grips with Adorno's conception of authentic subjectivity and examine how

Adorno brings that conception to bear on his reading of Schoenberg's compositional achievement.

This paper builds on the work of philosophers Brian O'Connor and Robert Pippin on subjectivity in Adorno and Lisa Yun Lee's writings on Adorno and corporeality to interrogate Adorno's vision of an embodied subjectivity as exemplified by the Expressionist music of Schoenberg. The condition of the modern subject, for Adorno, has deteriorated to the extent that its form-providing impulse stutters and becomes incoherent, and yet this very incoherence is what allows for the "untransfigured," direct expression of suffering. For a brief moment in Expressionism, music reveals the traumatic, corporeal shock that underwrites musical logic.

"The Apportionment of Time":

Metrical Organization in the Theories of Friedrich Albert Zorn

Sophie Benn (Case Western Reserve University)

In 1887, Friedrich Albert Zorn published his *Grammatik der Tanzkunst*, a textbook for dancers, dance teachers, and choreographers. Zorn's work has long been of value to dance reconstructors because of his notational system, which allows for a rare, unmediated glimpse into nineteenth-century choreographic conventions. However, the *Grammatik* is a work that holds other riches as well. Zorn does not apply himself exclusively to theatrical or social dance. Instead, he attempts to access the universal principles underlying both disciplines. He is deeply invested in the development of dance as a serious art form. As the title of the work suggests, literacy is a major concern for Zorn, and he believes that dance may progress to a stage of advanced theoretical rigor only through the widespread adoption of a notational system. A major component of the dance theory that Zorn proposes centers around the metrical structuring of time, and accordingly, he dedicates a chapter of his textbook to music. Zorn's chapter represents a rare attempt to theorize the relationship between music and dance, and enables us to explore nineteenth-century understandings of this crucial link.

Studying dance from a sonic standpoint highlights the deeply embodied forms that listening can take. Dancers listen to music in a different way than static observers, and what they value about it is particular to their needs. These forms of kinesthetic listening leave traces in the choreography, and thus embodied listening practices become preserved in the danced text. Zorn's chapter forces us to examine the notion of choreographic listening. What are dancers and choreographers in late-nineteenth-century Europe listening to? This question leads to a deeper, philosophical engagement with the nature of dance music itself. In this paper, I propose a genre-based understanding of dance music, borrowing principles derived from, among various sources, genre theory in film studies. In investigating the intimate relationship between music

and dance, Zorn's *Grammatik* invites us to think of nineteenth-century dance as a sonic artifact.

“An intelligent and intelligible impression”:
Seeing and Hearing through Schoenberg
Áine Heneghan (University of Michigan)

It is not surprising that Schoenberg, an avid painter, would reflect on the similarities and differences between aural and visual art and how they determine our experience of the work: “In order for a musical idea to make an impression [*Eindruck*], to be comprehended (it goes past and does not, like in painting, stand steadily in front of the eye), it must be (often) repeated” (1917). His writings abound with references to the visible and the audible, to what can be discerned by the eye and the ear, inviting us to investigate their interrelationship. What can we learn from his conception of visual and aural “images” [*Bilder*], “impressions,” “pictures,” and “auditory imagery”? What does his language tell us about his perception, what he was seeing and hearing in the music he analyzed?

This paper will draw on a range of sources in German and in English, paying particular attention to Schoenberg's own translations. Referring to the dictionaries in his library, I undertake a philological investigation focusing on the term “impression.” Taken from the first page of the first draft of *Fundamentals of Musical Composition* (1937), the expression “an intelligent and intelligible impression” is Schoenberg's translation of *Eindruck*—something that is “impressed” on the viewer or the listener and that can be deemed “impressive.” Here and in related discussions of form, he examines the nature of that impression using terms such as *einprägen* (to impress, imprint, or become fixed in one's memory, according to his dictionary) and *merken* (an action he rendered in terms of retaining or remembering rather than noting or noticing). Memory, “the ability to retain an impression [*Eindruck*]” (1934), is central to the experience of the musical work and to the analytical act—to our capacity to grasp [*fassen*] the various noteworthy features [*Merkmale*]. Reconstructing this mode of engagement revivifies such overused terms as “understanding” [*Verstehen*], “understandability” (or “intelligibility”) [*Verständlichkeit*], and “comprehensibility” [*Fasslichkeit*], and reinstates cognition to its rightful place at the heart of Schoenberg's thinking.

**Workshop: Title IX: Policy, Prevention,
and Support [both 2:15 and 4 pm]**

Breall Baccus (Prevention Coordinator and Advocate,
University of Texas at Austin), Facilitator

This workshop presents a comprehensive overview of Title IX and how it applies to instructors and their role in higher education. We will discuss mandatory reporting

duties for employees and strategies for prevention, intervention, and support around Title IX-related incidents. Interactive case scenarios will help us to apply this knowledge to situations we may face in the workplace and classroom.

**Panel: Visualizing Archival Research and Data:
Renaissance Mantua and Venice (AMS)**

Richard Freedman (Haverford College), Chair

Mollie Ables (Wabash College), Organizer

Anne MacNeil (University of North Carolina at Chapel Hill)

Massimo Ossi (Indiana University)

Musicologists are increasingly employing methodologies from the growing field of Digital Humanities that afford scholars different ways to analyze sources and visualize research. These methodologies include network analysis, Geographic Information Systems (GIS) mapping, text analysis and encoding, and virtual reality simulations. Highlighting current examples of scholarship on early modern Mantua and Venice, this alternative format session will focus on three different applications of DH methods to archival materials. It will explore how different kinds of archival sources can be analyzed digitally to create flexible visual representations of complex and unwieldy data collections. While archival research is certainly not new, digital approaches allow for new perspectives on the roles of individual musicians, their extended families and social peers, and their patrons in the larger musical culture.

The session will feature three research projects that demonstrate different approaches to archival sources in Digital Humanities. The panelists will illustrate their presentations with discussions of the structure, appearance, and interfaces of their on-line projects. Anne MacNeil will first present on recent developments in IDEA: Isabella d'Este Archive (<http://isabelladeste.web.unc.edu>). IDEA is an exercise in imagination, discovery, and critical engagement: an ensemble of instruments for scholars, students, and generally curious visitors. Taking as our inspiration and focus one of the most influential figures of the Italian Renaissance, the Mantuan marchioness Isabella d'Este (1474–1539), IDEA offers new ways to explore the history and culture of early modern Italy through digital access to original documents, artworks, and music, essays, data-mining, sound recordings, film, and immersive environments.

Mollie Ables and Massimo Ossi will then discuss their complementary research on the lives of Venetian musicians through different kinds of archival documents. Ables's project focuses on professional networks of musicians, while Ossi's traces social connections through the establishment of kinship bonds. Sources include institutional administrative documents, such as payment, hiring, and termination records, tourist guides published in the late seventeenth and early eighteenth centuries, and pastoral records kept by Venice's different parishes. Both projects address issues of politics,

religion, family, society, and commerce based on information contained in specific objects and documents.

Able's project originated as a network analysis of the musicians and institutions surrounding Giovanni Legrenzi in his Venetian career (<http://musiciansinvenice.com/dissertation>), but is now being expanded to include more documents as they apply to other musicians. The different kinds of sources represent the different aspects of musicians' lives and careers that could be documented, including their employers, their salaries, their personal relationships, and how they were viewed by the public. The project uses network analysis platforms to demonstrate mechanics in Venice's musical communities and GIS software to layer Venice's musical culture with the physical layout of the city.

Ossi's project relies on baptismal and marriage records in the Venetian Archivio Storico del Patriarcato. Tracing the social status, profession, and wealth of godparents, witnesses, and others present at these rituals, as well as the connections formed when individuals serve in such capacities multiple times, establishes a view of Venetian society at a granular level that is nearly impossible without digital tools for analysis and display.

Thursday Afternoon 4:00–5:30

Cold War (AMS)

Kevin Bartig (Michigan State University), Chair

Music and the Sociedad Cultural Nuestro Tiempo in 1950s Cuba:
Modernist Aesthetics Meet Leftist Politics

Marysol Quevedo (University of Miami)

In the decades following the 1959 Cuban Revolution the state established several cultural organizations that promoted revolutionary and socialist values. In the field of music certain composers employed experimental and avant-garde techniques with the goal of engaging the listener. Furthermore, they justified the use of these techniques in the service of an educational agenda aimed at developing the communist-revolutionary *hombre nuevo* (new man). Some composers argued in favor of musical experimentation as an ideal approach for promoting revolutionary values because this music challenged and elevated the listener.

In this paper I explore the antecedents of these aesthetically avant-gardist and politically leftist activities during the 1950s through the Sociedad Cultural Nuestro Tiempo (Cultural Society of Our Time, SCNT). I specifically examine how and why SCNT musician members promoted new music throughout the 1950s. Focusing on the figures of Harold Gramatges and Juan Blanco (founding members of the SCNT), I analyze their published criticisms of the Cuban National Institute of Culture during Fulgencio Batista's dictatorship, which, according to them, did little to promote contemporary, Cuban art. I examine two musical works by Blanco, *Cantata de la Paz* (1951) and the film music for *El mégaro* (1955). I demonstrate how, in the years leading up to the 1959 Revolution, Blanco utilized an avant-gardist musical language in the service of leftist and socialist ideals. Through my readings of the criticism found in print media and the musical works, this paper sheds light on an artistic scene that has received little scholarly attention. Furthermore, this study serves as the foundation for examining the politically engaged avant-gardist music that was lauded by some socialist Cuban composers as emblematic of the Cuban Revolution after 1959.

I situate the Cuban case within broader international networks and the growing field of Cold War and cultural politics studies. This study dialogues with the works of Cindy Bylander, Lisa Jakelski, Peter Schmelz, and Lisa Cooper Vest, who have examined avant-garde music in Poland and the Soviet bloc, as well as Danielle Fosler-Lussier's and Carol A. Hess's trailblazing monographs on music and US diplomacy in the Cold War.

“The Guilty to be Judged”: Penderecki’s *Lacrimosa* (1980), the
Gdańsk Monument, and the Solidarity Movement

Emily Theobald (University of Florida)

Premiered under the crosses of the Shipyard Workers Monument at Gdańsk’s Lenin Shipyard on 16 December 1980, Krzysztof Penderecki’s *Lacrimosa* functions as a memorial to the lives lost in the 1970 crisis, an event that galvanized the Solidarity movement. Penderecki used the final stanzas of the *Dies irae*, which in combination with Czesław Miłosz’s poem “You Who Wronged” and a Bible verse engraved on the monument, articulates a subliminal, if not subversive, message: Indicting the aggressors in the 1970 murders and searching for reconciliation. Indeed, Penderecki’s treatment of the sacred text, particularly the relationship between the soloist and the chorus, represents both the oppressors and those working toward compromise, functioning in fact as an allegory of Solidarity’s objectives.

As I argue in this paper, Penderecki’s textual choices and careful text setting in *Lacrimosa* follow a hermeneutical path, where the commemoration of a tragic event is re-imagined as a reflection of Poland’s contemporary politics. Using Paul Ricoeur’s hermeneutics of history, I suggest that Penderecki’s music, combined with inscriptions of excerpts of Miłosz’s poetry on the monument, offered indexical elements from the Catholic requiem mass that resonated with the people of Poland.

Although the chorus has been understood as mere accompaniment for the soprano soloist (Schwinger, 1989 and Chłopicka, 2003/2006), I argue that the differing roles of the soloist and the chorus, especially on the words “*judicandus homo reus*” (the guilty to be judged) for example, create a dialogic between the Polish people and the aggressors, which can be understood in a number of ways. These allegories allowed Penderecki to circumvent censorship while highlighting the dualism of the monument’s historical significance and contemporary resonance. In a subtle act of re-presenting history through a sacred text in light of Solidarity, Penderecki not only encourages listeners to not forget “[those] who wronged,” but also completes Ricoeur’s mimetic arc with both historical reflection and musical language. With this work, Penderecki begins a long journey of composing his *Polish Requiem* (1980–2005), reinterpreting musically pivotal events in Poland’s recent history and encouraging listeners to remember and relive the past.

De-Nationalizing Musicology in Communist Czechoslovakia

Kelly St. Pierre (Wichita State University)

Folksong has long been recognized as a fundamental component of socialist realist aesthetics. Indeed, Zdeněk Nejedlý’s prescriptions for “Czech realism” (“český realismus”), which he oversaw from his role as First Minister of Culture and Education under the Communist administration, were founded upon his interpretations of

folksong in Bedřich Smetana's works. The enduring success of the annually televised Strážnice Folkore Festival also points to folksong's firm standing within the politics of the day.

And yet folksong researchers under the Communist administration—musicologists employed by the state-funded Czechoslovak Academy of Sciences—were regularly threatened for their scholarship, demoted from their positions, and in some cases erased from the Academy's publication history through book burnings. In the words of the organization's Marxist-Leninist ideologue, Otakar Nahodil, the German-Romantic assumptions embedded in folksong research meant its practitioners would never be able to escape their own "bourgeois nationalism"; even shifting the focus of their studies from the rural *Volka* to the urban laborer would not prevent music research from "logically" leading to "racism."

This paper examines the ideological theorizations of Nahodil and his opponents—especially Jiří Horák, president of the pre-existing State Institute for Folksong (Státní ústav pro lidovou píseň)—to reveal the hidden stakes of post-war musicology in Communist Czechoslovakia. According to Horák, the positivist fieldwork he and his colleagues conducted always served the "truth," regardless of political setting. Nahodil, by contrast, viewed Horák's claims as deeply tainted by German nationalism and eventually ousted folksong research from the Academy altogether. Building from Peter Skalník's criticism of anthropological research in the Academy of Sciences and Ondřej Slačálek's discussions of conflicting nationalisms under Czechoslovak Communism, this paper reveals Nahodil's attempts to de-Germanize Czech folksong as substituting an implicit (German) nationalist agenda in folksong research with an explicit (Soviet-inspired) one. Within such a setting, scholars' methodological debates, more than political posturing, operated as platforms for proving their ideological purity—their worthiness—to the state. Though their arguments concerned musical "truths," in reality they responded to threats against scholars' livelihoods and, in some cases, lives.

Diatonic and Collectional Theory (SMT)

Dmitri Tymoczko (Princeton University), Chair

Diatonic Voice-Leading Transformations

Leah Frederick (Indiana University)

Recent approaches in mathematical music theory have provided ways to describe voice leadings between various kinds of sonorities. Geometric theory has shown that the voice-leading space of seven-note scales within a chromatic (mod-12) universe shares the same structure as the voice-leading space of three-note chords within a diatonic (mod-7) universe (Tymoczko 2011). In transformational theory, the algebraic group of signature transformations (Hook 2008) conveys similar information about

voice-leading relationships between scales; this paper presents the analogous transformational system for diatonic triads.

The transformation group acts on a set of twenty-one objects: the seven diatonic triads differentiated by their three closed-position inversions. Application of the transformation v_1 transforms the triad by ascending, single-step motion; repeated application of v_1 generates the entire group, with cyclic group structure C_{21} . The group can alternatively be generated by two different transformations: diatonic transposition (t_1) and triad rotation (r_1). This transformational system can be used to describe the motion of the upper three voices of a diatonic progression. Applying these transformations to a progression corresponds to transposing and/or changing the voicing of its upper voices.

The group can be expanded to include open-position triads; however, all triads must be complete. Nonetheless, similar information about chord voicing in progressions containing incomplete triads and seventh chords can be captured by visualizing the progressions as paths through a mod-7 PT -space. By treating these paths as objects in a transformational system, some transformations of the original system can be generalized as mathematical rotations and reflections in the geometric space.

Tonal Pairing as a Strategy of Lyrical Time:

Anton Webern's *Langsamer Satz* (1905)

Sebastian Wedler (University of Oxford)

Completed in June 1905 as one of the earliest large-scale works that Anton Webern produced under the tutelage of Arnold Schoenberg, the *Langsamer Satz* is an early demonstration of Webern's concern for lyrical time. This perspective will be explored through the concept of "tonal pairing." In contradistinction to the more common conception of tonal pairings as instances of "directional tonality" (works that begin and end in different keys), I argue that Webern was concerned with maintaining C minor and E-flat major throughout the whole work, as two tonics operating simultaneously on the same hierarchical level—a harmonic practice which I wish to describe as "attenuated tonality." Bringing Schenkerian analysis and neo-Riemannian transformations into dialogue with each other, this paper discerns four strategies and devices through which the quartet defies the germination of any of the teleological impulses ingrained in Schenker's *Ursatz* paradigm: (i) *Kopftön* reinterpretation; (ii) prolongational overlap; (iii) dominant dislocation; and (iv) common-tone tonality. These findings present an ideal focal point for a critical reappraisal of the quartet. Rejecting the established view that the work's harmonic language is disarmingly conventional and backward-looking, this paper suggests that the quartet can be understood as a critical contribution to the Hugo-Riemannian music theoretical discourses in general and Georg Capellen's theory of "hybrid chords" (*Doppelklänge*) in particular.

Complementary Collections and Combinatorial Tonality in Ligeti's Late Works

Clifton Callender (Florida State University)

In Ligeti's late works, the composer often partitions the chromatic scale into complementary and familiar collections, such as white-note diatonic and black-note pentatonic collections, opposing whole-tone scales, and so forth. At times it is difficult to attend to the partitions separately, and the music seems to hover somewhere between diatonic and pentatonic (or whole-tone) collections and the total chromatic. This hovering between tonal and non-tonal, familiar and unfamiliar elements is a hallmark of Ligeti's late works, which use complementary collections extensively and systematically to achieve what Richard Steinitz terms combinatorial tonality, "the illusion of a third or resultant tonality created from the combination of the other two." While there are clear precedents in the use of complementary collections, Ligeti's extensive use of this technique in his late works and, in particular, his exploration of the unfamiliar harmonic possibilities between collections and the ways in which a listener's attention can be focused on the intervallic relations within and between collections (what I term the intra- and inter-harmonies) is unique. Indeed, the technique of complementary collections may represent Ligeti's most systematic approach to achieving his goal of creating music that is neither tonal nor atonal. This presentation focuses on the theoretical properties of complementary collections and Ligeti's exploration and realizations of the corresponding possibilities in several of the late works, including many of the Piano Etudes and the Piano and Violin Concertos.

Embodiment and Tonality, ca. 1750–1850 (SMT)

Roger Mathew Grant (Wesleyan University), Chair

Chabanon, Rameau, and the "Nerveux système": The Listening Body in Early Modern France

Stephen M. Kovaciny (University of Wisconsin–Madison)

Eighteenth-century France is often associated with illumination. This is no doubt reflected in the epistemological undercurrent of the time: nearly every discipline tried to both understand and legitimize itself through observation and examination. Nowhere is this ideation more prominent than in two seemingly disparate disciplines—anatomy and music theory. Anatomy experienced a veritable explosion of somatic inquiry, dissecting and studying the human body in new and exciting ways; likewise, music theory witnessed equally provocative developments in the realms of harmony, establishing for the first time a reified principle of chordal identity. Perhaps these explorations are unrelated; perhaps not. These discrete disciplines followed a

common epistemological thread. Within this century of discovery, nothing could be left concealed for long.

This paper thus investigates the role of uncovering in contemporaneous anatomy and music theory, especially within discussions of nerves and the nervous system, “les organes des sensations” according to the *Encyclopédie*. In particular, I examine Michel-Paul Guy de Chabanon’s writings on musical phenomenology in relation to Jean-Philippe Rameau’s theory of harmony and early modern anatomical thought. As I show, both Chabanon and Rameau rely on nervous system metaphors to contextualize their comments on auditory perception. But what is important is how these references are not strictly analogical; on the contrary, Chabanon and Rameau use such physiological conceptions to substantiate their ideas on musical expression. I ultimately argue that we can only reconcile such metaphors when they are placed within and against early modernity’s preoccupation with listening to the hidden, interior body.

“The ear alone must judge”: Harmonic Meta-Theory in Weber’s *Versuch*

John Muniz (University of Arizona)

Gottfried Weber makes ambiguous and apparently contradictory claims about the nature of chords and keys in his *Versuch einer geordneten Theorie der Tonsetzkunst* (1817–21). This paper asks whether any consistent meta-theoretical framework underlies his statements. Specifically, what criteria determine the identity of a chord (e.g., as tonic), or the key of a given composition? Without the answers, we cannot know what “chord” and “key” really meant to Weber—a serious hindrance to understanding his theory.

I attempt to remedy this situation through a close reading of ambiguous passages. Weber might hold either of two general views of harmonic structure, described in DeBellis 1995. According to *dispositionalism*, a chord is a tonic because it creates tonic-ish sensations. In contrast, *causalism* entails that chord identity is independent of perception. There is evidence for versions of each view within Weber’s text. Ultimately, I argue that Weber’s argumentative strategies, word choices, and analytical narratives favor a version of causalism, though not decisively so. Although its conclusions are tentative, my discussion suggests new foci for future debate on Weber’s meta-theoretical views, as well as points of contact with the conceptual foundations of current music theory.

Tonalité in the Margins of Harmony: Tonal Theory, Text, and Genre in Nineteenth-Century French Harmony Treatises

Michael Masci (SUNY Genesco)

In July 1853, Fétis reviewed Augustin Savard's *Cours complet d'harmonie théorique et pratique* for the *Revue et gazette musicale*. The latest text officially adopted for the harmony course at the Paris Conservatory, Fétis criticized the work for its lack of principles and overabundant examples: "Of all the works adopted by the Conservatory, only those of Catel and Reicha pose actual theories; the rest are simply methods," adding, "I, after all, never submitted my theory for approval by the Conservatory." In addition to drawing a generic distinction between theoretical and practical texts, Fétis's comments point to an important, overlooked fact in the history of nineteenth-century music theory: namely, Fétis's grand *Traité complet* with its theory of *tonalité* was never adopted or used at the Conservatory. Indeed, many Conservatory texts attest, down to their very typography, to the equivocal status that tonal theory occupied within the discipline of harmony. In outlining tonal principles, for instance, Savard's *Cours* relies on three different sized fonts to indicate the relative value of each proposition to the practical studies of keyboard harmony and composition, literally reducing and highly circumscribing the role of tonal principles within his text. Taking Savard's work as a point of departure, this paper examines the various ways in which Conservatory texts redact notions of *tonalité*. I suggest that tonal theory acts as a generic marker of certain types of theory texts rather than an essential feature of practical harmony study, and consider the implications of this for our broader histories of tonal theory.

Floyd and The Dead (SMT)

John Covach (University of Rochester), Chair

The Dark Side of the Moon as an Urban Landscape

Gabriel Lubell (Kenyon College)

Pink Floyd's *The Dark Side of the Moon* (1973), in its original long-playing phonographic format, constitutes a complete and physically fixed sonic experience. Its running order, stereophonic mixing, and meticulously sculpted timbral and spatial markers create a complex lattice of referents that lend cohesion and meaning to the album's large-scale structure. A useful framework for understanding the spatial content and development of *Dark Side* can be found in the field of urban planning and the associated practice of soundscaping, as popularized by R. Murray Schafer. Borrowing from soundscaping's methodologies, and in acknowledgement of Pink Floyd's aesthetic and experiential priorities, I have applied a space/sound-centric approach to the formal analysis of *Dark Side*. The band's ubiquitous sonic presence establishes a gestalt

acoustic environment that is spatially predictable and supplies the main harmonic, melodic, and rhythmic material of the album. Their sound serves as a spatial/sonic foundation or infrastructure, supporting the action from moment to moment and creating a global sense of place. Within this environment, other distinct sonic actors render senses of place with a higher degree of precision and encourage more refined geospatial interpretations. Additional contributors of spatial dynamism, afforded by studio technology, further engage the listener's sense of orientation and problematize its interpretation. These physical, perceptual, and technological elements contribute to a listening experience organized and directed by the album's objective properties, but also made subjective and personal via aural byways extending well beyond those pressed in vinyl.

Madness, Psychedelia, and Virtual Space in
Pink Floyd's *The Piper at the Gates of Dawn*
Michèle Duguay (Graduate Center, CUNY)

From the 1940s to the late 1960s, associations between madness and psychedelia—both understood as states of altered consciousness—were common in scholarly and popular publications. While the connection between the two states has been acknowledged in the field of psychiatry, its implications for psychedelic music remain unexplored. For instance, previous studies on Pink Floyd have primarily addressed their association with madness, especially concerning band member Syd Barrett's diagnostic history, or the features of their music that evoke psychedelia. My paper bridges this gap by exploring how sound placement in Pink Floyd's debut album *The Piper at the Gates of Dawn* (1967) testifies to the fluid boundary between madness and psychedelia.

I preface my analysis with an overview of contemporary ideas on madness and their interaction with cultural conceptualizations of psychedelia. Proponents of the anti-psychiatry movement such as R. D. Laing, well-known in Pink Floyd's entourage, understood madness as an inner journey towards self-discovery, a notion that resonated with psychedelic ideals. Pink Floyd's interest in musically projecting an "inner space" is apparent in interviews and in the all-encompassing sensory experience of their live performances. Using sound-box analyses (Dockwray & Moore 2010) that visually represent instrument placement, I show how the stereo version of *Piper*, through its projection of a non-normative space, invites an idiosyncratic listening experience marked as both mad and psychedelic. This experience occurs through the disruption of the mix's stability and conflicting musical cues emanating from various places in the sound-box.

The Grateful Dead's "Blues for Allah":
Syncretic Composition in Mid-1970s Rock Music

Melvin J. Backstrom (Montreal, Qc.) and
Sundar Subramanian (Ottawa, Ont.)

The Grateful Dead's extended composition "Blues for Allah" is a singular, syncretic composition, fusing passages of blues- or folk-derived harmony, gospel vocal elements, and rock instrumentation with a highly chromatic main theme using all twelve pitch-classes, along with a developmental middle section made up of a structured post-tonal collective improvisation. We will show how unity is preserved both with the consistent use of similar types of stepwise descending melodic movement and with motion between the pitch centers of F and E—not only between phrases in the main theme but also between and across sections.

Diverse analytical methods are required for the various musical vocabularies that we find in this piece. The main theme is most usefully analyzed in terms of pitch-class sets, showing its intricate compositional unity. In contrast, when considering other sections, modal or functional harmonic analysis are more germane. Examining linear counterpoint between the bass and lead guitar lines is helpful when analyzing the long improvised middle section "Sand Castles and Glass Camels." It is in the fusion of and transitions between these diverse sections that the composition derives its unique strength, a characteristic undergirded by its overall formal integrity.

In order to consider how the form evolved, we will compare two different versions: first, an early, proto-, twice-performed one; second, its final recorded version, which was performed live only once, after which it disappeared from the band's performing repertoire.

Lamenting Women (AMS)

Linda Austern (Northwestern University), Chair

Pleasurable Laments: The Siciliana and
Feminine Expression in Eighteenth-Century Music

Nicholas Lockey (The Benjamin School)

The *siciliana* emerged as an identifiable character type at the crossroads of the seventeenth and eighteenth centuries and went on to become one of the most ubiquitous choices for representations of—and allusions to—the pastoral realm in music for the remainder of the eighteenth century. Occurring in a broad range of vocal and instrumental genres in both sacred and secular contexts, the character type has often been linked to idyllic settings and tender emotions, forming a vehicle for imparting a sense of tranquility, longing, or melancholy. Yet a closer examination of the vast

siciliana repertoire reveals a wider expressive scope that also encompasses themes of seduction and tragedy.

Using a variety of examples, this paper advances two crucial arguments. First, I show how the siciliana became a significant vehicle for the expression of female lamentation, inheriting a role once held primarily by seventeenth-century *ostinato*-bass laments. Second, I make the case that the siciliana often embodied a confluence of desires for emotional immediacy, escapist idealism, and the objectification of female expression. This last facet comes about, in part, through the repeated use of sicilianas to engage poetic themes that were assigned to female characters more often than male characters, an association that even extended to male characters' utterances by means of references within sicilianas—both subtle and blatant—to images of idealized female expression, raising the possibility that the siciliana itself might have served as an additional symbol of this constructed poeticism.

Informed by a broader view of the expressive range of the siciliana, I examine the important aesthetic and historiographical ramifications that result from varied perceptions of the siciliana as a musical character type. In particular, I argue that to underestimate the expressive scope of the siciliana—a risk derived from lending too much credence to certain eighteenth-century writers' emphasis on the “simplicity” of this character type—is to practice a further form of misogyny by denying the poetic and rhetorical complexity allotted even to this constructed image of female expression.

Beehives, Synchronized Dance Moves, and Death: “Coffin Song” as Lament in 1960s Girl Groups Codee Spinner (University of Pittsburgh)

Scholarship of girl groups of the 1960s has traditionally depicted these women as being powerless cogs in a sleek, candy-coated record production machine. Many of these arguments are based on the aesthetics of the ensemble, their depictions of white middle-class femininity and their lack of agency in writing and producing their own songs. More recent scholarship has emphasized girl groups, such as the Shangri-Las, as representing teenage rebellion and sexual exploration (Stras 2010, MacLeod 2015).

While taking this previous scholarship into mind, I approach the girl groups' songs of tragedy as rooted in the history of Western lament. Specifically, I study “coffin songs” (also known as “splatter platters” and “death discs”). These songs, produced by both male and female musical groups of the 1950s and 60s, often depicted tragic teenage death and loss in a melodramatic fashion. Some formalized aspects of lament are identifiable in this genre: spoken dialogue, static recitative-like melodies, and voice strain. I consider these aspects alongside sociopolitical contexts of race and class to situate how lament works in the “coffin song” as it was performed by girl groups.

My paper addresses lament by using the group the Shangri-Las as my primary object of study, though I incorporate examples of other groups such as the Supremes. I

focus on the way the Shangri-Las performed lament in conjunction with their performance and subversion of whiteness and respectability. I incorporate these distinctions in my study to determine the effect of race and class on the depiction of lament in the “coffin songs” of this group. I argue that the Shangri-Las’ lamenting performances were affected by their subversion of respectability, afforded them by their identity as white women.

Bound for Display:
The Interior/Exterior Dualities of Monteverdi’s Nymph
Seth Coluzzi (Colgate University)

Betrayed, abandoned, and isolated, the Nymph in Monteverdi’s *Lamento della ninfa* (1638) bewails her state in the rigid confines of a descending 8–5 ostinato and an ever-present male trio that introduces, closes, and comments on her outpouring. The *Lamento* maintains a prominent place in the early-music concert repertory and in scholarly literature today for its display of sheer emotional power in the soprano voice, and for the wealth of interpretative possibilities that spring from its mixture of *genere rappresentativo*, male chorus, through-composed madrigal, and descending-tetrachord ostinato. These features have inspired a range of semi-dramatic and even cinematic realizations, as well as numerous investigations into the work’s implications of genre, gender, musical/textual form, narrativity, and lineage. At the forefront of these performances and studies is the central character herself, the abandoned Nymph, with her example of visceral anguish and fury, and yet her inherent subjection to male authority on many fronts: her lover, the composer, the poet, and the male trio.

While previous studies have offered various explanations of how the ostinato, musical form, and interactions of the voices serve the portrayal of the Nymph’s isolation and passion, they have overlooked other key aspects of the piece that are crucial to its reading, including its physical presentation in Monteverdi’s Eighth Book of madrigals, its manner of performance (as suggested by the partbooks), and its expressive integration of text and large-scale structure. This paper, therefore, peers deeply into the printed sources and into the music itself to reveal new dimensions of Monteverdi’s *Lamento*. The study focuses on three principal perspectives: the unusual layout and distribution of the parts in the Eighth Book (together with the composer’s performance instructions), the work’s modal-structural design and the roles of the individual voices therein, and what these source and analytical findings tell us about how the lament functioned in the intimate performance setting of the early modern chamber. The results enhance our understanding of this well-known piece, its means of expression, and contemporary perceptions of female song, while also raising considerable questions about the lament’s realization in performances today.

Latin American Representations (AMS)

Erin Bauer (University of Wisconsin–Whitewater), Chair

Indigenist Music: Inclusive Exclusion in 1920s Peruvian Art Music

Vera Wolkowicz (University of Cambridge)

Throughout the 1920s in Latin America, the voices of indigenous people that had been silenced since colonial times started to sound boldly. Ironically, however, the voices that emerged during this decade were not those of the indigenous peoples themselves, but rather those of the white bourgeois intellectuals who started to protest on their behalf, mainly influenced by workers' movements and left-wing ideologies. This new way of positioning the indigenous had a profound effect on the arts.

Current Latin American scholarship emphasizes that the depiction of indigenous people during the late Romantic and early modernist periods was idealized, anchored in the image of ancient pre-colonial civilizations. In works of art music, thus, the indigenous musical elements surfaced as "exotic" against prevailing European styles. This trend is known as "Indianism," in contrast with "Indigenism," in which, according to musicologist Alejandro Madrid, composers were able to completely integrate modernist techniques with the indigenous elements, especially during the 1930s and 40s.

I analyze works by two composers representing the first and second nationalist generations in Peru: Daniel Alomía Robles' zarzuela *El cóndor pasa* (1913) and Theodoro Valcárcel's song collection *Cuatro canciones incaicas* (1930). I demonstrate that, even though Robles and Valcárcel do not integrate "exotic" materials seamlessly into European compositional frameworks, their music relied on an exoticism of contrasts: the use of Quechua language in Valcárcel's songs and Alomía Robles's evocation of Incan music produce a discourse of social critique that contradicts the idealism of nineteenth-century "Indianist" exoticism.

Against current scholarly approaches that, as Julie Brown points out, adopt a deeply critical stance towards discourses on music and race that focus on the "Other," my paper shows how the inclusion of indigenous elements in the works of Alomía Robles and Valcárcel succeeded in reconfiguring the "Other" as grounds for an inclusive rather than exclusive opposition. This politics of "inclusive exclusion," I argue, offers an alternative theory of the marginalization of the exotic "Other" in Latin American modernist music.

In True South American Way: Aloysio De Oliveira's
Samba Arrangements for Carmen Miranda

Alex Badue (University of Cincinnati)

When Carmen Miranda left Brazil and arrived in the United States in 1939 she was joined by six musicians, the Moon Gang (*Bando da Lua* in Portuguese). The Gang's guitar player and main vocalist, Aloysio de Oliveira, became a close friend of Miranda's not just because of his talent as a performer and arranger, but also because he was the only one in the group who could communicate in English. In this paper, I demonstrate Oliveira's contributions to Miranda's success on Broadway and Hollywood and revisit his impact on her career. While her persona, costumes, and dance movements, which were her own creation, found criticism for misrepresenting Brazil and its people, her songs did not. I argue that Miranda's American performances on stage and screen owed musical authenticity to Oliveira's samba arrangements of not just Brazilian songs, but also those composed by American songwriters for movies and revues of which Miranda was the star.

Oliveira had been an active musician in Rio de Janeiro in the 1930s, when samba became an urban musical genre and began to be appreciated by the upper classes. He was familiar with the musical style of the greatest *sambistas* of the decade and brought that style to his arrangements for Miranda. I will delineate this style of samba songs from the 1930s, focusing on instrumentation and rhythmic cadences, and demonstrate how it appears in selected arrangements by Oliveira from the early 1940s. I also consider his arrangements from a political perspective. The Moon Gang accompanied Miranda because the Brazilian president, Getulio Vargas, purposefully aimed at using Brazilian popular music to improve diplomatic relations with the United States and funded the Gang's trip with Miranda so that they could all perform at the Brazilian pavilion of the 1939 New York World's Fair. Thus, this paper ultimately shows that through the Good Neighbor Policy, Oliveira helped to consolidate not just Carmen Miranda in American culture, but also Brazilian popular music, since his arrangements were the first time many Americans from coast to coast heard Brazilian music and samba songs.

Mbaraká or *Aspergillum*: Music, Liturgy, and
Cultural Identity in an Eighteenth-Century Paraguayan Frieze

Timothy D. Watkins (Texas Christian University)

During the seventeenth and eighteenth centuries Jesuit missionaries in what is now southern Paraguay, southern Brazil, and northern Argentina developed a system of thirty mission towns (*reducciones*) devoted to Christianizing Guaraní Indians. In

addition to introducing them to Christian religious concepts, Jesuits taught the Guaraní to sing plainchant and polyphony, and to build and play European instruments.

A frieze high on the walls of the chancel and transept of the main church (constructed between 1739 and 1764) in the ruins of the mission of Santísima Trinidad in Paraguay consists in part of angels playing musical instruments. While these instruments are overwhelmingly European, some of the angels appear to be carrying objects that several scholars have interpreted as Guaraní rattles known as *mbaraká*. They resemble *mbaraká* to some degree, but identifying these objects as such has neglected the larger iconographic context of the frieze, which includes representations of the Madonna and Child and angels carrying thuribles—liturgical implements in which to burn incense.

In this paper I argue on the basis of the iconographic context, records of musical instruments in the Guaraní reducciones, the shamanic nature of the *mbaraká*, and specific aspects of the disputed objects' visual appearance, that they were intended by the indigenous craftsmen who fashioned the frieze and by the Jesuits who supervised those craftsmen, to represent not *mbaraká*, but rather aspergillums—Christian liturgical implements used to sprinkle holy water—and thus fit seamlessly into a depiction of heavenly worship, reflected in the earthly music and liturgy of the Jesuits and their indigenous congregation. Despite their intended identity as aspergillums, however, the general shape of the objects, specific location in the frieze, and association with supernatural power would have permitted a reading by the indigenous congregation as *mbaraká*, allowing for a syncretic interpretation by the Guaraní in ways that fused European and indigenous identities and practices and, moreover, projected that syncretic identity into the heavenly realms.

Medieval and Early Modern Theory (AMS)

C. Matthew Balensuela (Depauw University), Chair

Turning Wheels: *Volvelles* as Kinesthetic Aids for Learning and Navigating Music

Susan Forscher Weiss (Peabody Conservatory, Johns Hopkins University)

A study of musical hands—mnemonic aids for learning the hexachords—revealed nuanced differences that signaled a shift away from a vocal conceptualization of musical space toward a more instrumental one that displayed the musical structure of the circular octave. A surfeit of circles serve as visual aids in a treatise by the twelfth-century English theorist Theinred of Dover. By the fourteenth century, circles not only accompany theoretical concepts, but also serve as shapes for inscribing notes onto circular staves.

Beginning in the late fifteenth century, astronomical and navigational texts contained interactive wheel charts called *volvelles* or *rotules*. While the circular charts

illustrated speculative concepts, the moving parts provided a kinesthetic aid to teaching astronomy and navigation. These first appeared in Johannes Regiomontanus' *Calendarium*, printed in 1470. Peter Apian's *Cosmographia* and Sacrobosco's *Sphaera*, printed in the 1530s, included volvelles decorated with hand-colored images of astronomical signs. The connections between astronomy, computus, and their sister discipline, music, are visible in earlier manuscript copies of Ptolemaic models of the heavenly spheres, as well as in texts by Macrobius, Martianus Capella, Calcidius, and other medieval authors where concentric circles of varying widths carry labels such as *tonus* and *semitonus*.

Volvelles supposedly did not appear in musical texts until the early seventeenth century. Fernandez's *Arte de Musica* (Lisbon, 1626), said to be the earliest of these, contains wheels that allowed for the transposition of intervals to any key in the circle of fifths. Recently I came upon a copy of *Erotemata musices practicae* (Nuremberg, 1563) by Ambrosius Wilfflingseder, a German theorist, teacher, and poet. The book, printed about sixty years before Fernandez's, includes volvelles for "hands-on" learning of solmization and mensural notation.

What do these wheel charts reveal? A study of various editions of the *Erotemata*, and a reconstruction of some missing parts, suggest that these ephemeral mechanical devices were at one time more ubiquitous. Volvelles, by-products of an expanding interest in teaching navigational skills, also point to added practical ways of learning music, primarily toward a keyboard-oriented tonality.

Guido's Gamut and Tonal Style of the Early *Seicento*

Gregory Barnett (Rice University)

This paper explores the links between the tonal style of the early *seicento* and the Guidonian pitch aggregates of *cantus mollis* and *cantus durus*. The aim is, first, to offer an approach that mitigates the complexities and anachronisms of recent "modal-hexachordal" analyses (Chafe 1992), and second, to throw the distinctively fluid idiom of this period into relief with respect to both major/minor tonality of the eighteenth century and the precepts of modal theory.

The connection between the Guidonian pedagogy of pitch relations and early-*seicento* tonal style is investigated in three compositions: Peri's "Se tu parti da me" (1609); Frescobaldi's *Recercar sopra mi, re, fa, mi* (1615); and Rovetta's "Memento Domine" (1639). The collections in which these pieces are found use just a few combinations of final and mollis or durus signature (external tonal features), but within each piece the tonal style shows flexibility with respect to where cadences occur relative to the final and what kinds of cadences are used (internal features).

In these pieces, the combination of final and signature lays out a field of flatward- or sharpward-ranging possibilities that are handled differently by each composer: while Rovetta works consistently among sharpward-ranging points of tonal

focus suggested by a G-final and durus-signature, Frescobaldi (A, mollis) plays on the possibilities for tonal ambiguity, and Peri (A, durus) contradicts our expectations of tonal motion for text-expressive purposes. Further examples of a Handel aria and a Bach fugue show the consequences of a post-Guidonian, transposition-heavy tonal practice: while the early-seventeenth-century repertory demonstrates little external variety but remarkable internal flexibility, the later practice—with its variety of keys but stereotyped functional-harmonic relations—reverses this. A final pair of examples, Andrea Gabrieli's Toccata del Decimo Tuono (before 1585) and Murschhauser's Praeambulum Decimi Toni (1707), exhibits the same change in tonal style in spite of their common designation of Mode 10.

The findings here reveal not only the underlying relationship between the seventeenth- and eighteenth-century practices as tonal, but also how contemporary theorists interpreted the evolving tonal style of their time according to traditional modal precepts.

Old, New, and Newer Still: Generations of *Ars nova* Theory in *Speculum musicae*, Book VII

Anna Zayaruznaya (Yale University)

In Chapter 27 of the last of book of his voluminous *Speculum musicae* Jacobus faults an unnamed theorist for mis-attributing some *ars nova* doctrine to the *ars antiqua*; he then excuses the offense by explaining that the oldest *ars nova* theory might already seem old to its current practitioners. This passage and several others suggest that Jacobus was writing at a time when the *ars nova* was hardly new. And yet the earliest *ars nova* treatise—Johannes de Muri's *Notitia*—dates from ca. 1319, while the completion of the *Speculum musicae* is usually placed in the mid-1320s or ca. 1330. Since the *Speculum* cites a range of *ars nova* treatises that in turn cite some relatively advanced motets, Jacobus's comments serve as a *terminus ante quem* for the *ars nova* writ large. But was the revolution really so rapid? This paper reconsiders the chronology of *Speculum musicae* Book VII based on internal evidence as well as comparanda provided by the few treatises from the first half of the fourteenth century whose datings are not derived from the *Speculum musicae*.

It is clear that Jacobus was older than the *moderni* and that he finished his treatise as an old man, but he also reveals that he wrote over a long span of time and revised repeatedly to take account of changing theory and practice. His notational proclivities are those of a musician who came of age in a post-Franconian idiom that was prevalent until ca. 1320. Although the earlier books of the *Speculum musicae* probably do date to the mid-1320s, the latest notational developments mentioned by Jacobus include semiminims and dragmae, which are not otherwise attested before ca. 1350 (earlier datings for these notes, though frequently adduced, depend on early datings of Jacobus's Book VII). In Chapter 24 Jacobus even describes several note shapes

otherwise associated with the *ars subtilior*, including semi-void note heads. Close readings of several key passages suggest that the *Speculum musicae* could have been finished in the 1350s by an author in his mid-to-late 70s. This re-dating invites broad reconsideration of the transition between *ars antiqua* and *ars nova*.

Pop Poetics and Style (SMT)

Lori Burns (University of Ottawa), Chair

A New Approach to Analysis of Timbre: A Study in Timbre Narratives and Instrumentation in 1980s Pop

Megan L. Lavengood (George Mason University)

I articulate a new methodology for timbre analysis, which situates spectrogram analysis within a broad cultural context by taking direct account of listener experience, i.e., “perceptualization” (Fales 2002), through the notions of markedness (Hatten 1994). To this end, I propose timbral norms for instrumentational categories and suggest narratives that result from the transgression of these norms. I categorize sounds used in a given track into three groups, or *instrumentational categories*: (a) *core sounds*, which articulate structural aspects of pitch and rhythm of the song; (b) *melody sounds*, which are the voice and any instrument replacing the voice; or (c) *novelty sounds*, used primarily for coloristic effects. This paper focuses on 1980s popular music; my categorization therefore was determined by analysis of many 1980s singles. A correlation arises between the timbral characteristics of these instruments and their instrumentational category: the *core* and *melody* sounds share unmarked timbral properties, weaving into the groove’s fabric, rather than demanding attention. *Novelty* sounds are intrinsically difficult to generalize, but tend to feature marked timbral characteristics. Instances of subversion of timbral norms enables the analyst to locate musical meaning created through the manipulation of timbres. By showing a methodology to account for the vital role of timbre in this music’s narrative, my study demonstrates the utility of timbre analysis in music analysis at large.

The Permeability of Styles and Genres in Recorded Popular Music: A Case Study

Bruno Alcalde (University of Richmond)

In many repertoires of the post-1950s, boundaries of styles and genres that were once idealized as rigid become conspicuously permeable. This is, perhaps, more often discussed in relation to the polystylism of composers such as Schnittke, Rochberg, and Maxwell Davies. But much recorded popular music also exemplifies that pluralism with fluid combinations, challenging, and playing with, strict categorizations and

boundaries. Thus, style and genre turn out to be contentious concepts for analysis of these works. In this paper, I suggest one can embrace this permeability, while still engaging with styles, genres, and their ensuing hybridity in a pluralist recorded track. I demonstrate that styles and genres can be analytically productive if viewed as part of strategies for hybridity in recorded popular music. In this way, instead of merely asking *what* these idealized categories are, I shift the analytical focus toward *how* they are merged, emphasizing, rather than taming, their permeability. Because style and genre cues can also be triggered by timbre, instrumentation, and recording techniques and effects, this perspective becomes particularly useful for engaging with the recorded track in popular music. I will consider one of these recurring strategies—that of *trajectory*—which addresses the transformation of a musical environment associated with a style or genre into a contrasting one through a traceable, gradual process. Then, I analyze and compare moments of trajectory in works by artists such as David Bowie and Daft Punk, which use, among other elements, studio technologies to evoke, manipulate, and combine stylistic and generic cues.

Representations of the “Female Voice” in Kesha’s *Rainbow* Chelsey Hamm (Christopher Newport University)

The style of Kesha’s 2017 album *Rainbow* starkly contrasts with her previous recordings, *Animal* (2010) and *Warrior* (2012). *Rainbow* establishes a new sound, creating a sense of incongruity with Kesha’s previous works. Instead of her earlier stylistic features such as rapped lyrics, extreme autotuning, and over-produced vocals, *Rainbow* introduces natural timbres, spoken words, and her first use of head voice. Kesha’s head voice in *Rainbow* is marked in opposition to her chest voice, including her characteristic rapping. The expressive effect of this vocal timbre is atypically disruptive, warranting interpretive reflection. I argue that Kesha’s utilization of head voice in *Rainbow* is best understood as an instance of Susan McClary’s “female voice,” signified through a strongly gendered feminine timbre which is repeatedly contrasted with a more “masculine” chest voice. Kesha’s “female voice” thus reinforces central textual, formal, and structural elements in the album.

This paper considers moments where female subjectivity is coordinated through precise and calculated vocal timbres throughout *Rainbow*, including the tracks “Praying” and “Woman.” Because analyses of Kesha’s music are largely absent in the music theoretical literature, this essay’s methodology draws from the works of popular music specialists and music critics including Kate Heidemann, Robert Hatten, Nicola Dibben, and McClary.

Rethinking Appropriation: Blackness, Desire, and Political Fantasy (AMS)

Matthew D. Morrison (New York University), Chair

George E. Lewis (Columbia University), Respondent

Black Singers and Blackface Roles on the Mid-Seventeenth-Century Italian Operatic Stage

Emily Wilbourne (Queens College, CUNY)

On 14 October 1662, the opera impresario Vettor Grimani Calergi wrote from Venice to Prince Mattias de' Medici in Florence to discuss the singers for the upcoming opera season. He put in a particular plea for Mattias to intervene with his brother, the Prince Cardinal Gio: Carlo de' Medici, in order that the Cardinal's black slave could participate. Above and beyond the moor's "esteemed virtue" as a singer, Grimani professed interest in the novelty of his character, explaining that what perhaps in Florence had become "ordinary," would be "new, and never before seen" on the Venetian stage.

While the Cardinal's slave is named merely "il Moro" in this letter, he is identifiable from other sources as Gio(vannino) Buonaccorsi, and his presence in Florence can be traced through a surprisingly rich archive of payment records, libretti, scores, descriptions, letters, costume designs, poetry, and paintings. In this paper I use new archival documents to think about the ways in which black performance was normalized in mid-century Florence and the means by which blackness signified in relation to slavery and servitude, as well as shaping Giovannino's access to performance opportunities on and offstage. I juxtapose Giovannino's performances with those of at least one other black Medici slave who sang in operas at the time—namely Carali' Moro Granatino, baptized in 1657 as Mattia, taking the name of his owner, Prince Mattias.

These singers and these sources raise important questions for our understanding of race and representation and suggest answers that stretch beyond Florence. In the rare instances where music historians have acknowledged the frequency of racialized characters in Baroque opera, representations of blackness and of race have been read as Orientalist fantasies; and musicologists, in a similar mode, have constructed a fantasy of Europe as a monolithically white entity. Following Giovannino from Florence to Venice provides a way to think more carefully about race and class in Baroque opera more generally, with particular attention to the relationship between musicality and servitude.

Mestizo Fantasy and Political Solidarity in the New Colombian Music

Michael Birenbaum Quintero (Boston University)

In Colombia, much of the musical production of middle-class, racially unmarked musicians revolves around rock and jazz settings of traditional Afro-Colombian musical forms, a movement that has been called *fusión* or “the new Colombian music.” This might be understood as a Colombian version of familiar processes of racial fantasy and cultural appropriation.

Certainly, many of the artists and their publics are invested in musical representations of blackness (and, in non-musical fields, indigeneity) as a means of access to sexuality, spirituality, closeness to nature, and a sense of cultural rootedness that are understood as lacking among deracinated non-black middle-class urbanites like themselves. Accordingly, many of these representations exult in essentializing and orientalizing tropes that, in their assignation of mystical humanity to black Colombians, ultimately undermine their human individuality and particularity.

But on the other hand, the mainstream embrace of musical blackness can be thought of as a rethinking of the dynamics of *mestizaje*, the nationalist ideology of cultural and racial mixture. *Mestizaje* has often been critiqued as an ideology of whitening, which posited black and indigenous Colombians as peripheral aspirants to a universalizing form of cultural whiteness. But *mestizaje*, as recognized by the Afro-Colombian intellectual Manuel Zapata Olivella, can also be understood as a recognition of the non-white ancestry and cultural heritage of Colombia’s unmarked white-mestizo racial category, thus transforming *mestizaje* from an ideology of racial exclusion to a radical reevaluation of blackness and indigeneity that folds them into the very heart of Colombians’ self-conception.

And yet, even this project in solidarity can be undermined when non-black musicians are unreflexive about the privileges afforded by their own non-blackness and even compete with black Colombian musicians for musical gigs, or through musical partnerships that may or may not put black and non-black musicians on equal footing.

Relying on interviews and musical texts, this presentation explores the ethical twists and turns that underwrite non-black musicians’ and audiences’ relationship with black musical forms and musicians, and black musicians’ negotiations of this environment, in the new Colombian music.

Fantasies of Race and Gender in Transatlantic New Music Communities

Clara Latham (The New School)

Issues of race, gender, and sexuality are rare topics of discourse among new music communities that operate between hubs of commercial and academic activity in Europe and the US. Calling out racism and sexism, or even drawing attention to the

overwhelming whiteness and maleness of the field remains controversial. In addition, there is an overwhelming lack of criticism of compositions from perspectives of race, gender, and sexuality, even when the pieces themselves directly associate themselves with such issues.

This paper explores the critical reception of three recent works that deal explicitly with race: *Amistad*, by Anthony Davis explores the middle passage from the perspective of the ocean; *American Lulu* by Olga Neuwirth revises Berg's *Lulu*, setting the drama against the backdrop of the Civil Rights Movement, and specifying that the characters of Lulu, Geschwitz, and Schigolch are black; *Katrina Ballads*, by Ted Hearnese uses found text from survivors of Hurricane Katrina, composing in a hybrid of New Orleans styles. The operas by Neuwirth and Davis were both panned by the press, while *Katrina Ballads* was acclaimed, winning the prestigious Gaudeamus Prize.

Characterized as Afro-pessimism, the critical race theories of Michelle Wright, Hortense Spillers, and Saidiya Hartman create frameworks for understanding the notion of a dehumanized black subject. Through analysis of critical reception as well as statements by the composers themselves, I argue that Afro-pessimism offers a compelling way to understand the racializing imaginaries of Euro-American new music communities. Furthermore, I argue that the cultural implications of Afro-pessimism manifests differently depending on the identities of the composers. As white composers, what do Hearnese and Neuwirth stand to gain or lose by staging black voices and bodies in their works, and how do these stakes differ given that Hearnese is male and Neuwirth female? What does it mean that Davis, a black composer, was criticized for his "noble" portrayal of black identity, while Hearnese, a white composer, was lauded for portraying black Americans perishing in a tragedy of the recent past? Through such intersectional analysis, I explore the fantasies of blackness that circulate among participants in transatlantic new music communities.

Sound Materials (AMS)

Rachel Mundy (Rutgers University-Newark), Chair

Shellac, Colonial Ecology, and Haptic Desire in Early Recorded Sound

Gavin Williams (King's College London)

Shellac was a vital material for early recorded sound: it sustained proliferating record markets and novel listening scenarios throughout the first half of the twentieth century. The material is enduring and remains conspicuous, both audibly and tangibly; its sheer mass bows the shelves of sound archives worldwide. However, shellac's role in music history has gone largely unremarked (with the notable exception of Jacob Smith's recent *Eco-Sonic Media*). It has been similarly eschewed by material historians, who have favored comparable, though even more extensively used

commodities such as rubber and plastics. This paper thus has twin aims. First, it contributes to recovering shellac's history, which, I argue, casts unusual light on globalization and colonial modes of production. Second, I consider ways in which materials of recorded sound—shellac, wax, and vinyl especially—might, more broadly, matter.

I focus on the late-nineteenth and early-twentieth centuries, a time of intense scientific interest in shellac pioneered by Indian and colonial botanists and entomologists. Shellac is the resinous secretion of lac bugs found mainly in the forests of north-east India; its cultivation depended on a cottage industry of farmers and inter-regional and indentured laborers, as well as unpredictable crop yields due to weather and parasites. I track colonial efforts to tame forest ecologies alongside labor politics, including anti-colonial forces that attached hope of national independence to the country's shellac monopoly. Such political overtones remained largely inaudible to gramophone listeners. However, experiences of recorded music far removed from India remained palpably linked to broader colonial dynamics that made shellac a desirable and futuristic material.

By considering everyday practices of gramophone records—buying, playing, cleaning, and recycling—in Britain and the US, I show that markets for shellac discs were fueled by haptic desire: a wish to handle sound as manifest in a cutting-edge bioplastic. This argument provides insight into recorded music as a colonial phenomenon, as described, famously, by Steven Feld, and, more recently, by Michael Denning. It also redescribes Jonathan Sterne's much-discussed notion of audile technique, situating anglophone histories of sound reproduction within intimate practices deeply imbricated within early multinational capitalism and colonial environmental ecology.

Sublunary Sound

Joe Pfender (New York University)

The history of magnetic recording and playback technology is virtually coextensive with that of sound recording writ large. In 1878, Oberlin Smith, chief engineer of the Ferracute Machine Company in New Jersey, witnessed Thomas Edison's phonograph. He was familiar with principles of metalworking and magnetism, and intuited that translating a sound into electrical current would reduce the phonograph's mechanical noise. Subsequently (1888), Smith published provisional designs for a magnetic recorder which used steel dust woven into textile thread; that publication would have circulated to Valdemar Poulsen, nominal inventor of the wire recorder. The principles of Smith's machine also prefigured the design (oxide lacquered to paper tape) that major German manufacturers BASF and AEG would realize in refining tape technology fifty years later.

In September 1887, Smith published "If Material, Why Mortal?" in the *Andover Review*, in which he ruminates on the metaphysics of a materialist theology. He analogizes the mechanical and electric operation of the mind (and thus the soul) to "that

to-be-invented instrument of the future, a transmitting-phonograph or recording-telephone.” Hewing close to Aquinas’s view that we are “matter articulate, stuff that speaks,” Smith deems the phonograph a schematically appropriate but insufficiently refined heuristic for the “mighty engineering of [his] Creator.” Applied magnetism, with which he had worked for decades, held out the possibility that divinity was immanent in the phenomenal world as an invisible yet potent force, like electric current through metal.

In this paper, I argue that Oberlin Smith’s position as a Gilded Age captain of industry produced his belief in the malleability of mundane, divine, and intermundane worlds. Moreover, his magnetic recorder was a product of that worldview, and is legible through the materialist theology he derived from his domination of physical matter. Elaborating on the intercourse between rough materiality and rarefaction in cutting-edge nineteenth-century American technology, I historicize the form and function of magnetic tape through Smith’s conviction that every material wonder is “only the change that the chimes of God are ringing upon that which we call matter.”

Experimental Radio Music Theater in Weimar Republic Germany: From *Neue Sachlichkeit* to *Funk*

John Gabriel (University of Hong Kong)

In the late Weimar Republic, German radio stations founded experimental studios that are perhaps best known today as supporters of post-World War II serialism and electronic music. The studios were established, however, as an extension of Weimarer-era commissioning of musical radio plays and radio operas. Experimental studios allowed authors, musicians, and sound technicians to develop techniques, technologies, and dramaturgies that combined their mediums. The *Hörfolge*, for example, spliced together recorded newscasts, music, and sound effects. Without narration or dialogue, narrative and meaning emerged out of the sounds’ juxtaposition.

In this paper, I argue that these experimental works represent a development of the music theater of the *Neue Sachlichkeit*. Drawing on the archival records of radio stations and key figures, as well as the discourse around radio, I trace a genealogy from stage works like Ernst Krenek’s *Jonny spielt auf* and Kurt Weill’s *Three Penny Opera*, through musical radio plays and radio operas like Walter Gronostay’s *Mord* and Walter Goehr’s *Malpopita*, to genres like the *Hörfolge* and the *Tonfilm*. In the latter, sound was recorded on the film used for sound film, and the markings on the film that constituted the recording were then manipulated by hand. In one *Tonfilm*, titled *Glocken* (*Bells*), a story about a young church bell-ringer was accompanied entirely by sounds derived by modifying a recording of a bell.

The interest of *Neue Sachlichkeit* composers like Paul Hindemith and Kurt Weill in radio music theater has been well explored, but radio represented only a small part of their agenda. I examine the work of a younger generation who completed

their training in the late 1920s immersed in the aesthetics of the *Neue Sachlichkeit* and found employment as house composers for radio stations, where they regularly produced new work to meet stations' voracious demand. Many of these composers and technicians went on to work in the film industry, where they transferred their know-how into early sound film. My paper reveals an under-examined component of the music of the Weimar Republic and draws new connections between opera studies, film studies, sound studies, and the history of technology.

Seminar: Time in Opera (AMS)

Kunio Hara (University of South Carolina), Laura Möckli (Bern University of the Arts), Colleen Renihan (Queen's University), Conveners

Trauma, Temporality, and Telos: The Legacy of World War I in Erwin Schulhoff's Opera *Flammen* and the Figure of Don Juan as Ahasuerus

Gwyneth Bravo (NYU Abu Dhabi)

In a diary entry from 1918, the composer Erwin Schulhoff, having returned from military service in the Austrian Army to face the grim political and social realities that were a legacy of the war, identified himself as the Wandering Jew when he wrote, "I now begin the eternally desolate life of Ahasuerus." The theme of a deathly tired hero condemned to roam the earth until Judgment Day must have resonated deeply with the young soldier Schulhoff who returned to an uncertain future in Prague after four years on the front lines where he had been wounded twice and suffered from nerve damage. The conception of immortality as eternal punishment, central to the legend of Ahasuerus, not only suggests the despair characterizing Schulhoff's outlook after World War I, but it also provides the thematic backdrop of his 1929 opera *Flammen: eine musikalische Tragikomödie in zwei Akten zu zehn Bildern*. Nowhere in his *oeuvre* is the hopelessness and collective trauma of the post-World War I context more powerfully articulated than in this work.

The opera features a jazz-dancing, twentieth-century Don Juan in his erotic encounter with La Morte, which unfolds in ten loosely related "pictures" constructed on the aesthetic principles of cinematic montage. In a radical departure from the original ending of the Don Juan legend, where the protagonist is sentenced to eternal damnation and death, Schulhoff's opera "concludes" when his twentieth-century Don Juan is sentenced to eternal life as the work's opening "Notturmo" returns at the conclusion, musically circumscribing him within its closed formal telos and his fate. Drawing on Schulhoff's diaries and critical writings, my paper examines the large-scale formal and determined structure of the opera as a basis for raising fundamental questions about the work of art in the context of modernity as well to explore the contested place of Jewish-German intellectuals and artists in the post-World War I culture of Prague to which Schulhoff belonged.

Lully and Quinault Reading Ariosto: Temporal Simultaneity in *Roland* Michele Cabrini (Hunter College, CUNY)

In 1741, the Parfaict brothers criticized the opera *Roland* by Quinault-Lully. They attacked its verisimilitude at the end of act 3, where a loud *divertissement* celebrates the union between the lovers Angélique and Médor. They argued, “how could Roland, who is searching everywhere for Angélique, not know about such an event? Most assuredly, it was not Ariosto who led Quinault to the edge of this cliff; on the contrary, Ariosto has Angélique and Médor leave very secretly.” Although aimed at verisimilitude, their criticism reveals another aspect: a fundamental temporal rift between parallel plot lines reflected in the opera’s structure, where the first three acts focus on Angélique, the last two on Roland.

This paper addresses temporality and structure in *Roland*, arguing that the aesthetic choices by Quinault-Lully can be attributed to their adoption of Ariosto’s narrative techniques, particularly parallel plots. First, the opera’s unique structural bifurcation reflects temporal simultaneity in *Orlando Furioso*, where “two concurrent lines of action (Angelica’s and Orlando’s) occur as spatial trajectories, without any temporal order” (Gianni Celati). Lully enhances the temporal gap between the opera’s two halves with a monumental *chaconne* at the end of act 3. With its cyclic organization, the ground bass replaces teleology with a mythic time that collapses past, present, and future, separating the lovers’ pastoral universe from Roland’s epic and commemorating their love *ad infinitum*. Second, in acts 1–3 Quinault transforms the quicksilver narrative rhythm of Ariosto’s canto I with its repetitive triangular scheme—Angelica hunted by two knights competing for her hand—into a series of parallel scenes that involve three characters, in which one eavesdrops on the others. This allows temporal simultaneity while yielding the impression of narrative separation. Finally, crucial information about Angélique and Médor is revealed well after their narrative exit in act 3. In act 4, Roland discovers their love—first in the cave’s inscriptions, then through the shepherds’ *divertissement* that evokes their union. Quinault thus lets Angélique’s narrative intrude into Roland’s, keeping the two plots alive and concurrent. This analytical method shows how Quinault and Lully transformed the narrative process from epic to opera.

Returning to a Musical Past Tense Kelly Christensen (Stanford University)

Music typically speaks of what is happening now. A newly composed piece might provoke one to remember something prior to it, by way of external references or internal recurrences. But presently unfolding musical discourse, yet unfinished, is the context in which an aural presence sounds as if past. Carolyn Abbate popularized the linguistic metaphor of a musical “past tense” when she argued music cannot

constitute or project events as past (*Unsung Voices*, 53). Music expresses its meaning in a present immediacy. Despite troubles around tensing time, I concur with Abbate's suggestion that musical discourse is stuck in a presentness, though only if one remains within her study's limit of authorial inscriptions. In addition to the object-based time a composer marks in her score, there exists a subject-based time a listener experiences. The latter concerns the temporal distance necessary for a subject to reconstitute her experiences into a narrative. Recently in music studies, Naomi Waltham-Smith (2017) has explored this temporality in her account of "the time it takes to listen," a third time in the midst of immediate musical experience and temporally extended structural understanding.

The concepts of subjective time and musical pastness I bring to bear on the case of opera revivals. In 1840s Paris, Adolphe Adam reorchestrated a series of pre-Restoration opéras-comiques, then considered outdated, for revival productions at the Opéra-Comique. I argue these temporal hybrids, simultaneously old and new, condition the possibility to hear newly composed musical material as a narrative entirety of past events. My case study is a retouched score of Nicolò Isouard's *Cendrillon* (1810) which the Opéra-Comique reprised in 1845. For a primed listener, Adam's actually sounding music plays against the mute but attended sound of a past musical world, closed off to the listener's lived present. Through the voice of Adam's new orchestration, one hears a narrative of already-happened musical events, constituting what Abbate's framework might consider a musical past tense.

"Where Everything is Silent": Time, Memory, and Fate in Dallapiccola's *Il prigioniero* (1948)

Sabrina Clarke (Temple University)

Luigi Dallapiccola once described the period from 1938 to 1948—marked by the implementation of the Racial Laws in fascist Italy—as ten years spent "in spirit with prisoners" (1953). The centerpiece of his resulting protest triptych, *Il prigioniero* is perhaps best known for the hauntingly disillusioned "La libertà?" of the final scene, an ending that contrasts sharply with the *deus ex machina* typical of rescue opera. Largely neglected is the opera's temporality, specifically its evocations of nonlinear time.

Linear time in music has long been associated with "goal-oriented" tonality, and nonlinearity with atonality (Kramer 1988; Noller 1994). Drawing from the work of Kramer and others (Reyland 2013; Dalhaus 1982; Kern 2003; Reiner 2000; Almen and Hatten 2013), as well as Dallapiccola's own writings, I situate the twelve-tone technique of *Prigioniero* alongside theories of musical narrative and nonlinearity.

Dallapiccola's use of nonlinear time is owed in part to authors James Joyce and Marcel Proust, whose prose strategies he found directly analogous to the twelve-tone system. Nonlinearity in *Prigioniero* is achieved through a complex nexus of borrowing and self-quotation, *leitmotif*, structural symmetry (the palindromic structure of

the opera) stylistic juxtaposition (the “tonal” sound of the Freedom row, or contrapuntal techniques like canon), and rhythmic and metrical effects like *schwebend* (floating) rhythms, expansion and compression figures, durational layering, and proportionalism. Moreover, plot elements in Dallapiccola’s self-written libretto involve the audience in nonlinear development.

Drawing from the work of Samuel (2005) and others, I demonstrate how the opera’s “claustrophobic” quality contributes to its nonlinearity. The relative brevity of its one act in four scenes—spanning just one hour in length—is juxtaposed with the psychological torment and chronophobia of the Prisoner. Ambiguities and multiplicities of time, place, circumstance, and character abound, including the uncertain presence of the Mother in the prologue; the juxtaposition of the Spanish dungeon and fascist Italy; the association of the Inquisition and the World War; and the double persona of the Jailer/Grand Inquisitor. The interpolation of the off-stage chorus creates temporal, spatial, and social juxtapositions that result in overwhelming simultaneity and the expansion of the temporal present.

Allegory and Fractured Temporality in
Thomas Adès’s *The Exterminating Angel* (2015)
Yayoi Uno Everett (University of Illinois at Chicago)

In Walter Benjamin’s late writing on Baudelaire, allegory arises through an intuitive apprehension of the world and an inner experience that is fragmentary and enigmatic, characterized further by abrupt discontinuity and change of referentiality. Taking cues from Benjamin, this paper focuses on sonic moments that take a sharp allegorical turn in Thomas Adès’s *The Exterminating Angel* (2015). In adapting Luis Buñuel’s 1962 film *El ángel exterminador* for opera, Tom Cairns’s libretto retains the surrealistic fabula of the film narrative, while Adès’s music mocks the impropriety of high-class elites through the distortion of musical topics, time, and place.

The fractured temporality of the opera structures the narrative in distinctive ways. Adès creates a caesura in time, marking off the chronological passing of time (i.e., striking of church bells) from the surrealistic ruptures and cyclical repetition of events that signify an otherworldly presence. The initial greeting of guests (“Enchanted” passacaglia) repeats for no apparent reason and then grows into a terrifying “march” featuring the Ondes Martenot and percussion at the end of Act I. In the subsequent scenes, Adès satirizes the hapless elites through fragmented and discontinuous allusions to the Viennese waltz and marks their descent into madness and savagery through engagement with familiar conventions (e.g., Ragôut aria, “Panic” fugue, Berceuse, Witches trio). Exact reenactment of events from the dinner party eventually releases the characters from the spell and they are joined by their families outside the mansion. In the concluding scene, however, the static repetition of the Requiem chant shadowed by the Ondes Martenot suggests that escape is but an illusion for all

involved. The Ondes Martenot's uncanny presence as the voice of the Exterminating Angel leads us to wrestle with the opera's allegorical significance at several registers: is it a commentary on the oppression of the Franco regime or a surrealistic fantasy that plays on one's fear of entrapment? In concluding, I will explore the intersection between this opera and others in constructing a broader framework for relating allegory with fractured temporality in contemporary operas.

The Timing of Liberal Political Fantasy (Some Textures from Opera and Film)

Dan Wang (University of Pittsburgh)

When the Countess unmask herself near the end of Mozart's *The Marriage of Figaro*, skepticism threatens to engulf the possibility of collective experience: "I'm raving," shouts the crowd, "going crazy! I don't know what to believe." Then, after a grand pause, the Count initiates a phrase, the Countess fills in its antecedent, and the crowd renders the melody as a choral texture. The transition between these two scenes captures the difference between what Carl Dahlhaus called "the time of action" and "the time of feeling" in Italian opera. It is also the difference between Henri Bergson's idea of *spatial time* (objective, clock-time) and what he called *duration*—the experience, as of a melody, in which past and future are elided into a single movement.

Bergson's distinction, this paper argues, allows us to trace the political implications of forms of time in Italian opera. In *Figaro*, the time of action is also a time in which the world is unknowable, whereas the time of feeling delivers a sentimental recognition that elides the plot's gender and class struggle. The shift between these forms offers a template for the aesthetics of liberalism. While liberalism, like any mode of political thought, is typically thought of as a set of concepts or ideas—for instance, that underneath difference is essential human sameness, or that recognition of this sameness both generates and stands for justice—it is a shift in operatic texture that captures the felt difference between radical otherness ("I don't know what to believe") and empathic social cohesion. I show how the aesthetic contours of this shift continue to articulate crucial political affects in contemporary film, from terrorist panic (*Non-Stop*) to normative romance (*Love Actually*).

Rereading Bergson's distinction between duration and spatial time as indicating not only subjective experience but also modes of political relation, this paper shows how the time of action or of feeling can also be collective or singular, dispersed or convergent. In doing so, it offers language for bringing the analysis of (liberal) political signifiers such as empathy and togetherness into the realm of music analysis.

**Workshop: Title IX: Policy, Prevention,
and Support [both 2:15 and 4 pm]**

Breall Baccus (Prevention Coordinator and Advocate,
University of Texas at Austin), Facilitator

This workshop presents a comprehensive overview of Title IX and how it applies to instructors and their role in higher education. We will discuss mandatory reporting duties for employees and strategies for prevention, intervention, and support around Title IX-related incidents. Interactive case scenarios will help us to apply this knowledge to situations we may face in the workplace and classroom.

Thursday Early Evening

AMS President's Endowed Plenary Lecture

Music and the Meaning of Things

Dwandalyn R. Reece

(National Museum of African American History and Culture)

Martha Feldman (University of Chicago), Chair

Guthrie P. Ramsey, Jr. (University of Pennsylvania), Interlocutor

Music collections have increased exponentially over the last thirty years. From the holdings of museums, libraries, archives, and historic sites to the private collections of scholars, collectors, music enthusiasts and the casual fan, this movement to preserve, document, and interpret music's existence is driven by a growing interest in its material culture, the tangible objects or things that are the material evidence of its creation, performance, dissemination, and reception. The musical object as artifact, anticipates interpretation and has the power to broaden our understanding of music beyond an experiential level. Detached from its original use, these objects operate in a broad system of circulation and transmission that requires methodologies that focus on the objects themselves, and the multiple narratives that have determined their cultural value over time. What can we make out of studying music through the lens of its material culture? If the material (object) and immaterial (sound/ live performance) are seen as co-producers of meaning, the "things" of music are not only a reification of music-making, but also serve as triggers for further ideas and actions beyond its original use. Situating objects within and outside their context of creation elevates their status as symbols of cultural values and historical moments, as well as sources of idolization, reverence, and personal and collective memories. The multiple ways in which people produce and interact with music's objects form the foundation for the study of its material culture. This lecture will use several objects from the Smithsonian's National Museum of African American History and Culture's music collection to demonstrate how the study of material culture can function as a methodological tool and a primary source that offers new dimensions for research and interpretation.

Thursday Evening 8:00–9:30

Embodiment and Voice in Contemporary Music (SMT)

Judy Lochhead (Stony Brook University), Chair

Making the Spectral, Corporeal: Embodied Cognition and Expressive Performance in Gérard Grisey's *Prologue* (1976)

Joseph R. Jakubowski (Washington University in St. Louis)

Studies of Spectralism tend to prioritize conceptual compositional structures while eliding the roles and experiences of performers. Yet one of the distinguishing features of Spectralism is its adaptation of the techniques of acousmatic music to a live performance context that requires physical gestures and acoustic instruments. For instance, the technique of “instrumental synthesis” amounts to the live orchestration of an abstract combination of sine tones originally created with magnetic tapes or software (Rose 1996).

By contrast, this paper develops an “analysis from the body” (Fisher and Lochhead 2002) that considers the gestures of a violist, analyzed in still frames and video footage from a recorded performance (Simon and Rophé 2014), as central to musical form and meaning in Gérard Grisey's *Prologue* (1976). My analysis begins from Grisey's commentary on the piece, in which he defines music as a dialectic between excitation (*le délire*) and structure (*la forme*). Drawing on the work of Rolf Inge Godøy, I first relate *sound-producing gestures* to musical structure and consider how we perceive that structure through embodied simulations of sounds (Cox 2016). Second, I consider the *sound-accompanying* or *ancillary gestures* of performers—their body movements that do not directly map onto sounds—arguing that these actions convey the music's expressive content and performers' individual interpretations (Davidson 1994, 2005). The paper thus resituates Spectralism in the bodies of performers and the embodied minds of listeners and suggests a way to reconsider this repertoire as an expressive, embodied artform.

Vocal Synthesis and Figural Narratives in Grisey's *Les Chants de l'Amour*

William Mason (Wheaton College, Mass.)

My paper examines the genesis, compositional structure, and programmatic narrative of spectral composer Gérard Grisey's 1984 work *Les Chants de l'Amour* for 12-voice SATB choir and tape. Statements by Grisey (2008) have evinced an attitude toward sound reminiscent of Pierre Schaeffer's *entendre*, an intentional mode of listening that seeks to attend to sound as such, rather than to its material or cultural indices. At first glance, *Les Chants de l'Amour* sits uneasily in relation to this attitude by virtue of its

figurative narrative elements: throughout the piece the tape part takes on the persona of another singer, alternately antagonistic, harmonious, erotic, alien, monstrous. My analysis suggests that the capabilities of Grisey's synthesis software partly informed these narrative elements.

Grisey created the tape component of the thirty-five-minute piece using the CHANT physical modeling synthesis software, developed at IRCAM beginning in 1979. Physical modeling marked an important conceptual shift in the interface of digital synthesis: it focused on programming parameters related to the means and materials of producing a sound, rather than designing the resultant waveforms. Knowledge of vocal production and physiology conditioned the variables of the CHANT software, and the CHANT software in turn conditioned a number of strange and imaginative possibilities for what a voice could do. The rhetorical and narrative elements in *Les Chants de l'Amour* illuminate points of convergence between the corporeal-minded parameters of Grisey's software and the abstract timbral and formal features idiomatic to spectral music.

Analysis and Performance, *Une fois de plus*: Tracing Sensitivity, Intimacy, and Corporeal Interaction in György Kurtág's Four-Handed Works

Cecilia Oinas (University of Music and Performing
Arts Graz/Sibelius Academy)

At a concert held in 2012 at *Cité de la musique* in Paris, the composer György Kurtág and his wife Márta play works from *Játékok*. The performance offers a beautiful example of two musicians sharing the same keyboard in a sensitive and appreciative way. For instance, when the Kurtágs are playing one of the briefest pieces, "Flowers We Are . . . (Embracing Sounds)," the fragility of the moment is created by intimate, physically adjacent coordination. Indeed, it seems that inside the great hall, the couple is creating their own safe space where the hands will meet and touch—sometimes on, other times off the keyboard.

This paper combines the more recent performance research as suggested for example by Nicholas Cook (2013) and a performance-based music analysis (Rink 2002, Rothstein 2005, Leong and Korevaar 2005). I will examine two four-handed piano works by Kurtág, "Flowers We Are . . ." and "Beating—Quarreling." More precisely, I am interested in how Kurtág's distribution of primo and secondo in his four-handed works—sometimes in a highly unorthodox way—creates a private space for the pianists, mostly excluding the audience who almost have the role of a *Voyeur* (see Daub 2014).

By flexibly navigating between performance research and music analysis we are also able to acquire a holistic view on the piano duets, a genre that until recently has not been extensively studied from a performative point of view.

Thursday Evening 8:00–10:00

**Joint Session: Extemporaneous Dialogues on Historical
Improvisation: Bridging Music, Music History, and Theory**

A Special Joint Session organized by the SMT Interest Group on Improvisation with
Anna Maria Busse Berger (University of California, Davis)

Massimiliano Guido (Pavia University), Moderator

Peter Schubert (McGill University)

Pamela Ruiter Feenstra

Johnandrew Slominski (Linfield College)

Gilad Rabinovitch (Georgia State University)

The study of improvised musics involves multiple disciplinary perspectives, including historical and critical musicology, music theory and analysis, ethnomusicology, and cognitive and empirical research. Historical improvisation poses special challenges: it requires us to draw on period treatises, notations that may represent improvisations or improvisatory genres, and presently existing improvisatory systems. Moreover, scholarship and practice go hand in hand: practical reconstructions of historical improvisation—be they partimenti, improvised renaissance polyphony, say—indicate some of the possibilities for working with the materials, while the close study of treatises and repertoires enables the practical application in improvisation—be they keyboard partimenti or vocal canons (Guido 2017).

The study of historical musicianship also has considerable implications for understanding notated sources: by understanding the cross-cultural continuum of ornamentation ↔ free improvisatory genres (Jeffery 1992), as well as the role of notation in learning and memorization (Busse Berger 2005), we may gain insights into:

- Relations between notation and musicianship (how does historical improvisation reflect on our understanding of a variation set, a rondo, a sonata, a fantasy, a notated imitative polyphonic piece)?
- Relations between historical European musicianship and presently existing improvisatory genres
- (notated/oral) Implications for teaching music theory, musicianship skills, and music history in the twenty-first century: from “Monuments of Music Notation” to “reimagining historical improvisation”? Enriching paper training with voice and instrument? What are reasonable student projects in music history and theory that engage these complex theoretical problems?

The session consists of several improvisation/presentations reunited under a general discussion, with a response by Anna Maria Busse Berger. The session is built around four specific samples of improvised music that stimulate a special interaction

between a performer and a scholar in that particular field. Our aim is to help the audience understand the generative process coupling music creation in a particular style to the embodied knowledge necessary to achieve it. Each music-making situation will focus on a possible research related issue such as: compositional rules and internalized knowledge; relationship between instrument and performer; embodiment.

Part I

General Introduction, Massimiliano Guido

Super librum. Improvising polyphony. Peter Schubert vs. Peter Schubert (and the audience).

“Father, Son, and Fantasia.” Pamela Ruiter Feenstra improvises fantasias in the style of J. S. and C. Ph. E. Bach.

“The Art of Partimento.” A Galant Conversation Surrounding Mozart’s K. 488

Part II

Anna Maria Busse Berger responds to the three performances and reflects on the role of memory in music making; general discussion (audience participation, improvisers, panelists) follows.

Joint Session: Listening for the “San Antonio Sound” in Tejano Conjunto/Progressive Music

Cathy Ragland (University of North Texas), Chair

The origin of Tex-Mex or Tejano music is deeply rooted in the rural, working-class experiences of Mexican-Americans living in South Texas and the Texas-Mexican border region. However, post-World War II migration to San Antonio, the largest urban city in South-Central Texas, helped establish it as the capital of a thriving contemporary Tejano music recording industry; home to influential pioneers and aspiring newcomers of what is now recognized as one of the country’s most celebrated American regional music traditions. Sound, style, and place are intimately linked in the performance practice and popular imagination of American music, as evidenced by the musical history and celebrity of cities like Chicago, New York, and New Orleans. However, the San Antonio sound has been overlooked and marginalized, likely because it is largely sung in Spanish, causing it to lie somewhere between folk and popular music. As a result, Tejano music often appears as a footnote in both scholarly and popular literature on American music history. San Antonio, however, is home to a thriving, regionally supported recording industry that has produced iconic innovators of two distinct styles: the folk-pop conjunto and the commercial *música tejana* (or conjunto progressive). While conjunto—featuring button accordion, *bajo sexto* (Mexican 10- or 12-string guitar), bass, and drums—is recognized and emulated internationally, the “progressive” sound expands the traditional instrumentation to

include keyboards, saxophone, electric guitar, and percussion and drives much of the regional industry while eschewing global interest. Both reflect a dynamic Tejano identity, contribute to the city's cultural capital and tourist economy, and are sustained by various community initiatives and heritage management projects.

This panel features three scholars from musicology, music theory, and ethnomusicology joined by a San Antonio-based Tejano music producer/engineer and a musician/bandleader/producer as respondents and presenters. Both are Grammy Award recipients. Session organizer and Chair/Moderator is ethnomusicologist and former *San Antonio Express-News* Tejano and popular music critic Cathy Ragland (University of North Texas).

The Hybridity of the San Antonio Sound: Cross-Cultural
Amalgamations in the Texas-Mexican Accordion Music of Flaco
Jiménez, Mingo Saldívar, Esteban Jordan, and Piñata Protest

Erin Bauer (Laramie County Community College)

This paper considers some of San Antonio's most iconic and innovative artists who have reinterpreted the music to reflect their own sense of cultural identity in the modern world. As scholars like Manuel Peña have effectively argued, conjunto music initially served as a counter-response to the hegemony of Anglo-Americans and upward-aspiring Texas Mexicans. In the case of these musicians, globalization occurs through cross-cultural interactions at the border of Texas-Mexican heritage with physical and increasingly digital processes of migration throughout the United States. These interactions have led to a system of hybridization in which musicians combine traditional conjunto practices with songs and stylistic characteristics from mainstream American culture, including both Anglo and African American cultural influences. Local musicians create their own cultural spaces as individual negotiations of global forms, using creative elements that best represent their own interpretations of the contemporary world. They situate and authenticate their music through the sounds of Texas-Mexican conjunto and simultaneously draw connections with other cultural populations to create an identity more closely tied to the mainstream community.

San Antonio's Progressive Voice: David Lee Garza's *pasadas*,
a Motivic Analysis of Performance "Formulas"

Amy Hatch (University of North Texas)

This paper explores the music of pioneer "conjunto progressive" bandleader, composer, and accordionist David Lee Garza. Through his sonic and musical choices, a performance "formula" emerged that inspired a contemporary Tejano style unique to

San Antonio. In his efforts to create a sound adhering to traditional elements of the conjunto style, Garza describes four important characteristics, or *pasadas*: passages recognizable to fans and fellow Tejano musicians as a cosmopolitan notion of modern Tejano musical tastes. These characteristics include: 1) echoing the accordion melody with saxophone; 2) accordion countermelody in-between the lead singer's stanzas; 3) alternation between the three-row button accordion (used in traditional conjuntos) and a customizable five-row model; and 4) recurring melodic gestures, or motives, among various textural combinations of accordion, saxophone, and keyboard. These motives include the accordion's "stutter," scalar ascent, and a sequential third followed by a step.

"A Mi San Antonio" (For My San Antonio): Eva Ybarra's
Dissonance in the Hypermasculine World of Tejano Conjunto
Cathy Ragland (University of North Texas)

Tejano music history is told through the life and music of its accordionists. Manuel Peña's 1985 book, *The Texas-Mexican Conjunto: History of a Working-class Music*, initiated this precedent by claiming that the accordionists he calls "*los músicos modernos*" (the modern musicians) had "forged the final stage of conjunto music's evolution" (mid-1950s to late-1970s). Conspicuously absent is San Antonio's Eva Ybarra: a 2017 National Heritage Award Fellow and accordionist with a global following. Ybarra's decades-long exclusion from masculinist scholarly and popular representations of Tejano (and Chicano) music history is the backdrop of this paper, which examines the dissonance she creates as accordionist *and* bandleader and (quoting Chicano scholar Deborah Vargas) a *curiosidad* (curiosity) or spectacle. Ybarra's small-frame, female body visibly sweats, contorts and squeezes out her own challenging scalar runs and complex melodic passages as she both challenges and disrupts the highly conservative, insular and heteromasculinist culture of San Antonio's Tejano conjunto scene. It reveals how Ybarra has—at great cost to her personal, economic and social life—maintained her innovative take on conjunto music and the San Antonio sound in the studio and in live performances, while navigating her paradoxical position as a celebrated, though perpetually marginalized, musician.

Crafting "*La onda Tejana*" (the Tejano Experience)
in the Studio, on Stage, and in the Backyard

Joe Treviño (Blue Cat Recording Studio) and Max Baca (Los Texmaniacs)

Celebrated music producer, engineer and owner of San Antonio's acclaimed Blue Cat Recording Studio, Joe Treviño joins one of Tejano's most sought-after *bajo sexto* players, composers and producers, Max Baca (Los Texmaniacs, Flaco Jiménez, etc.).

Both are articulate, well-informed music and industry insiders who have worked with all of the artists mentioned in this session's papers. They offer insightful commentary and observations on many issues examined and critiqued in the scholarly papers. Additionally, Treviño and Baca will discuss the creative process in the recording studio, revealing how Tejano musicians, engineers and producers strike a balance between community expectations, creativity, innovation and the local, regional and (in some cases) global market. Cathy Ragland will moderate this response/discussion with Treviño and Baca. She has also worked with Treviño as producer of two of Ybarra's recordings for Rounder Records.

Rethinking the Enlightenment (AMS)

Charles Dill (University of Wisconsin–Madison), Chair

William Weber (California State University, Long Beach), Commentator

Rebecca Geoffroy-Schwinden (University of North Texas)

Andrei Pesic (Stanford University)

Georgia Cowart (Case Western Reserve University)

Olivia Bloechl (University of Pittsburgh)

Speaking of “the Enlightenment” as a single historical entity has become increasingly problematic as scholars of French cultural life have recognized the diverse outlooks evolving in that time, some of which do not fit the supposed “liberal” model of enlightened thinking. This issue applies particularly to musical culture, which related indirectly with formal ideas and passed through a growing commercial network. Our proposal offers a panel of four ten-minute presentations and a brief comment on them, inviting discussion after the last two papers.

Rebecca Dowd Geoffroy-Schwinden will open the discussion, explaining why she removed “Enlightenment” from her book title. As professional musicians evolved from court servants to learned professionals in eighteenth-century Paris, their pursuit of new legal, social, and institutional rights was rarely rooted in abstract ideals espoused by Enlightenment thinkers. These advancements were oftentimes a matter of practicality rather than liberal social change. Despite the rhetoric of equality and harmony underpinning Masonic ideology, musicians were admitted to lodges for their valued musical skills but earned uneven social acceptance within the brotherhood.

Andrei Pesic will explore “Two Ways to Think about the Enlightenment and Music: Ideas and Inadvertency.” Enlightened ideas often proved compatible with religion, belying the assumption that cultural change resulted mainly from the deliberate propagation of radical ideas. Instead, a heterogeneous public arose for new practices in which secularization emerged inadvertently. Focusing on the *Concert spirituel*, Pesic shows that the proportion of sacred music declined not because of secularist ideas but rather the powerful expansion of entertainment markets. The

concept of “inadvertency” leads away from labeling composers as “mouthpieces” of philosophies, instead offering a broader understanding of music’s place in eighteenth-century society.

Georgia Cowart will focus on the Paris Opéra, known as “the Temple of Venus” or “the Temple of Cupid,” as an early-eighteenth-century haven for “libertinage.” Scholars now reassess the value and meaning of a libertine body of literature for challenging preconceived notions of a monolithic Enlightenment aesthetic and its partitioning into “moderate” and “radical” camps. Critical approaches to “libertinage” can be applied to the hedonistic world of the Opéra during the early eighteenth century. Cowart will examine libertine topoi and strategies in works of André Campra and his contemporaries, a couple of which find later resonances in Rameau and Mozart.

Olivia Bloechl will discuss “Political Theology in the French Enlightenment: The Case of the Late *tragédie en musique*.” She will show that even as late as the 1780s a “political imaginary” undergirded the make-believe worlds of this genre, characterized in revelation and sacrifice. Political sacrality was not easily reconciled with the liberal political reason that French thinkers developed, especially in the ways a *tragédie lyrique* represented power, publicness, and society. This coexistence affords a fresh perspective on the genre’s continuities, indeed, its conservatism.

Thursday Evening 8:00–10:30

Intoxication

Sponsored by the AMS Music and Philosophy Study Group

Andrew Hicks (Cornell University), Chair

For many philosophers, music and intoxication are powerfully intertwined. The “music theorists of Dionysus,” Plutarch reports, drink wine and water in accord with the harmony of the lyre; the best cocktail (producing the ideal inebriation) is three parts wine to two parts water, the musical intoxication of the fifth. For Adorno and Horkheimer, musical intoxication is akin to a phantasmagoric delusion concealing reality and suspending one’s sense of self. In Sufism, musical intoxication dissolves barriers between what is seen and unseen; in such cases, self-annihilation is self-preservation. Even far outside the annals of “official” philosophy, vernacular speculations recur at the nexus of music and intoxication: in social and military battlegrounds, around gateway drugs, behind and across police lines, in alliances with occult forms and mysticisms, as triggers of social and metaphysical bonds, and as blinding illusions or portals to the real. With remarkable regularity, musical intoxicants seem to transfigure foundational concepts of the self, of logic, reason, society, and being. In this session, five scholars tackle the question of intoxication and music from a philosophical point of view. Their studies range from subversive intoxications of seventeenth-century England to the hypermodern ecstasy of electronic dance music.

Beyond Intoxication:

On Sobering Experiences of Electronic Dance Music

Edward Spencer (University of Oxford)

Since the early 1990s, philosophical approaches to electronic dance music (EDM) have privileged intoxication. Appearing in various theoretical guises, intoxication has drugged our thinking and contributed to an orthodox, quasi-monist philosophy of EDM. In this vein, ravers surrender themselves to “Dionysian pleasure” (Melechi 1993: 32) and experience “forgetfulness, selflessness, and oblivion” (Gauthier 2004: 69). Lost within the socio-chemical-musical assemblage of the rave, dancers assume an undifferentiated oneness akin to a Deleuze-Guattarian Body-without-Organs (Jordan 1995). All semiotic structures are digested and Baudrillard’s hyperreal singularity reigns supreme at acid-fueled psytrance parties (Vitos 2010; 2017). *Ekstasis* dances freely (e.g. Gilbert & Pearson 1999) as a black-boxed buzzword. In music

theoretical work, EDM's temporal infinity produces intoxicating process pleasure (Garcia 2005) and flow (Butler 2014).

This paper provides an antidote to the above by considering North American dubstep post-2010 in the company of Adorno. Drawing upon fieldwork at Spring Awakening Music Festival (Chicago, Ill., 9–11 June 2017) and Lost Lands Music Festival (Thornville, Oh., 29 September–1 October 2017), I demonstrate that many festival-goers are addicted to the sobering experience of the dubstep drop (a musical fetish defined by explicitness). I problematize abstraction, oneness and forgetfulness by arguing that the drop choreographs a grave awareness of self and an intense interrogation of others. I then focus on the online reception of dubstep tracks such *Drowning* by Excision with reference to Adorno's emotional listener. In the final part of the paper I consider dubstep's preoccupation with "hype" alongside Adorno's conception of self-conscious hysteria.

Orgasmic Rapture and Devotional Bliss: Schopenhauer on Music and Sex

Tomas McAuley (University of Cambridge)

At the close of his discussion of music in Volume II of *Die Welt als Wille und Vorstellung* (1848), Arthur Schopenhauer equates music with ānanda, a Sanskrit term traditionally translated as "blissfulness," but which refers specifically to devotional bliss, to orgasmic rapture, and to the connection between these experiences. Taking this puzzling passage as its starting point, the first part of this paper attempts to reread Schopenhauer's philosophy of music from the perspective of his philosophy of sex. So doing illuminates the philosopher's concept of "will"—a blind, destructive striving that remains opaque when reading Schopenhauer's philosophy of music outside of its wider context. This, in turn, leads me to argue that Schopenhauer's philosophy of music is not primarily metaphysical, as it is almost universally painted in the literature, but rather metaethical.

In the second part of the paper, I argue that just as Schopenhauer's remarks on sex can cast light on his philosophy of music, so too can music suggest a new reading of Schopenhauer's philosophy of sex—and, by extension, of the will itself. Schopenhauer's general view of sex is darkly pessimistic: sexual desire, on his view, causes nothing but suffering, and the only reasonable response is chastity. Yet Schopenhauer cannot escape his intoxication with music, which, by showing the pleasures of satisfaction, shows the pleasures of willing, and leads him, in his discussion of music, to describe ānanda as the highest Ātman: the truest self. In so doing, Schopenhauer offers a uniquely positive—for him—assessment of human sexuality.

Ritual and Ecstasy in Tippett's *Midsummer Marriage*

Beth Abbate (Boston Conservatory at Berklee)

The third act of Tippett's 1952 opera *The Midsummer Marriage* contains clearly Dionysian elements, reflecting the composer's interest in both Nietzsche's concept of the Dionysian and Jung's discussion of it. In this act's climactic scene, the Dionysian effect of musical intoxication acts as a component of ritual, designed to include the audience in the work of both becoming whole as individuals and restoring fertility to the damaged society of contemporary England. In a representation of Jung's psychologically interpreted "Great Work" of alchemy (intended for "the rescue of the human soul and the salvation of the cosmos"), Tippett's Act 3 contains a stylized sex rite enacted by the central characters embodied as Shiva and Shakti. In addition to suggesting the merging of anima and animus into a unified whole, the scene was also intended to evoke the fertility rite from Naomi Mitchison's 1931 novel *The Corn King and the Spring Queen* (itself drawn from Frazer's famous *Golden Bough*), in which both music and intoxicating beverages play an important role. Musical elements creating a sense of magic and intoxication are multiple, including long vocal melismas in canon, juxtaposed rhythmic patterns in threes and fours that reflect Jungian and alchemical references in the text, and orchestration that verges at times on chaos. The several esoteric texts (all written by Tippett) are sung simultaneously, while dancers present a "Fire Dance" for St. John's/Midsummer's Eve. In its magical aspect, Tippett's scene recalls the eruption of intoxicated music at the visit of the gods in C.S. Lewis's 1945 *That Hideous Strength*.

Highs for Highbrows? Rhetorics of Contemplative Intoxication from Atmospheric Minimalism to Ambient Music, 1960–80

Victor Szabo (Hampden-Sydney College)

This paper investigates the aesthetic, experiential, and rhetorical links between atmospheric minimalism, psychedelic drug use, and hip highbrow lifestyle consumerism from 1960 to '80. During this time period, composers, critics, and advertisers represented the minimal music listening experience as one of contemplative intoxication—akin to the psychedelic trip, but involving more awareness, concentration, and control on the part of the user. From the sleeve notes for Columbia's 1968 premiere recording of Terry Riley's *In C* ("The nature of your trip is determined by you") to Atlantic's *Environments* series of "psychological" ambient sound LPs ("A decongestant for the mind . . . Better than booze and safer than pot") to Charlemagne Palestine's droning multi-hour "meditative sound environments" to the inclusion of La Monte Young and Marian Zazeela's "continuous light and sound environments" in Edward Rosenfeld's 1973 *The Book of Highs* ("250 methods for altering your consciousness without drugs") to Brian Eno's 1978 coinage of ambient music (a "surrounding

influence” made to “induce calm”) and Peter Michael Hamel’s theorization of minimal music as *kontemplative Musik* (music to “aid self-absorption and contemplation, thus making drugs superfluous”), many of minimal music’s earliest purveyors fashioned electrified drones and loops as contemplative intoxicants: not hedonistic escapes from reality (see psychedelic rock, Muzak), but rather meditative vehicles for attaining inward focus and awareness. The retrospective labeling of minimalism and ambient music as coherent styles, I will argue, was inherently informed by the classed and gendered rhetoric of intoxication and self-control that validated these practices.

The Anatomy of Melancholy (1621) and its
Intoxicating Musical *Antidote* (1661)

JoAnn Taricani (University of Washington)

When Robert Burton pondered the physical and philosophical aspects of melancholy in *The Anatomy of Melancholy* (1621), he could not have imagined that this temperament would emerge as a pervasive national melancholia that would afflict British monarchists throughout the eleven-year Interregnum following the execution of Charles I in 1649. Drinking became a political emblem of Royalism as well as solace during this era of melancholy, with taverns and clubs the environment where improvised poetry and music blended with whiskey and tobacco to create a subversive opposition culture to the reigning Republic. When the monarchy was restored with Charles II as King in 1660, the unshackled print culture memorialized this vast repertory of underground drinking songs through published broadsides and anthologies. One particular anthology provided a musical riposte the nation’s former malaise: *An Antidote against Melancholy* (1661), which ostensibly was a collection of drinking songs, but in fact was the core repertory of the Royalists, an intoxicating distillation of resistance. Even though it was issued to commemorate the 1661 coronation procession of Charles II, it still bore the mask of Interregnum intrigue, replete with covert symbolism. Even its editor (John Playford) slyly winked at the repression of the Interregnum by publishing it under a pseudonym. The musical component has been elusive, yet once this *Antidote* is musically interpreted within the extensive culture of political drinking songs, its remedy of songs about politics and liquor distinctly expresses the relief of the Restoration while still ruminating on the persistent melancholy of 1650s Britain.

Thursday Evening 8:00–11:00

The Dynamics of the Job Interview (SMT)

Sponsored by the SMT Professional Development Committee

Roger Graybill (New England Conservatory), Moderator

Michael Callahan (Michigan State University)

Philip Duker (University of Delaware)

Megan L. Lavengood (George Mason University)

Elizabeth Says (Ohio University)

This session focuses on the job interview for a music theory position at an academic institution. We will regard the interview as a *dynamic* relationship between the interviewee and the members of the institution. The session will explore in particular two aspects of the interview process: (1) the dynamic between the applicant and a class of students during a teaching demonstration, and (2) the dynamic between the applicant and the search committee, as well as other faculty and administrators. We include within this second category those informal “down times” that are easy to overlook, such as meals with the committee, or even chats in the hallway. The focus, then, is not so much on what the applicant should be prepared to *demonstrate* (as though trying to impress an impassive audience), but rather how the applicant can *engage with* students and faculty in a way that will be rewarding for all parties involved.

With regard to the classroom demonstration, we will specifically consider how the applicant can facilitate a dynamic classroom atmosphere and encourage active learning in the short time available. With respect to the applicant’s interactions with the search committee and administration, we will explore ways in which the applicant can best prepare for the interview process, as well as the interactional dynamics of the interview itself.

Music, Disability, and the Environment: Bridging Scholarship with Activism

Sponsored by the AMS Music and Disability Study Group, SMT Music and Disability Interest Group, and AMS Ecocriticism Study Group

Jacob A. Cohen (Macaulay Honors College, CUNY),

Anabel Maler (University of Chicago),

Jessica A. Holmes (University of California, Los Angeles), Chairs

Chantal Lemire (Western University)

Jessica Schwartz (University of California, Los Angeles)

Ailsa Lipscombe (University of Chicago)

William Robin (University of Maryland)

James Deaville (Carleton University)

Rachel Mundy (Rutgers University-Newark)

Since its inception, disability studies has had strong ties to activism. In her groundbreaking study of the field, Simi Linton situates disability studies as a “juncture that can serve both academic discourse and social change,” a means of holding the academy accountable for the social consequences of our research and teaching (Linton 1998). Similarly, scholars of ecocriticism have insisted that “the urgency of the moment suggests that ecocritics must reflect upon, when it comes to the effectuality of their product, *the character and quality of their ecological engagement*” (Major and McMurry 2012). Disability studies and ecocriticism also share a critical attention to the built environment, whether as a structure that disables and enables human bodies, or as one that interacts with and integrates into existing ecosystems. Over the last decade, music scholarship on both disability and environmentalism has flourished, contributing to a greater understanding of embodiment, subjectivity, intersectionality, sustainability, and technological mediation in music: disability studies’ and ecocriticism’s common emphasis on activism, inclusive language, and accessibility grounds music scholarship in the social, wedding theory to praxis. Yet rarely have these sub-fields been put into dialogue.

By bringing disability studies, ecocriticism, and music research into new dialogue, this session aims to define our relationship to activism as music scholars involved in personal and/or professional engagement with disability and/or the environment. What are our moral obligations as representatives of “disability and music studies” or “ecomusicology,” and what are the ethical implications of writing about these topics? What tactics can we adopt from on-the-ground grassroots activism? How might we assume the role of public performers as we endeavor to engage new audiences and new venues beyond academia? How can ecocriticism and disability studies generate

new thinking around the human and environmental impact of music's built-in infrastructures?

In the spirit of public scholarship, we will interrogate how activism can transform the intellectual, methodological, pedagogical, and institutional scope of our disciplines as a matter of un-disciplining. The session will begin with ten-minute lightning talks from our panelists. The session's panelists represent a diverse range of music specializations and ways of engaging in activism both inside and outside the academy that we hope will enrich existing discourse in musicology and music theory. Elizabeth J. (Ibby) Grace will discuss the potential for music to intervene in public discourse on disability by drawing on lived experiences, emphasizing how intersectional disability identities and realities can lead public musicology forward; Jessica Schwartz will present on the role of activism and creative dissent in her research and pedagogy, including a recent course she designed titled "anarcho-musicology: music & anarchism." Ailsa Lipscombe will discuss how, within medical environments, attentive listening to tripartite conversations between the interlocking forces of human, machine, and architecture reveals ways of being and ways of knowing. William Robin will speak on how Twitter can function as an effective platform for musicologists to amplify activist work; Chantal Lemire will explore the relationship between music pedagogy and Attention Deficit Hyperactivity Disorder (ADHD) with reference to her own experience and others who live with ADHD; James Deaville will discuss his ongoing activism over disability rights on campus; and Rachel Mundy will discuss music's place in the posthuman and material turn, an intervention in today's discourse of ethics she calls "the animanities."

Music at the Border

Sponsored by the AMS Ibero-American Music Study Group

Jesús A. Ramos-Kittrell (University of Connecticut), Chair

This panel explores the ways in which music reflects socio-economic and political imbalances that shape notions of identity and culture. In this light, each presentation emphasizes the role of music as a performative platform that enables people to negotiate power asymmetries that, on the one hand, marginalize them, and on the other, are the catalyst to re-imagine ideas of belonging and history. It is in this sense that music functions as a border zone through which people neither passively deny nor forcefully overcome conflict. Rather, it is the third-space of the colonial double-bind that characterizes music practices and their identity politics in modernity. The issue of "Mexican identity" is most relevant to this analysis, as it exposes the racialization inherent in this process, a phenomenon that continues to imbue perceptions of "Mexicanness" in the American imagination today. However, these presentations highlight that, far from passively succumbing to the xenophobic stereotypes promoted by recent American foreign policy, the black-and-white depiction of Mexican border life, or

the romantic and sentimental images of 1950s urban nostalgia, the musical activity of social actors raises complicated questions about culture and identity that have no clear and easy answer. Thus, these case studies urge us to listen in discomfort and to challenge the cultural images that inform our perceptions of Mexican music.

Mariachi Mass in San Juan, Texas:
Intersections of Faith, Ethnicity and Politics
Andrés R. Amado (University of Texas, Río Grande Valley)

Based on intermittent ethnographic observations begun in 2015 and ethnographic interviews, this presentation explores the intersections of faith, ethnicity, and politics in the performances of mariachi music in Catholic masses at the Basilica of Our Lady of San Juan Del Valle, a shrine located in the border town of San Juan, Texas. The use of mariachi in the liturgy indexes the largely Latino/a/x make-up of the population in the Río Grande Valley, and highlights the Mexican heritage of the region. Despite currently being the largest ethnic minority in the United States, this group has come under attack with the rise of Donald Trump as a presidential candidate and his subsequent election in 2016. Trump's anti-immigrant rhetoric and policies, and his calls for a border wall advance an "us vs. them" vision of identity. The history and culture of the Río Grande Valley, as evidenced in mariachi masses, challenge the dichotomous worldview permeating current political discourse. I explore these intersections of religion, identity, and politics, by situating mariachi mass performances in two related contexts: 1) the historical relationships between Mexican/Mexican-Americans and Catholicism in the United States, and 2) the current political climate and its hegemonic and exclusionary assertions of national identity. I argue that mariachi masses at the San Juan basilica challenge the Hispanic/Anglo and citizen/immigrant binaries by representing the convergence of multiple histories, cultures, and political persuasions all while maintaining strong connections to the Hispanic heritage of the region.

"No hay nada que celebrar":
Music, Migration, and Violence in Luis Estrada's *El Infierno*
Jacqueline Avila (University of Tennessee)

Dramatic interpretations of the drug war in Latin America has within recent years increased in number, particularly with television shows such as the Netflix original series *Narcos* (2015) and Telemundo's telenovela *La reina del sur* (2011). During this decade, one of the more significant cinematic contributions is Luis Estrada's 2010 film *El Infierno*, which premiered in a sea of controversy during Mexico's centennial of the 1910 Revolution and at the height of President Felipe Calderón's war on drugs. The film follows the protagonist Benny as he transitions from a recently deported undocumented immigrant to a forced narco-assassin in a fictional town in northern

Mexico. To amplify this transition, *El Infierno* features primarily narcocorridos and música norteña, which have become requisite aural signifiers of not just the narco-border film genre, but also popular impressions of narco-traficantes and border culture in general. This music reflects Benny's transformation while also accompanying explicit scenes of violence, some examples ripped from the headlines of Mexico's popular press. Together, the music, moving image, and narrative provide a deeply embedded cultural association to the violence, with music functioning specifically as a desensitization tool as Benny witnesses the cartel's power spin out of control. In this presentation, I analyze two musical sequences that I argue emulate Benny's experiences, first as a deportee then as an assassin, reinforcing his transition from one forced identity to another while also supplying a darkly satirical yet critical commentary on the harsh realities of Mexico's drug war, still relevant eight years later.

"Los Tres Reyes Sing to the Westside: Social Change and the Trio Style"

Leon Felipe García Corona (Northern Arizona University)

The *trío romántico* was a style of music popular during the late 1940s, fifties, and beginning of the sixties in Mexico and in many other Latin American countries. It became the preferred musical vehicle for the most popular genre at the time: the bolero. Boleros, through their romantic and sentimental lyrics, not only voiced themes of love, but also revealed deep feelings of vulnerability. Trio Los Tres Reyes were among the top five trios of the era. Two of their original members live in San Antonio. With a new leading voice, Los Tres Reyes today perform their classic hits and speak about social issues and new vulnerabilities. In this presentation, I explore the performative connections between the trio style and ideas of Mexicanness in San Antonio that go beyond discourses of modernity and cosmopolitanism usually associated with romantic music from mid-twentieth-century Mexico. By looking at Los Tres Reyes' recent musical production in San Antonio, I show how the use of the trio style departs from an idealized past and emphasizes a troubled present by focusing on local political issues. I call attention to this mid-century singing style as an agent of social change, particularly for those with Mexican/American heritage living in the US in the current political climate.

Othered within the Other: Marginalized Voices in Jewish Studies

Sponsored by the AMS Jewish Studies and Music Study Group

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Issues of authenticity and ownership of music and scholarly discourse related to music have been subject of a continuing conversation in musicology, particularly concerning the outsiders' authority to research and discuss the music of a community to which they do not belong. On a broad scale, these concerns have dominated American cultural dialogue in many ways, especially within the last decade: how can we contextualize and conceptualize authority when men speak about (and often for or over) women, white people speak over black people, heterosexual/cisgender lawmakers make decisions for LGBTQ people, so on and so forth? These questions are likewise found in discussions about music, specifically as related to cases of white artists appropriating and profiting from music of the African diaspora, and in the academy, with white scholars writing about music of black people, often at the expense of black scholars. Fewer conversations, however, have been held within musicological community questioning how various identities—Jewish and non-Jewish—interact with and intersect within Jewish Studies in music.

While in some cases, contributions to Jewish Studies in music by non-Jewish scholars has been well received, in others they have been dismissed as inauthentic or invasive. In extreme cases, non-Jewish scholars, many of whom strongly identify with the Jewish people, have been criticized as romanticizing the darker elements of Jewish history or cashing in on Jewish memory. Non-Jewish scholars subjected to this type of extreme view have automatically been blocked from archives or denied access to research materials based solely on their identity. In such instances, the question of "Are you Jewish?" becomes a criterion by which a scholar's ability is being judged.

There are also scholars who are "othered within the other." Otherness and Jewishness have too often been synonymous, and this also extends to Otherness within the Jewish community itself, especially as it relates to queer and black people. More conservative Jewish communities do not always welcome LGBTQ people. It is especially difficult for transgender and gender non-conforming people to integrate, as their physically embodied queerness cannot be concealed, especially if they have undergone a medical transition. Similarly, the systemic discrimination that African Americans face is also prevalent within some Jewish communities. In such cases, scholars encounter barriers to participation in communal music practice/worship and

performance as well as restrictions to conducting fieldwork and accessing research materials.

This panel aims to hold a meaningful conversation about these intersections and how they impact navigating research in the area of Jewish Studies and Music. Furthermore, the panelists will seek to propose potential ways of addressing these issues within the American Musicological Society, a predominately white, cis/heteronormative, non-Jewish organization. Each scholar will share their experiences within the academy and within Jewish communities and consider the ways their identities intersect with those experiences with the goal of highlighting the challenges and advantages of approaching research in the discipline of Jewish Studies in Music.

Perspectives on Public Music Theory and Analysis (SMT)

Anna Gawboy (Ohio State University), Chair

Music theory, the most hermetic aspect of music studies, has built up a forbidding aura. Even in the early stages of music lessons, theory is the part that students often dread most. For some, there is a sense that music will give up its most cherished secrets to those who have the key to unlock them—and that key is music theory. But even for those most sympathetic to what music theory to offer, analytical explanations often seem unnecessarily complicated and full of daunting specialist language and dry technicalities. How do we respond to these concerns and maintain the integrity of our ideas?

Public-facing scholarship offers one way to take aim at this conundrum. For example, in February 2015 the Society for Music Theory published the first issue of SMT-V, a videocast journal “geared either towards the music theory professional or towards members of the educated public.” Such a venture builds on a long history of public music engagement with theoretical and analytical discourse that dates back at least to the mid-nineteenth century, and includes such twentieth-century luminaries as Donald Francis Tovey, Arnold Schoenberg, and Hans Keller.

The six papers in this session show the great variety and vibrancy of public music theoretical pursuits of the past and present, and will foster discussion of how we might move forward with public music theory and analysis in the future.

Leonard Bernstein’s Public Music Theory

J. Daniel Jenkins (University of South Carolina)

In his *Young People’s Concerts* and elsewhere, Leonard Bernstein communicated music analytical observations in a language friendly to the general audience. His most ambitious efforts resulted in the lecture series entitled *The Unanswered Question*. Like other examples of his public scholarship, these lectures reveal many analytical insights; but here, as in no other place in his literary legacy, Bernstein contextualized

these insights within a theoretical framework to clarify the foundational values guiding his analytical decisions. Thus, while these lectures certainly contain examples of public music *analysis*, they also constitute Bernstein's greatest effort to produce public music *theory*.

Theoretically, Bernstein relies on an adaptation of Noam Chomsky's universal grammar and transformational-generative grammar, particularly the foundational ideas of phonology, syntax, and semantics. The source materials also show that initially Bernstein had planned to focus much less on musical monogenesis, and more on issues of identity and difference. In this paper, I excavate interesting aspects found among the research materials and drafts for these lectures at the Library of Congress. Reading these materials in the context of the published lectures magnifies the tensions between structure and surface, and between the universal and the specific, which lie at the heart of many of Bernstein's analytical assumptions. The paper not only leads to a better understanding of Bernstein's music theoretical orientation, it is also instructive for those of us interested in both public music analysis *and* public music theory.

Music Analysis, Popularized? Recent Technologies of Interactive Scores for Listeners Christian Thorau (Universität Potsdam, Germany)

Music analysis is often considered an exclusively academic pursuit. The specific terminologies of each analytical method, expected degree of abstraction, and densely reflexive approach generally do not travel well. Notation, i.e., musical literacy, often operates at the threshold between the expert and the layman. In the twenty-first century, digital technologies step in to bridge the gap between established analytical methods and non-expert audiences. During the last decade, interactive scores—online or in apps—have provided tools that make complex musical notation accessible to non-musicians and foster certain levels of analytical perception.

Three interactive scores developed for listeners will be examined: The San Francisco Symphony's website "Keeping Score" (since 2006) utilizes animated score excerpts to integrate various historical, theoretical, analytical, and performance-practical information. "Explore the Score" by the Klavier-Festival-Ruhr (since 2015) offers full scores of late-twentieth-century piano music synchronized with video performances and master classes. In Amphio's 2013 "Liszt Sonata" mobile application, the central focus is performative: for the B-minor Sonata, Amphio provides a performance by Steven Hough, videotaped from different angles, with both traditional score and graphic representation of the pianist's manual input. This paper discusses what role these applications might play in the field of public music theory. With these devices, an analytical take on music morphs into a type of listening practice. Such a practice

holds the promise not only of appealing to musically inexperienced listeners, but also of popularizing the analytical (and theoretical) knowledge inherent within.

Graphic Animation as a Tool in Public Music Theory

Alexander Rehding (Harvard University)

The music example has always held pride of place in music-theoretical rhetoric. David Lewin's fabled opening sentences plunge straight into a discussion of the first example. But the precise feature that makes the music example attractive to the specialist—presenting relevant information in its most compressed form—puts up a barrier to the layman, or anyone unable to decipher its technicalities.

Digital technology has revolutionized music. As music is increasingly approached from a processual (as opposed to synoptic) perspective, static images present a number of shortcomings that digital animations can overcome. This simultaneity of sound and graphic can even convey demanding analytical maneuvers to non-specialists: viewers can hear *and* see what's going on.

Three examples of analytical animations, taken from the nineteenth-century repertoire, communicate highly technical information and still engage an audience beyond a circle of specialists: Stephen Malinowski's visualizations, Ramaswamy and Caplan-Bricker's representations of neo-Riemannian *Tonnetze*, and voice-leading animations in Callender, Quinn, and Tymoczko. Each animation offers an interpretive surplus, encouraging listeners to experience the piece of music in a particular way.

Like music examples in print, these animations help focus the audience's attention while bypassing certain technicalities and foregrounding aspects, by means of annotations or movement, that cannot be gauged from the mere representation of the musical score alone. These three examples still appeal to a relatively small public—prior musical experience and education certainly helps understand the intricate points—but their principles can be applied in broader public educational contexts.

Music Theory's Role in Mainstream Digital Journalism

Alyssa Barna (Eastman School of Music, University of Rochester)

Recently, digital journalists have published many articles that attempt to analyze musical works for a general audience. Many of these blog posts and essays claim to utilize music-theoretic concepts as the means to elucidate and convey material. The rise of short-form digital journalism allows stories by staff writers and freelancers to be written and published rapidly. These pieces, often called "quick hits" or "hot takes," may be well-meaning, but their underlying goal is to generate engagement for their publications in the form of clicks and comments from as many readers as

possible. This pressure leads to click-bait headlines and catchy turns of phrase that barely do justice to the act of analysis.

The issues pertaining to mainstream journalism and music theory are multifaceted: (1) The authors of the material are non-experts in the field of music theory, and their work does not demonstrate engagement with scholarship; (2) Qualified scholars in the field have not yet effectively communicated with mainstream audiences; (3) The problematic process of data visualization: what are effective strategies for communicating with the public when they cannot read notated music? These topics are addressed by offering concrete solutions to theorists who are interested in taking on the task of public music theory within short-form digital journalism. These suggestions are based on interviews with editors and journalists from prospective publishers that reveal the goals of such articles and information about the readerships. Further, I will share my experience—for better or worse—pitching to editors at mainstream publications.

“#musictheory Will Be the Death of Me”:
Reflections on Tweeted Complaints About Music Theory
Miriam Piilonen (Northwestern University)

In this presentation I examine statements about music theory on Twitter, with special interest in the prevalence of complaints. I interpret these often-humorous expressions of angst as real-time emotional responses to encounters with music theory, and a significant source of insight into how music theory is viewed. This presentation extends my work as the operator of the Twitter account @darkmusictheory, where I have been cataloguing complaints about music theory since 2014.

I see @darkmusictheory participating in what I call “digital public music theory.” Public music theory and public musicology are gaining traction, but their practices remain ambiguously defined and controversially practiced. In reflecting on challenges associated with public music scholarship, other scholars have noted a failure to identify what public(s) we aim to reach, as well as the fact that traditional modes of public music scholarship have tended to target a “public” that is largely white, urban, and middle- to upper-class. Rather than bringing academic views of music theory to an ill-defined public, my project explores how music theory is defined, discussed, and put to use by Twitter’s diverse digital publics. How music theory appears in the public sphere is an important aspect of what music theory is, and therefore of great value to professional music theorists. I argue that information gathered from digital publics like Twitter can help professional music theorists better understand the meanings of music theory, and, consequently, to re-articulate our goals as scholars and teachers.

Pedagogies of Encounter:
Community Outreach and the Music Theory Classroom

Daniel B. Stevens (University of Delaware)

Becoming a public scholar is a pursuit that can begin early in a musician's professional training. In this presentation, I share three music theory outreach projects in which my students worked with members of the community to identify problems for which their musical knowledge and skills offered potential solutions. The goal was to create new musical ideas and opportunities for both students and community members through reciprocal collaborative engagement. Each project began with a question posed during the first class: "how might you change your world using music theory?" Answering this question involved identifying needs and opportunities in their communities, learning and applying theory-specific content, and developing the professional, communication, and organizational skills required to work productively with community partners. In the process, my students worked with museum directors, health clinic administrators, senior center program participants, adoption agencies, and a local high school community.

Cultivating such encounters brings numerous pedagogical advantages. Because the projects' musical problems, aesthetic questions, and compositional challenges emerge from the encounters with members of the community, students discover the tremendous value, consequence, and relevance of their knowledge and skills to addressing real problems. The educational experience is holistic; students are challenged to draw on and synthesize learning across a variety of subject areas (theory, applied study) and professional skills (e.g., writing, organizing, creative thinking). Finally, students learn to share their public contributions in a way that fosters ongoing interdisciplinary collaboration, increases professional visibility, and contributes to positive social narratives about the arts.

Rethinking Amateurism

Sponsored by the AMS Popular Music Study Group

Albin Zak (University at Albany), Chair

A "Merely Entertaining Craftsman"? George M. Cohan and
Early-Twentieth-Century Discourses of Amateurism and Professionalism

Elizabeth Craft (University of Utah)

Throughout his career in the early twentieth century, George M. Cohan—Broadway composer, lyricist, playwright, actor, director, and producer—both troubled and contributed to changing notions of amateurism and professionalism. In print, he

dismissed amateur performers, signaling his own status by the value he placed on commercial experience and success. "To me, salaries tell the story," he once wrote. Yet the boundaries between amateurism and professionalism were not so clear cut. Indeed, for many critics and fellow practitioners, he hardly fit the "professional" mold: he championed entertainment over art, disavowed his own skill, and broadcast with pride his lack of formal education. He claimed to have only read three books (by Mark Twain, which he figured were "worth two hundred that I might have read haphazard") and similarly boasted about his limited musical chops, saying he "never got further" than "four F sharp chords." Critics—another evolving class of theatrical professionals—bemoaned Cohan's sort of self-made man of the theater and his lack of dramatic and musical sophistication. *Life* magazine's James Metcalfe lambasted his shows as "vulgar," and Clayton Hamilton wrote in the literary journal *The Bookman* that while Cohan's brand of theater might have its place, the United States would not be able to establish a national drama "until we learn to throw away . . . merely entertaining craftsmen" of his ilk.

This paper examines Cohan's career as a lens into contemporary anxieties about what constituted musico-theatrical amateurism and professionalism. Drawing upon Cohan's statements about skill, education, and cultural value onstage and in the press, as well as public discourse *about* him and his shows, I discuss how his "unrefined" but ultimately commercially successful brand of productions and personal celebrity helped shape the roles of culture and affluence in a burgeoning Broadway musical theater.

Vera Guilaroff and the Maple Leaf in (D)Rag:
Issues of Identity, Genre, and Historiography with the Novelty Style
Vanessa Blais-Tremblay (McGill University)

This paper introduces novelty-style pianist Vera Guilaroff (1902–74). As a composer, recording artist, improviser, radio broadcaster, and as the first Canadian woman to record popular syncopated music, Guilaroff has received surprisingly little scholarly attention. While most reports position her early career firmly within the entertainment business, assumptions with regards to categories of musical genre, combined with gendered notions of music professionalism, have complicated Guilaroff's accommodation into existing historical narratives. Novelty piano, a style that became increasingly popular between the mid- and late 1920s, has often stood in jazz historiography as an example of ragtime without any "real" elements of jazz present in the music, while not quite qualifying in histories of popular music either. In addition, Guilaroff, like numerous other white upper-class women pianists of the ragtime era, largely retreated from wage-earning performance when she became a mother.

In this presentation, I examine the identity politics at play when labels like "jazz musician," "popular entertainer," or "a lady of many talents" are used to "straighten

up” Guilaroff’s sounds and legacy (Tucker 2008). I draw on Guilaroff’s two surviving oral histories (from 1963 and 1964), where she articulates her own narrative of music-making as a heteronormatively aligned woman in the early decades of the twentieth century, to map the relationship between gendered notions of professionalism and her near-exclusion from jazz and popular music histories. Lastly, I offer a close analysis of the way parlor-based (rather than nightclub-based) improvisatory practices surface on her 1926 and 1964 takes of the “Maple Leaf Rag.” Ultimately, I argue that despite the unfixedness of jazz’s meanings in the early decades of the twentieth century, what counts as jazz is based on gendered hierarchies of value between public and private music-making where the improvising hands of heteronormatively aligned women fall often short of the kind of straightening that the jazz label can do.

“Make music like a pro”: GarageBand and the Computer as Aspirational Folk Instrument

Jeannelle Ramírez (University of Texas at Austin)

A Steinway on your hard drive, controllable through musical typing. For the first time, in 2004, a semi-professional DAW (Digital Audio Workstation) came pre-loaded on computers, putting music production tools in the hands of unsuspecting users who could now create songs in their leisure time. Apple markets the software toward beginners, promising them that they are ready to make music “like pros.” This of course assumes that they are not pros. Although the software name references rock music, advertisements promise the consumer that they can make EDM and Hip-Hop with the program. At the start of the century, Renee Lysloff and Leslie Gay called for an ethnomusicology of technoculture, “concerned with how technology implicates cultural practices involving music.” (2) Meanwhile, Timothy Taylor called digital technology the most fundamental change in the history of western music and Attali hoped that computers would allow more people to make music for themselves. If computers have indeed enabled people to become more musical, what does this musicality look and sound like? In what web of meaning are these practices immersed?

In this paper, I observe the laptop as an aspirational folk instrument; an instrument that is readily available to nearly everyone and forms the basis of contemporary vernacular forms of music, but which is appealing because of its perceived capacity to enable the amateur to *sound* professional, thus transgressing their amateur status. I focus on the case of GarageBand as it is the most readily accessible DAW. Building on existing work in technology in musicology and ethnomusicology over the past twenty years, I consider how GarageBand is used by amateurs and semi-professionals. How does the use of a particular computer program inform or relate to a non-musician or musician’s view of their own skill and identity as amateurs or aspiring professionals? Using a combination of discourse analysis, historical research, and digital

ethnography, I look at current discourses and narratives about GarageBand as they emerge from blogs, instructional videos, tutorials, and forums, and consider the degree to which these overlap or conflict with the marketing of the program. Through interviews with amateur laptop musicians, producers, and DJs who work primarily in GarageBand, I observe how participation in online and offline musical communities emerges from the use of the program.

Determining the Good Vibrations:
Deconstructing Sound Recording Aesthetics in Frank Ocean's Music
Jasmine Henry (Rutgers University)

Embedded in sound recordings, conventional markers of sonic quality draw distinctions between amateur and professional music-makers in the United States popular music industry. Traditionally, sonic-aesthetic markers such as hi-fidelity, lo-fidelity, mainstream, and independent played a significant role in determining how music consumers assigned cultural value to music-makers and their recordings. However, with the proliferation of do-it-yourself (DIY) music-making practices and technologies, DIY music-makers, generally attributed amateur status, are producing music that blends lo-fidelity and high-fidelity sonic markers, creating an ambiguous sonic aesthetic. Building on Zagorski-Thomas's (2018) work illuminating the metaphorical connections between sound recordings, ideologies, and aesthetic judgments, this paper demonstrates how DIY music-making in contemporary popular music challenges the sonic-aesthetic markers frequently used to determine amateur and professional status. Drawing upon Pierre Schaeffer's (1966) and Joshua Hecht's (1996) work regarding the discrimination of sound recording aesthetics and my experience as a sound engineer, I offer an analytical framework for the theorizing of sonic aesthetics in contemporary popular music. By conducting a mix deconstruction—an analysis of individual sonic aesthetic components using critical listening skills—I illustrate the shifting relationship between sound recording aesthetics and amateur-professional designation through auditory examples of Frank Ocean's music during three stages in his career. The first recording, "Swim Good" (2011), represents Ocean's pre-mainstream career as an independent artist. The second recording, "Thinkin Bout You" (2011), demonstrates Ocean's mainstream career with Def Jam Records. Finally, the third recording, *Nikes* (2016) highlights Ocean's post-mainstream return to independent music-making. By examining sound recording aesthetics in Frank Ocean's music, I reveal how the interplay between nuanced sonic gestures embodied in sound recordings challenges the traditional amateur-professional binary, instead suggesting a fluid spectrum that enables music-makers to achieve their specific aesthetic goals.

Sound Investments: Amateurs Make American Pop

Karl Hagstrom Miller (University of Virginia)

There exists a mass pop music-making culture in the US, one in which millions of ordinary people participate every day. This talk is not about musicians you already know. It is about the throng of people who play pop music in relative anonymity. It is about singing and playing, not necessarily about being heard. According to a recent Gallup poll, fifty-eight percent of American households contain an active musician. The quantity of sound pouring from these homes—the countless bedroom recitals, casual jams, practice sessions, picnic hootenannies, laptops remixes, and basement dance parties that occur regularly across the land—absolutely floods the trickle of music released by the official music industry. Yet, the vast majority of pop music scholarship focuses on the relatively few musicians who have made commercial recordings, the musical one percent.

This talk surveys some of the ways that amateur musicians shaped the sound and the business of pop music in the US from the mid-nineteenth century until today. Sounds associated with amateurism repeatedly revitalized popular music. When the profit motive or a fetish for virtuosity infected professionals, from Liszt to Styx, amateurs—be they parlor pianists or punks—were celebrated for the antidote of their shaggy, heartfelt performances. At the same time, the pop music industry developed strategies of monetizing amateur investments of money, time, and labor. The industry sold dreams of success through amateur shows from *The Major Bowes Original Amateur Hour* in the thirties to *American Idol*, even as it saved the cost of paying professional wages to its on-air talent. And the massive supply of aspiring amateurs kept the cost of talent for record labels or concert venues so low that artists who landed these gigs often did not earn enough to transcend amateurism in any economic sense.

The history of US pop music appears very different when viewed from the perspective of amateurs instead of pros. It is not about genius, originality, virtuosity, or fame. It is about the cacophony produced by the throng of people who play pop music in relative anonymity.

Synchronizations (AMS)

Brian Kane (Yale University), Chair

Daniel Callahan (Boston College)

Alessandra Campana (Tufts University)

Hayley Fenn (Harvard University)

Marco Ladd (Yale University)

Deirdre Loughridge (Northeastern University)

Roger Moseley (Cornell University)

Stephanie Probst (Deutsches Museum, Munich)

Danielle Simon (University of California, Berkeley)

Mary Simonson (Colgate University)

Synchronization, or the structuring of simultaneity, has always been central to musical practices and theories. Traceable in the musicological discourses of song and polyphony, opera and musical theatre, it has become prominent of late mainly in film music studies. But it is the current disciplinary turn toward the medial status of sound within the complex temporalities of film, dance, theater, and videogames that forcefully advances synchronization as a pressing question. What is the meaning of the controlled simultaneity of, say, a body gesturing on stage, a video projection, and a recorded singing voice? More broadly, what are the stakes of the co-presence of the live and the recorded, or of the “forced marriage” of the aural and the visual? And what role is assigned to the spectator in constructing synchronization as an experience?

This panel brings together a group of scholars whose diverse interests converge on such questions. Chaired by Brian Kane, whose work on sourceless sound has opened new avenues for thinking about synchronization, the session will unfold as three groups of three position papers, each followed by a period of discussion. Each short position paper will lay out the theoretical stakes of a particular engagement with synchronization through a consideration of a specific example (e.g. film clips, video, animation, rehearsal footage, recordings broadly conceived). These examples, made available online before the conference, will anchor the panel’s theoretical intervention on a material level, thus informing and enriching the floor discussion to follow.

Upending traditional visually based notions of synchronization, the speakers will present alternative theoretical models that interrogate, among other issues, the status of intentionality, economies of liveness, and technological mediation. Daniel Callahan examines synchronization in dance in relation to affect and to “choreomusicality.” Alessandra Campana inquires into the aesthetics and ideology of audio-vision through recent promo videos of Warner Classics records. Attending to the myriad sound-image relations engendered by puppetry, Hayley Fenn proposes a poetic model of synchronization, which foregrounds the potential “looseness” of synchronization effects. Marco Ladd advances the idea of an aesthetics of substitution in practices

of musical accompaniment to silent cinema in Italy. Deirdre Loughridge expands the historical frame of synchronization, exploring eighteenth- and nineteenth-century instrumental music through early audiovisual technologies. Roger Moseley considers how modes and representations of play construct distinct synchronization effects in various musical settings, including the film *Baby Driver* and the video game *Rayman Legends*. Stephanie Probst analyses the pedagogical annotations on player piano rolls in order to investigate the relationship between synchronization and simultaneity. Danielle Simon extends concepts of synchronization to encompass the idea of fidelity in radio broadcasts of Italian opera during the Fascist period, and Mary Simonson considers the music and dance performances in American silent film exhibition of the 1920s.

Thursday Evening 9:45–11:15

Twentieth-Century Art Song: Babbitt and Beyond (SMT)

Joshua Banks Mailman (Columbia University), Chair

A Drunken Leg: Line, Phrasing, and Syntax in Song

Matthew BaileyShea (University of Rochester)

In *The Sounds of Poetry*, Robert Pinsky writes that “the line and syntactical unit are not necessarily the same,” a statement presented with such matter-of-fact simplicity that one might be forgiven for wondering why it would be worthy of quotation at all. And yet Pinsky introduces it as “one of the most important principles of [the] book.” Indeed, as he points out, “much unsatisfying reading and much inferior writing proceeds from not getting this right” (1998, 30).

When composers set complex poetry to music, they often have to make difficult choices: Should their phrases follow the lines or the syntax? Should they try to project both simultaneously? Music analysts often acknowledge the importance of these decisions, but the subject is usually broached only on an ad hoc basis. As a result, there has been little direct research on broader compositional norms, and many questions arise. What strategies do composers use to shape musical phrases? How might such decisions reflect the inbuilt tensions of individual poems? This paper takes a comparative approach, introducing examples from multiple styles and genres to provide an overview of compositional options and expressive effects.

**Poetic Form and Psychological Portraiture in
Babbitt’s Early Texted Works**

Zachary Bernstein (Eastman School of Music, University of Rochester)

Neither the contextual logic of serial transformations nor the formalist discourse surrounding serial music suggest that serialism is a profitable foundation for text-music relations. But in five of his early serial vocal works—“The Widow’s Lament in Springtime,” *Du*, *Two Sonnets*, *Vision and Prayer*, and *Philomel*—Babbitt uses a variety of means to project both poetic form and the psychological life of the characters represented. This paper will sketch some of these techniques, arguing that text-music relations (and musical meaning generally) should not be neglected in serial analysis.

The predominant serial technique of Babbitt’s early years is trichordal derivation. Derivation can model metaphors of reference, dependency, and layers of psychological action, as well as types of poetic register (e.g., narrative or lyrical). “The Widow’s Lament,” *Du*, and *Philomel* all make substantial use of these resources—the first two using trichordal derivation, the latter using a transpositional displacement scheme.

Divergence between voice and accompaniment can also create layers of agency and implication. *Du* and *Philomel* both provide striking examples, in which the accompaniment provides signals as to how the voice and text develop. Moreover, in all five of these pieces, poetic form is projected through the coordination of serial and poetic articulation. Most elaborately, each component of the Petrarchan end-rhyme scheme in *Two Sonnets* corresponds to a different type of serial structure.

Text-music relations in these five works demonstrate some of serialism's oft-neglected metaphorical potential. Examination of these works thus has implications for serial analysis of both vocal and instrumental music.

The Medium and the Message: Milton Babbitt's
Sounds and Words in the Context of the RCA Synthesizer
Nicholas Jurkowski (University of California, Santa Barbara)

Though Milton Babbitt's *Composition for Tenor and Six Instruments* and *Sounds and Words* (both released 1960) predate the release of his first electronic works, their composition follows concerted experimentation with the RCA synthesizer, in the years 1958–59. Commentators like Mead and Bernstein recognize these as transitional works, and I believe that their ties to the electronic medium can be further explored. A number of aspects of *Sounds and Words*, in particular, seem informed by Babbitt's experiments with the synthesizer.

In this paper, I examine *Sounds and Words* in the context of the capabilities of both the synthesizer and of competent human performers. The temporal and rhythmic serialization scheme in the piece reflects a structure that relates quite naturally to the clock-time/code-intake-speed orientation of the synthesizer, and the proto-serialization of timbre through vocal phonemes anticipates works like *Phonemena* (1975). I also analyze passages of a performance of the work by Bethany Beardslee and Robert Helps to see the extent to which they are able to accurately perform the piece, concluding that given the work's rhythmic difficulty, it would be unreasonable to expect a completely accurate performance, even from extremely skilled performers. Examining these findings in the context of Babbitt's contemporary thought on the link between a work's serial structure and the work's musical meaning helps to suggest both how the electronic medium influenced the development of his methods of serializing rhythm and timbre, and his decision to turn increasingly to composing for the synthesizer in the 1960s and 1970s.

Friday Morning 9:00–12:15

Joint Session: The Debussy Sound and the Cultural Imagination

Gurminder K. Bhogal and Marianne Wheeldon, Conveners

To commemorate the 2018 centenary of Debussy's death, this session focuses on one of the most influential features of the composer's music—its sound. Despite the fact that many scholars have noted its importance, Debussy's sound has so far resisted in-depth examination. Part of the delay in undertaking this type of investigation may be attributed to the equation of Debussy's music with contemporaneous visual techniques. While this tendency has dominated critical discourse over the last century, the subjugation of sound to image has proved detrimental for understanding the nuanced ways in which Debussy conceived of sound in his writings and articulated its presence in his compositions. Equally significant are the difficulties encountered in critically engaging with the material and multiple qualities of musical sound, an area of research that not only encompasses the particulars of acoustics, harmony, instrumental timbre and texture, but also sound's status as a marker of individual style, as a historically situated object of sensation, and as a technologically mediated phenomenon. In this regard, recent scholarship in sound studies and spectral analysis proves useful for encouraging new ways of thinking about Debussy's approach to sonic expression.

Three fifty-minute panels, each comprising three position papers, a response, and questions from the audience will address different facets of Debussy's sound, from how it was understood by contemporaneous critics and composers, to how it was adopted and adapted by successive generations of musicians across a range of media. The first panel offers various perspectives on the reception of Debussy's sound during the composer's lifetime; the second panel considers the continued influence of Debussy's sound in the concert music of later generations of composers, both within and beyond France; and the third panel extends the examination of Debussy's sound to examples drawn from film, radio, and video games. The centerpiece of this special session is a fifteen-minute piano recital featuring two works related by their indebtedness to predecessors' experiments with sound: Messiaen's *Préludes*, the sixth of which, "Cloches d'angoisse et larmes d'adieu" (Bells of Anguish and Tears of Farewell), pays homage to Debussy's *Préludes*; and Tristan Murail's *Cloches d'adieu, et un sourire* (Bells of Farewell, and a Smile), which pays tribute to Messiaen, and his sixth prelude in particular.

Throughout, this special session aims to open avenues for further research in this under-explored and elusive area of the composer's music and, more broadly, to speculate on the reasons why the sound world associated with Debussy continues to resonate in the cultural imagination of musicians today.

Program

1. *Reception Histories*

Boyd Pomeroy (University of Arizona), Respondent and Moderator

Early Debussy Reception and Epistemologies of Sound

Alexandra Kieffer (Rice University)

Putting Debussy's Subtle Orchestration and Refined Harmonies in Perspective

François de Médicis (Université de Montréal)

Through the Ears of Lenormand: Listening to Debussy's Harmony

Marianne Wheeldon (University of Texas at Austin)

2. *Messiaen, Takemitsu, Murail*

Jonathan Goldman (Université de Montréal), Respondent and Moderator

Hearing Color, Organizing History: Messiaen and a Debussy "in Love with Sound"

Timothy Cochran (Eastern Connecticut State University)

Debussy's Pastoralism and the Music of Toru Takemitsu

Timothy Koozin (University of Houston)

Time is of the Essence

Marilyn Nonken (New York University)

Performance: Marilyn Nonken, piano

Olivier Messiaen, "Cloches d'angoisse et larmes d'adieu," *Préludes*
(1929)

Tristan Murail, *Cloches d'Adieu, et un sourire . . . in memoriam Olivier Messiaen* (1992)

3. *Film, Radio, Video Games*

Annegret Fauser (University of North Carolina at Chapel Hill), Respondent and Moderator

Debussy's Cinematic Obsessions

Matthew Brown (Eastman School of Music, University of Rochester)

Sounding Debussy, 1936: Race and Radio

Steven Rings (University of Chicago)

Feeling the Atmosphere with Claude Debussy in Video Games

Gurminder K. Bhogal (Wellesley College)

Friday Morning 9:00–10:30

Special Session: Active Citizenship

Nancy Rogers (Florida State University), Chair

Lynn Brinckmeyer (Texas State University)

Julie Smith (Citizens' Climate Lobby of San Antonio)

Many academics find that contemporary social and political issues impact our professional lives. Whether our concerns are for the rights of a particular student or colleague or more broadly for the principles of inclusivity and equity, many SMT and AMS members feel increasingly compelled to speak up for those who have less power or privilege. Despite our motivation, however, we sometimes find ourselves lacking the skills and experience to be effective advocates.

This special session provides practical advice and strategies to champion the causes we support. Our featured speakers have extensive experience as advocates, and they will suggest opportunities to promote a cause, recommend ways to inspire action, and explain how to deliver the same message differently in order to persuade politicians with divergent perspectives. Time will be reserved for audience participation and questions.

Bodies and Instruments (AMS)

Ivan Raykoff (The New School), Chair

Printing Piano Pedagogy:

Experimental Psychology and Marie Jaëll's Theory of Touch

Michael Weinstein-Reiman (Columbia University)

In her 1899 pedagogy manual *Touch: Piano Instruction on the Basis of Physiology*, composer and pianist Marie Jaëll describes musical “touch” as a “polyphony of sensations,” a synthesis of vibrations that is both physical and psychical. Developing virtuosity, she contends, necessitates a pianist’s attention to haptic and aural impulses in an elusive, “simultaneous and successive” process. For Jaëll, touch collates two divergent phenomena: the pianist’s tangible sensation of the keyboard, and the ineffable mental impressions conjured by sound. Moreover, she asserts that this braided sense of musical touch can be cultivated in performers and transmitted to listeners. Jaëll makes this assertion using a novel kind of visual evidence: fingerprints.

In this paper, I examine Jaëll’s theory of touch in light of nineteenth-century experimental psychology. Fingerprinting her students before and after the execution of selected piano etudes, Jaëll illustrates how attending to minute variations in touch

is akin to attuning to the aesthetic content of a musical work. As Kursell (2011) has shown, Jaëll crystallized her methodology in a vibrant collaboration with Charles Féré, a criminologist and one-time student of Jean-Martin Charcot. More broadly, Jaëll's treatise is an exponent of the era's "graphical method," pioneered by Étienne-Jules Marey, which sought to supplant scientific rhetoric with "objective" truth, depicted as machine-generated wave forms (Daston and Galison 1992; Brain 2015). The ethos that motivated such representations, propagated by an array of scientists, including E. H. Weber and Helmholtz, underscores a tendency to intertwine physiology and psychology in an enterprise that quantified sensation as a fact of mechanistic causes (Schmidgen 2005; Bergeron 2010; Steege 2012).

Crucially, I argue that Jaëll's emphasis on attention—how thought modifies touch and sound—sets her theory apart from experimental psychology's more determinist premises. In Jaëll's experimental apparatus, fingerprints are not objective; rather, they index the intertwining of haptic and sonic sensations in the pianist's consciousness. As a nascent theory of embodied cognition, Jaëll's pedagogy is thus redolent of a more permeable border between mind and body at the dawn of the twentieth century.

Return to Sender: The Recursive Transmissions of *Die schöne Müllerin*

Roger Moseley (Cornell University)

This paper focuses on Schubert's settings of poems by Wilhelm Müller that invoke media on which literary communication depends, such as the graffito, the letter, and the postal service. Beyond these vehicles for the written word, the functions of inscription, transmission, and storage are also fulfilled by natural phenomena deemed capable of relaying messages, such as wind, water, and wildlife.

By foregrounding the material conditions under which communication becomes conceivable, these songs rehearse a "discourse on discourse channel conditions," in media theorist Friedrich Kittler's formulation. For Kittler, Romantic poetry filtered the "noise" [*Rauschen*] of nature into a spiritual signal to be registered and decoded by the hermeneutic efforts of the mind. When conjoined with music to be performed as lieder, however, the expressive wherewithal of poetry was transformed. Through the "round[ing] of sound into [tones]," as Goethe put it, poetry could draw on the musical attributes of tonality and timbre and the shared resources of meter and rhythm as well as its own alphabetical logic and sublexical plenitude. As Müller himself put it, "my songs lead but half a life, a paper existence of black and white, until music breathes life into them." The coming together of elemental and technological media that transmit the written word in both *Winterreise* and *Die schöne Müllerin* can thus be mapped onto Schubert's distinctive blending of voice and keyboard, melody and harmony, note and letter, sound and meaning.

For Schubert, however, "there is no one who understands the sorrow or the joy of others! We always imagine we are coming together, and we always merely go side

by side.” Within the diegetic frames and polarized gender dynamics of both Müller cycles, communication is doomed to failure: instead of being delivered to (female) others, messages are returned to their (male) senders, creating positive feedback loops that amplify loss, longing, regret, and alienation. Beyond that, the social milieu from which these songs emerged show the lied itself to be a transmissive technology that recursively exemplified the (im)possibility of communication within and against the repression of Vienna’s sociopolitical regime.

“A Frankenstein Piano”: Herbie Hancock’s Improvisational Lutherie
Mike Ford (Columbia University)

The late 1960s saw the emergence of jazz fusion, a genre that blended elements from not only jazz and rock, but also funk. From this last genre, fusion drew rhythmic elements, such as adding an emphasis on the first beat to the two-and-four backbeat heard in jazz and rock; riff-like bass lines; and, significantly, the addition of synthesizers to the instrumental line-up. However, these instruments, sold by Moog, ARP, etc., were still developing in terms of sophistication. Two particular issues that hindered streamlined performances were the initial lack of capacity to save patch configurations and, until the introduction of MIDI in 1981, the inability of synthesizers of different brands to be connected efficiently. This led to indeterminate settings in which musicians and engineers were forced to create patches on the fly, not being sure what the sonic results of their configurations will be until the notes were struck. However, despite the indeterminate settings both on- and offstage, engaging with technologies such as electric pianos, synthesizers, and multi-tracking have often been construed as antithetical to improvisation in jazz journalism and scholarship.

In this paper, I argue that the uncertainty of manipulating, combining, and recombining early synthesizers generated a form of improvisational lutherie. Understanding improvisation as comprising indeterminacy, analysis of conditions, agency, and choice (Lewis 2016), it can be both an “in the moment” practice as well as a process that can take place over longer periods of time. I demonstrate how Herbie Hancock and his sound engineers Pat Gleeson, Keith Lofstrom, and Bryan Bell improvised instrument-building both on-stage and off-stage, in their continual acquisition and exploration of electronic instruments and the sonic possibilities of their combinations during the 1970s.

While these indeterminate conditions of constructing and combining electronic instruments have been noted in recent scholarship (Pond, 2005; Fellezs 2011; Gluck 2013), such forms of lutherie have not been understood as improvisational. This paper adds not only to the slowly growing discourse on jazz fusion, a genre that has been historically neglected in jazz scholarship, but also to electric organology and the study of the early development of synthesizers.

Composers and Performance Spaces (AMS)

David Bernstein (Mills College), Chair

Moving the Margins: The Surfacing of John Zorn's Underground Performance Space

Kimberly Hannon Teal (University of Arkansas)

In 2007, avant-garde icon John Zorn wrote, “To survive in this world of distractions and adversity, good music has gone underground, becoming more invisible than ever.” His music space, The Stone, has existed as intentionally and persistently marginal for the past thirteen years, a venue that allows what John Brackett refers to as “transgressive” margins valued by Zorn and his community to be acted out musically and socially in an inconspicuous downtown site with an aesthetic rooted in unresolved tensions. In March 2017, however, Zorn announced plans to move The Stone, shifting performances to the Glass Box Theater at the New School’s College of Performing Arts the following summer and then closing the discreet, underground East Village space in February 2018. While the physical distance between these locations is small, the cultural gap is significant, as the venue has traveled from a hidden, insider-directed space to a more prominent, institutionally supported one. Drawing on fieldwork at both the of The Stone’s locations between 2010 and 2018 and performance theories by Peggy Phelan and Judith Butler, this talk investigates Zorn’s recent assertion that “our aesthetic will not alter one bit,” a claim seconded by Dave Douglas, one of the first performers to play at the new location. While the impact of this transition on the music played at the Stone and the people who make it is still developing, I argue that the move is replacing one site of tension in which The Stone existed, the line between public and private space, with a new balancing point that mirrors recent changes in the educational culture of jazz, a style once disparaged in formal music teaching circles that moved sharply toward institutionally supported “legitimacy” in the last quarter of the twentieth century. The “downtown” culture of training younger musicians and building musical community through informal apprenticeship in semi-private underground spaces is now being pulled into a model more traditionally associated with the “uptown” practice of formal institutional training, a change that will inevitably impact how students and audiences perceive and interpret the sounds heard at The Stone.

Does It Matter Which Room Alvin Lucier Sits in?

Daniel Fox (Graduate Center, CUNY)

Although Alvin Lucier’s *I Am Sitting in a Room* (1969) continues to be a central point of reference for discussion about the material conditions of sound in music,

little attention has been given to the changing conditions of production of the work. Its recursive process of recording and playing-back continues to transform the composer's speaking voice into a music of architectural resonances. But which architectural resonances? The original recording was made in the composer's living room and a "performance" consisted of playing-back that spliced magnetic tape in concert halls and galleries. Then, in 2005, Lucier began collaborating with James Fei on digitally mediated performances that resonate the architecture of the public performance space in real time.

This paper describes the crucial role of the sound-engineer-as-performer in replacing living-room aesthetics into the concert hall. It traces the changing material and performative conditions of this work using the Alvin Lucier Papers at the New York Public Library and my interviews with sound engineers that have performed the work.

I Am Sitting in a Room participates in diverging scholarly projects, including investigations of sonic materiality, listening-as-performance, and audio-signal compression. But the literature downplays the drastic changes in its ontology and the implications for these projects.

There persists in the literature an overemphasis on non-intervention—of the room sounding itself. But closer investigation reveals significant variation in performative interventions and the resulting sounds. In a performance at Issue Project Room with sound engineer Bob Bellerue (2017), a few stable sine tones rapidly overpowered Lucier's speech and grew to an ear-piercing volume. In contrast, in the MoMA recording (2014) the speech dissolves gradually into the room resonance and, as Fei describes, there arises "a cluster of tones [that] mutate—they still go-away and come-in—and sometimes they start beating with another tone." Revealing subtleties of architectural resonances through a gradual process may have been immanent in Lucier's living room in 1970, but in current live performance practice sound engineers often need to continually intervene through volume and EQ levels if they want to tether the subtlety of living room aesthetics to performance hall acoustics.

"The Age of Youth": Past and Present in the
1963 Milhaud Festival at Mills College
Erin K. Maher (West Chester University)

In May 1963, on the eve of the Mills College festival celebrating Darius Milhaud's seventieth birthday, organizer Nathan Rubin told the campus newspaper that the four-day event would explore the "paradoxical relationship between youth and age." Though centered on Milhaud, a professor of composition at Mills since 1940, the festival programming extended back through the French tradition to Rameau, Josquin, and Machaut, while also featuring a day-long presentation of music by "young Americans" such as Milton Babbitt, Earle Brown, and Mills faculty member Morton

Subotnick. The premiere of Milhaud's *Suite de quatrains*, which incorporates elements of indeterminacy, showed a composer actively engaging with his reputation as a former innovator. More than a commemoration of a distinguished colleague, then, the festival—subtitled “The Age of Youth”—filtered the French past and the American present through the prism of Milhaud's long transnational career.

Drawing on material from the Mills College archives and a documentary produced for San Francisco television, this paper interprets the 1963 Milhaud Festival as the product of a musical community in which the French composer's local significance had come to shape overarching views of music's past, present, and future. For the Bay Area musical establishment, Milhaud's international reputation and ongoing compositional activity brought the prestige of the French classical tradition to the region. But for Rubin, Subotnick, and others invested in contemporary music, it was the avant-garde Milhaud of the early 1920s who offered historical precedent for a new generation of American rebels and experimenters. Through his own involvement in the festival and commentary in the documentary, Milhaud mediated between these external perspectives while expressing careful skepticism about the new claims to his legacy. Although this renewed interest in his early career granted legitimacy in the postwar era, it also threatened to relegate him to the past while he was still alive, and to position “the young Americans” as the true heirs of the interwar Parisian avant-garde. Indeed, the tensions and contradictions manifested in this local festival speak to broader processes of dialogue and reinterpretation among successive generations of modernist artists.

Cross-Currents in Communist Countries (AMS)

William Quillen (Oberlin College and Conservatory), Chair

Friendly Takeover: Anglo-American Pop Music in a Cold War Communist Record Market

Sven Kube (Florida International University)

In the aftermath of rock 'n' roll and Beatlemania, popular music became a powerful instrument in Cold War contestation. Under American and British leadership, the capitalist democracies of the West produced a musical youth culture that baby boomers across the world embraced as the soundtrack of their life experience. Communist governments denounced rock and pop as subversive propaganda, but as the era progressed they struggled to curtail the influence of modern popular music in their societies. Proposing that music played a crucial role in Cold War cultural competition, historians have highlighted the importance of cultural diplomatic efforts

like radio broadcasting and concert tours in familiarizing Eastern Bloc audiences with Western lifestyles.

This paper demonstrates that cultural diplomacy was, in fact, flanked by large-scale cultural commerce between the music industries of communist countries and record companies in the capitalist sphere. It illuminates how the state-owned music monopolist of the German Democratic Republic (GDR) cooperated with American, British, and West German enterprises to domestically produce and distribute popular releases by Western performers in the period between the erection of the Berlin Wall in 1961 and the demise of the Warsaw Pact in 1989. It contends that the Western-licensed music program, which East Germany's music industry had designed to generate lucrative profits for the state and disperse opposition to cultural isolationism, led the country's market into dependency on the capitalist entertainment industry. Based on the evaluation of exclusive primary source material such as formerly top secret production figures and oral histories by industry insiders, it showcases the first empirical analysis of a communist music marketplace. The paper argues that steady commercialization and, therefore, Westernization of its pop album market exemplified the GDR's decision to concede the Cold War battle over the cultural preferences and political loyalties of its citizens for economic necessities.

Reviving Stravinsky, Reviving Leninism:
The Stravinsky Renaissance at the Bolshoi Theater during the Thaw
Anne Searcy (Frost School of Music, University of Miami)

As a Russian émigré and anti-communist, Igor Stravinsky was unwelcome in the Soviet Union during Stalin's lifetime, as was his music. But during the mid-1960s, a mere decade after Stalin's death, the Bolshoi Theater undertook a surprising Stravinsky renaissance. Four of the composer's works were premiered in a period of two years, culminating with a successful new production of *Rite of Spring* choreographed by rising stars Natalia Kasatkina and Vladimir Vasilyov.

Research on Soviet cultural life has over-emphasized the degree to which Stravinsky's work was considered threatening to official Soviet values, particularly after Stalin's death ushered in the period of the Thaw. In this paper, I show that the return of Stravinsky to the Soviet stage, and in particular the *Rite*, synthesized two seemingly antagonistic forces entangled in the Soviet Thaw: both a revival of pre-Stalinist political values, including internationalism, and a growth in Russian nationalism. In turning to Stravinsky in the mid-1960s, experts at the Bolshoi saw a return to a pre-Stalinist past. One Soviet historian argued that Stravinsky's works were being restaged "in direct connection with the restoration of Leninist norms in all areas of our life." Nevertheless, Stravinsky was also chosen specifically for his Russianness, and program

notes at the Bolshoi claimed that Stravinsky pieces well into the mid-twentieth century were still inspired by Russian folk music.

My paper draws on sources from the archive of the Bolshoi Theater and the Russian State Archives, including discussions of the artistic committee, program notes, and critical reviews. I synthesize these sources with analysis of the choreographic-musical relations in the Kasatkina-Vasilyov *Rite of Spring*. In reconsidering this production, I show the unexpected amount of debate and change that occurred in the official Soviet theaters during the Thaw. At the same time, in tracking the rise of Russian nationalism in the arts, this paper traces trends that led to the fall of the Soviet Union and the rise of Russian nationalism as a major political force today.

Sofia Gubaidulina's Early Spiritual Works in the
Context of 1960s Religious Revival in the USSR
Oksana Nesterenko (Stony Brook University)

The 1960s turn to spirituality in Europe and the US, sparked by the violence and political unrest of the time, is rarely discussed in relation to concert music. As Sholl and Maas argue in *Contemporary Music and Spirituality* (2016), isolated studies about individual composers rarely provide a larger narrative context. This is true about composers in the USSR, as the major biographies of Gubaidulina, Schnittke and Pärt describe their interest in religion as singular cases prompted mainly by personal circumstances in the country where religion was largely forbidden. This paper provides a more nuanced view looking into performance history of three works by Gubaidulina, *Introitus* (1978), *Offertorium* (1980) and *Seven Words* (1982).

First, I present historical background of spiritual revival in the USSR. Due to repressions of believers during Stalin's rule, the generation born in the 1930's was raised completely secular. Repressions continued during the Khrushchev Thaw (1954–64); the emerging disillusionment about communist ideals and a romantic allure of a forbidden practice, however, generated an interest in spirituality in literary and artistic circles that emerged in the 1960s and flourished in the 1970s and 1980s. Second, I demonstrate that it was possible to study religious music in Russia, and that interest in religion was an important part of non-conformist composers' milieu. Vladimir Martynov's research of religious rituals that he undertook since 1978, Yuri Butsko's reputation as a connoisseur of liturgical chant, as well as a great number of works with religious references composed in Moscow between 1968 and 1989, demonstrate that religion was accessible and in demand among composers. Third, I challenge widespread opinion that Gubaidulina's music was censored mainly because of her religiosity. By discussing three works spanning only four years, and all completed before Perestroika, I demonstrate the ambiguity of Brezhnev Era censorship, when the "fate" of the piece often depended on factors other than musical style or the presence of religious references. *Introitus* was premiered in Moscow, *Offertorium* had to be

premiered abroad, and the “Christian title” of *Seven Words* was substituted for Partita for cello, bayan, and string orchestra by the censors during the Moscow premiere.

Inter- and Intra-Cultural Scale Studies (SMT)

Nancy Yunhwa Rao (Rutgers University), Chair

Bhatkhande, Schenker, Humboldt: An Eternal Rāgamālā

Somangshu Mukherji (University of Michigan)

“*Rāgamālā*” literally means “garland” or “braid” of *rāgas*. Metaphorically, however, it denotes the deeper structural and aesthetic relationships between *rāgas*, and learned descriptions of such. Therefore, it represents any broader theory of Indian music too, such as that proposed by Vishnu Narayan Bhatkhande—whose less-discussed statements about musical cognition and creativity are the focus of this paper. I argue that these statements suggest a hitherto-neglected bond between Bhatkhande, Humboldt, and Schenker, which has significant implications for the enduring interest in *music-language* connections. Therefore, I begin by reviewing a thesis about *linguistic* creativity, which is said to result from our minds’ ability to *generate* novel, recursively organized phrases—a thesis proposed first by the linguist Wilhelm von Humboldt, but inherent in Heinrich Schenker’s proposals too, about how composers create novel *musical* pieces. The implication is that Schenker proposed an essentially Humboldtian theory of music—but one that connects these thinkers to Bhatkhande as well. Bhatkhande’s focus was on analyzing actual *rāga* compositions, to reveal the psychological processes underlying their creation. But this made him theorize Indian music, like Schenker and Humboldt, in terms of how humans generate recursively organized structures, for example, in the way some pitches (like ♯4 in a *rāga* like Bihāg) are introduced as “dissonances in appropriate places” (Bhatkhande 1909–32, 182) when composing *rāga* phrases. Therefore, as I conclude, weaving a “golden braid” between Bhatkhande-Schenker-Humboldt might explain human creativity better. But it might also provide a deeper, cross-cultural and historical, explanation for the relationship—the eternal *rāgamālā*—of music and language.

Constructing Social and Tonal Order in
Northern Song Dynasty Bell Chimes

Lars Christensen (University of Minnesota)

Since early times, Chinese musical thought emphasized how harmonious notes in ritual music were associated with harmonious relations in the social sphere. When Northern Song Dynasty (960–1127) music officials attempted to restore ancient musical practices, in addition to consulting the descriptions and diagrams from

transmitted sources, they also used the metaphors in music theory terminology as a kind of evidence. For instance, in a long-held correlation, the five notes of the pentatonic scale were said to represent the ruler, minister, people, affairs, and things. Some theorists argued that scale arrangements on the single-octave chimes in which the notes corresponding to the minister or the people were lower, and thus more fundamental, than that of the ruler constituted breaches of the respect due one's seniors; the two higher notes, by contrast, presented no problem, since they argued only humans could be the object of the ruler's reverence. This division also neatly fit music theory, since in terms of scale generation, the notes representing humans were *yang* notes while the others were *yin*. Some reformers suggested the addition of four upper-octave notes to the chimes for use in these problematic scales, giving a total of sixteen; others found this numerologically inappropriate and adopted other interpretations. The underlying political metaphor was a pressing issue in the political context of the mid-eleventh century; in the aftermath of the charges of factionalism during the Qingli reforms, it became crucial to establish the ultimate authority of the emperor over ministers, in both political and musical space.

Heart and Soul in a Semitone: A History of the Miyakobushi and Its Phrygian Entanglements

Liam Hynes (Yale University)

One of the most important scales in traditional Japanese music, commonly known as the *miyakobushi*, places its second scale degree only a semitone above its final. This characteristic naturally invites comparisons to the Phrygian mode in the West, though in this paper I demonstrate that the Phrygian mode as practiced by medieval and Renaissance Europeans placed much less emphasis on the final than do Japanese folk melodies in the *miyakobushi*—this aversion goes at least as far back as the earliest notated chants despite the early enshrinement of the *deuterus* mode.

I then explore how Japanese musicians reacted to the Western incursions of the mid-nineteenth century, illustrating how such contrasting attitudes towards Phrygian-type finals could blend in new compositions and arrangements. Such pieces, viewable as the result of efforts to reconcile two arguably irreconcilable musical systems, suggest that humanity's adaptability and urge to make music easily overrides such deep contradictions in musical grammar, creating new styles from their mixture with little strain wherever a social need is felt.

I use the *enka* genre as my principal example of such a style, which frequently fits *miyakobushi*-derived vocal material to instrumental parts in the Western tonal minor mode—it is a style that has been called an “invented tradition” (Yano 2002, 41), and it is one in which the seams are still easily observable to a music analyst. Nevertheless,

despite the clarity of the seams that testify to the genre's hybrid origins, it continues to serve as a symbol of "the heart/soul of [the] Japanese [people]" (Yano 2002, 4).

Late Haydn (AMS)

Bruce MacIntyre (Brooklyn College, CUNY), Chair

The Pamela Paradox; Or, How Arbitrary Signs

Evoke Sensations in Haydn's op. 77, no. 2

Eloise Boisjoli (University of Texas at Austin)

Sensation is an immediate form of knowledge, communicated and evoked by *natural signs*, according to eighteenth-century writers like Condillac. In contrast, *arbitrary signs*, (or artificial signs), require knowledge of an interpretive code, useful for discourse but not immediate sensation. Contemporary European aesthetics valued music for its use of natural signs to arouse the senses, improving the moral virtue of an audience. In practice, however, arbitrary musical signs are extremely effective at evoking sensations, provided that a piece does not become marked as an artifice of feeling. Thus, composers like Joseph Haydn negotiated an aesthetic dilemma by using arbitrary signs to arouse the senses, which I call the *Pamela Paradox*.

This paper examines how the Pamela Paradox informs Haydn's compositional choices for expressing and evoking feelings during a period that purportedly disparaged arbitrary signs, drawing upon Diderot's essay, *The Paradox of the Actor*, and the Pamela-Anti-Pamela debates surrounding Richardson's sentimental novel, *Pamela*. I then turn much-needed attention to the practical application of theories of signification in contemporary music. Haydn was intimately familiar with arbitrary signs of emotional expression, having deployed them in his own sentimental opera *La vera costanza*. The slow movement of Haydn's op. 77, no. 2 is an example of how natural devices—such as varied repetition—work alongside conventionalized expressive figures—such as sighs, gasps, and pauses found in Piccinni's sentimental opera, *La buona figliuola*—in a way that successfully negotiates the Pamela Paradox. In comparison, the slow movements of Haydn's op. 33, no. 3 and op. 76, no. 4 contain more frequent uses of arbitrary signs, often thematizing them in order to evoke more dramatic sensations in an audience.

For Condillac, op. 77 would have more power to improve the moral virtue of listeners; however, opp. 33 and 76 are more evocative of emotional expression, and I would suggest, more capable of arousing sensations through arbitrary signs. The eighteenth-century debate over natural and arbitrary signs can thus inform an understanding of the expressive language in contemporary instrumental music. Additionally, it may suggest refinement of our own modern theoretical tools, such as topic theory.

Haydn's Last Heroine: Hanne, *The Seasons*, and the Culture of Sensibility

Rena Roussin (University of Toronto)

Joseph Haydn's final oratorio, *The Seasons* (1801), has consistently been neglected in performance and scholarship, particularly when compared to its earlier, more successful counterpart, *The Creation* (1798). A number of factors contribute to this neglect, central among them the belief that *The Seasons* lacked the musical innovation of Haydn's setting of the Christian creation story, a thought that would gain further momentum as aesthetic and musical tastes changed throughout the nineteenth century. Yet Haydn's final oratorio is a work of remarkable musical artistry and insight, especially when considered in the context of the eighteenth-century culture of sensibility and the rise of sentimental opera. While Jessica Waldoff and James Webster have both stressed the necessity of examining the presence of sentiment and sensibility in Haydn's oeuvre, no study has yet considered how both might be at work in Haydn's oratorios.

History has primarily remembered Haydn as a composer of symphonies and string quartets, overlooking that he was also a prolific composer and conductor of opera from 1762 to 1790 while in the service of the Esterházy family. Haydn's work in opera composition and production ensures that he would have been intimately aware of the conventions of sentimental opera, particularly the sentimental heroine—something which could certainly have implications regarding musical characterization in his oratorios. By examining the ways in which Hanne, one of the three central characters in *The Seasons*, is constructed as sentimental in van Swieten's libretto and Haydn's score, I demonstrate how the librettist and composer at once reinforce and recast the trope of the sentimental heroine. Textually and musically, Hanne features many of the expected qualities, including an emphasis on virtue and constancy, heightened sensitivity, and sentimental singing style. Yet van Swieten and Haydn also endow Hanne with a level of agency that departs from the traditionally passive figure. Ultimately, in his final major musico-dramatic work, Haydn experiments with one of the central operatic tropes of the eighteenth century. By being aware of these particular features, music scholarship might arrive at a renewed appreciation not only of *The Seasons*, but also of Haydn's abilities as a musical dramatist.

Transcultural Contexts for Understanding *The Creation*

Caryl Clark (University of Toronto)

In this presentation, I explore new contexts for understanding Joseph Haydn's late oratorio, *Die Schöpfung/The Creation* (1798), suggesting that the work yields broader ramifications when examined beyond Christianity. Typically analyzed in terms of Roman Catholic (Austro-German) and Protestant (English, North German) theology—the main religious and language groups for whom this bilingual (English/

German) oratorio was composed by Haydn and his librettist/translator, Gottfried van Swieten—rarely is the oratorio understood from the perspective of Judaism or Jewish listeners, or sacred mysticism. The libretto, based on the first two chapters of Genesis, selected passages from the biblical Psalms, and Book 7 of Milton's *Paradise Lost*, invites consideration from a wider interpretive framework—one extending back to Handel's Old Testament oratorios, as well as the intermediary role played by Johann Peter Salomon, the impresario who brought Haydn to London in 1791 and who, upon Haydn's departure from London in 1795, presented the composer with a libretto entitled *The Creation of the World*.

Examined in this paper are some of the ways in which *Die Schöpfung/The Creation* lends itself to and benefits from a more pluralistic and multisensory interpretive lens. Investigated in this paper are: 1) Haydn's transnational experiences while traveling through continental Europe in late 1790 guided by Salomon, and their subsequent close working relationship in London; 2) the composer's acquaintance with the writings of the late-eighteenth-century Jewish religious reformer Moses Mendelssohn; 3) Milton's engagement with Hebrew scholarship and Judaic exegesis; 4) the oratorio's prelapsarian conclusion—exemplifying Eve as teacher; 5) Haydn's introduction to Handelian oratorio on Old Testament themes (e.g., *Israel in Egypt* and *The Messiah*) in 1790s London; and 6) Haydn's experience writing an Orpheus opera during the French revolutionary period when debates were also raging about the place of the newly emerging citizen-Jew during the height of European Enlightenment cosmopolitanism and universal brotherhood. An increased appreciation of how this late-career oratorio resonates with Haydn's expanding cultural horizons and those of the liberalizing communities and societies in which he lived and traversed suggest a growing awareness of the *creation of a new world order*.

Latin American Cathedrals (AMS)

Carol A. Hess (University of California, Davis), Chair

From Polyphony to Plainchant:

Music and Liturgy in the Periphery (Santiago, Chile, 1609–1840)

Alejandro Vera (Pontificia Universidad Católica de Chile)

When we speak of polyphony and plainchant, we tend to think about the grand collections of choir books or sheet music housed at the most important cathedrals and convents. The back and forth between a choir of clergymen performing plainchant at the lectern and a group of singers and instrumentalists playing polyphony from their music scores is one of the most recurring images among those of us interested in the sacred music of the past. But, what about at the smaller religious institutions, which enjoyed neither these sorts of collections nor a stable chapel choir? This paper is an attempt to respond, in part, to this question, by way of a case study of

musical and liturgical practices at the Santiago de Chile Cathedral, which operated, until 1840, under the auspices of the Archdiocese of Lima.

Using a review of documents and musical sources, I will demonstrate that the cathedral had only a very small collection of polyphonic works and choir books, and that it was only starting in 1721 that it began to host a stable music chapel, precisely because both the church and the city it called home were located in the periphery and faced serious constraints on resources. Nevertheless, rather than impeding the performance of liturgical singing, these conditions prompted the cathedral to develop musical practices different from those of the major religious institutions, singing abundantly “in tone,” buying or borrowing music from other institutions (mainly local convents and the Cathedral of Lima), and using smaller-format books sung only by the succentor or some other cleric.

From a local standpoint, this proposal thus addresses several aspects overlooked by Samuel Claro Valdés, Guillermo Marchant, and even the author of this paper in previous studies about Santiago cathedral.

From a global standpoint, it enriches our knowledge of liturgical singing in a given time period (the eighteenth and nineteenth centuries) and geographical setting (Latin America), which has received relatively less attention, notwithstanding valuable past contributions to the research, such as those found, among others, in Bernardo Illari and Javier Marín’s dissertations on La Plata and Mexico.

Performance Practice and New Spanish Villancicos around 1700

Drew Edward Davies (Northwestern University)

Despite recent inroads into the historical and social study of colonial music from New Spain, certain basic issues of performance practice remain unclear, including considerations such as pitch, voice types, and the composition of continuo ensembles. These questions fall into two broad categories: the first is the tradition of contemporary ensembles to perform *mestizaje* by freely mixing folkloric elements and instruments into cathedral repertoire, sometimes resulting in exoticism; the second, overshadowed by the first, derives from more prosaic issues of notation and organology. One significant problem is the notational use of high clefs in the villancico, not only in the seventeenth century but, archaically, several decades into the eighteenth century as well. In fact, slightly more than half of the surviving villancicos at Mexico City Cathedral by Manuel de Sumaya (1680–1755) (eighteen out of thirty-four pieces) use high clefs, as do nearly half of those (twenty-three out of fifty-two pieces) by his predecessor Antonio de Salazar (ca. 1650–1715). The practice disappears with the arrival of Italian musicians trained in the galant style.

This paper intends to weigh evidence concerning both of these strands of performance issues, building upon institutional documentary records, iconography, and musical repertoire to attempt to find a reasonable range of performance practice

guidelines for New Spanish cathedral villancicos in the decades before and after 1700. It will reevaluate the composition of continuo ensembles, advocating an increased use of harps and *bajones* for groups today and suggest that many of the villancicos in high clefs need downward transposition of a fifth (especially works with a natural key signature and untexted, active bass lines). In so doing, it suggests that period sonorities were considerably different from what we tend hear on modern recordings, namely lower in pitch, with a more bassoon-dominated sound, and with choirs of mixed-age men. Gaining a better understanding of such mechanics will hopefully encourage more historically informed experimentation with the repertoire, at least as a contemporary option.

Southerly Winds of Change:
Musical Sophistication at Oaxaca Cathedral, 1726–79
Billy Traylor (Austin Baroque Orchestra)

As Mexico City was the nexus of both temporal and spiritual power in New Spain, it is unsurprising that that city's Metropolitan Cathedral boasted one of the largest musical chapels in the Spanish New World. The capital, though, did not always hold a monopoly on such music: in the seventeenth century, Puebla easily rivaled Mexico City, employing such luminaries as Gaspar Fernandes and Juan Gutiérrez de Padilla, and Durango, a small yet prosperous city in the northwestern scrublands, laid claim to New Spain's first Italian-born *maestro de capilla* upon the arrival in 1749 of the brilliant Roman Santiago Billoni.

In the mid-eighteenth century at the cathedral in Oaxaca, the Italianate, concerted style of baroque music attained a level of sophistication not seen elsewhere in New Spain at that time. This came about largely through the compositions of four *maestros de capilla*, namely Manuel de Sumaya, Juan Mathías de los Reyes y Mapamundi, Francisco Martínez de la Costa, and, to an extent, Tomás Salgado. These four composers' villancicos, cantadas, and concerted Mass settings incorporated not only more modern contrapuntal and harmonic practices, but also called for a more operatic vocal technique accompanied not only by organ, harp, and dulcian as before, but also by orchestras that included flute, oboe, bassoon, and trumpet in addition to violin-family instruments.

This presentation will focus upon the explosion of the baroque style in Oaxaca, something touched upon in Mark Brill's dissertation (1998) covering that city's overall musical style from 1600 to 1800. Using the music of the four aforementioned maestros, it will be demonstrated that the concerted baroque style flourished more strongly in Oaxaca than in Mexico City. Differences between Oaxacan practices and those of other cathedrals will be shown, including the continued use of the seventeenth-century quasi-Renaissance style at Mexico City Cathedral during Sumaya's time as maestro, the explosion of the galant style at Mexico City under Ignacio

Jerusalem, and the appearance of the virtuosic, Corellian style that began in mid-century Durango under Billoni. The simultaneous persistence of the *stile antico* across Mexico will also be discussed.

Mid-Century Jazz (AMS)

Darren Mueller (Eastman School of Music, University of Rochester), Chair

Dave Brubeck in the Living Room: Race, Gender, and Respectability in the Conversion of a “New” Jazz Audience

Kelsey Klotz (University of North Carolina at Charlotte)

Throughout his career, white jazz pianist Dave Brubeck boasted of his ability to “make converts” of respectable audiences—audiences typically frightened away by racist stereotypes of jazz. Likewise, he was touted by critics and promoters as a “jazz evangelist” who opened jazz to a new audience. In each case, words like “new” and “respectable” served as implicit markers of race and class; Brubeck’s audience was “new” because it was white (never mind the fact that white audiences had listened to jazz since its beginning), and it was “respectable” because it was comprised of middle and upper-middle class whites. However, Brubeck’s appearances in magazines such as *Vogue* and *Good Housekeeping* demonstrated that part of the “newness” of Brubeck’s “respectable” audience was its gender—and more specifically that Brubeck could draw white middle class women to jazz.

Whether embodying Brubeck’s performances at the piano, performing with him at the piano bench, listening to his music, or composing music like his, mid-century white women were an active part of Brubeck’s audience. This paper focuses on the white, middle-class women who comprised a significant portion of Brubeck’s audience. It is thus part of musicological interest in women’s engagement with jazz (Tucker; Griffin; Guillory; Kelley; Wells) as well as in the relationship between jazz and gender more broadly (Monson; Ake; Kelley; Ramsey). Through extensive archival work, this paper examines the stories told by the women who wrote to Brubeck of their experiences with his music, offering a space for their stories to become part of a jazz historical canon that continues to assert that women do not like jazz. At the same time, this paper interrogates the interest of these women in so-called “respectable” jazz musicians like Brubeck, arguing that their engagement with his music demonstrates the extent to which white female audiences increasingly considered jazz to be both capable of domestication and part of an aspirational consumerist economy. Put simply, they could maintain the privileges of respectability they received based on their intersecting race, class, and gender identities, while still enjoying jazz as performed by musicians like Brubeck.

Inside *Time Out*

Stephen A. Crist (Emory University)

Time Out by the Dave Brubeck Quartet is one of the most commercially successful albums in the history of jazz, not far behind Miles Davis's *Kind of Blue*. Both were recorded in the same year (1959) and location (Columbia's 30th Street Studio). Davis's album has received extensive scrutiny, including numerous articles and several monographs (Kahn, Nisenson, Williams). But there is no comparable body of work on Brubeck's album, despite its ubiquitous presence in the American soundscape for more than a half-century.

In this paper, I suggest that a close look at Brubeck's *Time Out* as a sound document reveals not only a fascinating chapter in the history of recorded jazz but also new perspectives on American cultural history of the 1950s and 60s. Drawing upon the holdings of the Brubeck Collection at the University of the Pacific and the archives of Teo Macero, the album's producer, at the New York Public Library, I will detail the previously hidden connections between the track "Blue Rondo à la Turk" and the death of W.C. Handy ("Father of the Blues"); the genesis of "Strange Meadow Lark," from its earliest compositional sketches to Miles Davis's later interest in recording it; and the surprisingly extensive evolution of "Take Five," as documented by the original session recordings.

In addition, the story of *Time Out* involves an unexpectedly diverse cast of characters from many sectors of American and European musical and visual arts. For instance, the weekend preceding the album's release, the Quartet performed at Carnegie Hall with the New York Philharmonic, under the direction of Leonard Bernstein. The concerts were attended by both the avant-garde composer Edgard Varèse, then in his seventies, and the young pioneer of free jazz, Ornette Coleman. Moreover, the painting that Brubeck wanted for the cover of *Time Out*, but had to be postponed until its sequel, was by the Catalan surrealist Joan Miró, and its use was brokered by Xenia Cage and Henri Matisse's son, Pierre.

The "New Thing" as Polemic: Aesthetics as Identity, 1965–67

Kwami Coleman (New York University)

Music critic and later comic book-writer Harvey Pekar, writing in *Down Beat's* second issue of 1966, urges readers to resist the surging "cult of personality" emergent in debates on the "new thing" in jazz criticism. These self-appointed spokesmen for the avant-garde movement, Pekar warns, have a difficult time explaining what it is all about, substituting metaphysics, social politics, and "emotion-laden adjectives" for clear and precise analyses. Pekar's counsel, I argue, lays bare experimental improvised music's fraught epistemological terrain in the mid-1960s. The perceived ambiguity of the music's intent and meaning encouraged the new thing's strongest detractors

to discredit it, along with the critics who endorsed it, as promoting an aesthetics of identity politics. In this paper, I explore the contours of this argument as presented in mid-60s criticism, but also outline how other writers, like Amiri Baraka, framed the new music's intensity and opacity as a polemical project aimed at white bourgeois liberalism and the jazz industry's oligopoly.

Agency and ownership, on the part of both music creators and their audiences, are themes that emerge in this discourse. Specifically, abstraction in the new thing was targeted as the means through which an artist's motives, as well as the integrity and value of the music itself, might be determined and judged. I consider how techniques of abstraction in the new thing disclosed, citing Phillip Brian Harper, a unique representation of "social facts" that subverted the expectation of legibility so central to modern jazz criticism and consumption in postwar United States. How the aesthetic challenge of the new thing might be framed as a matter of knowingness—a recognition of artists' personhood and an acknowledgment of creative expression's intrinsic politics—is my attempt to unravel experimentalism's thorny reception in the music literature of this period.

Musical Networks, Medieval and Early Modern (AMS)

Evan A. MacCarthy (West Virginia University), Chair

Tomás Luis De Victoria: Businessman and Composer

Kelly Huff (Washburn University)

Tomás Luis de Victoria occupied divergent worlds. Most of his formal education and career occurred in Rome, while he spent his later years at the Descalzas Reales convent in Madrid. He served as chaplain to the Empress María of Austria and became convent organist after her death. While his choice to work at a small royal convent might seem peculiar, this position placed him at the center of court activity. Early scholars tended to underestimate his financial success; however, reexamination of the biographical narrative reveals Victoria's association with the most prominent nobility, clergy, and businessmen of the period, relationships that certainly boosted his reputation and financial status. The dedicatees of Victoria's publications are evidence of this, as are his long-term associations with the most respected music publishing firms of the period.

Victoria's first Spanish publication, *Missae, Magnificat, Motecta, Psalmi, & alia . . .* (1600), was dedicated to Philip III and printed by the royal press. It includes an unprecedented number of polychoral works with organ accompaniment, foreshadowing the "colossal" Baroque style. Some scholars interpret this as a stylistic shift intended only to indulge the frivolous tastes of a young king, but I posit an alternative view: the repertoire is suitable for the most prominent feasts of the church year, and the circumstances surrounding its publication offer unique insight into Victoria's business

practices and reveal his pragmatic nature. An updated reading of sources related to the collection emphasizes Victoria's prowess at self-promotion and his acute ability to recognize the tastes of his intended audiences and tailor publications to meet the demand. Letters sent alongside his prints demonstrate his careful consideration of potential customers, as does the printing contract drawn up between Victoria and the Imprenta Real.

In the Household of Jean de Blauzac: Networks of Musical Knowledge in the Late Fourteenth Century

Karen Cook (University of Hartford)

The papal schism began in 1378, when the volatile Urban VI so angered his cardinals that most fled, electing Robert of Geneva as (Anti)Pope Clement VII. One cardinal missed the excitement: Jean de Blauzac was left behind by Gregory XI to guard the papal territories in Avignon, and joined Clement VII's obedience upon his arrival. He died a year later.

As a cardinal, Jean was well poised to take advantage of Avignon as a cultural cross-roads and cultivated a household befitting his status. Lesser known but important musical figures in Jean's household were Richardus de Bozonvilla, the owner and possible copyist of the manuscript Apt 16bis, and Johannes de Bosco, a composer of several Mass movements; both were singers in Clement VII's chapel.

I recently discovered that Jean had yet another musical familiar: Johannes Pipardi (Pipudi). Pipardi was a member of his household at least by 1375 and likely until Jean's death. Jean was buried at the church of Saint-Didier in Avignon; Pipardi is named as a canon there in both papal supplication records and in the manuscript Seville 5.2.25, where he is the magister behind the treatises *De arte cantus* and *Regulae contrapunctus*.

I have argued elsewhere that *De arte cantus* is one of the earliest known sources for the *Libellus cantus mensurabilis* (c.1340), and *Regulae contrapunctus* for the *Ars contrapuncti* (after c.1340)—both purportedly by Johannes de Muris. Since both the *Libellus* and *Ars contrapuncti* are found predominantly in later Italian manuscripts, identifying Pipardi's treatises as earlier sources with strong French ties lends serious support to the hypothesis that the former are authentically French, possibly even by Muris. Locating Pipardi in Jean's household in schismatic Avignon thus suggests one intriguing possible route to Italy for the northwestern *Libellus* tradition. Furthermore, placing Pipardi in the same immediate circles as Richardus and Johannes de Bosco proposes new connections between his treatises and the notated record. In this paper I reveal Jean to be an important musical patron, and the networks of musical transmission that developed around his household to be more significant than previously understood.

Goscelin's Songbook? On the Origin of the *Carmina Cantabrigiensia*

Alison Altstatt (University of Northern Iowa)

Few medieval manuscripts have generated more controversy than Cambridge University Library Gg.V.35: an eleventh-century miscellany from Saint Augustine's Abbey, Canterbury. The manuscript transmits a heterogeneous song collection known as the *Carmina cantabrigiensia* (or "Cambridge Songs"), whose origin and function have long been debated. The collection has alternately been described as the repertoire of a wandering goliard, a professional entertainer's training manual, and a collection of songs prized primarily for their literary value, or conversely, for their musical qualities. Interpreting the collection in its wider manuscript context, Arthur Rigg and Gernot Wieland explained it as the final element in an array of pedagogical materials intended for classroom use and arranged in ascending order of difficulty. More recently, Jeremy Llewellyn contextualized the collection within the art of the medieval cantor, tracing the liturgical origins of the song CC44, *Hec est clara dies*, as a case study.

The present study reexamines *Hec est clara dies* in light of newly identified concordances in a thirteenth-century processional from Wilton Abbey. I show how the song quotes the unique Wilton *Visitatio sepulchri* Easter play and other chants used in the Wilton liturgy. I furthermore demonstrate how other texts transmitted in the manuscript point to the influence of the Saint Amand Abbey school, and more specifically, to the school of Saint Bertin, founded by Hucbald of Saint-Amand. On this evidence, I propose that the Cambridge Songs were a collection belonging to the cantor, poet, composer, and teacher Goscelin, monk of Saint Bertin Abbey (ca. 1040–1114). Goscelin served for some fifteen years as chaplain and tutor at Wilton Abbey before sojourning in various English religious houses as an itinerant hagiographer, and ultimately settling at Saint Augustine's Abbey. This attribution harmonizes the various proposed origins and functions of the manuscript and explains seemingly contradictory evidence regarding the transmission of its song collection. Finally, it sheds new light on the growing body of hagiographic and liturgical works attributed to Goscelin, on the education of his students, and on the music and liturgy of Wilton Abbey.

Nineteenth-Century Spaces and Spectacles (AMS)

Matthew Franke (Howard University), Chair

“Behind every rock is an ambushade of native minstrels”:
English Grand Tourists in the Bernese Oberland and the
Nineteenth-Century Commercialization of the *Ranz des Vaches*

Emily Loeffler (University of Oregon)

Nineteenth-century English travel literature about the northern Swiss Alps established interlinked visual, cultural, and aural expectations for English travelers on the Grand Tour. The primary aural expectation of an idyllic herding called the Ranz des Vaches could be sung and/or played on the alphorn, but, as the English considered it the final bastion of the power of ancient Greek music, it required a morally pure musician who also met the aesthetic requirements of the rural exotic that the English expected from the mountains themselves. Research on the Ranz des Vaches has not drawn extensively from nineteenth-century travel literature; my exploration turns to this body of work, including famous travel guides and the journals of individuals of various status, to investigate its various manifestations and functions.

Using these sources, my paper suggests that the Ranz des Vaches developed in part as a commercialization of the scenery in the Bernese Oberland, a region previously defined by isolation and deep poverty. The influx of travelers on the Grand Tour represented a potential source of income for the rural musicians, who could capitalize on the travelers' visual and philosophical expectations. Busking occurred at a series of specific scenic locations in the Bernese Oberland, beginning near Lake Brienz at the turn of the nineteenth century, and subsequently spreading into the valleys to the south of Interlaken. As busking increased, gender roles became more codified: only men or boys would play the Ranz des Vaches on the alphorn, and it was only sung by women and children, and thus potentially providing a source of income for women. Finally, the travel literature offers a valuable insight into the power dynamics between the English travelers and Swiss musicians. As long as the music-making was heard as complementary to the scenic experience, it was happily received; but as the number of musicians increased, they were, ironically, seen as morally degenerative and therefore inauthentic distractors from the scenery.

Aida, Media, and Temporal Politics, ca. 1871–72

Francesca Vella (University of Cambridge)

Few operatic works have been as firmly associated with the locations of their premieres as Verdi's *Aida*, first performed in Cairo in December 1871. Yet in its time, this fixed link in fact competed with a host of other connections, both geographical and

chronological: with the Paris Opéra, invoked as “true” destination of Verdi’s opera; the Franco-Prussian War, misjudged as the historical context for its premiere; or with a constellation of mistaken dates and places celebrated as cornerstones in its early performance history. Far from merely reflecting the opera’s complex genesis or its interactions with a variety of nationalist views and imperial geographies, taken together, such misplacings invite an examination of *Aida*’s temporal politics around 1871–72 in the light of technological developments and media landscapes that complicated the opera’s local rooting.

The communication and transport networks that operated in Paris during the war of 1870–71 were famously key to the Cairo production. Yet in Verdi’s opinion (shared with his publisher Ricordi), Milan was from the start *Aida*’s intended launch pad. Hence the opera’s closely consecutive—and contractually interdependent—“two world premieres,” the second at La Scala only six weeks after that at Cairo. Milanese critics trumpeted this first major operatic event in United Italy as having an unprecedented cosmopolitan status. Meanwhile, questions of timing (via telegrams and delayed postal correspondences) played critically into how *Aida* came to occupy a “blurred” geo-temporal space.

Focusing on the Cairo-Paris-Milan triangle, in this paper I examine the technomedia apparatus and the attending discourses of immediacy that contributed to positioning Verdi’s opera within this liminal cultural realm. I argue that, for one thing, such a perspective inflects traditional scholarly concerns, rooted in discussions of Orientalism and in postcolonial theory, with *Aida*’s representation strategies. Furthermore, I suggest that relocating Verdi’s opera within its early multi-local and technological context raises interesting questions concerning its participation, not least through its entanglements with emerging concepts of simultaneity, in broader spatiotemporal experiences.

“Spectacle trop beau, peut-être”: Exhibition Fatigue at the Palais Garnier and the Grand Operas of Jules Massenet

Tim Rhys Lloyd (Oxford Brookes University)

Reviewing the 1877 premiere of Jules Massenet’s first essay in grand opera, *Le Roi de Lahore*, Henri de Lapommeraye of *La France* questioned whether the spectacle offered was one “*trop beau, peut-être . . . trop beau dans l’intérêt du compositeur*.” The imperative—both contractual and customary—for luxury of spectacle upon Paris’ premier stage makes the critic’s statement a curious one. Taking de Lapommeraye’s bon mot as a starting point, in this paper I map the growing concern among Parisian critics about the prevalence of visual effect over compositional affect in the new operas of Paris’ jeunes maîtres.

I trace the development of these critical anxieties by comparing the shared spectacular aesthetic of Massenet’s grand operas and Paris’ *Expositions Universelles* between

1877 and 1891. While music's indispensability to the dazzling phantasmagoria of fin-de-siècle Paris is by now well documented, the confluence of spectacle between Parisian world fairs and the city's cultural institutions is not. I shall demonstrate that by sharing not only the exhibitionary aesthetic of the *Expositions* but also their audiences, Massenet's grand operas were increasingly critiqued through the lens of the fairs themselves: with wonder, amusement, and ultimately fatigue.

I argue that the ensuing malaise of exhibition fatigue precipitated by the *Expositions* throughout the decade spilled over into attitudes towards France's pedigree musical genre itself. The paradox whereby the official pomp and ceremony invested in the national heritage led to its increasingly satirized popular treatment proved deleterious not only to the genre and its mausoleum, the Palais Garnier, but also to its most glittering exhibits: the grand operas of Jules Massenet. I aim ultimately to demonstrate that the Opéra's commodification of internationalist displays of antiquity became simulacra for the national crisis of operatic genre.

Process, Groove, and Backbeat (SMT)

Robin Attas (Queen's University, Canada), Chair

The Functions of Continuous Processes in Contemporary Electronic Dance Music

Jeremy W. Smith (University of Minnesota)

With electronic technology sound can be controlled more precisely, drastically altered within microseconds, or subtly changed over several minutes. There are many methods of altering sounds electronically, including changing the pitch, rhythm, volume, timbre (spectral content), attack, decay, panning, and reverberation. This paper investigates these changes in contemporary electronic dance music (EDM), focusing on the musical and aesthetic functions of continuous processes, which gradually modify musical parameters fluidly, not in a discrete, "step-by-step" fashion. Examples of continuous processes include fade-ins, accelerations, pitch slides, and filter sweeps. Existing analytical scholarship on EDM has focused on clearly discrete processes, especially metrical dissonance and the sudden addition or subtraction of sound layers (Butler 2006; Hawkins 2003; Solberg 2014).

Any music created with digital technology is discrete at some level, but there is a perceptual continuum between clearly discrete processes and clearly continuous ones, with what Danielsen (2010) calls "micro-rhythm" in the middle. The perception of these processes as continuous or discrete can differ depending on the parameter(s) being altered, the rate of change, simultaneous processes in other layers, and/or the listener's knowledge of the compositional process. This presentation will examine several EDM tracks, focusing on perceived continuous processes such as the gradual cyberization of a voice in "Find a Way" (2017) by acclaimed producer Wolfgang

Gartner. My analyses will show that continuous processes have a variety of functions, including building or relieving tension, and orienting or disorienting listeners to hypermetric boundaries.

Theorizing Quintuple and Septuple Grooves in Recent Rock Music

Scott Hanenberg (University of Toronto)

Irregular-meter grooves define the sonic palettes of many progressive and alternative rock genres and artists. While recent scholarship has demonstrated the analytical value of studying metrically irregular rock music, common subdivision patterns and the instrumental cues that express them remain under-theorized. To better understand irregular rock grooves, I examine drumbeat articulations. By contrasting metrically irregular drumbeats with the standard 4/4 backbeat, the distinguishing features of different irregular grooves come into sharp focus. In this paper I present findings on the most common irregular meters—quintuple and septuple—within a corpus of 240 songs released since 1990. These two cardinalities are especially instructive as models for irregular patterning: each bears a distinct relationship to regular metric archetypes and reveals a characteristic approach to irregularity.

Among quintuple patterns we find a multitude of subdivisional possibilities expressed through a variety of drumbeats. Of eight 5/4 drumbeat archetypes and two common 5/8 possibilities, most concern patternings of kick and snare drums that vary the standard rock backbeat. The representation of all ten of these archetypes in my corpus attests the diversity of quintuple grooves. Conversely, septuple patterns are strikingly consistent, imitating the backbeat more closely. Nearly half of the 7/4 grooves I surveyed begin with what could be construed as a 4/4 measure, with standard backbeat accompaniment, while 85% of 7/8 examples adopt the backbeat (with a recurring eighth-note deletion). Septuple grooves thus negotiate a space between the unpredictable irregularities of quintuple meters and the predictable regularity of the 4/4 backbeat.

Headbanging to “Giant Steps”: Backbeat and Tempo Modulation in the Music of Panzerballett

Mariusz Kozak (Columbia University)

The backbeat is a persistent rhythmic pattern in 4/4 that characteristically emphasizes beats 2 and 4. Its normative presence in popular music underscores its function in coordinating movements of musicians and listeners, but its status as either a metrical phenomenon or an aspect of rhythm is ambiguous. In this paper, I explore instances in which the backbeat’s ambiguity is highlighted precisely through its capacity to coordinate movement. In particular, I examine how the listeners’ bodily responses to the music of Panzerballett—a German heavy metal/jazz fusion band—can put

to question the backbeat's ontological status and its function in organizing music. In their cover of John Coltrane's "Giant Steps," the musicians of Panzerballett in a virtuosic fashion decouple the backbeat from the musical texture and use it to create rapid tempo modulations by effectively "hijacking" the musical context. I argue that they are able to do so because the backbeat is a persistent bodily activity that fulfills its function by virtue of listeners' active responses to sound—here, headbanging. The backbeat exerts such a dominating presence because it is part of the body's embodied knowledge of music as a temporal process. I suggest that the backbeat is neither simply an organizational schema that coordinates the movements of participants, nor solely an entrainable element necessary for meter in pop/rock music, but an aspect of cultural memory, a musical technique that links listeners and performers in a single bodily experience.

Schubert and Form (SMT)

René Rusch (University of Michigan), Chair

Repetition as Expansion: Large-Scale Sentential Structures in Franz Schubert's Subordinate Themes

Caitlin Martinkus (University of Notre Dame)

Scholars of form-functional theory have long been interested in the organization of subordinate theme groups in classical and romantic sonata forms (Caplin 1987, 1991, 1998; Schmalfeldt 1992, 2011; Vande Moortele 2016). Despite this, close readings of Franz Schubert's subordinate themes are rare. I analyze Schubert's first-movement sonata forms, focusing on processes of structural expansion in three subordinate themes: the C Major Symphony (D. 944), the C Major String Quintet (D. 956), and the C Minor Piano Sonata (D. 958). These works exemplify a broader trend in Schubert's oeuvre: in each, repetition functions intrathematically, participating in processes of structural expansion within the framework of an overarching, large-scale sentential design.

Following the work of BaileyShea (2002/2003) and Vande Moortele (2011), I abstract an underlying template of sentential phrase construction, tight-knit + tight-knit + loose, to describe relationships between thematic restatements in sentential structures. I consider the first iteration of a theme or phrase and its repetition as tight-knit, forming a large-scale presentation, while the following loose section typically exhibits characteristics of continuation function and (often) leads to a PAC. The treatment of repetition in D. 944, D. 958, and D. 956 momentarily delays the perception of a unit's formal function; however, the third thematic statement—initiating processes of retrospective reinterpretation—brings into focus the overarching structure of these expanded subordinate themes and makes clear the role of repetition in their formal

construction. As such, Schubert's sentential designs demonstrate the subsuming of seemingly paratactic structures into the hypotactic discourse of sonata form.

Schubert's New Forms:
Digressionary Passages in Schubert's Two-Key Expositions
Aaron Grant (Missouri Western State University)

Donald Francis Tovey once stated that, in Schubert's three-key expositions, "the most obviously wrong digressions . . . [press] towards new forms" (Tovey 1927, 122). In this, he seemed to imply that Schubert's two-key and three-key expositions are examples of separate practices. By all appearances, scholars seem to agree. However, what has been left out of this understanding is that Schubert's three-key expositions are not the only examples of sonata-form expositions containing large-scale digressions towards unexpected key areas; for many of Schubert's so-called two-key expositions also house such passages (e.g., D. 103/I, D. 804/I, and D. 887/I).

Current scholarship of Schubert's sonata forms suggests a clear division between two- and three-key expositions. However, when one compares Schubert's three-key expositions with two-key expositions containing harmonic digressions, a previously unacknowledged link between the two formal types begins to emerge, suggesting that the supposed clear line between two- and three-key expositions is not as defined within his music as previously believed. This paper, therefore, argues for a reconceptualization of Schubert's sonata-form practices in which his two- and three-key expositions are not viewed as a binary, but as part of a continuum. In this way, we see a composer whose experimental work in adding additional keys to sonata-form expositions allowed him to unlock a host of new sonata-form procedures.

Reconfiguring Classical Theories for Romantic Music:
The Case of Schubert's "Unfinished"

Steven Vande Moortele (University of Toronto)

Much of the cadential and phrase-structural organization of the first-movement exposition of Schubert's "Unfinished" Symphony in B minor, D. 759 (1822) is obviously reminiscent of classical precedents. Yet few of its specifics fall readily within the categories established by recent theories of classical form—Caplin's theory of formal functions or Hepokoski and Darcy's sonata theory; indeed, the work's individuality pointedly resists the wholesale application of either model.

In this paper I argue that theories of classical form can nonetheless inform an analytical practice tailored specifically to romantic music, provided aspects of those theories are modified, recombined, and reconfigured. I develop my thesis through two analytical vignettes. I first analyze the exposition's main-theme and transition functions, showing how they generate a series of multiple—and in part mutually

incompatible—retrospective reinterpretations that resists a satisfactory “final-state” analysis. In the second vignette I argue that the subordinate theme, in spite of its seemingly discontinuous and at times highly dramatized surface, is best understood as one single overarching sentential design.

Both analyses demonstrate a mode of formal organization that is characteristic of much romantic music, and in which units of the length of a simple classical theme are nested within relatively long and hierarchically complex thematic units. More importantly, they show how classical theories of form can go a long way in interpreting individual smaller-scale building blocks in this repertoire, but that the larger constellations in which those building blocks appear are *sui generis* and unheard of in classical music.

Friday Morning 10:45–12:15

Black Voice (AMS)

Johann Buis (Wheaton College), Chair

The Vocal Sounds of Tradition on the
Recorded Sermons of Reverend A. W. Nix

Terri Brinegar (University of Florida)

In the 1920s, an African American Baptist minister, Reverend A. W. Nix (1880–1949), recorded sermons on phonographs in the 1920s. As southerners like Nix ventured North for new opportunities and to escape racism in the South, conflicting class values created intra-cultural divisions. On phonograph recordings, Nix carried forth the vocal sounds of tradition associated with the southern black church, in an era in which middle-class, northern “city” blacks chose to disassociate themselves from these voices. Analysis of Nix’s voice on his recorded sermons reveals vocal characteristics that were regarded with contempt by members of the emerging northern black middle class, who associated these vocal sounds with the slave past, favoring instead the voices associated with white culture. They believed that by assimilating the vocal expressions of the dominant society, which they regarded as more sophisticated, they could prove their worth and be treated as equals. However, the development of the phonograph and sound films in the 1920s brought the voice of the southern minister out of the private sphere of the black church and into the public arena of greater society. The success of Nix’s recorded sermons on phonographs and in film demonstrates the values African Americans placed on vocal traditions, and how they served as resistance to assimilation to white vocal aesthetics.

Making History: The Politics of Linton Kwesi Johnson’s Dub Poetry

Jordan Musser (Cornell University)

Jamaican émigré Linton Kwesi Johnson is a giant in the history of black British poetry—a “godfather,” in Burt Caesar’s words (1996). Almost single-handedly, he innovated dub poetry, a written and spoken form that incorporates dub bass rhythms and the syncopated licks of reggae into verse. From his position in the literary avant-garde, Johnson transferred such “sound writing” into musical performance in the mid-1970s: first, in community spaces, with drumming ensemble Rasta Love, and later, in popular culture, with Dennis Bovell’s Dub Band, with whom Johnson

released numerous LPs, toured Europe, and topped the charts in *Sounds*, *Melody Maker*, and other periodicals (Kapchan 2017).

Johnson's activities were not solely literary or musical, however. For him, dub poetry was integrally tied to grassroots struggle, locally, and to the Third World project and its legacy, globally (Prashad 2007). Drawing on archival research, this paper demonstrates the ways Johnson put this program into practice. I begin by situating Johnson's work—specifically the recording, "Five Nights of Bleeding"—in the context of his participation in the Caribbean Artists Movement. There, he met Edward Kamau Brathwaite, whose "nation language" idea guided Johnson's conception of how verse composed in *patois* could become musical. In this way, dub poetry parallels the work of contemporaneous black poets in New York and Paris interested in jazz (Edwards 2017). Second, and more extensively, I show how Johnson's *oeuvre* both documented and instigated the activism of community organizations where he worked, including the Railton Youth Club, the Keskidee Centre, and the Race Today Collective. Johnson routinely mobilized his growing celebrity to draw attention to these institutions; by participating in them, he helped *make* the history he also chronicled in albums like, well, *Making History*. This recursive dynamic, I argue, forces us to reevaluate standard narratives of British popular music and politics, which are dominated by punk and events like Rock Against Racism (Goodyer 2009). Contrastingly, Johnson followed his mentor, C.L.R. James, by developing a Marxian, decolonial aesthetics that merged elite and popular art-worlds, and furnished black liberation *vis-à-vis* Thatcher's New Right.

"Rags and Old Iron": Memory, Masculinity, and Polyvocality in Oscar Brown Jr.'s Song-Poems

Heather Buffington Anderson (Claflin University)

Oscar Brown Jr.'s music, poetry, and theatrical works challenged generic boundaries within and across medias. An artist-activist of the Black Arts Movement, Brown developed a Black aesthetic strategy based in intertextuality, collaboration, and theatricality. Responding to his assemblage of medias, Amiri Baraka categorized Brown's work as "poem-songs" or "song poems." Within his performances, Brown manipulates musical genres and vocal timbre to move through various personas, presenting multiple and simultaneous Black identities.

This essay explores Brown's use of African American folk traditions and considers his aesthetics and politics within the context of the Black Arts Movement. Though often marginalized in discussions of Black Arts poetry and music, Brown's weaving of speech and song precedes the development of the New Black Poetry as defined by Stephen Henderson. Additionally, Brown disrupts the hypermasculinized Black identity central to notions of Black militancy and Black Power politics. I suggest that Brown's polyvocality presents a layering of identities, which challenges singular notions

of Black masculinity within the Black Power Era. Brown achieves this by moving through multiple vocal timbres, but also by reclaiming African American folk traditions such as street cries and hollers. I read and hear Brown's poem-songs through Toni Morrison's trope of "rememory" presented in her novel, *Beloved*. Brown's use of African American folk tales and music can be understood as a reclamation of culture and heritage, which he uses not only to provide a memorial and record of these traditions, but also to connect them to Black Power politics.

Brahms Reconsidered (SMT)

Nicole Grimes (University of California, Irvine), Chair

Brahms and the 1.5-Length Bar

John Paul Ito (Carnegie Mellon University)

What are we to make of Brahms's barlines? What, especially, when the heard meter conflicts with them? Strongly contrasting positions have been taken, with some insisting that the notated meter is always best and others freely rebarring the music. Drawing on a study of metrical dissonance in all of Brahms's music, this paper addresses Brahms's barlines by examining measures one-and-a-half times the length of the prevailing measures, or 1.5-length bars (1.5LB's). 1.5LB's occur throughout Brahms output; they may be either notated or unnotated, and they occur most frequently either singly or in pairs.

1.5LB's can serve as a hermeneutic key to Brahms's metrical practice, revealing the validity of alternate heard meters. This is based on two converging arguments.

First, each individual notated 1.5LB shifts the phase of the barlines, and initial and final barlines end up out of phase more often than not. Brahms rarely ends a movement with unresolved metrical dissonance; this suggests that those endings are metrically consonant, and that the listener should follow the clear cues indicating a change in meter. Emphasis on the notated meter in these cases opens the door to alternate heard meters in other cases, as the aural cues are of the same nature.

Second, 1.5LB's often appear before cadences in Brahms's music, and the frequencies with which this occurs for notated and unnotated 1.5LB's are statistically indistinguishable.

I therefore conclude that notated and unnotated 1.5LB's were basically equivalent for Brahms. The general validity of alternate heard meters follows.

Brahms's "Musical Prose" Reconsidered

Lucy Liu (Indiana University)

In the history of Brahms reception, "developing variation" emerged as a central concept. Another suggestive term, "musical prose," often accompanies discussions of developing variation. It originates from "Brahms the Progressive," which defines musical prose as "the direct and straightforward presentation of ideas, without any patchwork, without mere padding and empty repetitions." Thus far in the scholarly literature, developing variation (a loose collection of compositional procedures and techniques) is said to generate musical prose.

My paper seeks to restructure the relationship between developing variation and musical prose because a small number of "prose"-like pieces by Brahms exhibit almost no developing variation, especially some inner movements of the four symphonies. To accommodate these, I reconceive "musical prose" as encompassing two distinct categories. One is the well-known developing variation, which sees non-exact repetitions operating under a semblance of logic (at any given moment, something of what has come before is preserved while simultaneously something new is introduced). The other is what I call *modular discourse*, which does not rely on traditional motivic/thematic working-out to generate new content. What modular discourse and developing variation have in common is that both avoid literal repetition (i.e., "empty" repetitions). But whereas developing variation keeps to one train of thought, modular discourse presents incises or "modules" that are not related by a common denominator, and a great number of them in quick succession. To demonstrate modular procedures at local and higher formal levels, I analyze passages from the slow movements of the First and Second Symphonies.

Failed Musical Memory and Intertextuality in Brahms's op. 83 Andante

David Keep (Eastman School of Music, University of Rochester)

The Andante from Brahms's Second Piano Concerto opens with a lavish theme played by a solo cello, but over the course of the B-flat major ternary form the solo piano gradually loses its ability to articulate this theme. Throughout the A and B sections, the piano plays only increasingly less-recognizable fragments of the theme, and just at the moment of the main theme's expected return, Brahms instead interpolates references to two of his lieder ("Lerchengesang," op. 70, no. 2 and "Todessehnen," op. 86, no. 6). With the slower tempo and remote key of F-sharp major, the song quotations in op. 83 hijack the Andante's form at the moment of greatest anticipation. This demands explanation, and the use of texted music suggests that poetic content plays a significant role in shaping the movement. Taken together, the fragmented motivic treatment of the main theme in the piano, the distinctively liminal formal devices found throughout, and the temporal stretching of passages with slower tempi

embody a psychological struggle to access past memory. From a broader perspective, this analysis suggests that Brahms's practice of quotation is not just an intriguing use of shared melodic material; rather, it is a pivotal nexus between texted and non-texted modes of musical expression that can offer explanations for unusual compositional features.

Global Temporalities, Global Pedagogies (SMT)

John Roeder (University of British Columbia), Chair

Specifically Generic Accompaniments:

Clump Vectors in Guinean Malinke Dance Drumming

Tiffany Nicely (University at Buffalo, SUNY)

Guinean Malinke dance drumming incorporates three types of musical parts within a polyrhythmic fabric of four to ten simultaneous patterns: a background of multi-use supporting accompaniments, a middleground of melo-rhythmic themes specific to each piece, and a foreground of licks and improvised passages in dialogue with the dancers and unique to each performance. All parts are contextualized by multiple isochronous and non-isochronous temporal layers, including a steady tactus embodied in the dancers' feet, at least one layer of tactus subdivisions, and a timeline. This analysis examines the ways in which background stock accompaniments played on bells, *kenkenis* (small stick drums), and djembes shape the musical landscape by providing a context of specific musical relationships.

My analysis is based on two fundamental aspects of this genre: that rhythmic motives have quantifiable shape and direction relative to the multiple temporal layers that contextualize them, and that this momentum often simultaneously inhabits different envelopes relative to different layers, creating musical complexity and depth. I focus on "clumps": pairs of attacks moving at the fastest increments of the texture, analyzing each clump via a three-digit vector reflecting the relative "to-ness," "from-ness," and "neutral-ness" of each clump relative to all context layers. This paper first analyzes the "potential" clump vectors of thirteen stock accompaniments by calculating their vectors to all possible temporal context layer types used in the genre. Specific orchestrations of six to seven accompaniments combined by professional Guinean Malinke drummers are then analyzed to explore their specific exploitation of clump vectors.

Theory and Performance Practice in South Asia: Have Changing Ideas about Meter Influenced How Rhythms are Played? Eshantha Peiris (University of British Columbia)

At various moments in the twentieth century, musicologists around the world have theorized traditional rhythmic frameworks in terms of latent isochronous pulses. These theories have subsequently influenced the ways in which musicians have conceptualized rhythms—particularly rhythms that were previously understood through more flexible frameworks. But have these changes in conceptualization effected changes in the way rhythms are performed?

Using percussion music in South Asia as a case study, I analyze historical recordings from India and Sri Lanka in order to elucidate how changing ideas about meter have been reflected in certain changing performance practices. I also analyze newer rhythmic techniques that have been enabled by a conceptual shift towards metrical counting. Further, I address the fact that some rhythmic performance styles have changed while others have not, and I discuss some of the ideological factors that have influenced these phenomena.

Having drawn attention to the complex ways in which the act of theorizing music can interact with traditions of performance practice, I conclude by calling for an increased critical awareness regarding the objectives and implications of our analytic methods.

Linear Analysis and Improvisation in the Music of Umm Kulthum: Pedagogy and the Reading Ear Across Musical Culture Beau Bothwell (Kalamazoo College)

Despite Umm Kulthum's prominence as the most significant performer of Arabic music in the twentieth century, and the excellent biographical and ethno-historical work on the singer (Danielson 1998 and Lohman 2010), detailed analysis of her musical output has been relatively limited, in English or Arabic. This points to a larger issue in the pedagogy of Arabic music-theoretical ideas to Anglophone audiences: despite the depth of the Arabic music theory literature, the aural/oral nature of the tradition renders the connection of theoretical concepts to specific recordings difficult, especially in the initial stages, for non-native musicians. To bridge that gap, this paper employs transcriptions and analytic vocabulary from a newly available text, my English translation of Ali Kisserwan's *Meeting of the Great Pyramids—The Compositions of Mohammad 'Abdel Wahab for Umm Kulthum*.

With the addition of Kisserwan's corpus of ten "long songs" (approximately four hundred pages or six hours of transcribed music) from the heart of the Golden Age tradition, together with his accompanying analyses, it becomes much easier to link Arabic music theoretical concepts directly to a score and sound examples, making

them more accessible to Anglophone students. After detailing the choices and compromises involved in translating Kisserwan's book of analyses, I describe using these analyses in my (Western) music theory classroom as the basis for a unit on *maqām*, heterophonic improvisation, and linear analysis. Finally, I argue that familiarity with Umm Kulthum's music develops facility in the analysis of linear and improvisatory elements of music from Western art music and popular traditions.

Jazz Idioms (AMS)

Jeffrey Taylor (Brooklyn College, CUNY), Chair

“Qu'est-ce que le swing?”:

The Transnational Emergence of a Foundational Rhythmic Concept

Matthew Butterfield (Franklin & Marshall College)

“Swing” is generally understood today as the foundational rhythmic property of all good jazz, the underlying spark animating the music, drawing listeners in, inspiring them to tap their feet, bob their heads, etc. This was not always the case, however. Before the 1930s, virtually all writing concerning the temporal dimension of jazz and other forms of black music identified syncopation and metronomic precision as its distinguishing rhythmic features. The word “swing” was widely used as early as the 1870s to refer to a danceable rhythmic cadence in music as diverse as Verdi operas, Haydn symphonies, and Sousa marches. Its occasional use in reference to ragtime (Scott Joplin in 1908), Negro spirituals (James Weldon Johnson in 1925), or jazz (Walter Kingsley in 1917) did not designate anything unique to black music, foundational to its conception, or essential to its performance. This would change, however.

This paper traces the process by which “swing” acquired its modern meaning in the mid-1930s. There is evidence the term had entered American jazz musicians' argot by 1933, but no indication they understood it to be a kind of foundational rhythmic essence, Duke Ellington's “It Don't Mean a Thing” notwithstanding—between its premiere in August 1931, its recording in February 1932, and the widespread popularity it had gained by 1933, it appears that no American writing about the song had anything to say about the “swing” of its subtitle. Rather, as I demonstrate, this term's specialized meaning for jazz came from the efforts of Hugues Panassié to translate it into French around the time of Ellington's visit to Paris in July 1933. Finding no suitable French equivalent, Panassié used “swing” as a technical term, conceptually altering an American colloquialism to serve as a critical filter for distinguishing true jazz from false. His notion of “swing” was then re-integrated into the American understanding by his colleague and friend John Hammond, who wrote about it repeatedly in his column for the *Brooklyn Daily Eagle* in the spring of 1935, when he was actively promoting Benny Goodman. By year's end, “what is ‘swing’” would be the question on everyone's lips.

Conceiving the Concept: Style and Practice in Eric Dolphy's
Applications of George Russell's *Lydian Chromatic Concept*
Clay Downham (University of Colorado Boulder)

George Russell's *Lydian Chromatic Concept of Tonal Organization*—the most influential theoretical treatise authored by an African American musician—established a universe of tonal possibilities for composers and improvisers to explore. Russell, an iconoclastic autodidact, advanced his theory in part as a reaction to “oppressive” Western music theories and their concomitant ethics for how music ought to be composed, improvised, or listened to. Rejecting prescriptive music theories, Russell's *Concept* offers instead a generative vocabulary for musicians to draw from and thereby develop their own musical systems. Since it refuses to promulgate a musical syntax, the *Concept* provides musicians with a theoretical infrastructure for relating seemingly disparate musical styles and integrating them in innovative ways. In effect, networks of practicing musicians collectively build upon previous styles through the *Concept* in order to furnish idiosyncratic musical dialects that may transgress Western musical ethics.

Eric Dolphy, multi-instrumentalist, composer, and improviser, writes to Russell in 1961, “Trying to play the new concept with an outward bound feeling.” Dolphy's omnivorous musical interests and voracious practice habits lead to him to realize a musical idiolect with virtuosic command that drew from twentieth-century Western modernists, Western classical icons, “world musics,” Charles Christopher Parker, Thelonious Sphere Monk, Art Tatum, bird songs, and urban sounds. For example, Dolphy synthesized Monk's system of tritone substitutions and Stravinsky's polytonal techniques in his polytonal blues composition “Les,” as well as in his flute solo on “April Fool.” Further, Dolphy's polymodal compositional and improvisational methods (e.g., in “Gazzelloni”) reflect atonal and dodecaphonic strategies of aggregate circulation and hexachordal combinatoriality. Dolphy and his music thus provide a rich case study of how Russell's experimentalist and integrationist music theory can be applied. Deeper inquiry into Dolphy's music can elucidate our understanding of John Coltrane's musical legacy, the technique of playing outside, and the ways in which avant-garde musicians negotiated “musical freedom.” In this presentation, I demonstrate—based on my archival research with the Eric Dolphy Collection housed in the Library of Congress—how Dolphy extended and transformed knowledge embedded in jazz practice and diverse stylistic influences through the theoretical conduit of Russell's *Concept*.

“Progressive” Soul, Sophistisoul, and Black Muzak,
from Isaac Hayes to Barry White, 1969–74

John Howland (Norwegian University of Science and Technology)

This paper explores late-1960s and early-1970s orchestral soul idioms that emerged in parallel with the expansion of the African American middle class. In this period, in both US and UK press, the term “progressive” was attached to a number of idioms beyond emergent progressive rock. The idea of “progressive soul” emerged in the wake of Isaac Hayes’s 1969 album, *Hot Buttered Soul*. In 1969, Billboard describes a newly adventurous “progressive” idiom that involves mergings of soul with large ensembles, jazz elements, and lush productions and extended arrangements. With the music of Hayes, late 1960s “psychedelic soul,” and early 1970s luxuriantly arranged releases by Marvin Gaye and Curtis Mayfield, among others, such hybrid soul recordings were sometimes described as African American counterparts to late-1960s studio innovation trends in rock music. That said, by circa 1973–74, with the newly arrived chart dominance—and sweeter, more homogeneous idioms—of the luxuriant sounds of Philadelphia soul and Barry White (with each being seen as having evolved from Hayes), critics either praised the arrival of “sophisticated soul” (dubbed “sophistisoul” in the UK), or denigrated this sound as “black Muzak.” This latter, black-middle class luxe pop had tremendous success in discotheques, thereby forming one key model for disco-era record production. This paper explores class and race discourse, genre, hybridization, and recording industry questions around these emergent idioms of progressive soul and sophistisoul. Particular attention is given to albums by others Barry White and Isaac Hayes, the latter of which topped both Billboard’s soul and jazz charts of the era. This curious fact locates both luxe and progressive soul at the center of this period’s tendencies toward increasingly blurred genre boundaries between popular music and jazz. As with Hayes, many of these lushly enhanced soul and funk recordings were designed both for the adult-focused LP medium and for the dance floor, each context of which favored extended tracks, thereby encouraging innovations in both production and arranging. In sum, this research articulates an array of culture and class meanings that emerge around the extended, lavish soul productions that led to the emergence of the disco era.

Latin American Voices (AMS)

Walter Clark (University of California, Riverside), Chair

Within the Tradition, Beyond the Rules, and Outside the Canon: Stylistic Analysis of a Guatemalan Nineteenth-Century Responsory

Andrés R. Amado (University of Texas Rio Grande Valley)

While Latin American music research often engages repertoires from the colonial era and the twentieth and twenty-first centuries, relatively little has been published on the nineteenth century. I have suggested elsewhere that several factors contribute to this historiographical oversight, including nineteenth-century conceptions of “music as art,” a colonialist worldview that characterize non-European music as merely imitating European trends, historical conditions that transformed musical institutions and patronage systems in the region, and exoticist and nationalist biases in musicological research during much of the twentieth century. These challenges notwithstanding, the nineteenth century saw important developments that help explain the trajectories of musical genres and styles in Latin America and their dialogic relationship with European musical traditions.

In this paper I analyze the funerary responsory for choir and orchestra *Libera Me* by Guatemalan composer Benedicto Sáenz (Sr? 1780–1831), a piece that remains obscure for the reasons outlined above. As a liturgical piece, it transgresses conceptions of music as “art” and offends Liberal sensibilities of secularism and Enlightenment. It fails to include “exotic” indigenous or African idioms, eschewing a musical blend that would make it distinctly Guatemalan or Latin American—thus undermining nationalist agendas and the search for an exotic musical Other. It even shows part-writing unorthodoxies that invite characterizations of the piece as second-rate when compared to canonical works from Europe. Nevertheless, the piece displays remarkable motivic unity, a thoughtful incorporation of late eighteenth- and early nineteenth-century topics, intense chromaticism characteristic of emerging Romantic sensibilities, and harmonic parallelisms that deliberately break away from common-practice rules and could well be interpreted as stylistically innovative. Sáenz’s *Libera Me* therefore challenges us to critically consider nineteenth-century Latin American music. This new and expanded analysis of the piece’s form, function, instrumentation, topics, harmony, and part-writing suggests that this repertoire can offer insights into the epistemological orientation of music research in Latin America, the transnational connections between the music of Latin America and Europe, local adaptations and innovations of European music, and thus enrich our knowledge of nineteenth-century music and history.

Transformismo: Gender Performance, Black Women, and
“Sexual Revolution” in Post-Socialist Cuba

Matthew Leslie Santana (Harvard University)

Every May since 2008, Cuba has celebrated the Conga Against Homophobia, the island's response to gay pride parades throughout the world. Music and dance figure prominently in this event, not least in the presence of *transformismo* or gender performance. The movement of transformismo from clandestine parties threatened by police repression to official state functions and venues has been taken as a symbol of the success of Cuba's so-called “sexual revolution.” A closer look at the transformismo performance complex, however, suggests that it also characterizes some of the shortcomings of this movement, particularly its failure to adequately include Black lesbian women in its push for change.

In this paper, I show that drag shows in Cuba are animated by Afrodiasporic music and dance: drag queens dance the rumba, perform Afro-Cuban religious numbers, and lip-synch to songs by Black women from Cuba and the US. If the labor of these women is largely responsible for the affective force of the show, however, Afrodescendent women themselves are inhibited from participating in the field. Performers and artistic directors are almost exclusively male, and the Black lesbian women who make up Cuba's nascent drag *king* scene struggle to make inroads in the industry. Furthermore, transformismo has increasingly become subsumed under Cuba's expanding tourism economy, which has tended to exclude Afrodescendants and favor those with access to foreign capital, expanding racial and class divisions that the Revolution had once fought to close. Thus, I argue that the current practice of transformismo is at least as much a symbol of growing inequality as it is one of sexual progress on the island.

Through this paper, I hope to encourage increased dialogue between Black music criticism, Afro-Latin American studies, and feminist and queer critique. Given that the majority of enslaved African people went not to North America but to Latin America and the Caribbean, the study of Latin American music ought to account for the African diaspora. Finally, I encourage an understanding of racial formations and sexual difference as co-constitutive within Caribbean culture and consider implications for scholarship on Cuban music and dance.

DIY Experimental: Punk's Radical Reinvention of
Musical Experimentalism in São Paulo, Brazil

James McNally (University of Michigan)

Over the course of the past decade, a collaborative multi-stylistic scene of experimental musicians has emerged in São Paulo, Brazil. The participants in this scene hail from a wide range of backgrounds, from free improvisation to electroacoustic composition to local styles such as capoeira and *forró*. Today, these individuals operate in

a matrix of independently directed creative organizations and performance establishments dedicated to the production of unorthodox sound and performance free from dominant institutional restrictions. They employ the label “experimental music” strategically, as an umbrella term meant to encompass diverse stylistic idioms under the same conceptual roof and facilitate their mixture in performance. Members of the scene employ a creative model principally derived not from the compositional practice of John Cage or the hybrid sounds of Brazilian Tropicália, but from the anti-authoritarian attitude and do-it-yourself (DIY) ethos pioneered by punk and post-punk bands such as Black Flag and Fugazi. In so doing, they confound conventional understandings of musical experimentalism that privilege European and American composition and exclude the contributions of independent and popular practices (e.g. Nicholls 2007; Saunders 2016).

Drawing from over a year of ethnographic research, in this paper I employ the São Paulo scene as a means of investigating an understudied, yet central motivational factor in fostering innovative creativity and shaping contemporary musical experimentalism: the DIY ethos pioneered in punk culture. The paper begins with a historical consideration of how international punk and post-punk musicians created a model for radically reinventing dominant creative paradigms. Then, using the São Paulo scene as a case study, I discuss three primary factors in punk musical culture that facilitate experimental musical innovation: an emphasis on initiative and collective action, a celebration of amateur music-making and lay practice, and an oppositional stance oriented towards disrupting established institutions and aesthetic standards. The paper concludes with a discussion of the ramifications of punk and DIY for future studies of musical experimentalism, thus contributing to a growing scholarly effort (Lewis 2008; Piekut 2011, 2014) towards creating a more inclusive canon of experimental music.

Militarism and Monuments (AMS)

Katherine Hambridge (Durham University), Chair

Berlioz's National Monumentalism: Expanding the Soft Power Paradigm

Samuel T. Nemeth (Case Western Reserve University)

Recent interpretations of Berlioz cast him as a liberal republican (Barzun 2003) or as a Bonapartist (Rushton 2003). But determining Berlioz's position on the political spectrum is less important than engaging with the effects of his “political” music; he both exemplifies multiple political persuasions simultaneously and fulfills equally diverse purposes in his 1830 arrangement of *La Marseillaise*, the 1835 cantata on the death of Napoleon, *Le Cinq Mai*, and the 1855 exaltation of Emperor Napoleon III, *L'Imperiale*. Meanwhile, Berlioz's “architectural” or “monumental” works, described by Macdonald (1982), Cairns (2000), and Locke (2000), including the 1837 *Grande*

messe des morts, the 1840 *Symphonie funèbre et triomphale*, the 1849 *Tè Deum*, and *L'Imperiale*, fulfill Bloom's (1998) description of Berlioz's reputation "as a patriotic composer with a penchant and talent for the musically grandiose." To these architectural works, I apply the term "national monumentalism," conceived by Therborn to classify grand architecture in European capital cities as symbols of political power. By technique of orchestration, ensemble size, or performance space, national monumentalist music exalts the state, monarch, or citizenry in times of war, mourning, or celebration.

The modern political paradigm of soft power allows us to examine Berlioz's political works without having to classify his ideology. Scholars describe a soft power "umbrella," under which resides the hierarchy of "public," "cultural," "arts," and "orchestral" diplomacies. I suggest that national monumentalism functions as a lateral extension of arts diplomacy and thus argue that Berlioz's two "monumental" Latin works, the *Grande messe des morts* and the *Tè Deum*, operated as soft power, engaging both foreign and domestic publics. The *Grande messe des morts* represents a volcanic fulfillment of Minister Gasparin's desire to re-elevate French ceremonial music to its previous prestige. The *Tè Deum* engages with a foreign public in the opening and closing ceremonies at the French Grand Exhibition of 1855, which displayed France's achievements to global dignitaries. We can thus interpret these "monumental" works as an exaltation of the French nation to its citizens both at home and abroad, using them as a barometer for French culture, changes in attitude, and patriotism.

The Battle Coda in Viennese Waltzes of the Napoleonic Era

Erica Buurman (Canterbury Christ Church University)

Commentators have frequently noted a tendency in some Viennese dance music of the later nineteenth century to bridge the functions of music for dancing and music for the concert hall, and of the categories of art music and "entertainment" music. Yet several waltzes composed for Viennese ballroom during and shortly after the Napoleonic Wars by Johann Nepomuk Hummel (1807 and 1821) and Friedrich Starke (1815) involve similar crossovers of genre and function in their extensive battle codas. Whereas allusions to military topics were relatively commonplace in Viennese dance music of the late eighteenth century, these battle codas differ in that they cannot be danced to, and contain coherent "battle" narratives that demonstrate clear affinity with the genre of the characteristic symphony. Hummel's 1821 coda even suggests a particular indebtedness to Beethoven's *Wellingtons Sieg* in its overall design and narrative, in which French forces are pitted against the British and the work culminates with a triumphant extended fugato passage.

These little-known waltz sets cast light on several aspects of Viennese musical culture of the early nineteenth century. They mark a geographical shift in musical representations of war from East (with "alla Turca" and Hungarian idioms) to West (with

depictions of the French and British), thereby providing evidence of how awareness of contemporary military events featured in everyday cultural life. As “crossover” works they can also inform our understanding of contemporary perceptions of musical functions and aesthetics. While these works clearly bridge the gap between the dance hall and the concert hall, they do not yet demonstrate a strong polarisation between the later nineteenth-century categories of entertainment music and serious music. As such, they support the notion that Viennese public concert culture was not yet dominated by an “absolute-music” aesthetic, regardless of the well-known developments in contemporary music criticism.

Musicians in the Napoleonic Armies: Battles, Spectacle, and Utopias

Isabelle Moindrot (Université Paris 8)

Though the heroic memory of the armies of the French Revolution and the Empire was greatly celebrated in French culture throughout the nineteenth century—leading to numerous performances, literary evocations, and to wide iconographic dissemination—the real condition of musicians in the wars led by France has been little explored. This is all the more surprising given that the French opera of this period reveals the crucial importance of martial music in the collective imagination, and that a large number of musicians were implicated, with their experience bearing witness to the trace of collective traumas (Forrest 2002, Petiteau 2011, Fureix & Jarrige 2015).

Rather than focusing on music in the context of war (Goodman 2010), this paper interrogates the trajectories of musicians enlisted in armies, and the way in which the technologies of discipline, incorporated and imposed by musicians, impacted how music was taught, before spreading across the social and political world (Gumplowicz, 1988, Pasler 2015). I will bring together a wide range of testimonies—including soldiers’ memoirs, works on military technologies, medical publications, contemporaries’ accounts, the archives of aid associations, and the press—and will compare documents from disciplines such as music, theater, medicine, education, media and international law, in order to elucidate military musicians’ real conditions of existence, both during their service, and before and after their military careers. For among those musicians who later re-integrated the civilian world, some became pedagogues, while others found work in orchestras or theaters, in what were often subordinate roles. I will then focus on the case of the musician François Sudre, whose youth was marked by the Napoleonic wars and by the problematics of military music. Sudre was the inventor of the *telephonie*, which provoked rich discussions on musical organology, military encryption, universal languages, and social utopias. From the Napoleonic wars, which spectacularized and instrumentalized music, to the struggle for a unified and harmonious world, I argue that the aesthetic, moral, and political questions raised by the lives of these forgotten musicians, reveal contradictions of modernity concerning the role of vision and sound in the city.

New York Soundscapes (AMS)

Jacob A. Cohen (Macaulay Honors College, CUNY), Chair

Remixing, Replaying, and Mapping the Upper East Side: Spatial Listening through Mobile Media in John Luther Adams's *Soundwalk 9:09*

Kate Galloway (Wesleyan University)

In 2014, John Luther Adams moved from his cabin in Alaska, his home for over twenty-five years, to a co-op apartment in Harlem, shifting his approach to composing with intimately sensed places by locating musicality in the urban cartographies of New York City. Commissioned by The Metropolitan Museum of Art, *Soundwalk 9:09* (“Uptown” and “Downtown,” 2016), his first work composed about, and using the sonic geography of New York, takes its title from the approximate duration of Adams’s walk between The MET and The Met Breuer, the newly opened contemporary art annex. Adams collected his compositional materials by crowdsourcing sounds, an interactive and participatory research-creation process derived from digital humanities and new media. He invited public radio listeners and new music audiences to contribute sounds they personally recorded while walking the eight possible routes between the galleries. Drawing from archives of environmental and sonic memory, Adams composes with the musicality of these overlooked urban spaces that his listeners walk on a daily basis with different degrees of auditory precision.

Based on interviews, archival research, digital ethnography, and participant observation as users listened to and walked the neighborhood, interacting and playing with the minutiae of place, my fieldwork reveals how *Soundwalk 9:09* communicates sensory knowledge of the city. I argue that Adams uses ubiquitous mobile media and participatory crowdsourced physical, digital, and sonic geographies in creative ways to invite users to listen to the inner resonances of the Upper East Side through processes of remixing, replaying, and listening with new media. Using everyday mobile media technologies where sound quality is supplanted in order to foreground ephemeral spatial experiences of the physical and sonic cartographies of the city, the crowdsourced aural experiences and affective sensory knowledge of place are remixed, replayed, and mapped. These individual practices of walking compose unique iterations of the piece, as each user experiences their own sonic palimpsest of the city. The mediascape of *Soundwalk 9:09* maps cultural movement in New York as mobile gallery listeners consume art, play and perform the city, and walk the physical and sonic cartographies of the Upper East Side.

The City and Its Failures in Varèse's
Unfinished Works, 1927–51, and *Déserts*
Joel Rust (New York University)

From 1927 to 1951, Edgard Varèse worked on a series of grand projects entitled *L'Astronome*, *The One-All-Alone*, and *Espace*, featuring crowds of singers or actors alongside acoustic and electronic sounds. Previous scholarship has deemed these works as abandoned, aside from *Étude pour Espace* (which Varèse quickly withdrew) and some fragments that surfaced in 1954's *Déserts*. This quarter-century-long struggle left behind a mass of ideas and plans, which, brought together, are indicative of a central preoccupation on Varèse's part: a persistent but evolving compositional impulse to confront the city and its soundscape. One draft scenario for *The One-All-Alone* described its setting thus: "Life. The City: its noises, scenes, images, songs, the whole making a rhythmic unity, visual and oral. NEW YORK."

In this paper, I argue that Varèse's unfinished works transmute into *Déserts*, and that they all arise directly from his experiences of the city. Drawing on published statements and accounts by Varèse and others, as well as unpublished documents, sketches and correspondence, I use an acoustemological framework to draw parallels between New York—Varèse's home city, and the epitome of fast-paced urban modernity—and his unfinished works. Varèse rejected the notion that his music simply and superficially imitated the noises of the city, and I concur, instead examining how its deeper structures reflect the increasing complexity of urban spaces, the acceleration of movement and travel through them, the machine-age emphasis on efficiency, the multilingual fabric of New York, and simmering social unrest.

However, in the wake of the Great Depression and the Second World War, the optimism of city dissipated. Varèse's musical vision changed accordingly; in the late 1930s, he destroyed much of what he had written of *Espace*, and the scope of his plans diminished. *Espace* metamorphosed into *Déserts*, for twenty instruments with electronic interpolations, but no plot or human voices; the composer listed "deserted city streets" and "mystery and essential loneliness" among its titular deserts. His plans were never truly abandoned, and their transformations over decades offer new perspectives on musical modernism's engagement with the city.

Noise, Property, and the Police: The Development of Noise-Related
Nuisance as Critical Police Prerogative in New York City, 1994–2016

Akiva Zamcheck (New York University)

Discourse on sound is rich in American case law pertaining to property, but the ramifications of major legal precedents on cities have not been closely examined. In particular, nuisance, a Common Law concept with an historical emphasis on sound, has an expanding role in the transformation of gentrifying and former industrially

zoned neighborhoods. In this paper, I will study the impact of federal, state, and municipal legislation on the policing of sound in New York City, focusing on re-zoning, redevelopment, and actual policing practices in three neighborhoods in North Brooklyn from 1994 until the present day. The City's priorities in the re-shaping of the built environment and demographics of Williamsburg, Bushwick, and Bedford Stuyvesant over the past twenty years are reflected in the varying usage of "Nuisance Abatement Protocols," as adapted under Mayors Giuliani, Bloomberg, and De Blasio. The Nuisance Abatement Law itself, formed in 1976 and greatly expanded under Mayor Giuliani, empowers the NYPD to literally "take" property deemed disruptive or dangerous. The closure of nightclubs and concert venues throughout the city, alongside the greatly expanded discretionary street police powers awarded NYPD districts under Giuliani's and subsequently, the current mayor De Blasio's initial Police Commissioner Bill Bratton, may be seen variably as preceding, serving, or combining with market forces. By studying pivotal nuisance cases during these three mayors' reigns, alongside sound-oriented initiatives relevant to residential life, such as the complaint line 311, and the "Noise Codes" of 2007, I hope to clarify the extent to which policing of sound has been a central tactic in destabilizing communities to enforce private redevelopment in the aftermath of urban renewal. Ideally, clarifying the relationship between sound, property, and the police in New York will improve insufficient circular models for gentrification currently being used to understand class struggle in residential and mixed-use urban areas.

Rethinking Aural Skills Instruction through Cognitive Research (SMT)

Sponsored by the SMT Pedagogy Interest Group

Stacey Davis (University of Texas at San Antonio), Chair

Elizabeth West Marvin (Eastman School of Music,
University of Rochester), Respondent

Aural skills are cognitive skills—yet the fields of aural skills pedagogy and research in perception/cognition have a fraught relationship. Aural skills teaching is, to many, more of an art than a science, and accordingly relies to a great extent on instructors' experiences and traditional training. While cognitive research has a greater emphasis on the "provable," it is also often susceptible to criticism for investigating phenomena in controlled, ecologically questionable environments, limiting the direct applicability of findings to pedagogical practice. Nevertheless, these fields have great potential to be enriched through contact with each other.

In order to forge stronger connections between these fields and promote improvement in aural skills education, this session combines prepared presentations, a response from an expert, and time reserved for community discussion. We will begin

with three eighteen-minute presentations, described below, evaluating aspects of current aural skills pedagogy in light of recent cognitive research, followed by a ten-minute response from Dr. Elizabeth West Marvin. The remaining time will be open for those in attendance—the panel of presenters, the respondent, and all members of the audience—to participate in a discussion of aural skills training in general and its relationship with the cognitive sciences in particular. We consider this forum for the community to discuss past, current, and future practice a crucial aspect of our session.

What Are the Truly Aural Skills?

Timothy K. Chenette (Utah State University)

The current approach to organizing an aural skills class, judging from chapter titles of textbooks, is the result of this multiplication problem: (sight reading and dictation) \times (content and order of a music theory curriculum).

This model needs to be critiqued on three counts. First, as Klonoski argued, we do not know if “the sequence of topics typically found in tonal theory texts . . . also represents the optimal perceptual ordering.” Second, it is not clear why advanced theoretical topics deserve chapters in an aural skills text while equally aural topics from other fields do not. Finally, the explicit focus on “written” theory skills leaves the development of truly perceptual skills mostly implicit. To address these critiques, we need to either reframe or rethink our teaching by answering: which skills are truly, and most fundamentally, aural?

I propose that what makes a skill fundamentally aural is the degree to which it directly engages working memory and the correlated ability to control attention. All listening and performing activities rely on these skills. Most music-theoretical topics, however, rely on some degree of theoretical mediation between aural stimulus and cognitive processing. The most radical interpretation of this proposal would suggest a completely new model of aural skills instruction. Yet this presentation will also suggest less radical responses such as de-emphasizing tasks based on logical distinctions that are less obvious in perception, creating chapters in textbooks explicitly focused on cognitive skills, and opening up aural skills classes to skills derived from fields outside music theory.

A Cognitive Basis for Choosing a Solmization System

Gary S. Karpinski (University of Massachusetts Amherst)

This paper focuses on the perception and cognition involved in music listening skills as essential criteria in selecting solmization systems. Drawing on the aural key-identification studies of Butler and Brown (summarized in Butler & Brown, 1994) and the model for music perception developed by Karpinski (1990) and formalized in

Karpinski (2000), it concludes that the first and most fundamental process listeners carry out while attending to the pitches of tonal music is tonic inference. In addition, a tonic is inferable without reference to a complete diatonic pitch collection. Melodies that are unambiguous with regard to their tonic might never employ all seven diatonic pitch classes, they might state those pitch classes only gradually, or they might even change the collection without changing tonic. Nonetheless, listeners are able to infer tonics quickly and dynamically under any of the above conditions. According to Butler (1992, 119), “listeners make assessments of tonal center swiftly and apparently without conscious effort” certainly well in advance of inferring or perceiving entire diatonic pitch collections. This paper examines the means through which do-based minor moveable-do solmization most closely models this mental process and contrasts that with la-based minor and its inherent inability to model the pitches of a musical passage until all seven of its diatonic members are explicitly stated (or at least implicitly present). This is not to say that la-based minor is ineffective, but simply that do-based minor most closely reflects and represents the way listeners infer tonality.

Developing Auditory Imagery: Contributions from Aural Skills Pedagogy and Cognitive Science

Sarah Gates (Northwestern University)

The development of auditory imagery, or “inner hearing”—whereby musicians can create or recall sound in the absence of external input—is a central goal of aural skills pedagogy. However, the relationship between traditional aural skills activities and auditory imagery development remains tenuous and unsubstantiated. Within the field of cognitive science, an important and related question remains unexplored: is auditory imagery an acquired and plastic ability (amenable to training of some kind), or a fixed established trait (not susceptible to experienced-based change)? Given this apparent overlap in interests and goals, the aural skills classroom appears to be a fitting environment to explore auditory imagery development, to the benefit of both disciplines. In this paper, I address one significant hurdle facing both aural skills pedagogy and cognitive science research: the problem of measurement. To this end, I discuss the efficacy of using a modern auditory imagery psychometric, the Bucknell Auditory Imagery Scale (or BAIS; see Halpern 2015), as a potential remedy to the issue of measurement, facilitating the study of auditory imagery development following aural skills training. The primary topic to be addressed is whether a generalized measure can capture the types of changes to auditory imagery abilities that might occur as a result of aural skills training, as well as the viability of imagery self-report strategies for both research and pedagogical purposes. Moving forward, I propose that we need to challenge the assumption that it is possible to separate imaging ability from the acquisition of imaging *content*.

Seventeenth-Century France (AMS)

Antonia L. Banducci (University of Denver), Chair

The “Pseaumes de Mr de Noailles”:

Cantiques spirituels and the Court of Louis XIV

Deborah Kauffman (University of Northern Colorado)

A significant musical genre in seventeenth- and eighteenth-century France, the *cantique spirituel* in its simplest form is a religious text in French set to a borrowed or newly composed melody. Such simple, didactic *cantiques* were often published as texts to be sung to well-known tunes, and were used by Catholic religious orders for the education of the faithful in the catechism and the reconversion of Protestants to the true church.

An unusual set of twenty-three *cantiques spirituels*, titled “Pseaumes de Mr de Noailles,” is found in several manuscripts from the Maison royale de Saint-Louis at Saint-Cyr; the *cantiques* depart in both style and intended use from typical didactic *cantiques*. Eleven of the “Pseaumes” include headings that show they were to be sung during the Little Hours of the Divine Office—a far cry from their typical use. Moreover, thirteen of the “Pseaumes” are composed as *plain-chant musical*, a style of monophonic music used during the seventeenth century for new compositions in the Catholic liturgy, featuring melodies that resemble traditional Gregorian chant.

The set’s title reveals connections to the court of Louis XIV: “Mr de Noailles” is most likely Anne-Jules duc de Noailles, who commissioned a set of psalm paraphrases from poet Jean-Baptiste Rousseau in 1699; five of the “Noailles” texts can be identified as by Rousseau. Although the cantique melodies remain anonymous, Anne-Jules’s son, Adrien-Maurice duc d’Ayen, may have had a hand in them. The duc—who married the niece of Madame de Maintenon in 1698—is reported to have composed a motet that was sung for Madame de Maintenon in 1700. Still, the duc d’Ayen is unlikely to have written the *plain-chant musical* melodies, since that type of music typically lay within the purview of church musicians. A likely candidate for them is Guillaume-Gabriel Nivers, who was well known for his *plain-chant musical* works and served as maître de musique at Saint-Cyr, where the community observed the Little Hours. In any case, these modest works reflect connections among powerful court figures: the Noailles family and Mme de Maintenon, founder of the convent school at Saint-Cyr and the king’s wife.

The *Chansons Turquesques* of Charles Tessier (Paris, 1604)

Kate van Orden (Harvard University)

In 1604, French royal printers issued the *Airs et Villanelles Fran. Ital. Espa. Suice. et Turcq* of Charles Tessier, which ends with two “*Chansons Turquesques*.” Scholars have dismissed the Turkish songs as nonsensical parodies, probably leftovers from Turkish scenes in court ballets (Durosoir, 1991, Dobbins 2006, Vaisse 2006). Most assessments Orientalize them as “exotic,” “*turquerie*” (analogous to *chinoiserie*), and “pseudo-Turkish gobbledygook,” and align them with later strains of French cultural imperialism. My paper critiques these Orientalist interpretations, arguing that scholars have misread the *chansons turquesques* at every level: historical, literary, and musical.

In the first place, France was not a geopolitical power but a supplicant in 1604, when Henry IV sought crucial trade capitulations from Sultan Ahmed I. Tessier’s chansons likely commemorate the granting of these much-publicized concessions, which protected French ships from corsairs who seized goods and enslaved French sailors.

Secondly, the lyrics of the *chansons turquesques* are fully intelligible: the language is a spoken form of Ottoman Turkish, written with Francophone orthography. This filtering of Turkish speech through French transcription evinces face-to-face transmission, encouraging new research into Franco-Ottoman exchange. My findings at the *Archives diplomatiques* reveal considerable mobility of diplomats, merchants, and travelers between France and the Sublime Porte. Evidence of musical interchange includes a “petit Turc” who taught the dauphin a Turkish song in 1604 (Robinson, 2015).

Finally, my musical analyses bring Ottoman rhythmic cycles (*usul*) and modes (*makam*) into play. One song, which Dobbins describes as having “strange mode and cadences,” actually employs an ordinary *folia* chord progression. But the other has a makam-like melody, still traceable despite Tessier’s elimination of its enharmonic scale degrees in his four-voice harmonization. Stripped of affect, the result exemplifies Nicola Vicentino’s indictment of Western diatonicism (1555): “with the music in use nowadays it is impossible to write . . . Turkish or Hebrew songs.” Read cross-culturally, polyphonic chansons emerge as impoverished and staff notation inadequate, subjects returned to by Ali Ufki (1666), my last example.

Ultimately, Tessier’s *chansons turquesques* invite fresh considerations of cultural mobility across the Mediterranean, opening our ears to oral transmission, enharmonicism, and multi-ethnic musical environments c.1600.

The Art of Pleasing: Nicolas Faret and the Role of Music in French Civility, 1600–30

Michael Bane (Indiana University)

Although recent scholarship in a variety of fields has significantly advanced our understanding of early modern civility and music's role within it, the relation between music and civility in France during the first three decades of the seventeenth century remains ambiguous. In this paper, I propose to survey the relevant sources and show how a new approach to musical civility developed in France at this time in response to changing social structures at court. Before 1630, theorists of French civility generally repeated the advice of earlier, and especially Italian, traditions. Many assimilated the work of Baldassare Castiglione, who located the primary function of music in its ability to productively relax the mind and body, while others emphasized music's role in exercise and physical discipline. In 1630, however, Nicolas Faret articulated a new and influential motivation in his treatise *L'honneste-homme, ou l'art du plaire à la court*, one of the first and most important contributions to the French strain of civility known as *honnêteté*. Instead of providing pleasurable leisure or profitable exercise, music-making became one piece of a broader "art of pleasing" aimed at gratifying social or economic superiors. Faret, I argue, translated the humanist ethos of self-betterment described by Castiglione and other Italian authors into a bourgeois ethos of social advancement better suited to the needs of courtiers and other attendants at the rapidly centralizing court of Louis XIII. Faret's popular work shaped behavior in France for much of the century and helped to define the role of the arts in *honnêteté* in the decades preceding the publication of the Chevalier de Méré's essays in the 1670s and 80s. As such, this paper will reveal Faret's treatise to also mark an important development in the twinned histories of music and civility in late-Renaissance France.

Tonal Multiplicity in Popular Music (SMT)

Mark Spicer (Hunter College/Graduate Center, CUNY), Chair

The Harmonic-Bass Divorce in Rock

Trevor de Clercq (Middle Tennessee State University)

Prior authors have identified cases of stratification or independence in rock music between the melody and the chordal accompanimental layer (or "harmony"), a scenario sometimes dubbed the "melodic-harmonic divorce" (e.g., Moore 1995, Stephenson 2002, Temperley 2007). In this paper, I show that a similar type of stratification or independence often exists between the chordal accompanimental layer and the bass, which I refer to as the "harmonic-bass divorce." I classify cases of harmonic-bass divorce according to the three categories of melodic-harmonic divorce introduced

by Nobile (2015): “hierarchy,” where one layer embellishes while another does not; “loop,” where one layer repeats a pattern while another moves against it; and “syntax,” where two layers exhibit different types of motion to a structural goal. As the examples I discuss will show, the idea of the harmonic-bass divorce intersects with a number of concepts that are not new to music theory, such as pedal points and hybrid chords. When taken as a whole, however, these examples point to an over-arching approach to musical organization among rock musicians—specifically, an independence of the three primary functional layers of pitch (melody, harmony, and bass)—that is only partially accounted for by the notion of the melodic-harmonic divorce or traditional analytical methods. The concept of the harmonic-bass divorce, therefore, serves as an interpretive device to round out the broader picture of pitch organization in rock and is an especially helpful conceptual tool to explain chord extension organization, which might otherwise seem fairly capricious.

Hybrid Tonics in Recent Pop Music

Ben Duinker (McGill University)

This paper investigates chord loops built around two major chords and one minor chord, all related by step. While many popular songs using these chords can be analyzed with the Aeolian progression—VI, VII, and i—recent songs by Justin Bieber, The Chainsmokers, and others use loops where the chords can be interpreted as IV, V, and vi. I interrogate the tonality of these songs, advancing the concept of *hybrid tonic*. Hybrid tonics occur when a song, or song section, lacks a salient Ionian (major) tonic on which both the harmony and melody concur. Instead, IV—or less often, vi—chords can function rhetorically and syntactically as tonic, especially when the chords sound simultaneously with a melodic $\hat{1}$, occur in a metrically strong position, and initiate a chord loop. In functioning rhetorically and syntactically as tonics, hybrid tonics constitute an extension of work by Harrison (1994) and Nobile (2016) that decouples harmonic function from scale degree, while complementing Spicer’s (2017) theory of fragile, emergent, and absent tonics. The consideration of hybrid tonics in pop music reflects the combined role that melody and harmony play in creating tonal focus while also acknowledging the independence of these textural layers. In songs where melody and harmony fail to express a unified tonality based on a single pitch class, positing hybrid tonics can offer a means of reconciliation.

Double-Tonic Complexes and Singer Agency in Popular Music

Jeremy M. Robins (Orlando, Fla.)

In his article “Action and Agency Revisited,” Seth Monahan presents a model of agency in absolute music, but he also recognizes the limits of his model for addressing vocal music. Concerning vocal personas, he asks, “as the source of a precise verbal

utterance, might they represent some new class of agent altogether, one that may or may not be integrated into my hierarchy of relations?" A vocal persona appears to trivialize his model because every musical event can be attributed to the agency of the vocalist. Also, it is unclear whether the vocal persona aligns with the fictional composer, work-persona, or individuated elements. This paper presents a new agential model for texted works using contemporary popular music.

My model, while conceptually similar to Monahan's, shifts the focus from "the work" to a performance, creating new agential categories. The key to my model is the artist persona, which is crafted and projected by fictional producers. The artist persona creates a performance, manifesting a song persona that has the agency to act on and through individuated elements in the song. Strong and weak personas can be projected by the dual levels of the vocal persona based on the ability of the song persona to alter the individuated elements of a song. The dual level is manifest most clearly in songs featuring the double-tonic complex.

Twenty-First-Century Opera (AMS)

Ryan Ebright (Bowling Green State University), Chair

The End: Holographic Opera and Techno Spirituality

Ken McLeod (University of Toronto)

Music, and the world in general, is increasingly a hybridized mixed-reality experience, a complex blend of the physically "real" and the digital. Centering on the holographic opera *The End*, this paper discusses anxieties surrounding the incursion of technology in human operatic performance and its growing role in generating spiritual experiences.

Hatsune Miku is a synthetically voiced virtual Japanese pop idol who performs "live" as a holographic projection. Miku is featured in *The End* (2013), the world's first holographic opera. Composed by Shibuya and Okada, this multi-media work, which has received numerous international performances, employs no human singers. Reflecting on the metaphysics of the hologram phenomenon, it questions the meaning of life and death as the (seemingly) artificial Miku becomes aware of her potential mortality, asking the question "Will I die?" Miku subsequently undergoes different travails in which she appears to die in various ways. The opera "ends" where it began, with Miku questioning whether or not she will, or even can, die. Ironically, it is through the virtual holographic/machinic medium that we are confronted with human corporeal mortality. The audience identifies with some sense of humanness, or soul, that seems imbued in the synthetic, thereby reflexively projecting human emotions onto an inanimate projection.

Drawing on concepts of liveness, techno-spirituality, and post-humanism (Auner, Auslander, Baudrillard, Hayles), this paper posits that *The End* both challenges

traditional corporeal operatic staging and raises cogent philosophical questions surrounding the “human” condition, interrogating the boundaries between life and death and human and cyber life and thereby highlighting our increasingly spiritual relationships with technology. The work nevertheless also highlights mundane commercial considerations, for example the much-commented-about participation by Louis Vuitton in designing Miku’s costumes. I therefore show how technology and corporate marketing mix in a form of techno-spirituality that, much like traditional operatic staging, celebrates the use of *techné* to manipulate perceptions and create virtual realities which, in turn, impact our construction of reality. Miku presents an immaterial vision, recalling creation or resurrection myths, the veracity of which is both obscured and enhanced by the complex technological mediation of reality and virtuality.

Vocal Writing for Clémence in Saariaho’s *L’amour de loin*

Joy Calico (Vanderbilt University)

Based on drafts and sketches from the newly acquired and still uncatalogued Kaija Saariaho Collection at the Sacher Stiftung, this paper argues that the role of Clémence as we know it in the opera *L’amour de loin* (2000) is significantly revised from the composer’s original conception of that part. Saariaho wrote the role for Dawn Upshaw and had written for her before (*Lonh* for soprano and electronics, 1996; *Château du l’âme* for soloist and orchestra, 1996), but those are relatively brief pieces; a major role in a full-length opera makes altogether different demands in terms of stamina and tessitura. Saariaho sketched the vocal lines by hand, and it is clear from these documents that the role of Clémence as originally composed is actually for a coloratura; Upshaw’s Fach is lyric soprano. Saariaho revised the part for her, and the published score (2003) is the Upshaw version. In 2005 Chester Music produced a “high tessitura” version because Kent Nagano wanted to record the opera with the role of Clémence as originally conceived and did so with coloratura Ekaterina Lekhina (Harmonia Mundi), but that score is not commercially available. This paper uses archival materials as well as interviews with Saariaho and Upshaw to recreate the revision process, and then analyzes the two versions of the role. I will argue that they envoice different characters, and consider how those characterizations might affect an audience’s experience of Clémence.

Orpheus in Latin America:

Myth, Universalism, and Neobaroque Strategy

Daniel Villegas Velez (Katholieke Universiteit Leuven)

Between 2009 and 2014, Mapa Teatro Bogotá produced two multimedia operas that set the Orpheus myth in twentieth-century Latin American contexts. The first,

Orfeo y Euridice en Cielo Drive 10050 (2009), stages a dialogue between the classical myth and the 1969 murder of Sharon Tate. Reproducing Gluck's opera with little transformation, *Cielo Drive 10050* employs two separate performing spaces connected by live video streams, doubling and displacing the time and space of the baroque spectacle. The second, *Orfeo Chamán* (2014), freely combines the myth with local traditions: in place of a descent to the underworld, Orpheus undergoes a Shamanic initiation in the Amazon, guided by his jaguar double, Nauhal. The score by Christina Pluhar is a *pasticcio* that combines European baroque music, folk music from Europe and Latin America, and arrangements of songs by Simón Díaz and Pedro Aznar. In the tradition of Vinicius de Moraes's 1956 *Orfeu da Conceição*, these works mobilize the Orpheus myth to reimagine the place of Latin American identity in the world.

Contributing to discussions about the political function of ancient myth in opera (Feldman 2007; Calcagno 2012; Forment 2012), I argue that the performative adaptation of European myth in these two Latin American productions is caught up in a contradictory logic of replacing local particularity with universalist equality (Laclau 1992). According to this logic, only European culture preserves both particularity and universality, while Europe's others must choose between them, often obtaining none. In this context, Mapa Teatro's productions exhibit what I call a neobaroque strategy (Maravall 1986; Eggington 2010), that deploys aestheticized complexity (here conveyed by the presumed universal multimedia stage and *pasticcio* score) to conceal particular social, historical, and racial realities. In *Cielo Drive 10050*, the gruesome murder becomes a mythical event with no real consequences, while in *Orfeo Chamán* various mythologies coexist without apparent tension with music from the seventeenth and twentieth centuries. In their appropriation of the ostensibly timeless Orpheus myth, these works expose a contradictory demand to sacrifice local specificity for the promise of belonging in a global stage that craves fetishized, spectacular difference.

Women Empowered (AMS)

Laura Stokes (Brown University), Chair

(In)Equal(ity) Equations: Musically Gendering
Genius for Mathematicians Since *A Beautiful Mind*

Rebecca M. Doran Eaton (Texas State University)

While several recent analyses dissect the film and television portrayal of women in math and science fields (Steinke 2005, D'Amore 2014), their critiques omit the score's role in shaping representation. Bucking the perception that women are less capable in technical fields (see the Google Manifesto; Nosek, Banaji, & Greenwald 2002; Elmore and Luna-Lucero 2016), *Hidden Figures*, *Interstellar*, *The Imitation Game*, *Proof*, and *Peg + Cat*'s "The Einstein Problem" present female STEM role models: brilliant

women who serve not solely as love objects, but whose mathematical acumen proves integral to the plot. Likewise, their music over images of women's cognition eschews what Fülöp terms the "feminine Romantic cliché" (2012). Instead, these films deploy minimalist cues, which—contrary to Gorbman's assessment of music as "signifier of emotion"—are culturally encoded as signifiers of rational genius (Lehman 2013, Eaton 2014).

But while these characters' musical representation escapes the gendered stereotype of a love theme, a closer examination of these scores reveals differing depictions of male and female genius. Drawing upon Eaton's characteristics of the mathematician musical topic (2016), this paper describes three ways STEM females undergo disparate musical treatment, with alterations that may complicate the films' purportedly progressive ideologies. First, although the "math genius" topic accompanies other characters in the film, her cognition may not be associated with it. This lacuna possibly implies lesser intellect. Second, the woman might never be associated alone with the topic, but alongside men; this suggests her math is derivative or that its authorship is suspect. Third, the genius topic's musical characteristics (as defined by Eaton) can be altered, either through lighter texture, swapping its customary orchestration for traditionally gender-linked ones such as women's choir, or transforming from minimalism toward an emotive, Romantic style. So despite these films' intent to recuperate the place of women in STEM, their scoring undercuts their message, discriminating against women despite their scripts' evisceration of discrimination. These hidden musical figures cast doubt, undermining the visual proof of these women's beautiful minds.

The Limits of Desegregation: Black Activism and the Metropolitan Opera

Lucy Caplan (Yale University)

Conventional wisdom credits Rudolf Bing with the desegregation of the Metropolitan Opera, characterizing him as a benevolent liberal whose racially tolerant attitudes prompted the long-overdue hiring of the institution's first African American performers, including dancer Janet Collins in 1951 and contralto Marian Anderson in 1955. In this paper, I argue that this narrative is misleading: it obscures the role of black activists who fought to desegregate the Met, overstates white male administrators' investments in racial justice, and, ultimately, reinscribes the art form's long-standing aesthetic and institutional commitments to racial essentialism and white supremacy.

Archival evidence, particularly that which appears in the black press, illuminates sustained, well-organized efforts by black activists, especially black women, to desegregate the Met. Beginning in the 1940s, the singer Muriel Rahn spearheaded what she called a "campaign" to break the color line at the opera house. Rahn was joined by

an array of African American performers and journalists who persuasively connected this effort to other antiracist struggles amid the Cold War and the long civil rights movement, but race and gender were obstacles to the efficacy of their attempts. I also demonstrate, via a close reading of Bing's statements regarding desegregation, that his liberal commitment to racial tolerance was diluted by white supremacist ideas about the nature of opera. Just days before Anderson's debut, Bing made clear that he still considered racialized casting a nonnegotiable precondition for black singers, and he did not consider structural changes beyond the hiring of exceptionally talented individuals.

These revisions to the dominant historical narrative about the desegregation of the nation's most iconic opera house raise a still-urgent question: what are the limits of a desegregationist paradigm as a solution to opera's racial inequities? I argue that a singular focus on desegregation, while well-intentioned and seemingly progressive, actually relies upon a continued capitulation to the art form's existing racial logics. In doing so, it narrows the critical discourse around the look and sound of racial justice, foreclosing opportunities for more capacious changes.

Ice Music, Ice Cello, Iced Bodies:

Reinterpreting Charlotte Moorman's Avant-Garde (1972–2018)

Caitlin Schmid (Harvard University)

London, 1972. Charlotte Moorman walks onto a concert hall stage—nude but for three strategically placed bandages on her knees and left breast—and plays a cello made out of ice cubes until the instrument melts to nothing. According to composer/collaborator Jim McWilliams, *Ice Music* is a piece about time; it is also a piece about the female body in art and life, and about the literal and metaphorical dangers of the avant-garde.

Minneapolis, 2001. Joan Jeanrenaud (in consultation with McWilliams) reimagines *Ice Music* to include a sleeveless wetsuit and amplified metal plates that catch the sound of the dripping water and feed it back to the audience. *Ice Cello* is a piece about transformation, Jeanrenaud maintains.

Chicago, 2017. Seth Parker Woods (with the blessing of McWilliams and Jeanrenaud) teams up with sound artist Spencer Topel to reconstitute *Ice Music/Ice Cello* as a full-body wetsuit, an obsidian ice instrument with embedded microphones and speakers, and a free approach to movement and form. *Iced Bodies*, Parker Woods says in multiple interviews, is a piece about mental illness in African American communities and rampant police brutality in Chicago.

In this paper, I argue that *Ice(d) Music/Cello/Bodies* has become a musico-political palimpsest, a measure of the way the 1960s avant-garde is constantly recovered and reinterpreted to speak to contemporary issues of gender and race. Drawing on video documentation, critical reception, and interviews, I conduct a close reading of *Ice*

Music in its three variations, in the process tracing the evolution of the ideal relationship between experimentalism and politics in the 1960s and '70s, that ideal relationship as it stands in the present, and the negotiations and compromises that have been made to accommodate the difference. Not only does my work expand on existing studies of the canonization of the avant-garde, it also explores whether and how the presentation of "historical" avant-garde art offers audiences models for confronting contemporary politics and the world we live in today.

Friday Noontime

Contingent Labor in the Academy: Issues and Advocacy

Sponsored by the AMS Committee on Career-Related Issues

Reba Wissner (Montclair State University), Chair

Deborah Heckert (Stony Brook University/Brooklyn College, CUNY), Respondent

James Deaville (Carleton University)

Andrew Dell'Antonio (University of Texas at Austin)

Laura Dolp (Montclair State University)

Matilda Ertz (University of Louisville)

Andrew Granade (University of Missouri-Kansas City)

Matthew Jones (Miami University of Ohio)

Contingent labor in the academic workforce is growing at a steady rate. With no end in sight, the issues that affect contingent laborers—including lack of job security, few to no benefits, and lack of supplies and office space—continue to hinder those who work in those positions. One of the ways in which these situations can be mitigated is with advocacy, either the self-advocacy of contingent laborers or the advocacy of full-time faculty who hire and supervise contingent laborers.

This panel features speakers from the United States and Canada who hire contingent faculty, supervise contingent faculty, and who are contingent faculty themselves. They will speak to the issue of contingent labor advocacy and the ways in which contingent workers have negotiated their contract, benefits, and workplace; possibilities for working within the larger university institution to create better working conditions for all contingent workers; the effects of a two-tiered structure in higher education; how to bring about awareness in the classroom; and the challenges of hiring and advocating for contingent faculty as a non-tenured, tenured, or other position of power within higher education. The session will culminate in a roundtable discussion that will be opened to the floor.

Friday Afternoon Concerts

The Art of the Romantic Castrato: The Ornamented Songs and Arias of Giambattista Velluti

Robert Crowe, male soprano
Juvenal Correa-Salas, piano

Program

*Otto Variazioni sul' Tema "Nel cor
più non mi sento"* (Theme: Giovanni
Paisiello, *La Molinara*) ca. 1815
Giovanni Battista Velluti
(1780–1861)
Ms in Fondo Velluti, Biblioteca civica di Belluno:
I-BEc, FV.ms.1

Cavatina from Ciro in Babilonia
"T'abbraccio, ti stringo"
ca. 1827, Ms in Fondo Velluti:
I-BEc, FV.ms.12
Gioacchino Rossini
(1780–1868)

Sinfonia, scena e aria from Carlo Magno
"Ecco, o Numi: Ah quando cesserà"
ca. 1810s, Ms in Fondo Velluti: I-BEc, FV.ms.59
Giuseppe Nicolini
(1762–1842)

Tema con sei Variazioni sopra
l'aria della *Molinara* "Nel cuor più
non mi sento" WoO 70
Ludwig van Beethoven
(1770–1827)

Sinfonia, recitativo ed aria from
L'amor timido (Pietro Metastasio)
"Che vuoi mio cor?: T'intendo mio cor"
London: Grua & Ricordi, ca. 1825
John Fane, Lord Burghersh
(1784–1859)

Arietta from L'amor timido
"Placido zeffiretto" (*L'amor timido*)
London: Grua & Ricordi, ca. 1825
Burghersh

Sinfonia, scena e romanza from *Tebaldo e Isolina* Francesco Morlacchi
 “Notte tremenda: Caro suono lusinghier” (1784–1841)

Sinfonia: piano reduction by Heinrich

Marschner, Dresden: 1825

Scena: London: Chappell & Co, 1825

Romanza: Manuel Garcia, *Die Kunst des Gesangs*

Vol 2, Mainz: Schott & Söhne, ca.1850 (The Romanza sung here is

GBV's final publication and differs significantly from the 1825 version)

Giovanni Battista Velluti was born in 1780, had his operatic debut in 1798, and enjoyed a high-profile operatic career, taking his final bow in Florence's *Teatro La Pergola* in Meyerbeer's *Il crociato in Egitto* in 1833, singing a role written expressly for him. Velluti was famous as an ornamenteer. His “graces” were praised and imitated not only by the most prominent prima donnas of the day, but, thanks to his assiduous publication of dozens of ornamented songs, arias, duets and trios, by amateur singers all over Europe. Mary Shelley, writing as “Anglo-Italicus” in 1826, publicly proclaimed Velluti to be not only a brilliant ornamenteer and passionate actor, but also the artistic model for soprano Giuditta Pasta (*the* interpreter of the operas of Bellini during the composer's lifetime).

Throughout the second half of his career it was his ornamentation, as much as his voice or his performing skills, that was the focus of critical attention. In 1817, Meyerbeer found his eight variations on “Nel cor più non mi sento” from Paisiello's *La Molinara* to be “artistic and original,” and preferred them to Angelica Catalani's on the same theme. During the final decade of his career, Velluti began to publish his ornaments, at first in Italy but primarily in England. These at times were introduced with the superscript “For those amateurs desirous of acquiring Senior Velluti's celebrated style of ornamentation.”

More than twenty-five of the solo songs, arias, scenes and cantatas survive (in addition to nearly as many duos and trios), mostly in published form, though also in several manuscripts. While much of this music comes from operas, it can no longer truly be considered to be operatic. Velluti's later, private performing career in the homes of the rich and powerful was as important, if not more so, than was his public one, and this music is—with two exceptions, one for harp and one for guitar—all for voice and pianoforte. It was clearly, intentionally removed from the operatic sphere and placed into one of domestic music making, both to sung by the famous castrato in the glittering musical “fêtes” of the aristocracy (where he was very well paid) and by private singers in settings ranging from voice lessons, to parties, to the intimate family circle. This repertoire was used pedagogically—this version of “T'abbraccio, ti stringo” comes from a manuscript from the personal collection of Henrietta Sala, one

of Velluti's star pupils during his London period. She was a prominent private singer as well as stage performer.

About 1822, Velluti developed a friendship with John Fane, Lord Burghersh, amateur composer and founder of the Royal Academy of Music. Among Velluti's publications are several of Burghersh's songs and arias, including the—with Velluti's alterations—wonderful “L'amor timido,” on a text by Metastasio. (Beethoven also set this text, and Metastasio was still widely appreciated, especially, by the English Romantics.) Burghersh had such great respect for the singer that he allowed Velluti the liberty of drastically altering his pleasant but forgettable arias into subtle little gems of Romanticism. It is with Burghersh's music that Velluti's art arguably reached its zenith.

Perhaps the best proof of the regard in which Velluti's creativity was held comes from a perusal of three versions of the famous *scena ed aria* “Notte Tremenda” from Francesco Morlacchi's *Tebaldo e Isolina*. By combining the original 1822 composing manuscript and Velluti's 1822–24 ornamentation, published with pianoforte accompaniment in Italy in 1822 and in London in 1825, one finds extensive replication of Velluti's ornaments in Morlacchi's final, 1825 version, prepared and performed in Dresden without the castrato. Comparing the 1822 original to Velluti's 1822–25 changes, the *Quarterly Musical Magazine and Review*, in early 1826, deplored the practice of such extravagant ornamentation, but wrote that, nevertheless, the aria would have been nothing without it. Importantly, the magazine also noted that Velluti, in performance, adhered fairly closely to his published ornaments.

In 1838, though in retirement, Velluti sang for Adolphe Nourrit, famed tenor of the old, falsetto school of singing. Nourrit had been chased out of Paris by his colleague Gilbert Duprez's “chest voice high C” (Pleasants 1995). Nourrit praised the castrato for being the founder of the modern school of the prima donna: “[Rosamunda] Pisaroni, Pasta and . . . [Fanny Persiani] Tacchinardi. He is certainly the master [teacher] of all the great female singers of this era; it is a tree that has produced all those beautiful fruits” (Quicherat 1867). These singers created title roles that are landmarks of Italian romantic opera: *Lucia di Lammermoor*, *Anna Bolena*, *La Sonnambula*, and *Norma*.

Velluti was, in the best of times, seen as a kind of otherworldly being, ethereal, eternally childlike, yet whose childhood trauma, always audible in his adult soprano voice—at least in the fervid imaginings of the literary Romantics—enabled him to extend a kind of universality, a shared pain that brought all of his audience with him. Regarding his Munich performances of the *scena ed aria* “Ecco o numi: Ah quando cesserà” from Nicolini's *Carlo Magno* the *Allgemeine musikalische Zeitung für 1819* wrote: “The singer, with his tones of woe and joy, is the representation of pure humanity in its inner pain, the deep sorrow and struggle with fate in that indeed our passions make us all like one another.”

There remains one issue to be addressed. It is more or less commonly believed that the castrato soprano sounded nothing like a falsetto soprano (not to be confused with

the modern countertenor—a different voice altogether). Leaving aside the probability that castrati had as many different kinds of vocal qualities as there were castrati—no “castrato sound” in that sense—there is one description of Velluti’s singing that addresses precisely this issue. On 7 July 1825, *The Dorset County Chronicle* wrote (of the London première of Meyerbeer’s *Il Crociato* the previous week) that “the voice of Signor Velluti is not easy satisfactorily to describe. It is not a boy’s voice, nor a woman’s voice; it is not a *soprano*, nor a counter-tenor, nor a treble. What approaches nearest to it in tone is a high *falsestto* voice of a man, without much richness, but with compass, power, and flexibility (emphases original).”

Brazilian Music for Piano and Guitar

Rafael dos Santos, piano

Eduardo Lobo, guitar

Program

Suite Popular Brasileira

for electric guitar and piano (1953)

Radamés Gnattali

(1906–88)

I – Invocação a Xangô

II – Toada

III – Choro

IV – Samba-Canção

V – Baião

VI – Marcha

Falseta (1953)

Johnny Alf

(1929–2010)

Inclémência (1943)

Cesar Guerra-Peixe

(1914–93)

Chorando no Alto (2008)

Rafael dos Santos

Sonatina for classical guitar and piano (1957)

Radamés Gnattali

I – Andante Moderato

II – Saudoso

III – Ritmado

Duo Rafael dos Santos and Eduardo Lobo formed in 2011 from a common interest in research and performing the diverse spheres of Brazilian music, from chamber music’s totally written scores to popular music and the ability to improvise. Friends for over twenty years, Eduardo and Rafael met at the University of Campinas’s Music Department, having previously performed together in other settings. The duo’s

first performance was at the Clube do Choro de Paris in April 2012, at the eighth Choro Festival. They have since been dedicated to taking the results of their work to the stage and the studio. In 2015, they released their first CD, *Viajante*, which was financed by the Campinas Cultural Investment Fund. In the same year they recorded Radamés Gnattali's Carioca Concerto no. 1 for electric guitar and piano, with the Campinas Symphony Orchestra and conductor Victor Hugo Toro.

Radamés Gnattali arose within the nationalist music scene, which, from the 1920s to the 1940s, used folklore music, almost exclusively, as the raw material to create classical Brazilian music. In this context, his work stands out in its use of, from the end of the 1940s, thematic material and instrumentation found in urban music and that which was played on the radio at the time. His work as an arranger on Brazil's Rádio Nacional, where he worked for thirty years since its establishment in 1936, provided him with direct contact with popular music and important musicians in the area over the course of many years.

The *Suite Popular Brasileira* for electric guitar and piano (1953) is one of his first compositions with these characteristics. The piece was dedicated to Laurindo Almeida, who at that time was already living in Los Angeles, and has six movements using rhythms from popular Brazilian music played on the radio. The instruments interact within musical textures based on rhythmic and melodic elements, combined with a harmony that evokes popular Brazilian music, French impressionism and jazz.

Falseta ("Deceit"), written by Johnny Alf (Alfredo José da Silva), a composer, pianist, and singer from Rio de Janeiro, was recorded in 1953. Strongly influenced by Nat King Cole, George Shearing, and Lennie Tristano, Alf incorporates elements of jazz in the composition that would go on to serve as a reference in the following years for the emergence of Bossa Nova and its instrumental version, later named "Samba-Jazz."

Inclémência is a piece of choro* music written by César Guerra-Peixe (1914–93). As with Gnattali, Guerra-Peixe moved between many decades during his time as a classical composer and arranger for radio and record companies. In the 1940s, he was a student of the German musician H.J. Koellreutter, with whom he learned how to use the twelve-tone technique.

Chorando no Alto (2008) is a piece of music structured around just one section, in which you can hear a play on musical elements from choro, jazz, and samba.

In the *Sonatina* for classical guitar and piano (1957), dedicated to the Brazilian guitarist Dilermando Reis (1916–77), we observe popular rhythms used in a more abstract way than in the *Suite Popular* mentioned above. The march (I), the serenade waltz (II) and *Caipira* (Brazilian country) music and *Samba-canção* (III) are used in a transparent musical texture in which counterpoint lines are frequent.

*Choro is a Brazilian instrumental genre that arose at end of the nineteenth century, and largely employs guitars, cavaquinho, tambourine, flute, and mandolin.

Friday Afternoon 2:15–5:15

Roots and Records: Analyzing Bluegrass and Americana (SMT)

Chelsea Burns (Eastman School of Music, University of Rochester), Chair

Steven Rings (University of Chicago), Respondent

This special session provides a concerted examination into ways of hearing the musical foundations of roots-oriented genres of American music, including folk, blues, bluegrass, Texas swing, soul, and country. The four session papers address concepts familiar within music theory scholarship: variation, melody, form, harmony, and rhythm. These concepts take on new meanings with a focus on musical recordings and since the music in question has developed not principally through music notation but through oral transmission and recorded sound. In addition to a breadth of music theory topics, the papers consider a wide historical sweep of repertoire, ranging from Child ballads to bluegrass recordings from the past year. None of the repertoire featured in the session has been theorized extensively within music theory and analysis literature, and most of the recordings have heretofore escaped analytic attention altogether.

The first paper of the session argues for the translatability of music with roots music recordings as its examples. The following presentation further analyzes instrumental performance practices as part of a theory of how instrumental agency relates to form. The third paper analyzes the transformation of harmonic language—and the disappearance of the V chord—in “roots” cover songs. The fourth develops and extends theories of meter in its analysis of contemporary bluegrass performances. A response then reflects on the implications of the papers for theorizing the roots of recorded popular music, while drawing out themes regarding how music-theoretic analysis of roots music is woven into the cultural analysis of these scenes and traditions.

Listening to Translation in American Roots Music

Joti Rockwell (Pomona College)

Music, Claude Lévi-Strauss memorably declared, is “untranslatable.” Contemporary authors who have cited him have done little to argue against this idea, since music lacks the semantic precision of language. But such a view regards translation to be an inherently textual enterprise, while leaving the possibilities of non-linguistic translation unexplored. Given that humans communicate through music, and if, as George Steiner claimed, “human communication equals translation,” then it is conceivable that not only is music translatable but that translation is central to musical experience.

What are the possibilities for non-linguistic translation in music, and how can they be heard? This paper approaches the question by combining translation theory

and analysis of American roots music selections including blues, sentimental song, bluegrass, and Western swing. Audio recordings of such music foreground translation as a constant process, since musicians create melodies particular to their instruments without a prescriptive score or definitive version. Analyzing, imagining, and listening to motion in their performances suggests how translation can be a basis for a theory of musical change.

Machine Music: Non-Human Contributions to Form in Bluegrass

Neil Newton (Los Angeles, Calif.)

On the surface, form in bluegrass bears similarities to classical form: many main themes are based around sentence and period structures that combine to create binary forms. However, within the overall form of a performance of a bluegrass piece, there can be a marked contrast between the main theme, which is often non-instrument-specific, and the improvised sections that, while often referencing the main theme, are distinctly colored by the instrument used to play them. The degree to which the instrument can influence the motivic material in improvised passages is beyond idiomatism—where phrases might suit one instrument more than another—to the point where melodic pitch-collections are shaped by the instrument architecture.

By combining post-human philosophies with music theories that emphasize instrument/player relationships, I will show how non-humans exercise agency in bluegrass improvisation. The resultant instrument-influenced passages, when heard alongside non instrument-specific sections, can help to signify formal structure within a performance. The recurrence of particular instrument-influenced elements can be seen as a genre marker in bluegrass. The discussion surrounding gifts and commodities can inform how this relationship between instruments and musicians is central to bluegrass musical tradition.

For Want of a V Chord: The Roots of Country Soul and the Politics of Harmony

Jocelyn R. Neal (University of North Carolina at Chapel Hill)

Where have all the V chords gone? On November 4, 2015, country singer Chris Stapleton stepped on stage at the Country Music Association awards show and knocked out a stunning performance of “Tennessee Whiskey,” a classic country song recorded by both David Allan Coe and George Jones more than three decades earlier. The moment was heralded by critics and fans alike as a celebration of roots-oriented, traditional, hard country music, a welcome antidote to widespread pop-crossover trends. But Stapleton’s cover version—and his choice to perform with pop/soul singer Justin Timberlake—thwarted one of the fundamental musical traits of country

music: an adherence to conventional principles of tonal harmony. Stapleton threw out all of the song's V chords.

This paper explores the politics of harmonic language in the context of country music's roots-revival. Specifically, many of the musical performances that are heralded as revivals of country draw heavily on a harmonic language that signifies R&B and soul music, a situation that invites nuanced considerations of race. Drawing on case studies of Chris Stapleton, Sturgill Simpson, and historical comparisons with Ray Charles's recordings, this analysis concludes that the harmonic language of this roots revival within country music represents a duality of meanings in the current scene: it simultaneously invokes roots and tradition within a genre where the past is revered, and complicates the genre's oversimplified history by reconfiguring its musical identity.

Wait for It: Anacrusis and Metrical Play in Twenty-First-Century Bluegrass James Palmer (St. Olaf College)

A salient feature of bluegrass music is metrical play. Much of this metrical play can be explained by crookedness, bluegrass backsteps, or more broadly by metric deletions. But many twenty-first-century bluegrass songs feature conspicuous and sustained metrical play that pushes beyond the genre's traditional confines, often deploying extended anacruses, and requiring a shift in analytical focus.

I highlight recent bluegrass artists who engage in metrical play by employing metrically unstable anacruses. The anacrustic groups in the passages I discuss are rendered metrically unstable through syncopation, changes in sub-tactus grouping, harmonic delays, and/or melodic misdirection. As such, they are marked loci for metrical play, calling previously established periodicities or grooves into question, necessitating flexible metric interpretations, and causing listeners to construct new expectations for future arrivals. I demonstrate how rhythmic regularity and scalar patterns can forge protracted anacrustic groups that "nudge" arrival points and complicate phrase groupings.

Specific passages from Punch Brothers' "Don't Get Married Without Me" (2013), Béla Fleck and Abigail Washburn's "Don't Let It Bring You Down" (2017), and Punch Brothers and Sarah Jarosz's "Locked In" (2017) reward close readings, as they engage multiple modes of listening and different potential metric interpretations. I deploy a combination of Gretchen Horlacher's and Christopher Hasty's annotation systems, which allows for easy viewing of relatively local metric disruptions, alongside the metric function of a particular note or figure.

I conclude with a brief discussion of the agential role of the voice and text-meter relationships.

Friday Afternoon 2:15–3:45

Agency, Algorithms, Aurality (SMT)

Maryam Moshaver (University of Alberta), Chair

Field Recording as Analytical Praxis: Ultra-red's Re-marks on Listening

Naomi Waltham-Smith (University of Pennsylvania)

While there has been much debate about the ontological status of recordings, less attention has been paid to how sound recording functions not just as object and instrument of analysis but, moreover, as an analytical praxis in itself. Beyond representing structure or tracing phenomenological process, analysis is also capable of transforming *how* we hear. Field recording is typically construed as a document (of socio-cultural practices, improvised performance, geophysical conditions, etc.), a tool for ethnography, source material for composition, or evidence for the changing economies of the sonorous. Examining the compositional, activist, and theoretical activities of sound art collective Ultra-red, this paper instead advances a theory of field recording as a praxis that—in properly music-theoretical fashion—inflects and accentuates what is heard in order to change the conditions of audibility. That is, by re-marking the sonic field—overpunctuating it, as Peter Szendy might say—it re-tunes our ears and re-modulates the most salient points.

Formed in 1994 through a collaboration between electronic musicians and AIDS activists, Ultra-red has gradually evolved its conception of site-based recording as a psychogeographical practice from the members' involvement with the ambient music scene to the critical-analytical listening protocols developed as part of their recent community-based "militant sound investigations." This paper evaluates critically the concept of analytical listening that emerges from the use of field recording in their radio broadcasts, performances, recordings, installations, texts, and actions and asks how the modulation of aural attention offers a critical rejoinder to the vestigial Adornianism informing Ultra-red's early work.

Animating Indeterminate Musical Agency

Vivian Luong (University of Michigan)

In his 1988 article "Music as Drama," Fred Everett Maus argued that the indeterminacy of musical agency—the elusive identity of who acts in musical experience—is a fundamental quality of music-analytic language. Taking this indeterminacy as a challenge, responses to Maus often posit hierarchical taxonomies, in which the higher status of human agents is continually assumed over that of nonhuman musical agents. However, by treating the ambiguity of musical agency as a problem to be solved with

anthropocentric solutions, scholars have yet to consider the posthuman potential in music's agential indeterminacy.

With the recent "posthuman turn" across many academic disciplines, my paper presents an alternative line of inquiry by connecting Maus's indeterminate version of musical agency with his subsequent writings on music's erotic animism. From musical animism, I then incorporate the concept of animacy developed by queer theorist Mel Y. Chen. Resisting the human-centric hierarchy of animacy in linguistics, Chen points to instances when language subverts the agential status quo as opportunities to rethink who or what matters for biopolitical and ethical ends. Thinking with Chen, I suggest that while one can respond to "Music as Drama" by reinforcing anthropocentric agential hierarchies, reading this essay alongside Maus's feminist and queer scholarship on music's animism leads to another possibility. By taking music's animacy in our disciplinary turns of phrase seriously, I argue that we can reorient our discipline's concerns to account for diverse kinds of subjects, identities, and experiences.

Algorithmic Agents, Musical Objects, and Mediated Styles: Reframing Computational Music Theory

Brian Miller (Yale University)

One of the core concerns of computational music theory is the statistical modeling of large corpora, often drawing on tools from computational linguistics, and often with the aim of modeling human cognition. Such data-driven work relies on an increasingly sophisticated set of algorithmic tools, including techniques drawn from machine learning. Meanwhile, in disciplinary contexts ranging from anthropology to science and technology studies, an emerging critical discourse on "big data" and machine learning suggests that we resist the notion of algorithms as neutral tools operating on neutral data and instead consider the ways they function as agents and mediators, derivative of human agency but with their own potentially counterintuitive efficacies and interpretive capacities. Bringing this perspective to bear on computational music theory, we might ask: what kinds of agencies emerge from our music-analytical algorithms? And how do algorithms mediate our relation to music, and vice versa?

To broach this line of inquiry, I meet the computational linguistic tools of musical corpus studies with linguistic anthropologist Paul Kockelman's Peircean account of algorithmic semiotics, which highlights the unintuitive ways that algorithms attend to musical objects, along with the means by which algorithmic interpretants both constitute and constrain musical knowledge. After introducing the broader theoretical argument and then examining a relatively simple algorithm in technical and semiotic detail, I consider some recent machine-learning approaches to harmonic

function, which highlight not only questions of algorithmic agency but also problems related to the identification, theorization, and replication of musical style more generally.

Arcadia and the Pastoral (AMS)

Basil Considine (University of Tennessee-Chattanooga), Chair

Pastoral Opera in the Age of Marie Antoinette

Julia Doe (Columbia University)

Marie-Antoinette's idealized recreations of country life have remained an enduring facet of her reputation and symbol of the problems of her image. In her private retreat at the Petit Trianon, the queen strolled in meandering English gardens, wore informal muslin gowns, and constructed her famed "hamlet," a pseudo-Norman village replete with a mill, dairy, and farm. If these endeavors constituted a "three-dimensional realization" of the themes of contemporary pastoral literature (Martin 2011), the enactment of such tropes also took place on a literal level—in the rustic *opéras-comiques* that Marie-Antoinette commissioned and performed at her theater on the palace grounds. In this collection of activities, the queen provocatively reconfigured ideals of royal display, in ways that both asserted her burgeoning authority and became mired in criticism and debate.

This paper examines the pastoral operas supported by the Bourbon regime in the 1770s and 1780s, contextualizing their import within the larger framework of aristocratic *paysannerie* and unpacking the issues they raised for the cultivation of the royal image. The *opéras-comiques* presented at the Petit Trianon were condemned not merely for their subversive themes, but also for the manner in which they broke with longstanding expectations of monarchical accessibility; these productions garnered reproach because they were exclusive and insular, momentarily removing the mechanisms of court entertainment from public view. However, even as these performances came under fire for their secrecy, they exerted a substantial impact on the spectacles offered for broader consumption by the crown-affiliated theaters of Paris. Counterbalancing the theatricals of the Petit Trianon was a corpus of extravagant "public" pastorals—works calculated to neutralize the negative publicity elicited by Marie-Antoinette's withdrawal into her private, country realm. This repertory—by Grétry, Dezède, and Martini, among others—portrays a host of noblemen benevolently immersed in the lives of their common subjects, affirming the hierarchical and heavily symbolic bonds between peasant and seigneur. Despite their "crown-approved" morals, these latter operas were themselves not without controversy, provoking questions regarding the limits of upward mobility for "rustic" *opéra-comique*—and regarding the genre's ultimately uneasy fit within the machinery of Bourbon propaganda.

Distinguishing Cecchina: Pastoral Sensibility in Eighteenth-Century Italian Opera

Nathaniel Mitchell (Princeton University)

In the preface to his 1756 revision of *Statira*, Carlo Goldoni lays bare the aesthetic aims of his comedic reform. “My plain and sincere hope is for compassion in comedic prose or verse and, by rising to the seriousness of the heroic, I see myself taking the first steps.” The pastoral mode provided poets and composers alike a powerful point of contact between “heroic” and “comedic” registers. One striking example is “Che piacer, che bel diletto,” the opening aria from Goldoni’s most successful libretto, *La buona figliuola*, as set by Niccolò Piccinni in 1760. As the curtain rises, Cecchina—the opera’s heroine—glides onto the stage to a lilting minuet, reveling in the sensuous beauty of flowers alight in the morning dew. Although analysts have universally acknowledged the pastoral simplicity of Cecchina’s music, they have reached diverging conclusions as to the musical register such a feature encodes: whether *parti buffe* (Head, 2014), *parti serie* (Hunter, 1985), or *mezzo di carattere* (Castelvecchi, 2013).

I argue that such confusion results from inadequate attention to the affective conventions of *opera seria* as a shaping force for *opera buffa*’s serious characters. To bring greater focus to this issue, I address the following question: to what extent is “Che piacer” musically plausible as an aria in *opera seria*? I first construct a dialogic network consisting of contemporaneous Metastasian arias that share “Che piacer’s” dramatic function, poetic imagery, or metrical/topical profile. I then treat two arias from this network to extended analysis; “Intendo amico rio,” the introductory aria from Piccinni’s *Il re pastore* (1760), and “Quell’amor che poco accende,” a minuet aria on a floral subject from Johann Christian Bach’s *Catone in Utica* (1761). The common affective sphere inhabited by these arias sets into relief their distinctive musical actions; such as the virtuosic vocal mannerisms in Piccinni’s “Intendo amico rio” or Bach’s elevated lexicon of galant phrase schemas (Gjerdingen, 2007). I conclude by defining Cecchina’s musical register as a “domestication” of the *seria* aesthetic, repurposing and distilling the sensuous pastoral mode into a language of polished yet unaffected sensibility.

Corrupting Arcadia: War and Nostalgia in Rebecca Clarke’s Piano Trio

Sacha Peiser (Southwestern College)

Midway through Rebecca Clarke’s Piano Trio, an isolated instance of modal purity in the form of a plaintive folksong emerges from the dissonant landscape. The mostly D-Dorian theme emerges gradually from musical breadcrumbs sown in movement I and the opening of movement II. This fleeting moment of serenity is the nostalgic centerpiece of a work that continually corrupts memories. Throughout, material

previously associated with consonance, modal inflection, and the pastoral topic will return in a corrupted, distorted guise.

Drawing on theories of markedness and topics from Almén and Hatten, and the notion of music's ability to express a past tense in Klein, Abbate, and Nattiez, this paper traces the emergence of the heavily marked central theme, its subsequent corruption, and the effect that it has on our notions of temporality. In the Trio, these ideas are manifested through the juxtaposition of various alternative pitch collections; the trajectory of clear-cut formal constructions to something less definable; and the altered recalls and juxtaposition of thematic material across movements. Pitch collections and themes often manifest as identifiable topics, often militaristic, that guide one through shifting temporal boundaries. In a larger sense, though, it is the contrast between the comparably consonant folk topics and the aggressively dissonant surrounding material that is essential to the narrative analysis. Supporting these structural elements, biographical details of Clarke, cultural and social climates, and a potential musical homage to George Butterworth are also explored to contextualize and outline a narrative of temporality and nostalgia for pre-War England.

Beethoven Elsewhere (AMS)

Tekla Babyak (independent scholar, Davis, Calif.), Chair

Beethoven and Kant: Reassessing a Familiar Connection

Nicholas Chong (Rutgers University)

Kant's philosophy is frequently mentioned in connection with Beethoven and his music. Most notably, Kinderman's famous study of Beethoven's "symbol for the Deity" (1985) interprets the Ninth Symphony and *Missa Solemnis* as depicting the Kantian notion that God is inaccessible to human knowledge. As documentary evidence of Beethoven's interest in Kant, scholars often cite a paraphrase in the conversation books of a quotation from the *Second Critique*, though Beethoven likely obtained this second-hand from a *Wiener Zeitschrift* article rather than from any direct engagement with Kant's actual text (Cooper 2001).

Surprisingly, for all the attempts to link Beethoven to Kant's philosophy, no specific scholarly attention has been given to the one work by Kant that we are certain Beethoven had in his library—*Universal Natural History and Theory of the Heavens* (1755)—at least one passage from which the composer copied into his *Tagebuch*. The content of this text, written early in Kant's career, complicates conventional views of the philosopher's influence on Beethoven. Though Kant scholars disagree over how to interpret some of its details, the text expresses at least some ideas that do not entirely align with the "post-critical" philosophy for which Kant is chiefly known. In particular, unlike Kant's later and more familiar philosophical texts, it appears to

express greater confidence in the comprehensibility and knowability of God through the empirical observation of nature.

I go on to demonstrate that themes in *Universal Natural History* are also prominent in other books in Beethoven's library, including Christoph Christian Sturm's *Betrachtungen der Werke Gottes* (1773) and Caspar Peucer's *Commentarius de praecipuis generibus divinationum* (1553). I show also that its astronomical emphasis resonates with Beethoven's interest in the stars, which is reflected as a specific musical topic in several of his works.

The ideas in *Universal Natural History* were common in strands of the Enlightenment distinct from that represented by Kant's "Copernican Revolution" in epistemology. Acknowledging the relevance of this text to Beethoven's worldview enables a more precise and nuanced understanding of the composer's relationship to the Enlightenment with which he is so often associated.

The Theft and Return of the Beethoven Conversation Books: Claiming German Heritage in the Cold War

Anicia Timberlake (Peabody Conservatory, Johns Hopkins University)

In May 1951, Joachim Krueger, the director of the music division of the East German State Library, stuffed a suitcase with valuable musical documents and fled the country for West Germany. Among the booty were autograph manuscripts by Beethoven, Glinka, and Handel, and all 137 of Beethoven's conversation books. The heist had been long in the making—Krueger, actually a professional book thief posing as a musicologist, had taken up the post solely in order to make off with the goods. But his plans went awry when he was apprehended by West German customs officials. Through the clever use of half-truths, the thief-cum-director surrendered only the conversation books to the Beethoven-Haus Bonn while keeping the rest. The books were finally returned to East Germany ten years later. Other documents remain lost.

The story thus recounted was reported in newspapers at the time, as well as in *High Fidelity* (1977) and most recently in the journal *Bibliothek* (2006). This paper builds on those reports, focusing on the intra-German aftermath of Krueger's crime. I detail the negotiations about the documents' return, a protracted argument which quickly came to be about the perceived legitimacy of the East German state. The politics of the matter were further complicated by the fact that Krüger claimed to be working on behalf of West German intelligence services. I situate this debate in the context of the East German program of *Erbepflege* ("care for inheritance") which sought to stake an explicitly socialist claim on the music of the German past. Beethoven's music took a central place in this program: the perceived universality of its "humanistic" values was meant to prove the universality of socialist ideology. As I show, however, this claiming of immaterial, transhistorical values nevertheless relied on the irreducible material

object: it was the absence of these books and scores that called the “ownership” of their ideologies into question. Thus the theft, more than being a particularly thrilling example of Cold War intrigue, reveals the complex status of the material object in what (in the German tradition) has long been considered a proudly immaterial art.

A Peronist Beethoven: Argentina’s Orquesta Sinfónica
Nacional and its “Música para el Pueblo” Concerts
Edgardo Salinas (The Juilliard School)

Argentina’s Orquesta Sinfónica Nacional was founded in 1949 by President Perón with the mission to “reinforce the innate musical temperament of Latin spirituality and offer artistic education to the people.” Western art music had already played a significant role in Argentina’s genealogy as a modern nation-state modeled by its liberal elites in the image of Europe’s hegemonic powers. As Corrado has shown, Beethoven had been at the center of public debates on nationhood and modernity during Argentina’s grandiose celebrations of his death centennial. Yet, musicological scholarship has traditionally focused on native composers and issues of identity and reception in light of US relations with Latin America, neglecting the enduring impact the Western canon had in Argentina’s sociopolitical history.

This paper examines the massive “Música para el pueblo” concerts the orchestra gave in 1974 to celebrate its twenty-fifth anniversary, following Perón’s return to Argentina after twenty-eight years of exile. The yearlong series showcased Beethoven’s Ninth Symphony through free concerts at soccer stadiums, and culminated with a televised performance that gathered ten thousand people at the largest indoor arena in Buenos Aires. Drawing on research conducted at several archives in Argentina, I discuss the concerts’ political significance amidst the terrorist violence of clandestine leftist factions and far-right death squads that led the country to a ruthless military dictatorship.

Enmeshed in this ominous context, Beethoven’s Ninth acquires a different valence well beyond the Enlightenment ideals it presumably embodies as “aural fetish of the Western world” (Buch, 2003). “Música para el pueblo” was part of sprawling cultural programs that the leftist intellectuals of Peronismo envisioned to grant the popular classes access to the Western canon while reappropriating it in the name of a hybrid modernity that, brushing history against the grain, superseded Eurocentric hegemonies. Operating like a floating signifier, Beethoven’s Ninth came thus to epitomize a utopian aspiration for an egalitarian society that asserted its cultural hybridity and rejected both US imperialism and Soviet communism, rendering Cold War politics obsolete. A “third way” for the Third World was encapsulated in the rallying cry “Neither Yanquis [sic], nor Marxists: Peronistas.”

Composing Notre Dame Polyphony (AMS)

Mary Wolinski (Western Kentucky University), Chair

Clausulae in Two Modes

Adam Mathias (University of Cambridge)

Fixing sound in measured time according to a system of patterned rhythms offered musicians of the twelfth and thirteenth centuries a new set of compositional parameters to explore. The sheer extent and variety of the *clausula* repertoires preserved in the major sources of Notre Dame polyphony suggests those parameters captured the imaginations of Parisian *organistae* for decades. The *clausula*, it would seem, was a premier site for rhythmic experimentation.

One specific group of *clausulae* provide particularly interesting examples of the manipulation of rhythmic possibilities. Among the *clausulae* that are preserved with versions in at least two of the three main sources of this repertory (W1, F, and W2), there are nineteen pieces in which the rhythmic mode of the *clausula* has been notated differently between manuscripts. This rhythmic phenomenon is most commonly referred to by commentators as “modal transmutation.” First detected by Friedrich Ludwig in 1910, the rhythmic behaviors of these nineteen *clausulae* have been the focus of a number of studies, including those by Luther Dittmer, Rudolf Flotzinger, Rebecca Baltzer, and Vincent Corrigan.

Where previous scholarship on these pieces looked to modal difference (including mutation) and notational orthographies in order to establish chronological layers in the repertory, this paper will pursue a different goal. I will re-examine these “mutating” *clausulae* and demonstrate that they provide vivid examples of the compositional play that characterizes the repertory of discant more generally. Specifically, we shall follow this musical experimentation by analyzing the ways musicians tested and tinkered with rhythm and its notation. Play with rhythmic behaviors, I will suggest, is more foundational and far-reaching in this repertory than previously acknowledged, and not necessarily a determining feature of chronology. The interacting work of singers and scribes—of oral and written domains—and the significance of sounding memories in practice will provide the fundament for my analysis. From this basis, my paper aims to account for the imaginative ways musicians created and recast polyphony as they manipulated modal patterns and explored compositional possibilities across rhythmic modes.

Benedicamus Domino and Musical Creativity in the Middle Ages

Catherine A. Bradley (University of Oslo)

The joyful closing exclamation *Benedicamus Domino* (“Let us bless the Lord”) resounded in song several times a day in medieval churches. In her seminal 1988 article, Anne Walters Robertson showed that this was a special moment of musical freedom and creativity in the middle ages. Robertson demonstrated an “unwritten” tradition for *Benedicamus Domino* plainchants, wherein monophonic melodies were created ad hoc, simply by adding this text to a pre-existing chant. This paper explores the hitherto unconsidered possibility that a similarly “unwritten” practice of “*Benedicamus* by contrafaction” occurred also in polyphonic contexts, effectively bringing to light *Benedicamus* settings “hidden” in extant thirteenth-century sources. In 1958, Frank Harrison suggested that polyphonic *conducti* could have been sung in the place of the *Benedicamus Domino* in the Parisian liturgy, since they frequently conclude with these words. Although often alluded to in later scholarship, Harrison’s theory still lacks detailed investigation. This paper uncovers traces of an additional “unwritten” tradition by which the text *Benedicamus Domino* could be added at the end of polyphonic *conducti*. Furthermore, it argues that another polyphonic genre, the *clausula*, was likewise occasionally intended for performance as a *Benedicamus* substitute. This offers a new explanation for three curious *clausulae* in Florence, Biblioteca Medicea Laurenziana, Plut. 29.I, whose choice of plainchant tenor melodies and function, and whose very inclusion within this manuscript, have long perplexed scholars.

Reflecting more broadly on the centrality of texts and melodies associated with *Benedicamus Domino* in the development of polyphonic composition in the twelfth and thirteenth centuries, this paper illuminates enduring traditions of musical creativity surrounding the *Benedicamus Domino*, tracing new interactions and connections between its diverse musical elaborations. It engages with fundamental questions as to why this particular moment in the Christian liturgy proved such an important locus of musical experimentation and innovation.

Tenor Repetition and “Pseudo-Strophic”
Form in the Earliest Latin Motets

Ilana R. Schroeder (University of Wisconsin–Madison)

For the past century, debates regarding musico-poetic relationships in the earliest Parisian motets have been dominated by the argument that Latin texts submit to pre-existing discant *clausulae*. Over the years scholars have employed evidence as diverse as notation, “evolutionary trends,” and analogies to sequences to defend this position, but it is the abiding argument of poetic irregularity that has established this belief as a veritable dogma of medieval music. In his description of the motet *Immolata paschali victim* *Latus*, Mark Everist notes that “the text exhibits a wide range of line lengths

[and] there [does not] appear to be any logical relationship between musical phrase length and poetic line length. In short there seems to be a lack of interest in what are conventionally considered text-music relations.”

Yet there is evidence to suggest that early motet composers recognized and actively cultivated text-music relationships, especially in those motets with multiple tenor statements. Research on the late-thirteenth-century motet has shown that tenor repetition prompted certain composers to employ melodic repetition in upper voices creating a form William Dalglish termed “variation” or “isomelic” motets. More recently, Everist himself noted a number of French motets from c.1300 whose upper voices mimic the chanson form of their French tenors. These principles of melodic and structural repetition also occur in many early-thirteenth-century motets, but more significantly tenor repetitions in these motets frequently correspond to important textual divisions as well. In this paper I demonstrate the close continuity between text and music in some of the earliest Latin motets, specifically those whose texts are attributed to Philip the Chancellor. Through an exploration of the medieval “strophe” as witnessed in contemporary poetry treatises, I show that the division of motets by tenor repetition demonstrates a “pseudo-strophic” form supported by musical repetitions in the upper voices. Not only does such an analysis problematize the textual irregularity and subservience that hitherto have defined the medieval motet, it also asks us to consider more deliberately the very nature of tenor repetitions, their origins, and their significance in the development of the motet.

Contesting European Music (AMS)

Laura Tunbridge (University of Oxford), Chair

Fascist Italy's Forgotten Operatic Icon

Liz Crisenbery (Duke University)

The decline of Italian opera in the early twentieth century is a familiar narrative, one that cites the advent of cinema and the deaths of Giuseppe Verdi and Giacomo Puccini as contributing factors to the “death” of the genre. These factors, paired with the rise of fascism in 1922, create a convincing, though inaccurate, narrative for early-twentieth-century Italian opera within the Italian fascist regime. Rather than dying out or fading into obscurity, opera composition and performance thrived during the twenty years of fascism, supported by Mussolini and his regime, with Pietro Mascagni (1863–1945) executing the role of operatic icon. Given the lively musicological discourse on music and Nazi Germany (Potter 2016, Levi 2014, Hirsch 2010, Kater 1997, et al), it is unclear why music in fascist Italy is limited to a handful of studies (Nicolodi 1984, Sachs 1987, Illiano 2004). To the contrary of recent narratives, Mascagni was immersed in composition and performance for decades after his runaway success with *Cavalleria Rusticana* (1890), which positioned him as Italy's next operatic

leader. After returning to Italy from a Viennese tour in 1925, Mascagni pledged his loyalties to Mussolini and became an active fixture in the *Partito Nazionale Fascista*.

In this paper I demonstrate how Mascagni functioned as fascist Italy's operatic patriarch: the public father-figure in a male-dominated musical climate. I argue Mascagni, regardless of his success, challenges the ideal of masculine normativity exhibited by Mussolini's virile, anti-bourgeoisie *uomo nuovo*. By examining historical film reels gathered from the Istituto Luce Cinecittà historical film archive, I establish how both Mascagni's image and music were used by the fascist regime to promote his role as Italian operatic icon. Mascagni gladly complied with the appropriation of his image, whether conducting public performances for the masses or promoting his final opera, *Nerone* (1935). These film reels oscillate between public and private settings and construct a nuanced presentation of Mascagni in his patriarchal role, underscoring the importance of musical culture in fascist Italy and the complexities of masculine representation in fascist ideology.

Taking the German Muse out of Music: How *The Chronicle* Shaped Musical Opinion in World War I

E. Douglas Bomberger (Elizabethtown College)

Anti-immigrant sentiment has taken many forms in US history. Among the well-documented incidents of World War I, the case of conductor Karl Muck and the Boston Symphony Orchestra is notorious for its combination of nationalist patriotism and xenophobic opposition to international influence on American concert organizations. Although it seemed on the surface to be a spontaneous uprising against a foreign musician who refused to play "The Star-Spangled Banner," the public outcry against Muck was part of a larger campaign orchestrated by a shadowy propaganda magazine named *The Chronicle*. This journal was marketed to America's wealthy elite and was available to subscribers by invitation only. In its pages, the editor Richard Fletcher (who claimed to be British but was actually an Ohio native of German ancestry) urged his upper-crust readers to root out German culture wherever they found it lurking in American society. Employing no professional journalists, he invited readers to submit articles regardless of their qualifications. By strategic publication of fake news stories and xenophobic editorials, he spread fear and suspicion through the most rarefied strata of American society. The journal was instrumental in blacklisting suspicious businesses and fomenting prejudice against enemy aliens. Contributor Lucie Jay, a member of the New York Philharmonic board and herself an American of German ancestry, was Fletcher's most active surrogate. During the course of 1917 and 1918, she wrote increasingly vitriolic articles for *The Chronicle* that contributed to the banning of German-language operas at the Met, the internment of Muck, and the near-elimination of German repertoire from American orchestral programs. This paper will trace the influence of this little-known journal on American

musical attitudes of the era, reflecting on the power of propaganda to sway citizens of a democratic nation that values free speech.

Popularizing the “Popular”

Katherine Hambridge (Durham University)

The concept of popular music has by now been sufficiently problematized that it is used self-consciously within the academy. But the work of tracing its historical usage and emergence in the nineteenth century (notwithstanding the significant contributions made by Matthew Gelbart, Bernd Sponheuer, Derek Scott, and David Gramit) has lagged behind the attention given to “absolute music,” “program music,” “virtuosity,” and other key terms used to categorize nineteenth-century music and musical life, at the time and since. This has partly rested on assumptions that the popular (as a by-word for the commercial) only becomes either a reception category *or* a distinctive style around 1850. I will argue, however, that the increasing castigation of the “Pöbel” [the mob], of “rohe” [coarse] people, and of “ganzallgemeine” [common] opinion by professional music critics around 1800 refers to this familiar idea. At the same time, the object of criticism, and reason for applying it is often unclear: whether it concerns venue, statistical consumption, style, listening mode, or genre.

In my paper, I argue that the extreme self-consciousness of music and theatre critics in Berlin ca. 1800 provides a revealing window into the development of the nineteenth-century North German discourse of the popular that has been so influential—and divisive—within musicology. Reacting to the influx of Parisian “boulevard” and Viennese “suburban” theatre, in particular the *Singspiele* of Wenzel Müller, writers projected considerable anxiety about their role in guiding public taste. In Berlin at this point all genres appeared at the Nationaltheater, in German: without a system of alternative theatres to separate spatially the high and the low, audiences—some argued—were not distinguishing sufficiently between the works played to them. Probing the motivations and processes driving the rhetorical fashioning of a concept of the popular as a response to this problem, I show how one city’s music professionals negotiated the threat of commercial art, popular taste, and agency in the post-revolutionary period, before returning to the vexed question of the popular “style” at the time.

Crossing the Pacific (AMS)

Jeongwon Joe (University of Cincinnati), Chair

Informality, Commodification, and Global Theatrical Networks: Three Perspectives on Western Opera in Shanghai in the Late Nineteenth Century

Chenyin Tang (University of Southampton)

In October 1875, the British impresario Dave Carson's "Minstrels," according to the *North China Daily News*, presented a several performances in the Shanghai Lyceum Theatre. Their program was a kaleidoscopic mixture of (among other things) songs, farces, numbers from Offenbach's operettas and excerpts from grand opera. Thus the exact function of Carson's troupe is hard to categorize. Their appearance in Shanghai raises the question of how Western opera was actually received and practiced in this Treaty Port city, particularly in its autonomous European communities.

I offer three perspectives to approach this question: (1) The appearances of the Carson troupe indicate how opera often operated "informally" in Shanghai, in contrast, for example, with opera staged in complete versions. In fact, as I will show, it was a common practice for Western opera companies to mix opera with other theatrical practices. Fully understanding Western opera in Shanghai requires accommodating such "impurities" of genre. (2) Advertisements for Western opera appeared in the *North China Daily News* together with advertisements for other Western goods. Opera was thus a luxury commodity in Shanghai. Traders, who made up the majority of European residents, organized amateur operatic activities in a club (the Amateur Dramatic Club) and ran the Lyceum Theatre, the only venue for performance in the city. In the context of a semi-colonized treaty port, their practices exposed a particular aesthetic approach to opera, which they viewed as a form of commercial entertainment. (3) Shanghai's Western opera community was a node in a global (maritime) network through which Western musical theatre circulated. But as many recent studies indicate, this network also transported dramatic arts from colonized areas in Asia, such as Cantonese opera and Parsee opera. In order to understand Western opera's prestige in Shanghai, I will examine how structures of the British Empire (as hegemonic power in the region) dominated and intervened in such processes of circulation.

Chen Yi Sounding Transnational

J. Michele Edwards (Macalester College)

In this paper, I examine how Chen Yi (b. 1953) forges a transnational compositional voice of her own. From childhood, she was bicultural: immersed in Cantonese, a tonal language, and exposed to the Western European musical canon, especially major

violin repertoire. Before coming to the United States, she had already expanded her timbral palette with additional sounds that emerge from her ethnic heritage, discovered during her encounter with farmers during the Cultural Revolution; while leading the orchestra of a Beijing Opera troupe for eight years; and at the Beijing Central Conservatory of Music, where she engaged in systematic classroom study of Chinese folk music, supplemented by field trips to rural villages.

Building on ideas in the essay collection *Vocal Music and Contemporary Identities* and especially the work of Frederick Lau (“Voice, Culture, and Ethnicity”), I focus on Chen’s compositional strategies related to text and voice. Her use of *chenci*, expressive syllables or vocables without specific meaning, frees listeners from linguistic barriers and dismantles boundaries between music of China and the West. *Chenci* occur in folk songs across China, are distinct to each ethnic minority, and are unrelated to the lyrics of folk songs. In the seven-movement *From the Path of Beauty* (2008), a joint commission by Chanticleer and the Shanghai String Quartet, Chen avoids prompting a predisposition toward concrete meanings by exclusively using vocables rather than words in any language. Chen’s selection of phonemes forms an integral element of timbre, articulation, and texture as syllables are associated with specific musical ideas and contribute to the expressive content of the music. Her use of extreme ranges is another aspect that contributes to Chen’s expressive vocabulary of vocal timbres, which subverts dominant Western signification of beautiful bel canto singing and creates a counter narrative, linked with a transnational aesthetic.

Given Chen Yi’s prominence on the US and global stages, an examination of her work seeking to understand how she articulates a new transnational vision of her Chinese-American identity is crucial.

Annie L. Baird’s *Chyanggajip* (A Book of Songs): The Musical Strategies of the American Protestant Mission in Japanese-Colonized Korea

Hyun Kyong Chang (Yale University)

North American missionaries were some of the most effective agents of musical change in East Asia in the region’s transition into modern “world history.” Interpretations influenced by postcolonial theory have tended to view musical circulation via missionary routes as a one-way flow of power, yet a closer examination reveals dynamics of complex cultural negotiation as well as multidirectional relationships. Although strongly shaped by their own ideologies of music, modernity, and subjectivity, missionaries did not remain unaffected by their increasing familiarity of local knowledge. Furthermore, with the rise of Japan as both a regional empire and a center of Asian modernity in the late nineteenth century, they became intertwined with multiple shifting power relations across East and Southeast Asia.

This presentation explores the contestation of the US and Japan that was waged through the medium of published songbooks in 1910s Korea, when Korea became

both the destination of the largest number of American missionaries in Asia and a colony of Japan. It focuses on *Chyanggajip* (*A Book of Songs*, 1915), a collection of secular and religious songs by Annie L. Baird (1864–1916). An Indiana-born missionary who was admired for her linguistic expertise in Korean language, Baird spearheaded an educational program to be used in Sunday schools, mission schools, and churches in Pyongyang, the pre-division center of Korean Protestantism. These mission-led institutions, in turn, functioned as a site of diffuse resistance for many Koreans who were experiencing Japanese linguistic and military campaigns on Korean territory. For this Korean audience, *Chyanggajip* provided a model for a new musical vernacular by fusing Euro-American vocal music, Korean vernacular script, and folk-inspired pictorial depictions of Korean social cohesion. Through a topical and stylistic analysis of *Chyanggajip*, I demonstrate the workings of missionary discipline and cultural negotiation. I also place *Chyanggajip* in the context of Japan's colonial cultural policy in the Korean colony, which encompassed censorship of Korean-language materials, publication of official songbooks, and regulation of US missionary activities. I argue that *Chyanggajip*, a patently Korean-nationalistic material authored by an American national, reinforced the contest between the Japanese authorities and the US missionaries over cultural authority in Korea.

Dance Forms (SMT)

Gretchen Horlacher (Indiana University), Chair

Motion as Music: Hypermetrical Schemas in Eighteenth-Century Contredances

Alison Stevens (University of British Columbia)

An important part of the recent growth in scholarship on meter focuses on reconstructing eighteenth-century listening practices. Danuta Mirka (2009) studies contemporary accounts of meter in theory treatises to build a model of eighteenth-century metric listening, while Stefan Love (2016) takes a corpus studies approach, arguing that surveying repertoire provides a more accurate view of meter than eighteenth-century theorists. But despite the known debt that much eighteenth-century art music owes to dance and dance music, Mirka and Love only briefly mention dance. In touching so lightly on dance, these and other authors overlook the more fundamental connection between meter and movement. In this paper I examine late-eighteenth-century French contredances and their music to propose a model of contemporary metric hearing that unites literal and musical motion.

There are three features of the contredanse and dancing in general that support their relevance to eighteenth-century metric experience. First is the contredanse's role in society—recent writers on eighteenth-century music often present the minuet as the premier dance of the century, but though it remained the most aristocratic dance,

by the middle of the century it had been surpassed in popularity by the contredanse. Second, contredanses involved multiple dancers moving simultaneously, and music helped them coordinate their movements. As a result, hypermetrical schemas matching hypermeasures with dance moves could develop. Finally, the experience of moving in time with musical meter likely had a positive effect on dancers' ability to find meter in music in general.

In the Heat of the Moment: An Exploration of the Role of Improvisation in Defining Different Styles of Salsa

Rebecca Simpson-Litke (University of Manitoba)

While salsa takes many forms within individual dancing communities, two fundamental styles have developed in the US and spread worldwide—"On-1/LA" and "On-2/NY"—so-named after the metric location of changes in direction in the basic dance step. Dancers/musicians note the differing movement qualities of each style and debate their artistic legitimacy; however, the question of *why* these variations produce such contrasting effects has not been sufficiently addressed in the literature.

McMains 2015 provides an interesting point of departure for this investigation by connecting footwork timings to the improvisatory practices of the dance: "[The difference between basics] may seem like a trivial distinction, but it actually changes the entire sensation of the dance because the beat on which no change of weight is taken falls in a different place in each pattern. Because this suspended step is the moment in which both dancers have the most freedom to improvise, its placement just before or just after a turn . . . significantly alters the dance" (149).

I begin by examining how the physical accents of On-1 and On-2 footwork align with those of the music. I then explore how the mechanics of standard dance moves change with the basic step, noting how On-1 dancers have more time to prepare/resolve the move, while On-2 dancers receive more time for the move itself. These differences in timing are subtle but significant because they open up small spaces (in different metric locations) for improvisation—places wherein dancers express individuality, articulate style, and interact with a song's unique musical features.

Transformations of Southeast European Dance Meters

Daniel Goldberg (University of Connecticut)

Meter in music for numerous dances from southeastern Europe is conventionally defined in terms of sequences of beats with two categorically different durations, short and long, notated in a ratio of 2:3. Common beat sequences include long-short-short, short-short-long, short-short-short-long, and short-short-long-short-short. The range of beat sequences in this repertoire has long motivated speculation about how one meter could be transformed into another. Whereas most previous authors

focus on the conventional beat sequence in defining metric transformations, this presentation instead takes dance steps as a starting point for suggesting relationships among meters.

Dancers from southeastern Europe sometimes use essentially the same pattern of steps when dancing to pieces of music that have different beat sequences. For example, a dance known as *devetorka* (among other names) is done to music that would normally be notated in 9/16 with a four-beat, short-short-short-long sequence. Another dance, *gankino horo*, follows nearly the same pattern of steps as *devetorka*, but its music is understood to have a five-beat sequence with a time signature of 11/16.

Based on several such pairings, I identify two classes of transformations between southeast European dance meters: expansion/contraction of the metric cycle, which *devetorka* and *gankino horo* exemplify, and addition/subtraction at the beginning of the cycle. In light of psychologically informed metric theory, these mappings between dances point to the importance of a metric layer with durations longer than the conventional beats, and suggest that different manipulations of the beat sequence carry different implications for metric embodiment.

Panel: Diversity in Publication

Sponsored by the AMS Committee on Career-Related Issues

Mary C. Francis (University of Michigan Press),
Shawn Keener (A-R Editions), Chairs

Daphne Carr (New York University)
Norman Hirschy (Oxford University Press)
Loren Kajikawa (George Washington University)
Guthrie P. Ramsey, Jr. (University of Pennsylvania)

This panel brings together published scholars and editors invested in securing minority representation in academic publishing. The conversation will focus on the stakes of achieving racial diversity among editors in music studies and those of creating more equitable structures by which scholars of color have substantial opportunity to publish in music journals and books. It is organized in collaboration with Project Spectrum (projectspectrummusic.com).

Emigrés and Stereotypes (AMS)

Laura Pruett (Merrimack College), Chair

Poaching Stereotypes: Opera, Race, and Italian Identity in Philadelphia (1870–1910)

Siel Agugliaro (University of Pennsylvania)

In 1873, the Philadelphia police arrested dozens of Italian men and women responsible for smuggling children into the country to be employed as street musicians. Though they often came from a specific area in southern Italy, those children did not play the traditional music of their region. Rather, they were taught a generic “Italian” musical repertoire, resonating with the idea of Italy cultivated by their foreign clientele. In that repertoire, a prominent role was reserved to Italian opera, a genre that had become increasingly popular among the American upper classes during the nineteenth century, and which found in Philadelphia one of its major centers in the US. The prestige of Italian opera grew also in the following decades, to the advantage of the local Italian community. In 1901, while a massive wave of unskilled workers was immigrating from Italy, a group of Italian leaders in Philadelphia raised funds to erect a bust of composer Giuseppe Verdi, thus reminding Americans “of the glories of a country [Italy] which is excelled by none in the eminence, and talents, and virtues of its sons.”

Music scholars and historians (Ceriani, Luconi) have discussed the efforts of Italian *prominenti* to rehabilitate the image of their community through opera at the beginning of the twentieth century. In my paper, I focus on Philadelphia, home of one of the largest Italian communities in the US, to put this process into historical perspective. Drawing on contemporary press, archival resources, interviews, and additional scholarly literature (Leydi, Zucchi, Hamberlin), I suggest that the idea of opera as a marker of Italian identity, already propagated in the nationalist sense during the Italian Risorgimento, became a racial stereotype in the American context, which in turn would be (re-)appropriated by the local Italian community in response to an increasingly hostile social environment. By doing so, I will show that opera, while being part of the “sonic color line” (Stoeve) that gradually emerged to both describe and discriminate against Italian immigrants, was also a strategic tool used by that same community to survive, and carve a space for itself, in an alien society.

Performing Italy in Buenos Aires, ca. 1891: *Cavalleria Rusticana*, *Pagliacci*, and Transatlantic Italianità
Ditlev Rindom (University of Cambridge)

The premiere of Pietro Mascagni's *Cavalleria Rusticana* in May 1890 has long been regarded as a moment of operatic renewal in late-nineteenth-century Italy. Praised by Italian critic Francesco D'Arcais for its "indisputable italianità," the opera made its first unpirated non-European appearances at Buenos Aires's Teatro de la Opera in July 1891, as part of the winter tour of the Angelo Ferrari Company. Soon enough, *Cavalleria* was paired with Ruggero Leoncavallo's *Pagliacci* (1892), in a double bill that circulated around Buenos Aires's numerous theatres in ensuing seasons. The arrival of *Cavalleria* and *Pagliacci* in Argentina gained added resonance (and revenue) from the growing numbers of immigrants arriving in Buenos Aires from the Southern reaches of the Italian peninsula, emigrating in response to a series of agricultural and economic crises in Italy during the post-unification period. This situation was characterized by Italian writers as the "Southern Question," and led Argentine authorities in turn to voice concerns over social disintegration caused by radical demographic change within Buenos Aires.

This paper investigates the history of *Cavalleria* and *Pagliacci* in fin-de-siècle Buenos Aires, arguing for the centrality of Argentine perspectives in shaping understandings of Italian opera and italianità at this time. Recent musicological scholarship has underlined the contested position occupied by Italian opera in Argentina in response to emigration (Cetrangolo, 2015; Devoto, 2017) while historians of Italy have emphasized the role of foreign perceptions in shaping Italy's self-image throughout the nineteenth century (Patriarca, 2007; Korner, 2017). I focus instead on Italian opera's social and geographical mobility, drawing upon Argentine newspaper reports and fictional accounts—as well as the circulation of music in non-operatic contexts—to examine its complex position within the internationalized aesthetic hierarchies of Argentine theatres. This performance history, I argue, complicates easy connections between operatic and political discourse. If "Cav and Pag" initially registered as a problematically hybrid pairing—one that blurred national and aesthetic boundaries—its subsequent canonization outlines shifting understandings of the "popular" in Argentina at this time: a debate within which italianità could be re-imagined as a performative and potentially mediating space within the modern Argentine cosmopolis.

Club Petroushka, Gypsy Affect, and New York's
Russian Cabaret Scene of the Roaring Twenties
Natalie Zelensky (Colby College)

After fleeing his homeland in the wake of the Bolshevik Revolution (1917), Russian Silver Age artist and later Hollywood set designer Nikolai Remisoff (1887–1975)

opened the Club Petroushka in midtown Manhattan. One of the numerous Russian-themed restaurants to emerge in New York during the mid-1920s, the Club Petroushka was a site in which recently arrived Russian émigrés could craft a particular image of Russianness to the thrill-seeking, prohibition-avoiding, dollar-paying public. Conceived as a “most vivid and multi-colored Russian tavern,” Club Petroushka conveyed a fantastic idea of Old Russia in everything from the gastronomic fare (“dishes entirely new to Gotham’s palate”) to the whimsical murals of puppets, dancing figures, and vibrant tavern scenes adorning the walls. Most enthralling was the “Gypsy camp,” a wagon-like structure situated in a corner of the room from which would emerge a band of “gypsies”—who, like Remisoff, were recent exiles from the now-communist Russia. With their “weird chants” and “passionate songs and dances” the Gypsy entertainers treated patrons to a multisensory encounter with an “indefinable spirit of Russia.”

What was the “gypsy music” that helped shape the Russian experience at Club Petroushka? Who were its performers and composers? And in what ways did this music inform the cultural parameters of the post-revolutionary Russian diaspora (known alternatively as “Russia Abroad” and the “White Russian” emigration)? This paper addresses these questions, unpacking the complex association between “Russian” and “Gypsy” and offering a close musical and cultural analysis of the Russian gypsy idiom that developed in the emigration. Based on an examination of archival material from the Club Petroushka, memoirs and compositions of its musicians, extant recordings of pieces performed at the Club, and on its advertisements and reviews, this paper offers a heretofore largely overlooked realm of Russian music scholarship—the popular music culture of the Russian emigration—and an exploration of the ways members of the post-revolutionary Russian diaspora utilized Russian Gypsy music to display a particular iteration of “Russianness,” ultimately demonstrating the draw of the extra-systemic “gypsy” to the New York public and the auto-Orientalist strategies involved in its presentation.

Seminar: On the Academic Pipeline (AMS)

Ellie Hisama (Columbia University), Matthew

Leslie Santana (Harvard University), Conveners

Decolonizing Music Pedagogy:

Two Settler Perspectives on the Undergraduate Music Curriculum

Robin Attas (Queen’s University) and

Patrick Nickleson (Mount Allison University)

As both the AMS and the SMT grapple with a lack of diversity in students, instructors, and curriculum, Canadian (and many American) institutions are faced

with a related challenge: the need to decolonize and Indigenize course content and pedagogies (Truth and Reconciliation Commission 2015, Tuck and Yang 2012). While decolonization does not equate with diversity per se, such efforts would lead to a broadening of epistemologies and repertoire in the classroom, and, it is hoped, of student and instructor identities as well.

This paper will report on the efforts of two contingent faculty, one historian and one theorist, to decolonize aspects of upper-year undergraduate seminars (Music in Canada and Contemporary Popular Music Analysis) taught in a small Canadian music department. The authors will begin by outlining the theoretical foundations that informed course design decisions (including Indigenous educational models as described in Battiste 2013, Pete 2016, and Bradley 2012, and settler-colonial literature including Mackey 2002, Lowman and Barker 2015, and Coulthard 2014). Next, the authors will discuss their application of these theories in detail, describing decolonized course units, class activities, and assignments both large and small, using samples of student work to demonstrate the impact of decolonization on student learning. The final section will critically reflect on the decolonization process in these courses, emphasizing both the strengths and weaknesses of the authors' approaches, and also considering reactions from colleagues to highlight some of the potential career risks and benefits for contingent faculty seeking to diversify their teaching practices and their disciplines.

Applied Musicology and Going Beyond the Academic Pipeline

Michael Uy (Harvard University)

According to the Statistical Research Center, in 2012 there were over a thousand graduate students in musicology, but only seventy jobs posted that year for tenured, tenure-track, or permanent faculty positions. If we are to be realistic, the academic pipeline cannot be the salvation for graduate students of color, especially when underrepresented communities have rarely been prioritized in the market for traditional academic jobs. Instead, advising students of color means that the doctoral curriculum needs to be expanded. Many employment opportunities exist outside of the university. Unfortunately, musicology departments ranked dead last among humanities divisions in providing "occupationally oriented presentations by employers, employees, or alumni," or "an internship in an employment setting" (by comparison, 98 percent of art history departments offered internships as part of their graduate programs). In twenty-first-century America, students of color require new ways of thinking about one's work and one's career.

In this paper, I discuss one specific facet of the changing academic environment: the role of "applied" musicology in shaping scholarship and developing skills in academic and non-academic jobs. Applied musicology can be a framework and methodology for doctoral candidates to engage in rigorous research while also developing

skills and knowledge that is widely applicable in other sectors and the “real world.” This paper draws on a collaboration between two musicologists of color. One teaches as an associate professor at a public university and entered the discipline in the 1990s during the first wave of “new musicology.” The other entered the job market in the wake of the financial instability of 2008 and now teaches and works in higher administration at a private university. Our discussion takes place among growing scholarship critically reflecting on the roles of the public intellectual and activist scholar, and our examination looks into quantitative data from sources such as the *Chronicle of Higher Education* and the American Council of Learned Societies.

Undoing “Academic Whiteness,” Embodying Multiple Selves in Academic Musicology

Anaar Desai-Stephens (Eastman School of Music, University of Rochester)

At the level of undergraduate education, it is increasingly recognized that students come into the music classroom with a range of life experiences and learning styles that necessitate diverse multisensory and multimodal pedagogical strategies. Yet, as students progress through stages of academic training, they are subsequently “disciplined” such that becoming a successful academic music scholar continues to be grounded in a mastery of highly cerebral discourse and a performance of intelligence predicated on the assertion of authority—what we might call an “academic whiteness.” Where, then, is the space for difference within this academic model? How can scholars from diverse backgrounds bring their differential ways of being and knowing into their musicological work?

While the renewed disciplinary attention to expanding and diversifying musical curricula is crucial, this paper argues that creating an effective so-called “diversity pipeline” will require transformational changes in terms of the very epistemologies and ontologies that music scholars themselves are able and allowed to represent. To have a more equitable, diverse, and exciting musicology, we must expand what it means—that is, what it looks like, sounds like, and feels like—to demonstrate intellect and insight in academic musicology. As thinkers ranging from Michel Foucault to Judith Butler to Ta-nehisi Coates have recognized, historical power relations inhere in the body; and how we are allowed to be as embodied individuals fundamentally reflects the priorities, and constraints, of our profession and discipline. To this end, this paper will offer some initial strategies through which music studies can address and begin to move away from academic whiteness towards a more capacious model of academic musicological personhood. These include departmental workshops on race and privilege, explicit mentorship for young scholars from underrepresented, non-majority backgrounds, and recognition of varying sites and modes for the performance of academic knowledge and mastery, both within graduate education and within the tenure process. In sum, this paper will consider the forms of support,

solidarity, and transformation needed to encourage scholars and students to inhabit their multiple selves within institutional spaces.

Radio (AMS)

Beth Levy (University of California, Davis), Chair

Singing the Imagined Community: Repertoire and Identity in Sing-Along Radio Programs of the 1930s

Esther M. Morgan-Ellis (University of North Georgia)

Historians have long observed that radio played a significant role in establishing a sense of national culture in the 1930s. Network broadcasting gave listeners across the country simultaneous access to homogenized news and entertainment, thereby fostering an imagined community of isolated yet synchronized citizens. It could be argued that this community was at its most tangible in the case of community singing programs, which flourished between 1935 and 1942. These sing-along hours capitalized on the widespread popularity of community singing, an activity that had been conducted in entertainment venues of the previous decade by song leaders, theater organists, and films. Indeed, some of the radio programs were simply broadcasts of movie theater sing-alongs, while others were carefully staged with studio audiences. What made these sing-alongs extraordinary, however, was the fact that they inspired listeners at home to actively participate in a communal activity. In choosing a song repertoire that would speak to and represent America, radio producers followed in the footsteps of the pre-World War I community singing activists who first sought to institutionalize white, Protestant, middle-class values. At the same time, they encouraged nostalgia for an era before the Great Depression and international conflict had disrupted middle-class life. The proliferation and long life of community singing programs on the air indicates that they were successful in constructing a musical vision of America founded in the nineteenth-century musical heritage of its white citizens.

This presentation will focus on the most successful of the radio sing-along programs: *Gillette Original Community Sing*, which broadcast from studios in New York City and Philadelphia in 1936 and 1937. This program featured a remarkable line-up of celebrity performers, including Milton Berle, Wendell Hall, Billy Jones, and Ernie Hare. Although the broadcasts themselves were not preserved, the mechanisms and repertoires of the Gillette program were recorded in trade press reviews, song books, and visual media. This paper examines the Gillette program in the context of community singing practices of the previous two decades, with a focus on repertoire. This research relies on archival collections at the Library of Congress, the Wisconsin Historical Society, and the University of Utah.

Sound and Meaning on Radio in John Cage's

The City Wears a Slouch Hat (1942)

John Green (Eastman School of Music, University of Rochester)

On 31 May 1942, radio listeners nationwide tuned in to their local CBS station and heard an opening sonic salvo from tin cans, woodblock, muted gong, and ratchet. The narrator soon declared, "Today the *Workshop* presents *The City Wears a Slouch Hat* by Kenneth Patchen. The score is for sound orchestra by John Cage" and audiences were suddenly thrust into a noisy urban soundscape. Cage himself would position the positive reception of this radio play as a turning point in his career and impetus for relocating from Chicago to New York City.

Yet, Cage scholars have neglected to contextualize this work in relation to radio drama composition more broadly. There has also been correspondingly little analysis of Cage's score, which I suggest tactically signals dramatic actions, a concept historian Neil Verma refers to as "scenic referentiality," while also creating a texture in which music and sound effect are interwoven. Utilizing a close reading of Cage's compositional techniques, I argue that *Slouch Hat* offers a rare view of the composer's relationship to textual and dramatic setting, one that places the work among debates over sound and meaning on contemporary radio.

My analysis will also draw upon unpublished correspondence from Northwestern University's John Cage Collection, the value of which lies beyond the composer's own writings: letters sent to CBS from radio listeners nationwide in reaction to the premiere of *Slouch Hat*. While many listeners were delighted with Cage's contribution to challenging conventions of the radio play genre, others found Cage's music too extreme, often employing references to insanity or mental health generally. This correspondence shows how audiences engaged with and debated about the avant-garde, even in unexpected places such as a CBS radio drama; each listener, regardless of their approval or disapproval, participated in a broader debate about sound's role in the construction of plot and drama. By attending to the context surrounding Cage's radio play, including the reception by a well-read but popular audience, we are afforded a unique view of broadcast's role in shaping the production and reception of music on and for radio.

Ecco la radio!: Italian Radio on Stage and Screen

Danielle Simon (University of California, Berkeley)

On 30 May 1940, ten days before Mussolini declared war on Britain and France, Italy's nationalized radio broadcasting station—the Ente Italiano per le Audizioni Radiofoniche (EIAR)—released a film in commercial theaters. Aptly titled *Ecco la radio!*, the film sought to make visible the music and narration listeners heard each day on the radio, beginning with the announcer's morning greetings, followed by a

series of humorously disjunct narratives, from an adventurer hunting a cannibalistic tribe to a violin-toting devil tormenting a bewigged nobleman. Featuring some of the most famous Italian radio personalities of the time, *Ecco la radio!* was EIAR's second major attempt to capitalize on the popularity of radio stars in a different venue. The network had recently funded a popular traveling variety show starring many of the same singers and performers that traveled to forty-four Italian cities over its three-month engagement and resulted in multiple radio broadcasts and recordings. In this paper, I demonstrate that these performances were products of the close ties and mutual reinforcements between EIAR, the recorded music industry, film production, and the state.

Drawing on work by scholars of fascism including Marcia Landy and Victoria de Grazia, I argue that such cross-medial performances exhibited traces of an Americanism identified by Antonio Gramsci as indispensable to a cultural politics of the masses and to the international success of the cinema. As a state-granted monopoly financed by both commercial advertising revenue and subscription fees, EIAR was characterized by an innate tension between commercial and political interests. By extending its reach into film and live performance, the network strove to appeal to middle-class listeners who might purchase a radio set and subscription and to build a mass consumer market with distinctly nationalist overtones. *Ecco la radio!* and its live counterpart, *Viva la radio!*, reveal how, on the eve of the Second World War, cultural institutions like radio and cinema could offer the appearance of internationalism and change while also participating in the dissemination of populist consumerism and Fascist propaganda.

Seventeenth-Century Italian Voices and Bodies (AMS)

Robert Holzer (Yale University), Chair

Orlando at Play: The Games of *Il palazzo incantato* (1642)

Roger Freitas (Eastman School of Music, University of Rochester)

In the penultimate scene of Giulio Rospigliosi and Luigi Rossi's *Palazzo incantato*, based on incidents from *Orlando furioso*, the characters unexpectedly call a halt to the plot and proceed to play a series of parlor games. More specifically, Orlando challenges the others to "retrieve their forfeits," marking the scene as the conclusion of a contemporary game, when those who have played poorly can redeem themselves with a show of wit or talent. One character solves a riddle, another responds to a traditional *questione d'amore*, a couple improvises *stornelli*, and several (naturally) sing songs.

I argue that this remarkable scene frames the opera—the first patronized by the influential Cardinal Antonio Barberini—in an unexpected and heretofore unremarked way. If the published *argomento* (and much subsequent scholarship) describes the

work as an allegory—Reason frees the Human Soul from the delusions of Love—this scene contends rather that it has all been a spirited amusement. Indeed, a close reading of the libretto, in light of contemporary game treatises (Girolamo and Scipione Bargagli), recent scholarship on Renaissance pastimes (Ricco, Schleuse), and the foundational work of Murata and Hammond, suggests that notwithstanding its length and theatrical setting, this opera can fruitfully be regarded as a product of the chamber environment. Rather than one of Rospigliosi's typical morality plays, *Palazzo incantato* reveals itself as a work that, like so many elite pastimes, revels in the pains and pleasures of love. This perspective may help explain some of the unusual features of the opera, including what critics have called its discontinuous plot and surfeit of laments. Indeed, the whole enterprise would seem to owe more to the episodic and rhetorical cantata than to either the earlier "saints operas" or the developing Venetian *dramma per musica*. Aiming to recreate the intimacy and playful eroticism of the salon, Antonio and his assembled artists produced an extraordinary work, one that suggests an unusual and intriguing approach to the young genre.

Tenor *Travestiti*? Gender, Comedy, and the Seventeenth-Century Operatic "Nurse"

Maria Anne Purciello (University of Delaware)

Scholars have long been fascinated with the varied manifestations of gender that appeared on the operatic stages of seventeenth-century Venice. Indeed, early operatic plots regularly featured scenes of gender disguise, ambiguity, transvestism, and transgressions of traditional gender roles. Rife with incongruity and inconsistency, such scenes have been understood best when viewed through a lens fashioned by the early modern "one-sex model." This model's emphasis on the fluidity between the sexes and association of masculinity and femininity with social rather than biological constructs has helped modern-day scholars to disentangle operatic gender representations and enabled the exploration of issues related to female empowerment and the representations of the masculine and feminine voice. In spite of these inroads in the study of gender in early opera, surprisingly little attention has been given to the operatic character type that most significantly embodies the complexities of the period's gender constructs: the nurse "travestito."

Growing out of a tradition whose roots lie in antiquity, the early modern literary and theatrical nurse was most commonly a female selected from the lower class to care for and serve as confidant to a more youthful, often noble, female ward. In contrast to this characteristically feminine role, the nurse was also a pragmatist who at times promoted actions that others might consider immoral. As a further challenge to the feminine ideal, the nurse replaced the largely absent role of the mother with a female whose mobility between socio-economic and public/private spheres gave her both a degree of authority and a sense of agency. This paper explores how Venetian

libretti embraced the overlapping feminine and masculine characteristics customarily ascribed to literary and theatrical nurse characters by casting their operatic equivalents as altos or, more comically, tenors in drag. An examination of scenes featuring the nurses of Monteverdi's *L'incoronazione di Poppea* (1643) and Cavalli's *Giasone* (1648) would suggest that early opera unashamedly utilized artifice as a means of exploring and, at times, highlighting the contravention of the real-life boundaries that lie between seventeenth-century constructions of gender.

Sopranos in the Age of Monteverdi: Women,
Castrati, and the “via naturale”

Wendy Heller (Princeton University)

In a well-known letter from 1611, Monteverdi extolled the singing of Adriana Basile, whose weekly concerts in the Hall of Mirrors lent “such power and so special a grace, bringing such delight to the senses that the place becomes almost like a new theater.” That Monteverdi would have so lauded Basile is by no means surprising, for indeed his comments might be understood in the context of a cult that emerged in the early seventeenth century in which female divas were objects of worship, as evident in the numerous publications dedicated to singers such as Basile and her daughter Leonora Baroni, Anna Renzi, and unnamed virtuose praised poetically (e.g., Gian Battista Marino’s “La Bella Cantatrice”). While we might assume that much of the allure centered on the singers’ desirability, the focus in so many writings was not on the women’s bodies or faces, but rather on the special power of their song to enchant. Put another way: were Seicento musicians and listeners seduced primarily by the physical beauty of these women, or was it the unique sound of their voices that inspired such adoration?

I propose that the fascination with women singers evinced by Monteverdi and his colleagues was a result not only of the beauty of their voices, but a certain strength in the middle register that allowed for the natural delivery of text so critical in early-seventeenth-century vocal music. Taking the various writings on female singers and the relatively scant evidence from vocal treatises (Caccini, Tosi, Mancini, Hiller), my paper compares the music known to have been written for female sopranos with that composed for castrati (giving special attention to the roles sung by Anna Renzi), to elucidate hitherto unrecognized differences in the training and vocal techniques of castrati and female sopranos in the seventeenth century. More importantly, however, it posits that *virtuose* not only played a central role in the formation of the *seconda prattica*, but helped Monteverdi find the “*via naturale alla immitatione*.”

Unity, Geometry, and Aesthetics: Revivals of Pythagoreanism in Eighteenth- and Nineteenth-Century Music Theory (SMT)

Nathan John Martin (University of Michigan), Chair

Much contemporary music theory seems predicated on the assumption, usually tacit, that a proper mathematical description of some musical phenomenon amounts to an explanation of the effect of that phenomenon on the mind. This sanguine view of the explanatory power of mathematics in music theory is also a hallmark of the philosophical approach generally known as “Pythagoreanism,” which flourished from the fifth century BC to the seventeenth century. The currency now of such ideas—for example, that purely mathematical relations, when modelled by pitch relations, account for certain qualia in our perceptions of those pitch relations—may be regarded as a renewal of faith in the most emblematic tenet of that ancient school of thought. This panel brings together papers investigating three cases in which, similarly, theorists of the eighteenth and nineteenth centuries exploit, and thereby revive, selected Pythagorean ideas. Perhaps the most significant of the common threads that link the panel’s three papers is their implication that such appeals to a more archaic mode of thought may have arisen in response to dilemmas occasioned by intellectual developments that were themselves boldly innovative. The papers on this panel thus argue cogently for the importance of Pythagorean thought as a latent but readily available option, even when newer epistemic regimes and their associated methodologies had largely superseded it. They suggest that even the most forward-looking work in a discipline such as music theory may at times unwittingly reproduce submerged frameworks and atavistic conceptions that the field has seemingly left far behind.

“The Source of All Intervals”: Rameau’s Pythagorean Octave and the Basis of Harmonic Analysis

David E. Cohen (Max Planck Institute for Empirical Aesthetics)

Rameau’s *Traité de l’harmonie* of 1722 established two principles still foundational to our understanding of tonal harmony: First, that each chord has a “fundamental,” a root. Second, that chords are invertible, a doctrine Rameau justifies by positing a strong interpretation of “octave equivalence.” As I show, the latter entails a flouting of basic facts of tonal practice by implying full functional identity between “inverted” chords and their “root positions,” while an implicit incompatibility between the two principles themselves constitutes a profound and pervasive self-contradiction that persists, latent, in harmonic theory down to our own time.

I then examine Rameau’s arguments in the *Traité* meant to support his strong interpretation of octave equivalence. These rely heavily on ideas concerning numbers and ratios that are unmistakably Pythagorean in origin, emblemized by a passage that Rameau paraphrases from Zarlino in which the octave is celebrated as “the

source . . . of all intervals,” which Zarlino found in Marsilio Ficino’s fifteenth-century Neoplatonic commentary on the *Epinomis*, a pseudo-Platonic dialogue deeply impregnated by Pythagorean beliefs.

Rameau’s recourse to such atavistic ideas to buttress and justify so essential a component of his harmonic theory as chordal inversion poses a challenge to the received view of his theorizing as exemplary of Enlightenment thought. Coupled with the profound self-contradiction at the very core of Rameau’s harmonic theories—and hence of our own—these considerations may serve as yet another reminder of the provisional and historically conditioned character even of those ideas the “truth” of which we most reflexively accept.

Music of the Squares: David Ramsay Hay and the Psychology of Pythagorean Aesthetics

Carmel Raz (Max Planck Institute for Empirical Aesthetics)

In thirteen books published between 1828 and 1856, Scottish color theorist David Ramsay Hay (1798–1866) attempted to develop a philosophical account of visual beauty based on various aspects of music theory. His writings, which frequently invoke Pythagorean tenets, mapped assorted colors, shapes, and angles onto harmonic proportions while also exploring extended analogies to scale-degree qualia and harmonic function. In spite of the unabashedly speculative nature of his project, Hay’s claim that pleasing proportions—whether experienced by ear or by eye—reflected preordained laws of human and cosmic organization had a profound impact on nineteenth-century British notions of aesthetics.

This paper seeks to understand how Hay’s purported Pythagoreanism stands in dialogue with the psychology of his time, which likewise sought to discover shared principles of visual and auditory perception. Examining his deployment of modern concepts including just intonation, the triad, and scale degree function, I demonstrate that his attempt to theorize the formal principles of visual beauty was profoundly influenced by the contemporary discipline of music theory as practiced in his own day. Hay’s aesthetic writings thus point to the crucial role of speculative music theory in the transition from early Romantic idealist notions of music as providing access to the infinite, toward a valorization of its more abstract, structural qualities as a model for aesthetic formalism à la Hanslick and Pater. They also suggest that music theory may have played a role in emerging understandings of how experimental psychology could explain cross-modal aesthetic experiences.

Pythagorean Fifths and the Triple Progression in French Music Theory

Thomas Christensen (University of Chicago)

In 1722, the French Jesuit, Pierre Castel, informed his friend, the composer and theorist Jean-Philippe Rameau, of a mathematical concept he called a triple geometric progression. The progression could be read (via idealized string lengths) as a series of concatenated Pythagorean fifths: 1, 3, 9, 27, 81, etc. Rameau became immediately infatuated by this series, as it seemed to offer an idealized model of his *basse fondamentale*, in which fifth motion was prioritized. But the series could also be used to generate a complete diatonic scale (e.g., F-C-G-D-A-E-B).

It turns out, though, that Rameau was not the only music theorist to engage the triple progression. From the late eighteenth century until well into the twentieth century, the series was a red thread running through a surprisingly large number of French music treatises. In my paper, I will attempt to reconstruct this unknown chapter of French theorizing, showing the differing ways francophone theorists appropriated the triple progression. On the one hand, there were a large number of “occultists” fascinated by the common roots of this progression in ancient Greek and Chinese musical traditions. On the other hand, more sober-minded theorists found the progression to be a useful means for generating the diatonic and chromatic scales of common-practice *tonalité*. The triple progression proved to be a resilient construct that engaged generations of French musicians, forming a robust and surprisingly unified theoretical tradition that stands in sharp contrast to the better-known German traditions of tonal theory.

Friday Afternoon 4:00–5:30

Posters (AMS)

Ravel's *Boléro* as Sonic Artifact

Keith Clifton (Central Michigan University)

Crossover arrangements of classical music have introduced repertoire to audiences far beyond the concert hall. With examples ranging from Wendy Carlos's *Switched on Bach* to the disco hit "A Fifth of Beethoven" and Isao Tomita's electronic version of Holst's *The Planets*, listeners have experienced eclectic interpretations of established masterpieces, as Matthew Brown reveals in *Debussy Redux* (2012).

Despite the popularity of works including the *Pavane pour une infante défunte* (made famous by Frank Sinatra as "The Lamp is Low") and the String Quartet (featured in commercial advertising), the relocation of Maurice Ravel's music to the popular sphere has been overlooked, along with a distinguished recorded legacy. With *Boléro* (1928), among the best-known classical compositions in history, the scholarly lacuna is especially pronounced. Featured in dozens of recordings, several films, and adapted by a plethora of artists and groups, the work has also served as a soundtrack to events including international sports competitions and flash mobs.

Despite its ubiquity, many facets of *Boléro* remain elusive, including its tempo, status within the modern arts, and connections to Ravel's estate and final illness. The composer's own comments reveal puzzling inconsistencies. Referring to the work in a 1931 interview as "orchestral tissue without music," he nevertheless took a keen interest in its performance as the ideal realization of his compositional goals and excoriated those—most famously Toscanini—who deviated from a prescribed interpretation.

This poster charts ten key recordings spanning the 1930s to the present, including those conducted or supervised by the composer as well as interpretations by Benny Goodman, Jack Hylton, and Frank Zappa. I reassess Ravel's singular conflation of melody, pacing, timbre, and exoticism as characteristics tailor-made for, and amplified by, the recorded medium. The poster format allows for especially rich connections to be drawn among these diverse elements. As a Janus-like creation mirroring the *espagnolade* of the composer's early years and ahead to a leaner music of his final period, the work reflects postmodern pluralism rather than a single, definitive statement. At the same time, idiosyncratic arrangements accentuate Ravel's longstanding use of irony, artificiality, and grief.

Deep Ecology in Music: Pauline Oliveros and Deep Listening

Anne-Marie Houy Shaver (Arizona State University)

Hierarchical philosophies pervade Western culture and rationalize the divide between humans and the nonhuman environment. As an extension, this mindset of division presents itself in much of Western classical music. While persistent, these philosophies have faced considerable opposition since the 1960s by a variety of ecologically founded stances and left a mark on post-World War II music. This poster examines how the philosophy of deep ecology, pioneered by Arne Næss and George Sessions, is reflected in the music of Pauline Oliveros. As a composer, Oliveros often used non-Western ideas, ecologically motivated listening, found environmental sound, electronics, and improvisation, challenging established Western compositional paradigms. Her method of Deep Listening, involving listening to all sounds at all times, reduces composer-performer-audience hierarchies, effectively illustrating key principles of deep ecology. I will illustrate her creative practice, wherein hierarchies are questioned and minimized, with close readings of selected examples from her *Sonic Meditations*, among other Deep Listening-based works. I argue that Oliveros's Deep Listening practice can be used as a tool to encourage community engagement and merits exploration in the domain of public musicology.

This project draws on Oliveros's own writings and others' research about her work. It takes into account related work by and on some of her contemporaries, like Cage and Schafer, and considers the lineage of Oliveros's Deep Listening Institute, which has proliferated in a multiplicity of initiatives across the globe. Viewing Oliveros's work through the lens of deep ecology offers new perspectives to both ecomusicological studies and Oliveros scholarship.

The poster includes texts and graphs on deep ecology and hierarchies in Western classical music, with a large portion dedicated to Oliveros, her Deep Listening practice and networks. It also includes images and score excerpts from Oliveros's works and the Deep Listening Anthologies. Audio examples of Oliveros's music will be made available via iPad and headphones. The poster's goal is to situate her work in the context of ecomusicology and discuss its potential in the domain of public musicology.

Maitines No Son Completas: An Examination of an Altered Horarium in New Spain

Jorge Torres (Harlingen Consolidated Independent School District)

The use of folk songs as historical evidence is highly suspect due to creative and satirical elaborations within the text. Yet, satire itself is based upon some grain of truth that has been transformed into a mockery of the original form. Such an example can

be found within a series of quick-witted Horatian couplets utilized at the end of a Mexican folk song known as *La Huasanga*.

La Huasanga is written in the *Huasteca* song form, which is very distinct for its flourishingly virtuosic violin improvisations, driving strumming patterns within the accompaniment, and soaring vocal falsetto interspersed throughout each verse. The song as a whole is of little historical importance; however, a single interchange between two singers—as is customary within the genre—makes a confusing reference to Matins and Compline. The textual interchange reads as follows:

–Rezan los padres Maitines . . . (The priests pray Matins)

–Los Maitines no son Completas . . . (Matins is not Compline)

Joseph Dyer's article, "Observations on the Divine Office in the Rule of the Master," does indeed note seasonal adjustments augmenting or abbreviating the number of psalms sung during the night offices, yet the same practice indicates that Matins be recited after cockcrow. Details drawn from the third impression of the Puebla Cathedral's *Reglas y Ordenanzas del Coro*—printed in 1731—indicate that Matins begin immediately after Compline. According to this timeline, Matins would still take place after cockcrow despite being recited much further in the day than is customary. Is the *Huasanga*, then, a credible source in illuminating an alteration to the Horarium of the Divine Office in New Spain?

In comparing the text of *La Huasanga* with archival information, this poster displays graphic organizations detailing how certain conditions would allow Matins to be recited as early as four o'clock in the afternoon, just after the conclusion of Compline at the Cathedral of Puebla in eighteenth-century New Spain. By presenting in this manner, I aim to provoke extensive discussion concerning the examination, credibility, and usage of folk songs as supplemental historical evidence in future investigations relating to New Spain.

Cultural Exchange (AMS)

Beau Bothwell (Kalamazoo College), Chair

Collecting, Manipulating, and Obscuring the Source: The Sound Recordings of Schaeffer's *Une Heure du monde* (1946)

Alexander Stalarow (San Francisco Conservatory of Music)

From 29 July to 15 October 1946, delegates from twenty-one countries met in Paris to promulgate an international peace centered on a shared commitment to ensuring fundamental human rights and freedoms transcending race, sex, language, and religion. As world leaders discussed the advantages of global cooperation, Pierre Schaeffer and members of his experimental radio studio, the Club d'Essai, used the recently nationalized medium to explore how cross-cultural personal encounters

might emerge in the postwar era. Schaeffer's *Une Heure du monde*, broadcast in six prime-time installments over the Chaîne Parisienne, responded sonically to the conference and its goals with admiration, satire, and sober critique.

This paper explores the myriad sound recordings that comprise *Une Heure du monde*, documenting how they were carefully collected and presented to audiences. Drawing on archival recordings, reviews, and production documents surrounding *Une Heure du monde*, I reveal the ways in which Schaeffer's recordings worked to 1) facilitate cultural exchange within the political structures of postwar internationalism, 2) document such exciting historical events as the Liberation of Paris, 3) critique the French state agenda for using radio as a political tool, and 4) challenge audiences to encounter speech, musics, and noises in an imagined (radio) Tower of Babel. The authenticity of sound sources in *Une Heure du monde* was meaningful to Schaeffer, who went to great lengths to acquire them from near and far at institutions including the sound archives at the Musée de l'Homme and the recording databases of Radio Delhi. He also presented them carefully to audiences, who were privy to the origins of a given recording thanks to the narrators of the episodes, including most frequently, Schaeffer himself. In exploring the recordings that enliven *Une Heure du monde*—their capture, collection, montage, and presentation—this paper locates the early manifestations of Schaeffer's project within the context of postwar cultural diplomacy. Further, amid growing scholarly interest in Schaeffer, including the recent translation of his *Treatise on Musical Objects*, this paper offers crucial context for his musical thought.

Music as Cultural Diplomacy during the Kennedy Administration: The Inter-American Music Festival of 1963

Alyson Payne (Three Oaks, Mich.)

In 1961, President Kennedy announced his Alliance for Progress, a multifaceted approach to improving cooperation throughout the Americas. Indeed, fostering hemispheric solidarity as a bulwark against communism had been at forefront of US goals since 1948. This revival of cordial inter-American relations included cultural efforts, as music had proved an important anti-Communist tool during previous decades. Mrs. Jacqueline Kennedy served as the Honorary Chair for second Inter-American Music Festival (IAMF), held in Washington, D.C. in 1961. These festivals sought to “bring hearts and minds into closer accord,” and the programming favored difficult, avant-garde compositions; compositions that catered to international intellectualism rather than displays of overt nationalism. The President and Mrs. Kennedy offered their support to the third festival, which aimed to eclipse the previous ones. Arthur Schlesinger touted the festivals as a symbol of a culture-conscious administration that supported artistic achievement on a hemispheric scale. Likewise, the State Department's Chief of Protocol, Angier Biddle Duke, called the festivals a “vital element”

to the success of the Alliance for Progress. By 1962, the festival's executive committee had commissioned twenty-four new works, mostly from Latin American composers. Yet the State Department ultimately canceled the 1963 festival. Its indefinite postponement sparked a minor uproar, notably in the US House of Representatives, which introduced a joint resolution to strengthen hemispheric cultural exchange. The resolution cited the National Cultural Council of Cuba's various projects, calling them a Soviet-funded cultural offensive to influence Latin America's elite. I argue that the festival's cancellation revealed anxieties about US's own cultural offensives, especially with regards to Inter-American amity. The festivals as a whole additionally reveal the US's contradictory attitude toward Latin American relations. Situating these festivals within a Cold War context illuminates how rhetoric concerning "mutual understanding" through musical celebration co-existed with covert plans of military intervention.

Singing Gilgamesh Under the Palmyra Arch: Ancient
Mesopotamian Music, Architectural Ruins, Public
Musicology, and the Politics of Reconstruction

Samuel Dorf (University of Dayton)

The arch of Palmyra stood in modern-day Syria for over 1800 years until the Islamic State (Daesh) destroyed the remaining traces of the Roman monument in early October 2015. The loss of the UNESCO World Heritage Site elicited world-wide condemnation, but also calls to reconstruct the ruins to their former ruined glory. In April 2016, Oxford's Institute for Digital Archaeology in collaboration with an international team of researchers and artisans unveiled a reconstruction of the famed arch in London's Trafalgar Square. The ceremony included speeches by dignitaries, but also a performance by singer/songwriter Stef Conner and harpist/arcaeologist Andy Lowings of excerpts from their 2014 album *The Flood*. Connor and Lowings' music sets the 4000-year-old Sumerian text of the Epic of Gilgamesh in a contemporary setting blending jazz and Arabic classical music to the accompaniment of a reconstructed 4500-year-old Lyre of Ur. The creators of *The Flood* do not claim to faithfully reconstruct long lost melodies: these are new works. The reconstructed arch, on the other hand, does claim near perfect fidelity to the lost original. "My intention," declared Roger Michels, project director and chief benefactor, "is to show Islamic State that anything they can blow up we can rebuild exactly as it was before, and rebuild it again and again." Music, of course, follows different rules, but neither audiences nor organizers of the Palmyra ceremony seemed to mind the geographic, temporal, or stylistic dissonances between arch and music.

This juxtaposition of the faithful and unfaithful reconstructions of Levant culture not only provides a setting to test the limits of musical reconstructions, refabrications and reinventions, but also demonstrates ways musical reconstructions function

as a form of public musicology. My paper examines Conner's neo-Sumerian music (structure, borrowings) and the reconstruction and performance of Mesopotamian lyres in light of recent scholarship in digital archaeology and reperformance in Performance Studies. Such public performances, I argue, sidestep scholarly questions of authenticity and allows us to see how, when, and to whom scholarship becomes "real" to publics.

Explorations of Sound (AMS)

Amy Bauer (University of California, Irvine), Chair

Towards an Interpretive Theory of Noise: Symbolism, Sonics, and Recordings

Steven Wilson (University of Illinois Urbana-Champaign)

Disconcerting blasts of feedback, harsh distortion, malfunctioning equipment, and what Pauline Oliveros has called "negative operant phenomena" (1983): these are the sonic materials of so-called "noise music." With roots in post-1945 avant-garde electronic music, industrial music, and a punk DIY attitude, noise music has emerged as a thriving musical practice. It also poses a special hermeneutic challenge because of its thoroughgoing unconventionality and lack of notation, which has led to scholarship that focuses mostly on context. We lack thorough discussion of what can be learned about this music through alternative forms of sonic analysis that account for its aural actuality.

Building on work by Ricoeur (1976), Attali (1985), Lochhead (2006), Demers (2010), and others, I propose a multifaceted approach to find meaning within extreme forms of sonic expression that exist primarily as sound recordings. Taking into consideration six dimensions of noise—acoustic, communicative, symbolic, subjective, transcendent, and phenomenological—my theory of noise addresses not only the context of the expressive language, but also the aural actuality and experience of the music. This, in conjunction with spectral and waveform analysis of a sound recording, contributes to an interpretation that combines the analysis of acoustical information with a philosophical reading of the use of noise in music.

Using the work of internationally renowned noise composer Merzbow (a.k.a. Masami Akita) as a test case, this paper will examine his landmark recording, *Pulse Demon* (1996). A multifaceted hermeneutic examination reveals this ostensibly impenetrable onslaught of formless sound to be a symbol of the Schwittersian destruction of art, an acoustical assemblage of unwanted sounds, and a traumatic physical experience akin to what Voegelin calls a "transgression of bodily integrity" (2010). Ultimately, the goal of this project is to provide a way for future scholars of extreme musical practices to interpret radical works in a way that accounts for their sociocultural context, symbolism, experience, and aural actuality.

Sound Worlds Colliding: Microtones and Macropolitics in the Music of Ligeti and Vivier

Benjamin Levy (University of California, Santa Barbara)

Coming to prominence in a post-war compositional scene that emphasized progress and innovation, Ligeti and composers who followed his example adopted certain strategies for differentiating their work from what they perceived as the musical establishment. For example, Eric Drott (“Spectralism, Politics and the Post-Industrial Imagination”) has shown how spectral composers’ criticism of serialism mixes seemingly objective, technical language describing and legitimizing their new compositional aesthetic with more impassioned exhortations that recall the language of new social movements that followed the European political upheavals of 1968. This paper investigates a similar split between quasi-scientific and political objectives in music by Ligeti and Vivier by examining their rhetorical strategies for introducing microtones in program notes and commentaries as well as their musical use in compositions.

Through recordings, travel, and ethnomusicological studies, Ligeti and Vivier were acutely aware of the richness of non-Western musical traditions. Vivier evokes these readily in his titles, and Ligeti consistently connects his use of “uncorrected” natural harmonics and other microtones to a “dissatisfaction” with equal temperament (*Gesammelte Schriften* vol. 2, 306) roused by his familiarity with music from Southeast Asia and Africa. While much of the rhetoric around microtones is centered on specific tuning systems, examples including Vivier’s *Bouchara* and Ligeti’s *Ramifications* and *Hamburg Concerto* belie any emphasis on mathematical precision. Instead these composers valued the way microtonal sonorities blur recognized categories of sound (e.g. consonance and dissonance), something which has political resonances in the deconstruction of reified societal categories and the assertion of individual difference.

Ligeti and Vivier both identified as outsiders, and they straddle a precarious line between expressing solidarity with marginalized people on the one hand, and objectifying them through an orientalist lens on the other. By analyzing their extramusical rhetoric alongside the intricacies of their microtonal practice, I hope to connect technical discussions of liminal and hybrid musical structures (following Gérard Grisey) to broader cultural theories (e.g. Edward Said and Homi Bhabha), and ultimately, to show how these composers were grappling with a particularly modern dilemma in their search for a more fluid self-identity as global citizens.

Maryanne Amacher’s Living Sound

Amy Cimini (University of California, San Diego)

This talk is about Maryanne Amacher’s (1939–2009) sound installation *Living Sound: Patent Pending* (1980). This talk develops a thick account of Amacher’s thunderous playback and intermedial mise-en-scène to suggest a complex auditory

rendering of the juridical protocols whereby laboratory-created life forms were determined to be patentable in the landmark case *Diamond v Chakrabarty* (1980) after which the installation was named. Using a number of audio, visual and spatial strategies, Amacher's work conjures major episodes in the governance of life in the 1970s and 1980s US to explore how sound might be made to seem as though it were alive. *Living Sound* finds Amacher concerned with how this "life" might be materialized in the juridical, intensified in the laboratory, and supervivified on the market as commercial value.

With this, the talk extends critical genealogies of "the body" that have effloresced in North American musicology with shifted attention to constitutive frameworks for "life" in the late-twentieth-century US. Not simply feminized or othered by concepts of form and structure, "the body" belies a series of terms held in play by an array of governing structures—"life," "nature," "matter," "carnality," "corporeality," "viscerality"—that are co-extensively materialized, and implicated in different registers of political, social, cultural, economic and technological analysis. Amacher's attention, specifically, to a concurrent feminist cultural study of technoscience complexly interleaved questions of music, sound and audibility with demands for the recognition of marginalized perspectives in the production of scientific knowledge, articulated in the work of Haraway, Hartsock, Spanier and others for whom music was far from a central concern. As much a locus of visceral impact as imaginative excess, "Living Sound" crafts from this interleave a surprising, guiding thread through a politics of life in which music, sound and audibility can enmesh distributions of power, agency and security in the late-twentieth-century US.

Manuscripts (AMS)

Catherine Saucier (Arizona State University), Chair

A Spanish Manuscript at the University of Denver: The Willcox I Antiphoner

Kathleen Sewright (Winter Springs, Fla.)

The field of fifteenth- to seventeenth-century Spanish plainchant manuscripts has been relatively unstudied, chiefly due to the Spanish government's suppression, beginning in 1935, of Spain's monasteries and convents, which in turn led to the widespread dispersal of the liturgical books owned by those religious institutions. Many of those manuscripts found their ways to the United States, but, usually stripped of all identifying features, making it nearly impossible to determine their provenance. While a few scholars have begun studying the manuscripts that survived in Spain, until recently there has been little work on those that now reside in the United States. One such source is University of Denver Library, Special Collections, MS M 2147

XVI .M1, a sixteenth-century Spanish manuscript of unknown provenance. In fact, almost nothing is known about “Willcox 1” beyond the name of its donor.

Despite the lack of any identifying marks of ownership or even general provenance, a careful examination of the manuscript’s construction, decorative art work, scribal hands, and liturgical contents reveals much about the origins and use of Willcox 1. The manuscript’s Spanish/Iberian origins are evident from its Moorish, *mudéjar*-style decoration, and its general contents are those of an antiphoner, a liturgical office book containing material for the *Sanctorale*, or Catholic saints venerated throughout the Church year. More specifically, the saints celebrated in Willcox 1 are consistent with those venerated by the Order of Preachers (Dominican Order), a point confirmed by a small Dominican heraldic symbol on the manuscript’s opening folio. A close study of Willcox 1’s pen work and especially its decorative initials shows that the manuscript was created in three separate phases, and one of the main scribes for the second phase was a woman, “Mata M.,” who “signed” her work within several strapwork initials. Finally, the incomplete contents of Willcox 1 suggest that it was almost certainly the first of a pair of antiphoners. A search through numerous similar Spanish manuscripts in US collections suggests that the orphaned single leaf at Yale University (Beinecke Library MS 485.3) may be all that survives of Willcox 1’s companion manuscript.

The Trumpet Marine at the Intersection of Music Copying, Collecting, and Performance in Eighteenth-Century France

Natasha Roule (Harvard University)

When Jean-Baptiste Prin retired from his decades-long career as an opera dancer and trumpet marine virtuoso in 1742, he bequeathed his music manuscript collection to the Académie des Beaux-Arts in Lyon, where he had spent much of his life. In his retirement speech at the Académie, Prin singled out his manuscript of trumpet music from the operas of Jean-Baptiste Lully, which he suggested might be useful for the Académie’s performances of the composer’s works. Treasured by Académie members, the manuscript is preserved at the Bibliothèque municipale de Lyon (Rés FM MS 133654). A cursory glance through its pages reveals that it is much more than a collection of trumpet music. The volume contains layers of repertoire entered by various hands over time, evincing signs of functional use that ranged from luxurious keepsake object to pedagogical workbook.

The trumpet pieces were compiled at the order of Marie Adélaïde of Savoy (1685–1712), who presented the manuscript to Prin in 1702. Subsequent pages contain a tutorial for the trumpet marine and popular vocal airs and dance pieces arranged for trumpet marine, including compositions by Prin. Throughout the book, music entries are punctuated by engravings of women from Greek mythology who are frozen in acts of magical transformation. In this paper, I argue that the manuscript’s

contents interplayed meaningfully to construct a dynamic musical and philosophical experience for the reader. The narrative of loss, transformation, and renewal that the engravings weave throughout the musical contents mirrors a narrative of learning and mastery that the reader would have experienced as he or she explored operatic pieces for trumpet and popular pieces for trumpet marine. Though unique in its contents, the volume is one of many manuscripts from eighteenth-century France that were contributed to by multiple owners with varying musical tastes over time. I argue that an understanding of how readers used and experienced Prin's manuscript can shed light on how these manuscripts as a whole were not only records of evolving musical tastes, but a unique space in which readers could interact with diverse repertoire in a way that was nowhere else possible.

Musical Creativity in a *Devotio Moderna* Songbook

Lillian Pinto de Sa (Washington University in St. Louis)

The *Devotio Moderna* movement stood at the center of religious life in fifteenth-century Europe, yet its music has remained on the periphery of musicological scholarship. The plainchant style of much *Devotio Moderna* song seems like a holdover from earlier centuries and does not fit into narratives that prize stylistic ingenuity and singular composers. Through surviving *Devotio Moderna* songbooks, we confront instead the musical creativity of non-professional musicians, who compiled and adapted songs in simple idioms to create personal collections focused on devotional efficacy.

This paper examines one *Devotio Moderna* songbook, Wien 12875, a collection of Dutch and Latin monophonic songs from the late fifteenth century. Its compiler selectively gathered new and pre-existent songs into one manuscript, freely combining liturgical and paraliturgical items to reflect specific devotional interests. This process relates to the *Devotio Moderna* approach to devotional prose, in which adherents produced personally meaningful collections called *rapiaria* by copying pre-existent materials. The compilation of pre-existent songs is a common but often overlooked means of creative engagement with music.

In Wien 12875, the writer also constructed individual songs by adapting liturgical music. Three songs—*Ave maria ave venerabilis*, *Gaude gaude o turtur*, and *Media vita in morte sumus*—display variations on this process. *Ave maria*, found only in Wien, stitches together a unique Marian text from a series of Marian appellations. Its music draws heavily on the *Salve regina*, but also on other liturgical sources, creating a pastiche melody. *Gaude gaude o turtur*, a meditation on holiness and humility, turns a Matins responsory into an extended paraliturgical contrafact. The Lenten antiphon *Media vita in morte sumus* here includes added interjections set to melodies from a plainchant Mass Ordinary. These three songs display a process of songwriting that adapts long-standing liturgical chant repertoires to create personally meaningful

devotional songs. Wien 12875 thus reveals, through both its compilation of pre-existent songs and making of new songs through adaptation, how musical creativity is not limited to originality of compositional style. It underscores the ongoing, significant cultural and devotional role of simple musical idioms in the fifteenth century.

Media Transformations (AMS)

Nick Stevens (Case Western Reserve University), Chair

Liveness, Music, Media: The Case of the Cine-Concert

Brooke McCorkle (University of Vermont)

Alarmed by rising costs and aging audiences, orchestra directors are increasingly turning to mass culture to fill seats and shore up financial gaps. Enter the rise of the cine-concert: an orchestral event in which a symphony orchestra performs an underscore (and occasionally source music) in synchronization with the projected film. While dialogue and sound effects remain pre-recorded, auditor-spectators experience the film's music live. In this way, the cine-concerts experience something akin to film's "silent" past, when prestige orchestras accompanied major studio pictures in lavish movie palaces across the country. In an ironic twist, contemporary digital technologies such as Pro Tools enable technicians to meticulously separate soundtrack elements for this purpose; it is twenty-first-century technology that makes the cine-concert's nostalgic turn possible. This fragmentation of the *mise-en-bande* threatens to disrupt the posited unity of cinema and destabilizes the soundtrack hierarchy, which generally privileges dialogue over music.

In this paper, I explore the theoretical and cultural implications of these cine-concerts. I examine liveness and media in academic discourse, centering on (but not limiting to) Walter Benjamin's theory of art, reproduction, and aura. Cine-concerts, like Benjamin's mechanical reproductions, crave the replication of aura, and these events manipulate sound and space as a means of re-vivifying pre-recorded audiovisual material. Live musical accompaniment, however, endows the cine-concert with an aura that is adroitly commodified. Cine-concerts combine mass distribution with singular performances, albeit ones that often strive to recreate the recording. In this, the cine-concert overturns theories of mechanical and live reproduction as they have been historically understood. Via liveness, mechanical reproductions (films) acquire aura.

Performances guided by David Newman and Ludwig Wicki underline this aesthetic tension at the core of the cine-concert. Newman, a longtime Hollywood musician, composer, and conductor replicates the original soundtrack recording as closely as possible, performing under the dialogue track. Alternatively, the Lucerne-based Wicki frequently allows his orchestra to dominate the live mix, occasionally overwhelming dialogue and effects. A comparison between Newman and Wicki's

performances with the Philadelphia Orchestra illuminate the notion that the cine-concert is at once both a mediated recording and live performance imbued with aura.

Deeds of Music Made Visible: Reading (and Hearing) P. Craig Russell's Graphic Novel Adaptation of *The Ring of the Nibelung*

Melinda Boyd (University of Northern Iowa)

In January 2000, artist P. Craig Russell began publication of his fourteen-volume graphic novel adaptation of Richard Wagner's *Ring of the Nibelung*. The culmination of some twenty years' labor, Russell's work took the comic book world by storm, earning its creator a prestigious Eisner Award. The grand marriage of his luxurious images with Patrick Mason's attentive translation of the libretto proved to be ideally suited to the medium, satisfying readers unfamiliar with Wagner's music as well as those who had some experience of the Ring in its musical form. As Michael Kennedy noted in the preface to the collected edition, "In the world of Superman and Batman, Siegfried and Siegmund acquire a new dimension without losing their heroic status."

In this paper, I will argue that Russell's adaptation epitomizes Wagner's concept of "deeds of music made visible." Although Russell's *Ring* takes place in a world without sound, I will demonstrate the various ways in which the images and text convey musical ideas. I am particularly interested in those moments where Russell elaborates on stories and actions that remain unseen in Wagner's work, such as Wotan's "great idea" at the end of *Das Rheingold*, and the prehistory of *Die Walküre*. As Russell himself observes, opera is, "possibly the most difficult form to adapt from, the most resistant to change. Paradoxically, it can be the very abstraction of music that allows the visual artist greater latitude to call on all the visual devices of symbolism, surrealism, and expressionism." Russell's *Ring* is not a parody or satire in the manner of Anna Russell (no relation) or Looney Tunes: it is a serious, thoughtful work of art which, sadly, has garnered little attention from the musicological community. Yet the graphic novel is a popular medium in the twenty-first century. Russell effectively brings Wagner's work to a new audience, one not necessarily interested in opera. By making "deeds of music" visible, his *Ring of the Nibelung* may be perceived as a form of public musicology, one with tremendous potential to reinvigorate an historical artifact with new life and new meaning.

"It is the musician behind the camera who is the soul of the picture": Music on the Sets of "Silent" Film

Erin Brooks (SUNY Potsdam)

According to a 1923 account by a "film fiddler," a motion picture's success came not from the director or actor, but the musician *behind* the camera. The gestures, choreography, and emotional affect of films depended upon unseen musicians who

“tickled their fiddles patiently in the studio all day long for a union wage and no hope of glory.” Without music on set, “tears would not flow so easily from the beautiful eyes of the star.”

Set music was ubiquitous during the 1910s and 1920s. Far from “silent,” motion picture sets reverberated with ephemeral music during production. Stars and directors requested favorite pieces, hoping to trigger believable tears and laughter through personal “playlists” (although pieces such as Massenet’s “Élégie” were routinely used). Off-camera and unheard by eventual movie audiences, small house ensembles nonetheless shaped gestural vocabularies, coaxed credible facial expressions, and coordinated crowd and dance scenes. Such music was controversial; some directors and actors of the era preferred emotion without a musical catalyst—Lillian Gish recalled “closing her ears” to on-set waltzes while filming *La Bohème* (1926).

While the presence of musicians on early film sets is widely known, the principles, functions, and economics of this vital practice have received almost no critical attention. Rather, most scholarship on music and early film has focused on post-production elements, namely the rich assortment of soundscapes during silent film exhibition. In this paper, I draw on periodical sources, memoirs, and archival documents to analyze the use and meaning of on-set music in the 1910s and 1920s. Incorporating recent musicological scholarship on gesture and emotion, I focus on music’s partnership in the performative act of early film production. Through case studies of directors such as D.W. Griffith and Cecil B. DeMille, stars such as Blanche Sweet, and set musicians such as Melville Ellis, I ultimately argue that analyzing music’s unexplored role on silent film sets not only sheds new light on music’s relationship to emotion, meaning, and gesture in the early twentieth century, but also offers an essential new contribution to understanding the role of music in early film.

Modern Figures in the History of Music Theory (SMT)

Alan Street (University of Kansas), Chair

Music Theory for the “Weaker Sex”: Oliveria
Prescott’s Columns in *The Girl’s Own Paper*

Rachel Lumsden (Florida State University)

Music theory offers a rich array of disciplinary contributions that intersect in compelling ways with the growing body of scholarship in the public humanities, especially if we consider other kinds of texts beyond our existing canon of published treatises. This paper examines a cluster of music theory articles by Oliveria Prescott (1843–1919), which were published between 1886 and 1891 in *The Girl’s Own Paper* (*TGOP*), a popular British periodical for young women. Although little known today, Prescott sustained a vibrant musical career in London as a composer and teacher,

and her articles on music theory regularly appeared in major periodicals such as the *Musical World* and *TGOP*.

Prescott's work for *TGOP* presents a rare opportunity to explore music theory that was not just written by a woman, but intended for a genteel female audience. Prescott's articles include explanations of fundamental theoretical concepts (cadences, basic harmonic progressions) as well as short analyses of solo piano works by Beethoven and Mendelssohn. These articles are noteworthy for their discussions of formal design (phrase structure, sonata form) and chromatic harmony (augmented-sixth and diminished-seventh chords), concepts that might seem surprising for a popular periodical for young ladies. Mainstream journalism is often devalued as a "less serious" form of intellectual discourse, but Prescott's work complicates stereotypes of ignorant amateur female musicians and the so-called "private" sphere, and it demonstrates how print journalism could serve as a vital public platform for the circulation of music theory among young British women in the Victorian era.

On the Logic of Parts and Wholes: The Promise of Husserl's Time-Consciousness for Music Analysis Today

Jessica Wiskus (Duquesne University)

At the turn of the twentieth century, philosophy as a discipline stood at a precipice. A new science—psychology—redefined philosophical questions of meaning by taking account of empirical evidence in the brain: were ideas now reducible to material causes? In response to the crisis, Edmund Husserl's *Logische Untersuchungen* (1900/1901) proposed a *Wissenschaftslehre* that would investigate the relations between the natural laws of empirical psychology and the formal laws of logic: this "science of science" he termed, "phenomenology."

After the turn of the twenty-first century, music analysis finds itself similarly challenged; the domain of music analysis seems to be ceded to a new science—music cognition—that promises to offer an empirical account of musical meaning. Thus, the aim of my presentation is to explore the applicability of classical Husserlian phenomenology to our present situation in music analysis. Drawing upon the third logical investigation of the *Logische Untersuchungen*—on mereology, or the study of parts and wholes—I examine what Husserl terms the "logical laws" of independent and non-independent parts, focusing specifically upon "extensional wholes." I apply this framework to an analysis of Husserl's *Zur Phänomenologie des inneren Zeitbewusstseins* (1893–1917). Developing Husserl's themes, I make two claims:

1. that musical meaning unfolds through the flowing "parts" of time (e.g., retention, original impression, and protention) that together constitute what Husserl terms *transcendental subjectivity*; and
2. that the relation of these parts of time form an extensional whole that operates according to objective laws of logic.

Rudolph Reti and Alfred North Whitehead: Parallels in *Process*

Eric Elder (Brandeis University)

Rudolph Reti's book, *The Thematic Process in Music*, has faced harsh criticism since its initial release in 1951. Despite its frequent dismissal, authors continue to cite this contentious work, and Reti has become a ready straw man, a veritable "foot-notorious" figure among scholars of music. The most acerbic criticisms tend to dwell on Reti's inadequate graphic apparatus, severely limiting the authority of his prose when not ignoring it altogether. Placing the interpretive focus on the author's words rather than his analytical notation brings to light cues that help locate the work in its own intellectual context, namely, Reti's prominent references to the mathematician and philosopher, Alfred North Whitehead.

Through a step-by-step reevaluation of Reti's well-known analysis of Beethoven's Ninth, this paper offers a new, more complex, and nuanced view of the thematic process derived from the many parallels between the cosmological constructs presented in Whitehead's *Process and Reality* (1929) and Reti's analytical observations in *The Thematic Process in Music*. Poetry written in the wake of Reti's death by his widow, Jean Réti-Forbes, provides additional supporting evidence linking the thematic process with Whitehead's process philosophy.

This study endows features of Reti's theory routinely dismissed as arbitrary with new significance as the focus is moved away from the world of "motivic minutiae" toward the realms of creativity, narrative structure, cognition, and musical meaning. Further, treating process as purposeful in *The Thematic Process in Music* points to Reti's unrecognized role as a pioneer in developing cross-disciplinary approaches to music theory.

New Histories of "Latin American" Opera (AMS)

Rogerio Budasz (University of California, Riverside), Chair

Feast and Famine in the Operatic Historiography of the Río de la Plata

Benjamin Walton (University of Cambridge)

The intertwined histories of opera in Buenos Aires and Montevideo during the nineteenth century follow a similar pattern to that found elsewhere in South America: a burst of activity in the 1820s into the 1830s, in the wake of independence, followed by a yawning gap of years or decades, before a second wave of performances takes off within sight of 1850. Purpose-built opera houses then appear (the Solís in 1856 and the Colón in 1857), before improved communication and transportation, greater prosperity, and increased European emigration—notably from Italy—all bring the continent firmly within the global operatic circuit by the end of the century. But if such outlines seem clear enough, key historiographical questions remain,

particularly in relation to the first half of the century. First, how much prominence to give to the touring troupes of the period: ragtag and frequently erratic, yet feted by local elites as musical exemplars for a republican age? Second, how to theorize the popularity of an Italian *bel canto* style whose success—through military, domestic and ecclesiastical use—transcended the civilizational rhetoric of some of its more influential advocates? And finally, how to rethink the apparent cycles of operatic glut and famine that characterize the region's early operatic history? In this paper, I draw on contemporary journalism and other sources to argue that opera's continued presence on both sides of the Río de la Plata during the "gap years" of the 1830s and 40s can best be measured not through the very occasional complete (or near-complete) performances, but through the synecdochic ability of individual arias to stand in for complete imagined works, whose merits could be argued out in the pages of contemporary newspapers as if available on stage. Meanwhile, I will reflect on the return of full-scale opera in both cities in the early 1850s, with twenty-nine local premieres in Montevideo in 1852 alone, and over thirty in Buenos Aires two years later. The implications of such immersion, I argue, deserves a central place in any reconceived operatic history of the period, whether local, national, continental or global.

Opera as Commodity: Uncovering Cuba's Operatic Networks in the First Half of the Nineteenth Century

Charlotte Bentley (University of Cambridge)

In the first half of the nineteenth century, Cuba had a thriving operatic life; performances of imported Italian and (to a lesser extent) French operas came to play an integral role in a linguistically and racially diverse cultural sphere. The island itself, meanwhile, served as a focal point in the increasingly tangled networks that operated between the newly independent nations of Latin America, the United States, and Europe. Cuba remained under Spanish colonial control, but it attained an important individual identity through its centrality to the global sugar trade.

Considerations of the island's operatic history during this period have remained confined to a few locally written accounts with limited circulation; these have documented aspects of the repertoire and the critical reception of certain works staged at Havana's theaters. Meanwhile, although Cuba's role in more explicitly commercial networks in this period has been well researched, there has as yet been little attempt to understand the significance of the island's operatic culture beyond Havana or in an international context.

In this paper, therefore, I will explore the multiple operatic networks within which Cuba operated from the turn of the nineteenth century to c.1860. I focus on the various processes that initially brought opera to Santiago de Cuba and Havana, before turning to Cuba's substantial influence on the operatic life of cities such as New Orleans and New York in the following decades. While I touch on opera's integration

into Cuban identity by various groups within the highly stratified local population, I principally investigate how our understanding of opera in Cuba changes if it is treated as one of the island's many imports and exports during this period—as a commodity to be traded—in particular with its northern neighbor, the United States. Shaped by both colonialist and wider capitalist processes, operatic transfer did not, I suggest, simply replicate these patterns: instead, its delicate position within both the artistic and the commercial spheres allowed opera to play a particularly significant (and illuminating) role in cultural development across and between the Americas.

From Lima to Valparaíso: Local Circulations and Opera in Early Nineteenth-Century Latin America

José Manuel Izquierdo König (Pontificia Universidad Católica de Chile)

The growing interest in the study of “global” opera has led to the recycling of some of the more modish concepts of global studies: transatlantic opera, in particular, has appeared on both book covers and at the head of articles in relation to operatic reception in Latin America. Recent scholarship outside musicology, however, has argued that the concept of the transatlantic itself risks perpetuating a focus on centre-periphery relations, in a way that reinforces the prevailing movement of scholarship from Anglo-American centers of epistemological power. Could we therefore rethink the history of operatic circulation in terms that more closely describe the experiences of audiences and musicians alike?

In this paper, I will examine the rich operatic relationship between Lima, Peru, and the cities of Valparaíso and Santiago in Chile. Since late colonial times there had been a strong commercial and cultural connection between these locations and others in the South Pacific, sustained by a network deriving from Lima's position as the colonial capital of the Viceroyalty of Peru. As ports like Valparaíso and Guayaquil subsequently grew in importance in the decades after independence, existing maritime networks were cultivated with renewed energy by each of the newly independent countries of Chile, Peru, and Ecuador.

While operatic performances in Lima and Santiago in these decades could easily be seen in terms of transatlantic reception (given the origins of the works being performed, and many of the singers and artists who performed them), this frame of the “transatlantic,” I argue, obscures the importance of alternative networks. Local artists joined the touring companies in their travels through nearby cities, for example, sometimes taking on important musical or administrative roles. Companies also moved back and forth between these cities for lengthy periods, and European artists sometimes took up residence. Newspapers and reviews from city to city arrived sometimes before the artists did, meanwhile, and thus a local network of opinions was as important as the references from abroad. Opera in Latin America, in other

words, was shaped as much by local developments and people, and their own internal circulations, as by European influences.

Nineteenth-Century Music: New Perspectives (SMT)

Daniel Harrison (Yale University), Chair

Apparently Imperfect: On the Analytical Issues of the IAC

Xieyi (Abby) Zhang (Graduate Center, CUNY)

An imperfect authentic cadence (IAC) is usually stronger than a half cadence (HC) but weaker than a perfect authentic cadence (PAC). At times, however, its cadential strength may diverge from this traditional setup, so that an IAC can be as weak as a HC, or as strong as a PAC. Examining these and similar possibilities of the flexible IAC gives much insight into formal and voice-leading issues.

This paper probes these unique qualities of the IAC through three of its non-standard but highly common guises: (1) the apparent IAC without cadential function, (2) the deceptive IAC, and (3) the IAC as a covered PAC. The IAC's ability to engage with these alternative functions results in differing cadential strengths, giving rise to possibilities for ambiguities, reinterpretations, and conflicts that in turn may set the stage for fascinating expressive and narrative twists.

The “Swedish Sixth” Chord: Introducing a New Family of Augmented-Sixths

Marie-Ève Piché (McGill University)

For more than two hundred years, conventional harmonic theories have recognized three types of augmented-sixth chords: Italian, French, and German. In their standard position, these chords all have a major third above the bass. In late-tonal styles, however, various types of augmented-sixth chords featuring a minor third (or augmented second) abound. The only one of these to have received substantial theoretical attention is the “half-diminished” augmented-sixth, but this variant is only the tip of the iceberg. Beneath the surface lies a large family of other “minorized” augmented-sixth chords and the time is ripe to examine these neglected chords systematically. Because I have found these chords to be especially prominent in late-tonal Swedish repertoire, I dub this new family “Swedish sixths.” However, this is no more intended as a literal descriptor of national style than the traditional Italian, French, and German appellations.

I propose that recognition of the co-existence of *two* broad families of augmented-sixth sonorities and their resolutions—the standard family, with a major third above the bass, and the family investigated here, with a minor third—is a significant step

towards our understanding of the breadth of chromatic possibilities at work in the late-tonal repertoire. I begin with the common variants of Swedish sixths and their different resolutions and voice leading. Then, borrowing methods of Harrison (1994) and Swinden (2005), I present several insights into the harmonic function of Swedish sixths by describing how they permit new types of functional mixture and enharmonic modulations.

Phrase Structure and Formal Function in Galant Schemata:

The “Hartz” in Nineteenth-Century Themes

Michael Weiss (University of Auckland)

The “galant schemata” of Robert Gjerdingen’s *Music in the Galant Style* (2007) are commonly described in terms of voice leading or harmony, aspects that do not reflect their standard configuration as short, discrete chunks of music that could be deployed in a linear fashion. This central aspect of Gjerdingen’s theory has received little attention and is not always observed in analysis. In many cases, grouping boundaries within a phrase are overlooked, thus contradicting the supposed aural accessibility of schemata, one of the main foundations of Gjerdingen’s project.

The importance of recognizing phrase structure can be illustrated with reference to what John Rice has called the “Hartz” schema. Rice explains how this “schema” moves from a root-position tonic to a six-four and back again, but stipulates nothing about rhythm or metric stress. Consequently, the Hartz may seem to be little more than a pedal six-four. Yet by factoring in harmonic rhythm and metric stresses, we can define a more specific formula; and identifying its common form-functional usage as the “basic idea” in a period theme-type reveals a further layer of conventionality. When we approach the music of nineteenth-century composers—who are traditionally regarded as having eschewed conventional materials—knowledge of this conventionalized form and usage allows us to see them faithfully employing established formulas. It also enables us to identify the schema more plausibly in other situations, and with slight harmonic or melodic variations. The case of the Hartz exemplifies principles that should ideally inform our conception of all such schemata.

Objects and Mediators (SMT)

Alexander Rehding (Harvard University), Chair

Gesture and Transformation in Joel Mandelbaum's

Thirty-One-Tone Keyboard Miniatures

William R. Ayers (University of Central Florida)

This paper uses Joel Mandelbaum's *Four Miniatures* (1984) for the thirty-one-tone archiphone to examine the connection between physical performance gestures and perceived musical transformations. The topics of gesture and transformation have been connected since the outset of transformational theory; Lewin's *GMIT* (1987) provided a basis for the treatment of musical intervals as "characteristic gestures" that may be performed or enacted. This paper considers these elements in two separate but isomorphic spaces, the physical space of the generalized keyboard in which gestures occur and a musical space (in this instance a corresponding *Tonnetz*) that maps pitch transformations in thirty-one-tone equal temperament. Focusing on the miniature titled "Triangulation," this paper considers Lewin's transformational attitude as a basis for understanding how the physical gestures of the performer on the archiphone keyboard invite the listener to actively participate in the musical transformations. Mandelbaum's notes for "Triangulation" provide gestural indications that demonstrate how the piece should be visualized as triangular partitions of the keyboard; treating the piece as a series of triangular partitions that are performed in a particular order can assist a difficult performance on a generalized keyboard without the tactile information of a standard piano or organ. The archiphone's generalized keyboard layout allows for unique gestural transformations (rotation, expansion, etc.) that generate musical content and structure, ultimately connecting the physical and musical spaces through the performer's bodily actions. This paper demonstrates that the gestural actions used in the physical performance space generate a cohesive design in the musical space.

Clearing the Bench: Absolute Music and The Player Piano

Allison Wentz (Elon University)

The player piano promises a new kind of absolute music to its listener, free from a performer's personal influence or error, but the achievement of absolute music remains elusive even in its mechanical execution. Moreover, mechanical music reshapes the definition of absolute music by allowing composers to explore music without the pianist-as-mediator influencing the musical product. In this paper I will show how the player piano revises standard definitions of absolute music—music about music, defined by Ashby (2010), Bonds (2014), Dahlhaus (1995), Goehr (1992), and

others—by suggesting a performance without the present, laboring body and fallible emotive interpretation of a human pianist. Rather than seeking clarity, the paper sheds light on one problem within the discourse on absolute music: its shifting status after the advent of mechanical reproduction. I support my discussion with analyses of original works for player piano, each representing a different stage of the player piano's rise, peak, and fall: (1) Stravinsky's *Étude pour Pianola* (1917), (2) Casella's *Trois Pièces pour Pianola* (1921) and Hindemith's *Toccata für Mechanisches Klavier* (1926), and (3) Nancarrow's *Study no. 2* (from between 1948 and 1960). My analyses of these pieces show how early twentieth-century composers take advantage of (or ignore) the possibilities the piano keyboard affords when not limited by the pianist's ten fingers. Composers exploited the player piano as medium because the mechanical performer does not interpret a work—it plays from the data on the roll. In so doing, the player piano suggests a mechanically perfect musical absolute.

Mastering Sex In and Out of the Studio

Danielle Sofer (Maynooth University)

Music's sexual and sexualizing qualities typically remain bracketed out from musical analysis, because, supposedly, unlike formal elements like frequency, amplitude, spectrum, or spectromorphology, sexuality espouses considerations beyond what one can conclude from sound alone. Whereas, over the last thirty years, setting off sexuality in this way has been framed as a type of exclusion, brackets can be useful: sexuality—seemingly absent from spectrograms and musical scores—requires nuanced and specialized study within musical contexts.

Because electroacoustic music often plays with sound's relation to its originating circumstances, it is particularly suited to capturing and expressing sexual topics. Electroacoustic music deemphasizes the performer's physical presence without relinquishing human inference entirely, allowing eroticism to depart from its insistence on the body while leaving room in electroacoustic theory for inquiry into music's inherent themes of identity (and) politics.

Even when composers articulate their intentions of composing an erotic electroacoustic work, analyses following composers' motivations do not rely simply on conjecture about the music's program; rather, sexually connotative elements can be determined through analysis of the music's very sounds. To show how sexual inference is woven into the tapestry of "electrosexual" musical works, I focus on three parameters: convention (common musical or sonic idioms), mimesis (imitation, allusion), and form (sonic envelope, contour, and texture) to reveal some recurring patterns in the way sex commonly sounds in electroacoustic music.

Recognizing Women's Labor (AMS)

Rebecca Geoffroy-Schwinden (University of North Texas), Chair

Women in Alan Lomax's Recordings of Spanish Folk Music (1952–53)

Ascensión Mazuela-Anguita (Universidad de Granada)

Alan Lomax recorded almost 1,500 folk songs throughout Spain between June 1952 and January 1953. The material results of his journey, which are preserved at the American Folklife Center of the Library of Congress, include music on magnetic tape, but also photographs, field notebooks, invoices, annotated maps, letters, diaries, and even the manuscript of part of a book for publication. These documents can only palely reflect the deep impact that Lomax's visit must have had on the inhabitants of all the small villages where he recorded. Lomax's sound recordings offer a unique opportunity to approach the political situation under Franco's dictatorship, the poverty of the country, and the moral constrictions faced by women through the eyes of Lomax and Jeanette Bell, his assistant in this journey. Lomax showed a special interest in Spanish women's lives and his documents contain constant references to Bell, reflecting the important role that she played in helping Spanish women open up for the recordings and talk about topics that they would never have discussed with a man.

This paper aims to analyze how women, from their own spaces, contributed to setting up this collection of sound recordings, by analyzing the documents from Lomax's Spain trip, using a conceptual framework drawn from oral history, and technological tools. Bell's memoirs, scattered among Lomax's papers, contain comments on her experiences throughout their journey, her role in the recording process, and her feelings. These demonstrate her connections with Spanish women, and are very rich in comments on the particularities of Spanish female musical culture. The approach to the lives and singing of women through the otherness of Lomax and Bell suggests that oral tradition is a key question that must be asked to challenge the loss of women's voices in historical accounts and to place women on the map of music history.

This paper is a result of the project conducted thanks to the Jon B. Lovelace Fellowship for the Study of the Alan Lomax Collection, at The John W. Kluge Center, Library of Congress, between January and September 2017.

"A Corps of Trained Workers": Women in the Battle for Virginia's Folk Music, 1913–34

Aldona Dye (University of Virginia)

For most of the 1930s, White Top Folk Festival, the popular Virginia music festival, was a battleground in a war between two factions of Virginia folklorists. White Top organizers Annabel Morris Buchanan and John Powell—whose festival work, radio

broadcasts, and lectures on racial and cultural purity had earned them success and acclaim—clashed with the Virginia Folklore Society (VFS), the academic organization that had collected the poetry of Child ballads in Virginia's mountains since 1913. VFS members worried that “the Whitetoppers” were usurping their position as the authority on Virginia's folklore, in part because of Powell and Buchanan's attention to music. They knew that to truly hold the definitive collection of Virginia's folklore, they had to expand beyond words to melodies. For this, they needed women. Women musicians and schoolteachers—able to transcribe tunes from Appalachian singers by hand—provided a free source of skilled labor, and gathered most of the society's collection.

Using original research into letters between Virginia Folklore Society members, I argue that women's musical skills and labor comprised a crucial part of early-twentieth-century academic folklore. I look at what folklorist Alfreda Peel called “The Battle of White Top” as a window into the intersection of women, music, and folklore. Since its inception, the VFS worked folklore into women's cultural spaces by speaking at women's clubs, establishing small folklore clubs at state teacher's colleges, and encouraging schoolteachers to collect ballads, thus fostering an eager and ready workforce. I then position this case study within the larger history of the professionalization of women in music, and of music as “women's work.”

This paper pushes against received claims that most folklorists were men, and histories of folklore that ignore women or single out lone actors as exceptions to a rule. By uncovering women's labor lying below the surface of institutional folklore projects, it positions women's musical skills as key assets in the folksong collection effort. The battle over Virginia's folk music connects women's musical work and the folklore project, adding a new facet to the growing history of American women's musical life.

The Labor behind the Label: Audiophilia and Women's Work

Lucie Vagnerova (Columbia University)

It is notoriously difficult to trace the manufacturing pathways of sound technologies from speakers to electronic instruments. The cultural cachet of *made in* labels on audio equipment occludes the gendered and racialized reality of subcontracting in the electronics industry, which overwhelmingly employs women of color on its factory floors. This is a paper about the economic and human conditions that make electronic music possible. Drawing on corporate and public records, popular music and technology publications, legislation, and activist archives, I survey the labor histories of several American manufacturers of audio equipment (Peavey, RCA, Polk, and others), and place them in dialogue with users' valuation of equipment made in different places.

In the late twentieth century, the electronics assembly industry employed increasingly vulnerable populations of women. The companies in my focus went from

employing women in the United States, to rural migrant women in Mexico, to rural migrant women in Southeast Asia. Although Donna Haraway has long reminded us that “some must labor invisibly for others [to be freed] through technology use,” feminist scholarship on music and sound still largely revolves around “exceptional” women musicians. Published histories about the music industry likewise scarcely mention women’s labor, and where they do, they typically gloss it with the same gendered and racialized stereotypes advertised by offshore plants: women’s supposed patience, respect for authority, ability to focus on the small scale, hands suited for delicate work, etc. Happily, a growing body of work in media studies exemplified by Lisa Nakamura’s research on Navajo women circuit-builders and the recent *Routledge Companion to Labor and Media Studies* recognizes digital culture as reliant on systems of labor centrally indebted to (and exploitative of) women. Building on this work, I recast the histories of manufacturing and consuming American audio equipment with women’s labor at the center, and question its gendered relationship to audio-ophile cultures.

“Who is this?:” Listening for Practices of Antiphonal Life in African American Music and Performance (AMS)

Nina Sun Eidsheim (University of California, Los Angeles), Chair

“I am Moses the Liberator”: A Womanist Listening to Black Messianism in Nkeiru Okoye’s Opera Harriet Tubman

Alisha Lola Jones (Indiana University)

“When will we listen to black women?” was the rallying cry echoed throughout the streets, in journalistic think pieces, and on social media in 2017. These reactions followed the polling results revealing black women’s collective voting power in arguably the most contentious elections in the twenty-first century thus far. In an era of women-founded movements such as #MeToo, #BlackLivesMatter, and #SayHerName, some use messianic language to characterize women as “saving the day,” despite being marginalized. Thought-leaders are noticing the socio-political inaudibility of black women liberators highlighting the injustices and bias woven into the fabric of the US popular imagination. Therefore, it is no surprise that when audiences were prompted to imagine a black woman as God in the film *The Shack* (2017), reviewers and critics described the movie concept as heresy, reflecting viewers’ racial and gender bias. And unlike previous cinematic representations, *The Shack* did not attempt to envoice God in its music soundtrack. Its negative reception is comparatively striking given how many films, soundtracks, and albums representing black men as God or a messiah (i.e. Moses, Elijah, and Jesus) were released within the last five years alone: the cinematic revival of Langston Hughes’ gospel play *The Black Nativity* (2013); the

controversial cable television show *Black Jesus* (2014); D'Angelo's highly anticipated *Black Messiah* (2014) album, and the film *The Revival! Experience* (2015), starring gospel musician Mali Music. However, the hypothesis that no one is listening to black women as liberators falters when considering the reception of Nkeiru Okoye's critically acclaimed opera *Harriet Tubman* in 2017. *Harriet Tubman* is derived from the biography of the historical figure, a woman affectionately referred to as black Moses.

This talk addresses the perceived inaudibility of black women liberators in the US popular imagination by constructing an anti-oppressionist listening and observing of Harriet Tubman in Nkeiru Okoye's composition. As we analyze the composer's cultural intervention through the prism of race/gender/class, we will ask: What is the sound of black women's messianism? How might we undertake an anti-oppressionist listening of sonic worlds?

Whose (Performance) Property? Blacksound as Public Domain

Matthew D. Morrison (New York University)

Beginning with the International Copyright Act of 1891 through the first revision of the US federal Copyright Act in 1909, this paper will consider how ideas of intellectual property developed in the nineteenth century did not acknowledge the creative and cultural productions of African Americans in the making of the popular music industry. Through the concept of *Blacksound*, I will explore how the embodiment of the sounds produced in blackface throughout the nineteenth century informed the construction of racial identities and continued to resonate throughout formation of the *music industrial complex*. Specifically, I will consider how the sounds developed by mostly white male performers in early blackface performance—based on both “imagined” and real sounds of African Americans—continued to resonate and shift throughout popular music history, even after the disappearance of the blackface mask and gradual inclusion of non-white men and women on the popular stage during the Jim Crow era.

A central case of study will be the popular tune “Ta Ra Ra Boom De Ay”—first published in 1891 and eventually claimed in a UK court case to belong to the “public domain.” The song originated with famed African American entertainer, Ma Ma Lou, in a late-nineteenth-century St. Louis sporting house and serves as an example of how the sounds and performance practices of black musicians moved from regional to commercial popularity without afforded rights and royalties. To complement the analysis of this non-recorded performance, I will provide an analysis of selected blackface 1890s publications by the Witmark & Sons publishing house, one of the most influential architects of the early popular music industry. As this paper will show, these cases set the stage—through performance, copyright laws, and the racialization of Intellectual (Performance) Property—for how Tin Pan Alley musicians, along with mechanical and music performing rights organizations, used Blacksound as the basis

of popular music, as it shaped the sounds of records, radio, film, and other emerging technologies of popular entertainment.

Frequencies: Paul Robeson's Return

Shana Redmond (University of California, Los Angeles)

In his "Ode to Paul Robeson," Chilean poet and political icon Pablo Neruda developed a theory of time marked by a voice that was "divided from the silence." The repetition of Robeson's voice in moments marked by danger, uncertainty, and violence are signaled by Neruda's repeated use of "again" to open his stanzas. Robeson's frequency is marked by Neruda as the indomitable power by which his presence is sustained with and by people the world over. He comes back through this repetition and calling, being presently useful to communities from whom he may be many decades removed. This paper will investigate frequency as an artscience uniquely enlivened by Black music(ians) in order to account for the various ways in which the sounds and voices constitutive of it/them return. Robeson is the animating figure in this effort due to his practice of antiphonal life, which is built by an archive of recordings and performances that dismiss the fiction of dead and gone.

Panel: Workshop on Access and Accessibility

Sponsored by the AMS Committee on Women and Gender

Mary Hunter (Bowdoin College), Chair

Naomi André (University of Michigan)

Suzanne Cusick (New York University)

Jeannette Di Bernardo Jones (Boston University)

Gayle Murchison (College of William and Mary)

Linda Shaver-Gleason (Not Another Music History Cliché)

Reba Wissner (Montclair State University)

When we think of accessibility, we often think first of the very necessary and often insufficient accommodations for people with physical impairments. The AMS has previously sponsored a number of panels on issues surrounding disability, some of them dealing with accessibility questions. This workshop continues the discussion, broadening it out to think about a variety of kinds of accessibility, particularly as they intersect with gender. It begins with a short panel discussion that features people who have experienced a variety of barriers to accessibility, responding to a focused set of questions about their experiences with the AMS and the field of musicology more broadly. The workshop will also break up into small groups that will discuss what the panelists have said in order to propose concrete (and perhaps some not-so-concrete)

ways in which the AMS and its members can help all people feel welcome and included in the Society.

Our definition of accessibility is broad, encompassing a variety of kinds of barriers experienced by people (often but not always disproportionately female) who would like to be more involved in the life of the Society, but who find that difficult. These barriers include:

a) Physical and cognitive barriers: getting to and moving around conference venues and their surroundings, or seeing and hearing presentations; physical and cognitive impairments that make career progress slow and that may indirectly make the AMS less accessible.

b) Financial barriers: affording membership, conference fees, safe accommodation at conferences for those particularly vulnerable, caretakers (or on-site child care), scholarly resources including travel, libraries and databases, and other scholarly necessities.

c) Professional-status barriers: those not currently employed full-time as musicologists, those carrying a high teaching load, and those who for various other reasons feel professionally isolated or undervalued may experience the AMS as unwelcoming.

d) Family barriers: parenthood is the obvious challenge, particularly when children are very young, but caring for other loved ones can present temporal, financial and social barriers to access. Much family labor falls disproportionately on women. Single parents and older people looking after aging parents may be particularly vulnerable to losing touch with the Society.

e) Identity barriers: the AMS can be an unwelcoming place for people with a variety of identities that do not fall into the cis-gender, largely white categories which form the majority of the AMS membership.

We hope that our panelists will discuss these issues from their own experience. In addition, we plan to solicit a number of short narratives from members and ex-members of the Society at large; these narratives will inform the questions we ask the panelists. Some of these narratives may be read out loud by members of CWG during the workshop to give voice to this important constituency. Both the panelists and those submitting narratives will be invited to propose an action or a change that would make their access to the life and benefits of the Society easier.

Friday Early Evening

Perspectives on Critical Race Theory and Music

Sponsored by the AMS Committee on Race and Ethnicity

“The Danger Zone Is Everywhere”:

Why Talking about Race and Music Matters Now

George Lipsitz (University of California, Santa Barbara)

George E. Lewis (Columbia University),

Judy Tsou (University of Washington), Co-Chairs

Maya C. Gibson (University of Missouri),

Braxton D. Shelley (Harvard University), Respondents

Race is a biological fiction but a social fact with deadly consequences. Musicking is a social practice through which race as a social construct has been learned and legitimated, but also contested and countered. The commercial music industry deploys race relentlessly as a marketing strategy, a sign of product differentiation, and a source of novelty. The music industry is not an innocent entity that sometimes becomes inflected with racism, but rather a key institution in the production and dissemination of racial meaning. At the same time, members of aggrieved racialized communities employ race as a marker of a linked fate and an impetus for democratic and egalitarian social change. From the improvisation pedagogy of Students at the Center in New Orleans to the round dances of the Idle No More movement in Canada, from the centrality of taiko and the fandango to the creation of new Asian American and Latinx identities on the west coast, an ethic of grass roots co-creation in music counters dominant racist ideas and practices in ways that generate a rich inventory of techniques for improvisation and accompaniment.

Friday Evening 8:00–9:30

Twentieth-Century Topics: Structure, Surrealism, Silence (SMT)

C. Catherine Losada (College-Conservatory of
Music, University of Cincinnati), Chair

Reconsidering the Musical Surreal through Poulenc's Fifth Relations

James Donaldson (McGill University)

As “the most profoundly confusing” of all arts, music was dismissed by figurehead André Breton as irrelevant to the Surrealist movement. Yet many composers were keenly involved in such Parisian circles. Poulenc's acquaintance with major figures led him to set much of their literary work, but his engagement with their methods extends deeper into the structures of the music itself. Through assessing Poulenc's flirtation with the movement's various methods and ideas, this paper will build a method of conceptualizing Surrealism in music. For both Apollinaire and Breton, Surrealism focuses on the juxtaposition of familiar clichéd expressions in bizarre contexts, that is, “the belief in the superior reality of certain forms of previously neglected associations” (Breton 1924). Thus my theoretical point of entry will be Hatten's conception of musical markedness, used to explore various ways through which markedness *itself* can be central to such an aesthetic. The familiar yet flexible musical type of fifth relations will provide an avenue into these concepts.

I focus on three major works. *Litanies à la Vierge Noire* exemplifies a basic juxtaposition of languages, the basis of collage. An overdose of cadential progressions from the *Sextet* parallels Apollinaire's conception of semantically saturated calligrams. Finally, the *Concerto for Organ, Strings and Timpani* demonstrates more formal concerns: the source of an initially marked “rogue” chord is gradually rationalized over the work. In situating these examples within recent work on genre, I develop a continuum of musical markedness, bringing together the various strands which characterize the musical Surreal.

Octatonic Serialism in Ginastera's Piano and Violin Concertos

Jessica Barnett (SUNY Fredonia)

A celebrated if often analytically underrepresented composer, Argentine composer Alberto Ginastera garnered international acclaim in the late 1950s at a time that coincided with his transition to twelve-tone serialism. Two major works from this period, the Piano Concerto no. 1 (1961) and Violin Concerto (1963), showcase the esoteric

nature of his twelve-tone language, which resonates motivically and structurally with the compositional design of his earlier, non-serial works.

The objective of this paper is twofold: first, it illustrates characteristics of Ginastera's compositional language that remained consistent as he shifted to twelve-tone composition; and second, it demonstrates how these characteristics were repurposed to form the basis of twelve-tone organizational strategies in the variation sets of the Piano and Violin Concertos. More specifically, this paper illustrates how (0167) and (0369) frequently form surface-level motives that are also composed-out over larger spans of music, where they emerge as part of the music's structural middleground. Echoing Ginastera's pre-serial works, these motives often appear as parts of sequential patterns that complete one of two octachordal collections, which correspond, respectively, to the abstract complements of (0369) and (0167): the familiar octatonic collection and what this paper calls the "8-note" collection, comprised of tritone-related chromatic tetrachords. In the context of the concertos, these octachordal collections interact with transpositions of themselves to complete the aggregate on different structural levels and in ways that articulate the variation form.

Theorizing Silence

Kristina Knowles (Arizona State University)

Music theoretic discussion has been surprisingly mute on the topic of silence in music. With a few notable exceptions (Lissa 1964; Pearsall 2006; Margulis 2007a, 2007b), most approach silence as either a negation of sound, akin to the negative space which demarcates the edges of a sculpture (Barry 1990), or as a necessary condition of sound—its antithesis (Zuckermandl 1956). Such a view ignores the vast variance in our perceptual experience of silence and the numerous ways it is utilized within compositions. While some scholars have used descriptive terms for silences, such as framing silences (Pearsall 2006), "suspense devices" or "expectancy" pauses (Lissa 1964), no unifying theory delineating types and functions of silences exists. This work seeks to fill that gap, proposing four different categories of silence, each containing three subtypes, with the aim of highlighting the variety of silences which occur in music and the value of including them in theoretic discourse. The proposed categories and subtypes provide a way to identify and discuss specific features of silences while using definitions that remain broad enough to allow for flexible application. Where possible, the perceptual effects of silences within their musical contexts are discussed.

Friday Evening 8:00–10:00

Joint Session: The Politics of Soviet Musicology and Music Theory

Katya Ermolaeva (Princeton University), Chair

Marina Frolova-Walker (University of Cambridge) and Gordon

McQuere (Washburn University), Respondents

Philip Ewell (Hunter College, CUNY)

Daniil Zavlunov (Stetson University)

Inessa Bazayev (Louisiana State University)

Matthew Honegger (Princeton University)

Anicia Timberlake (Peabody Conservatory, Johns Hopkins University)

Olga Panteleeva (Princeton University)

Christopher Segall (University of Cincinnati)

William Quillen (Oberlin College and Conservatory)

Methodological precepts of music scholarship in the Soviet Union changed many times over the course of the seven decades of its existence. The rhetoric in the humanities turned like a weather vane according to the ideological climate. However, once adapted to these constraints, Soviet scholars created novel methods and approaches, often fruitfully applying ideals of socially engaged scholarship to the study of music, in dialogue with and antagonism to the Western strands of musicology and music theory. Organized longitudinally, this session offers a bird's-eye view of the entire Soviet period. Starting with the tightening of the ideological control during the Cultural Revolution and up to the late- and post-Soviet “culturological turn,” its participants trace the politics of producing knowledge about music in the Soviet Union. In addition, the session also positions Soviet music scholarship in the global context of the Cold War, analyzing exchanges between Soviet, American, and East German scholars.

Philip Ewell examines a conference, convened in 1930 by the Minister of Education Anatoly Lunacharsky, aimed at determining to what extent Boleslav Yavorsky's influential theory of modal rhythm “corresponded to the principles of dialectical materialism.” At the conference, Nikolai Garbuzov attacked modal rhythm's acoustical basis, and Ivanov-Boretsky challenged it from a historical angle, equating it with “impressionism” and “bourgeois” ideals. Ultimately, Lunacharsky endorsed Yavorsky: “I am firmly convinced that it is the theory most closely related to Marxism,” and the teaching of modal rhythm was sanctioned. The talk will contextualize the politics of this conference.

The search for a “Marxist theory of music” persisted well into the 1930s, manifesting itself in a new analytical method called “holistic analysis” (*tselostniy analiz*), which aimed to consider musical structure, content, and context symbiotically.

Daniil Zavlunov explores holistic analysis as an attempt to define and legitimize the discipline of music analysis itself as a “scientific” and independent branch of Soviet “theoretical musicology.” Surveying select writings of Lev Kulakovsky (1933), Viktor Tsukkerman (1936), Iosif Ryzhkin (1939), and Leo Mazel’ (1940), he examines how this impulse took the form of self-positioning, both positive and negative, in relation to contemporaneous Soviet and Western music scholarship.

Between 1930 and 1970, the influential music journal *Sovetskaya muzika* used the term “young composers” as a code condemning Soviet composers who were experimenting with nontonicity (Volkonsky, Denisov, and Gubaidulina). Dmitri Kabalevsky was especially at the forefront of this campaign and published several articles excoriating the creative liberties of the “young composers” (1957, 1958, 1959). Inessa Bazayev explores the continuing effect of such politics of condemnation on post-Soviet scholarship, as can be seen in Yuri Kholopov’s essay (2000), which, exploring Roslavets’s compositional system, cautiously calls it neotonal, tiptoeing around the formerly forbidden terms of nontonal, atonal, and serial.

In 1942 Konstantin Kuznetsov sent a letter to Alfred Einstein through VOKS, the Soviet cultural diplomacy agency. VOKS solicited hundreds of such letters to the United States in an effort to build wartime solidarity. However, Kuznetsov and Einstein’s exchange was far more topically substantial, as both expressed genuine interest in further professional contact, but neither followed up, which was typical for the VOKS correspondence. By reading this correspondence as an example within the wider context of VOKS’s wartime work, Matthew Honegger argues that political and organizational situations on both sides turned the possibility of exchange of ideas between Soviet and American musicologists into a missed opportunity.

As East German musicologists looked to Soviet scholarship in formulating new theories of “objective musical content,” music teachers took up the task of educating children to “consciously” understand this content. Borrowing from Boris Asafyev’s concept of “intonation” (*intonatsiya*), East German teachers asserted that content lay in the unity of text and melody because even textless music derived meaning through speech-like tension and resolution. Anicia Timberlake examines how the concept of “intonation” and its attendant modes of musical experience were translated from theory into practice, and from a Soviet to a German political context.

In the wake of the Lacy-Zarubin agreement of January 1958, an official channel opened for academic exchange between the US and the USSR. Some six dozen American musicologists and music theorists applied to IREX (International Research and Exchange Board) for competitive fellowships to do research in the Soviet Bloc. The successful applicants’ final reports preserve their experiences navigating what was at the time a terra incognita for American academics. Olga Panteleeva analyzes these impressions and critiques of Soviet musicology, to reconstruct a view of music

scholarship (*muzikovedeniye*) in the USSR through the eyes of young American scholars—inevitably tinted by Cold War attitudes and inevitably political.

In “Who Invented Twelve-Tone Technique?” (1983), Yuri Kholopov contextualized the development of Schoenberg’s dodecaphony among other contemporaneous compositional trends, demonstrating how composers of the 1910s to ’20s used serial technique (Stravinsky’s *Firebird*), referential sonorities (Roslavets), twelve-tone series (Golışhev), and twelve-tone chords (Obukhov, Prokofiev). Kholopov outlines an array of twelve-tone *techniques*, decentering Schoenberg and accommodating several Russian composers who, a generation earlier, would not have figured in the twelve-tone historical narrative. Christopher Segall argues that twelve-tone theory is a social and political construction, subject to negotiation. Kholopov’s expanded definition of twelve-tone technique views serial dodecaphony within a broader network of compositional concerns at a particular moment.

William Quillen’s paper explores the idea of “culturology” (*kul’turologiya*) and its invocation in recent Russian-language music scholarship. Based on the ideas of Mikhail Bakhtin, Aleksey Losev, and others, culturology emerged as an academic discipline in the USSR in the 1960s and was popularized throughout the 1980s. After the Soviet collapse, it was instituted as a formal—and, often, compulsory—discipline in many of Russia’s leading universities. With this popularization, culturology and its attendant ideas have seen increasing use in music discourse, both as a way of understanding individual pieces and, more broadly, a way of thinking, writing, and talking about music-making.

Joint Session: Porgy and Bess Against the Grain: New Approaches to a Confounding American Opera

Mark Clague (University of Michigan), Chair

“I Reckon You’ve Seen a Dead Body Before”: Symbolic Violence and Musical Resistance in *Porgy and Bess*

Kai West (University of Michigan)

Describing the exchanges between black and white characters in his forthcoming *Porgy and Bess* (1935), George Gershwin explained in a 1934 press release, “I am trying to get a sensational dramatic effect. I hope to accomplish this by having the few whites in the production speak their lines, while the Negroes, in answering, will sing.” Indeed, Gershwin structures the three scenes involving white actors so that they deliver their dialogue in unaccompanied speech while the black singers respond in orchestrally supported recitative: a dramaturgical accenting of racial difference. Furthermore, the libretto juxtaposes the black characters’ language, a distorted amalgam of African American Vernacular English and Gullah dialect, with the General

English of the whites. These complex encounters between black and white voices are vital to understanding the opera, yet they remain underexplored.

This paper holds a critical lens to these exchanges, investigating racial representation in the interplay between words and music. Beginning with evidence found in correspondence and newspapers, I trace the genesis and motive of Gershwin's decision to create this effect. I then analyze the three scenes, drawing on critical race theory, Marcyliena Morgan's work on African American Language Cultures, and Pierre Bourdieu's concept of "symbolic violence." By scrutinizing the power dynamics embedded in voiced expression and excavating layers of symbolic violence, I examine how these scenes emphasize racial discrimination and class divisions.

Gershwin's score, however, reveals another symbolic layer that contests the social hierarchies coded in the text. The Catfish Row community's musical utterances oppose the spoken voices of the white outsiders who disrupt it, particularly in Act III, when a trio of women confound the probing questions of the detective. Specific harmonic and motivic structures in these recitatives signify the black characters' resistance to white institutional authority. Thus, the opera stages its own internal tensions of race and class, reflecting the US's turbulent past and resonating with a deeply unsettled present. Situating *Porgy and Bess* at the intersection of American opera and critical race studies, my research interrogates this canonical, yet contentious work and asks how such endeavors could support musicology's participation in social justice.

Gullah Diction: Diction for Performances of

George Gershwin's *Porgy and Bess*

Lenora Green-Turner (University of Michigan)

The storytellers and teachers of the Gullah (or Geechee) nation share a rich intelligence that is not always represented with the complexity it deserves. While their culture and language is often dismissed as facile, DuBose Heyward found the Gullah culture of Charleston, South Carolina, vibrant and inspiring. His writings, including the 1925 novel *Porgy*, introduced this community to the world, and are now recognized as premier examples of Southern literature. The language is mesmerizing—a collection of dialects that have been fused into one English creole representation by popular culture.

This project focuses on how the Gullah language is presented in George Gershwin's *Porgy and Bess* (1935). Long considered one of the great American operas, it presents problems in terms of representation. *The Gullah* language in the libretto is, in truth, an approximation, based on Heyward's youthful experience with the community, his own Southern dialect, and the proper English in which he wrote. Further, the way in which Gershwin set the text departs from the cadences of the original language, which relies on African traditions instead of American standards. Over time, as the work moved from Heyward's novel, to the theatrical version by his wife, Dorothy

Heyward, and the opera collaboration with the Gershwins, the language shifted toward what we now call Ebonics rather than a true Gullah representation; this encourages singers to play the characters as unlearned stereotypes. Drawing from the work of Virginia Geraty on the Gullah language, and employing Joan Wall's IPA system for singers, this project generates performance options by which singers and directors can better represent the Gullah nation, and in turn produce an opera that depicts the complexity and growth of the characters on stage.

It Ain't Necessarily European: American Popular Song Elements in *Porgy and Bess*

Jake Arthur (University of Michigan)

During and since its initial 1935 run on Broadway, George Gershwin's *Porgy and Bess* has been plagued by issues of genre. Is the work a musical or an opera? Joseph Swain summarizes this debate, stating that "generally, the drama critics objected to the recitative per se and the music critics to 'Summertime,' 'I Got Plenty o' Nuttin',' and other tunes which seemed 'too popular' for opera." Gershwin himself pushed back against these critics in a *New York Times* piece, where he stated "Nearly all of Verdi's operas contain what are known as 'song hits.'" Despite the work's mix of both popular and art-music elements, however, academic commentary on the opera has tended to favor the operatic, leaving the popular understudied and underrepresented.

Based on Wayne Shirley's new critical edition of Gershwin's opera, this project approaches the "song hits" of *Porgy and Bess* through the lens of popular music. It reveals the frequency with which Gershwin employed AABA formal frameworks as well as harmonic and lyric paradigms found in jazz and blues. Viewing *Porgy and Bess* through this lens not only reveals the compositional techniques at work, but also uncovers popular influences, such as Irving Berlin, Jerome Kern, and Cab Calloway in addition to the more traditional Western influences of Alban Berg and Joseph Schillinger. Furthermore, recognizing these elements creates a space for considering the role of popular music in *Porgy and Bess* and opera at large.

Emphasizing the importance of popular music in Gershwin's life, the preface to Howard Pollack's monumental biography recognizes "Gershwin as fundamentally a man of the theater." Moreover, Lindberg and Forte assert that American popular music was already moving towards modernism, problematizing the notion that Gershwin's influences can be broken down into a simple "popular" and "high art" binary. The purpose of this project therefore, is not to discount the influence of European art music on Gershwin, but rather to provide a more nuanced view of the opera by acknowledging the influence of the two worlds that Gershwin inhabited. Otherwise, we are only looking at half of the picture of one of America's most celebrated composers.

“I’m On My Way to a Heav’nly Lan’’: *Porgy and Bess*
as American Religious Export to the USSR

Lena Leson (University of Michigan)

When Helen Thigpen and Earl Jackson, singers in Robert Breen and Blevins Davis’s mid-1950s production of *Porgy and Bess*, married in a Moscow church on 17 January 1956, the whole world seemed to be watching. Both American and Soviet press covered the Baptist service, and more than 2,500 Muscovites crammed into or waited outside of the church where the celebrity couple was joined in holy matrimony. *Life* magazine’s full-page feature highlighted the socio-economic differences between the glamorous stars of *Porgy and Bess* and Moscow’s bundled babushkas, underscoring not only the rising status of African Americans in the US, but abuse of the faithful in the Soviet Union. Religious belief had become a weapon of Cold War propaganda.

Scholars have explored the use of Breen-Davis’s *Porgy and Bess* and its stellar ensemble cast to counter Soviet criticism of US race relations during the Cold War. But an equally prominent theme in contemporary coverage of the production was spirituality, a largely unexplored dimension of the opera. Onstage as well as off, *Porgy and Bess* symbolized American piety, echoing President Truman’s assertion that democracy’s most powerful weapon against the godless Soviet enemy was neither a gun nor a bomb, but faith.

This paper focuses primarily on the American reception of the 1955–56 Soviet tour, as the production projected an image of a nation that embodied both racial tolerance and religious plurality while criticizing the Soviet Union’s state atheism and anti-religious attitudes. Drawing on materials from the Robert Breen collection housed in the Jerome Lawrence and Robert Lee Theatre Research Institute at The Ohio State University, my research considers Breen-Davis’s *Porgy and Bess* as a religious export to the USSR, enriching our understanding of US cultural diplomacy and Cold War-era exchange with broader implications for American-Soviet history, religious studies, and opera analysis.

Friday Evening 8:00–11:00

Latin American Music and Music Theory (SMT)

Sponsored by the SMT Committee on Diversity

J. Daniel Jenkins (University of South Carolina), Chair

Part I: Paper Panel (90 minutes)

¡Que enorme martirio la simetría!: A Case for Metric Modulation
in Julián Carrillo's String Quartets nos. 4 and 5
Alejandro L. Madrid (Cornell University)

Mexican composer and theorist Julián Carrillo (1875–1965) is best known for his so-called *El Sonido 13* [The Thirteenth Sound], one of the earliest theorizations about microtones in the Western art music tradition. *Sonido 13*, as a metaphor for sounds beyond the 12 ET chromatic gamut, is mostly concerned with pitch and pitch organization; nevertheless, Carrillo also claimed that his microtonal theorizations had revolutionary implications in terms of rhythm and the rhythmic organization of music. In his 1925 article, “Problemas del Sonido 13” [Problems of the Thirteenth Sound], Carrillo argued that although rhythmic symmetry in tonal music was an enormous martyrdom (“¡Que enorme martirio la simetría!”) *Sonido 13* could put an end to it. However, the composer was never very explicit about what those rhythmic implications may be. The unique metric and rhythmic complexities featured in Carrillo's String Quartets nos. 4 (1932) and 5 (1937), with their almost chaotic polymetric and polytemporal sections, provide a glimpse into the composer's frame of mind regarding rhythm; they also provide a possible answer as to what he believed the rhythmic implications of *Sonido 13* might be. However, the lack of precision in the composer's notation also leaves the door wide open to a variety of interpretations regarding some of the more rhythmically and metrically challenging sections in these two works. In this paper, I argue that by thinking about instances of metric modulation one can make sense of some of the most seemingly chaotic moments in these two compositions by Julián Carrillo.

Performing Jíbaro Music: Theoretical Perspectives

Jaime O. Bofill Calero (Conservatorio de Música de Puerto Rico)

Improvisation in *décima* is revered as the most elevated performance practice in the jíbaro music tradition. *Décima*, a ten-line poetic form, is typically performed by *trovadores* (troubadors) in *controversias*, poetic-duels in which they test their wit and knowledge on variety of topics. Though *décima* performance is seemingly a

“spontaneous act,” it actually involves a great deal of a priori knowledge and skill primarily acquired through oral transmission. Drawing on theories of performance from both oral and literate traditions from around the world (Lord 1960, Nettl 1998, Gjerdingen 2007, Clarke 1988), I propose theoretical models which outline the generative processes in jíbaro improvisation and provide a closer understanding to the question of “how musicians do what they do” in the course of performance.

Musical Traits and Performance Practice of Uruguayan Candombe Drumming: A Computational Musicological Approach

Luis Jure (Universidad de la República, Uruguay)

Candombe drumming is one of the most characteristic elements of Uruguayan popular culture. Deeply rooted in the Afro-Atlantic tradition, it has been widely adopted by the society at large, although it remains a symbol of the identity of the communities of African descent in Montevideo. Not very well-known abroad, Uruguayan Candombe possesses a considerable rhythmic wealth and deserves wider recognition. In acknowledgment of its rich history and cultural value, in 2009 it was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO.

The purpose of this talk is to describe the most characteristic performance practices of Candombe drumming and analyze its most relevant musical traits, with special attention to the rhythmic patterns of the three drums used in Candombe, and their interplay. The talk will also present some lines of research developed in recent years that apply techniques of Music Information Retrieval and computational musicology to the analysis of different aspects of Candombe drumming.

Part II: Roundtable

David Castro (St. Olaf College), Moderator

Jaime O. Bofill Calero (Conservatorio de Música de Puerto Rico)

Cynthia Gonzales (Texas State University)

Luis Jure (Universidad de la República, Uruguay)

Suzel Reily (Instituto de Artes—Unicamp)

Schenker's Traces and the History of Music Theory (SMT)

Robert W. Wason (Eastman School of Music,
University of Rochester), Chair

Suzannah Clark (Harvard University) and Lee Rothfarb
(University of California, Santa Barbara), Respondents

Understanding the full scope of Heinrich Schenker's impact on the history of music theory poses a daunting task. For one thing, Schenker has proven more influential for present-day scholarship and education than any other single theorist; for another, scholars have responded to Schenker in such divergent ways that it is nearly impossible for a single study to encompass the diffuse approaches that either emanate from or respond to the Schenkerian body of knowledge. We can, however, delimit this conceptual playing field by juxtaposing Schenker with specific historical figures or artifacts, and then use this juxtaposition in order to extrapolate the broader consequences, or traces, of Schenkerian thought within the history of theory today.

In a special session of 180 minutes, five scholars take up this task. Drawing on documentation uploaded to the SMT website prior to the conference, each presenter will offer a focused fifteen-minute presentation. The first three contributors (part I) will position Schenker against a monumental figure or musical work, each of which has left an indelible mark on the history of music theory and ideas: Jean-Philippe Rameau; Georg Wilhelm Friedrich Hegel; and Richard Wagner's *Tristan und Isolde*. The two subsequent contributors (part II) will then zoom in on contemporaries of Schenker—August Halm and Viktor Zuckerkandl—whose respective correspondence and writings offer new perspectives on Schenker's work and on the later “Americanization” of Schenker studies. Each part will include a response from an additional, invited panelist; a closing round-table discussion will conclude the session as a whole.

Schenker and/or Rameau

Nathan John Martin (University of Michigan)

In his notorious late screed “Rameau oder Beethoven” (1930), Schenker excoriated Rameau for having sown “the seeds of death” in music theory by “reducing all musical progressions to fundamental basses and the progressions proper to them.” The stark antitheses drawn in that text—“French mediocrity” vs. “German genius,” “creeping paralysis” vs. “spiritual life”—are nuanced somewhat if Schenker's earlier remarks in *Counterpoint I* (1910) and *Harmony* (1906) are taken into account. Indeed, Schenker's later anti-*ramiste* polemicizing blatantly contradicts his analytical practice in those early texts: For on various occasions, Schenker silently deploys fundamental-bass analyses that emphasize root motion by fifth and third, whether the fundamental bass is shown—Rameau-fashion—on a third stave below the musical surface, or written in *à la Sechter* with note names and Roman numerals—in short, the very

music-analytical technologies first articulated by that self-same, much defamed Rameau. But the ironies flow in the other direction as well. Rameau's own account of harmonic motion, developed most exhaustively in the *Dissertation sur les différentes méthodes d'accompagnement* (1732), takes the descending-fifth sequence understood as a series of interlocking evaded cadences—the *enchaînement des dominantes* of the *Nouveau système* (1726)—as its basic conceptual model. Yet this model in fact proves inadequate to much of Rameau's own compositional practice, a practice that can perhaps be most compellingly elucidated using the graphical techniques of Schenkerian voice-leading reduction.

The Hegelian Schenker, The Un-Schenkerian Hegel, and How to Be a Dialectician about Music

Bryan J. Parkhurst (Oberlin College and Conservatory)

Acknowledgment of some sort of Schenker-Hegel connection is common in the exegetical literature on Schenker. In this paper, I contend that Hegel himself would have been unlikely to discern “the Hegelian slant of Schenker's theory” (Street 1989, 86). This conjecture is corroborated in part by Hegel's *Aesthetics*, which defends the decidedly un-Schenkerian position that music is a referential art form that signifies “inner life” (Hegel 1975/2, 795). But even more importantly, I argue, the music-analytical program that Schenker carries out in his mature works, which involves advancing piece-internal explanations of specific musical matters of fact, is a project that Hegel explicitly *excludes* from the remit of “philosophical science.” For Hegel, all that dialectical philosophy can accomplish is to retrospectively order and systematize the findings of the “special sciences”; dialectics cannot explain particular states of affairs (such as the unique design of an individual work of music). If Schenkerian analysis is in fact an “adaptation of Hegelian dialectics” (Cherlin 1988), therefore, it is not an especially Hegelian adaptation.

After drawing this negative conclusion, I offer a positive characterization of how to be a Hegelian about music theory. In short, the idea is that properly Hegelian music-theoretical inquiry would not (and could not) be directed toward explaining pieces; instead, it would have to explain the origins and function of the *social practice* of explaining pieces. Perhaps unsurprisingly, this leads me to say a few (perhaps surprising) things about Moritz Hauptmann, the “Hegelian music theorist” (Bent 1994, 56).

Schenkerizing *Tristan*, Past and Present

John Koslovsky (Conservatorium van Amsterdam/Utrecht University)

Richard Wagner's opera *Tristan und Isolde* is one of those rare musical works that has attracted scholars of virtually every theoretical persuasion, and as such has spawned an almost bewildering number of analyses. Schenkerian approaches are no exception

to this. The celebrated Prelude to Act I, for instance, has witnessed a divergence of voice-leading interpretation of unprecedented scope in Schenker studies. The many responses to and commentaries on these analyses have added a further dimension to the Prelude's Schenkerian reception—there are even analyses of the Prelude that are not Schenkerian *per se* but contain visible traces of Schenkerian thinking.

Drawing on a selection of Schenkerian(-inflected) interpretations of the Tristan Prelude from the 1940s to the present day, this paper will explore the conceptual fault lines separating competing Schenkerian analyses of Wagner's opera, and identify what each interpretation tells us not only about the music but also about the history of Schenkerian thought over the past century. The paper will first detail how divergent thoughts and assumptions about the role of tonality in *Tristan* have played into Schenkerian approaches to the opera; it will then zoom in on the Prelude by comparing both the graphic and verbal strategies of *Tristan's* Schenkerian interlocutors, with the aim of triggering a wider analytical intertext around the work. To conclude, the paper will propose strategies for evaluating Schenkerian methodologies to *Tristan* in particular and to the history of Schenkerian analysis more generally.

Private Correspondence, Public Influence: Heinrich Schenker in Dialogue with August Halm

Jason Hooper (University of Massachusetts Amherst)

Heinrich Schenker and August Halm maintained a lively correspondence. They debated sonata form, improvisation, and genius in music; argued over the aesthetic value of compositions by Brahms and Bruckner; and expressed profound disagreement regarding European politics after the Great War. This paper explores how Schenker's correspondence with Halm relates to his published writings from the mid-1920s, including essays in *Das Meisterwerk in der Musik*, vols. I and II (1925–26).

After establishing connections between the Schenker-Halm correspondence and Schenker's contemporaneous publications, I suggest the juxtaposition of "On Organicism in Sonata Form" and "The Organic Nature of Fugue" in *Meisterwerk II* is meant as a response to Halm's *Von zwei Kulturen der Musik* (1913). In this pair of essays Schenker subsumes Halm's two musical cultures, fugue and sonata, within a monoculture of organicism (Hooper 2017). This impulse toward monism, a hallmark of later work, is inspired by Schenker's monotheistic religious beliefs, which he also reveals in a letter to Halm, writing, "All religious feeling . . . urges toward the briefest formulation of the world, and a similar religious tendency allows me to hear a piece of music as 'figuration' of a kernel" (Bent, Bretherton, and Drabkin 2014, 283). Yet Halm is not convinced, replying, "the foreground, or surface, has been neglected at the expense of the background and foundation, corporality at the expense of spirituality" (289; see Rothfarb 2005). Perhaps healthy skepticism expressed by a respected musician prompted Schenker to refine his theories all the more.

Viktor Zuckerkandl as Schenker's Disciple, or Schenker's Other Americanization

Daphne Tan (University of Toronto)

Viktor Zuckerkandl (1896–1965) is best known for the two-volume *Sound and Symbol* (1956/71), in which he seeks a philosophy *through* music. His assertions about musical experience—e.g., that meter is best described in terms of waves and that time itself is perceivable through music—have proven particularly compelling, and they appear in several recent studies on rhythm and meter. Yet a central aspect of Zuckerkandl's output has been little discussed: his dissemination of Heinrich Schenker's ideas. A highly regarded student of Schenker, Zuckerkandl emigrated to the United States around the time of the Austrian *Anschluss*. But while many of Schenker's better-known émigré disciples taught aspiring professional musicians, Zuckerkandl taught generalists in the humanities and delivered lectures to experts in other fields. This paper examines his adaptation of specialized scholarship for a broad audience.

Drawing on unpublished archival materials alongside published sources, I first discuss Zuckerkandl's music analyses for the non-specialist; the first movements of Beethoven's opp. 57 and 26 will be our main focus. Zuckerkandl's analyses are largely consistent with Schenker's, but they emphasize the metaphysical foundations of the theory while downplaying its mechanics. Further, as I show in the latter part of the paper, Zuckerkandl promotes Schenker's theory as a tool for perceiving organic structure and for distinguishing "genius" from lesser talent. I explore how Zuckerkandl's approach runs counter to the familiar narrative of Schenker's "Americanization." Indeed, his writings force us to grapple with dogmatic aspects of Schenker's theory that have been traditionally sidelined in the American academy.

Screening Cold War Music on Film

Sponsored by the AMS Cold War and Music Study Group

Kevin Bartig (Michigan State University), Chair

Philip Gentry (University of Delaware) Eduardo Herrera (Rutgers University)

Chérie Rivers Ndaliko (University of North Carolina at Chapel Hill)

Cold War institutions and ideologies spurred some of the most agitated documentary, political, and experimental filmmaking of the late twentieth century. This discussion offers the opportunity for collective engagement with the global nature and limitations of some of these radical projects through a contextualized screening of film excerpts in which music and sound are conceived of as doing revolutionary

work. These films make up the first hour of the evening panel, with an open discussion to follow, chaired by Kevin Bartig.

To orient the audience as viewers and to offer theoretical talking points, each panelist will introduce their curated selection over the course of five minutes before presenting 15–20 minutes of film. Philip Gentry takes us into Shirley Clarke's experiments with abstract sound, dance, and the transformation of the American urban life with selections from her *Bridges-Go-Round* (1958) and *The Connection* (1961). Eduardo Herrera sets the stage for a deep dive into Fernando "Pino" Solanas's monumental critique of neo-colonialism in Latin America in his monumental documentary film *La hora de los hornos* (*The Hour of the Furnaces*, 1968). Chérie Rivers Ndaliko unpacks the influence of Soviet film training on revolutionary African film through an exploration of the historical erasures that drive Raoul Peck's creative sound work in *Lumumba: La mort du prophète* (1990).

Musics--diegetic and electronic, ambient and confrontational--cut across the films' critical engagement with imperialism, capitalism, and the global order. Music and sound, too, are crucial to the cinematic intimacies, localities, and specificities upon which the filmmakers insist. We hope the conversation these films will stimulate across the audience will challenge some of the tropes of Cold War cultural geography within music studies by underscoring, for example, links between Africa and the Soviet Union, Latin American responses to United States urban development projects, and an ethos of internationalism that is disengaged from the nuclear standoff of geopolitical superpowers.

Testing the Boundaries of Masculinity: New Work in LGBTQ Studies

Sponsored by the AMS LGBTQ Study Group

Heather Hadlock (Stanford University), Chair

Interpreting the Walking Black Man as Musical Figure inside the 1960s

David McCarthy (Central Michigan University)

Professional-class progressives have struggled to explain why black, male writers and performers of the 1960s employed appalling homophobic, racist tropes concerning black male sexuality. The *New York Times* toed a familiar party line in its obituary for the blaxploitation movie star Rudy Ray Moore (1927–2008) when it suggested that Moore embodied stereotypes so as to "transcend" them. But as Ishmael Reed notes in his scathing contribution to a recent volume entitled *The Trouble with*

Post-Blackness (Columbia University Press, 2015), many of Moore's contemporaries have been consigned to the dustbin of history.

Musicologists have an opportunity to intervene here because it was often claimed, as for example in Reed's novels of the late '60s and early '70s, that black texts operated in musical ways imperceptible to bourgeois interpretative frames. Seen in this way, reading these texts for ideal types seems out of place. Ugly tropes were imported not as freestanding types, but as elements of a musical texture determined by a thick situation. As such, they could not be freely reassembled to serve the interests of a subjected people. Instead, the texture itself became subject to transitory modulations effected from within.

For example, the comedy LP record *That Funky Tramp in a Nite Club* (1967), features a heroic black man, the Funky Tramp, who goes on adventures accompanied by an ostinato adapted from a current hit song. The accompaniment lends substance to unseen actions and structures the Tramp's interactions with audience members. Within this mediated space, the Tramp's most triumphant deeds appear as his basest, his basest as his most triumphant, a contradictory effect that could be described as the album's comic principle. This principle has since been lost upon middle-class critics of the album, some of whom have explicitly asked why it features music in the first place. A musical ear for *Funky Tramp* can be used to imaginatively reconstruct the "structure of feeling" that allowed Moore, himself a black, gay man, to interpret texts produced within his milieu in a manner that has never been represented by any of the professional academic's proliferating disciplines.

"Still Jove with Ganymed lyes playing": King James,
Sexuality, and Sovereign Order in the Stuart Court

Joe Nelson (University of Minnesota)

King James I and VI Stuart (r. 1603–25) reigned in the waning years of the Elizabethan Golden Age, during which he consolidated power through the Stuart Court and the assertion of a divine right of kings. However, one sees in three of William Shakespeare's plays at the time, *King Lear* (1606), *Macbeth* (1606), and *Hamlet* (1609), how the body and the disordered mind could disrupt such sovereign power. While perhaps not direct critiques of King James, these plays illustrate how sovereignty was contingent on the body and its appetites. This paper explores the tension between James's effeminacy and sexuality, and an early modern concept of rulership rooted in a militaristic mode of masculinity and characteristics associated with men in early modern England, namely, rationality and the control of the body. This paper illustrates that tension by looking at class and mental disorder in *King Lear*, satirical poems about the King such as *Stuart Libels*, and his role in the plot of the Stuart Court masque *Hymenaei* (1606). By studying the case of King James, one sees the broader struggle of a pre-modern ruler attempting to consolidate power while failing to capture the

popularity of his predecessor, Queen Elizabeth I. This study also highlights the fragility inherent to a mode of sovereignty that would dominate England and France well into the eighteenth century. King James I provides a case where mental and physical disorder, sexuality and gender, and rulership in the emerging modern state collide. Though all rulers inevitably receive criticism or mockery in popular media such as street literature and broadside poems, the criticism of King James reveals the fractious nature of early modern kingship.

Closeting Judas: *Jesus Christ Superstar*, Betrayal,
and the Constraints of Heteropatriarchy

Larissa Alice Irizarry (University of Pittsburgh)

On Easter Sunday 2018, *Jesus Christ Superstar* (*JCS*) was broadcast on NBC as a live musical television special, directed by David Leveaux and Alex Rudzinski, starring John Legend (Jesus), Sara Bareilles (Mary), and Brandon Victor Dixon (Judas). *JCS* first debuted as a staged musical in 1971, and was turned into a film production in 1973, which premiered to critical acclaim. In 2000, Gale Edwards and Nick Morris directed a film production of *JCS* in which the style of singing harkened to other Broadway works, rather than to the original 1970s rock aesthetic. Even with the differences in musical style, stage production, and character choice, both film productions maintain a distinct homosocial sensibility, often crossing into homoeroticism. The differences in these two films do not allow the viewer to simply ignore the intersections of racial and gender politics at play. Ted Neeley's interpretation of Jesus in *JCS* 1973 evokes a "performance" of straightness, particularly in his intimacy with, but ultimate rejection of Judas Iscariot (Carl Anderson). This version illustrates the distinct and precarious positionality of the early 1970s white and black gay man in contending with the pressure to conform to heteronormativity. Furthermore, this version alludes to the fear of miscegenation covertly ingrained in the American twentieth-century imaginary, pitting a white Jesus against a black Judas. *JCS* 2000 seems to take homosociality and homoeroticism for granted, with a Judas (Jérôme Pradon) who is not tortured by his homoerotic desire, but rather, distressed by his lack of authority over Jesus (Glenn Carter). In this paper, I will look at three scenes from both film productions and proceed to utilize critical race theory and the practice of queering in analyzing the lead characters. Ultimately, in comparing these two film productions and analyzing the actors' interpretation of their characters, I argue that both of these productions of *JCS*, although aesthetically disparate, are constrained by white heteropatriarchy.

Queer Abjection and Black Excess: Mykki Blanco's Trans Rap Vocalities

Lee K. Tyson (Cornell University)

In the fast-growing area of musicological work on transgender sonic practices and forms, it is vital to question the contours of transgender as a category and as an analytic. To ask, “What does trans *sound* like?” is to reach through ontological, performative, and aesthetic concerns to think through trans as an increasingly reified, yet ever-shifting, category in the public imagination. This question provokes new inquiries into embodied sound and gendered musicality vis-à-vis the ideologies of voice and authenticity that circumscribe whom and how we hear. At the historical intersection of the so-called Transgender Tipping Point and the Black Lives Matter movement, increasingly mainstream calls for US minorities to “find their voices” compel us to understand the gendered and racialized structures of those calls, particularly the simultaneously hyperaudible and silenced voices of black trans subjects. In this paper, I listen to NYC-based multimedia artist and rapper Mykki Blanco's trans vocal performances as they work through and against the very discourses that seek to circumscribe black trans emergence.

Building upon the growing theoretical concept of transvocality, I consider how Blanco's performances of queer and racialized abjection and excess envoice the covergences and collisions between transness and blackness under neoliberalism. Blanco's raspy, digitally altered, and ever-shifting rap flow evokes three abject figurations: terrorist drag (à la José Esteban Muñoz), trans desire, and posthuman trans embodiment. I argue that Blanco's use of vocal technologies intervene in neoliberal ideologies of both black and trans authenticity by unsettling the presumed alignments between voice, subjectivity, and body. Although having debuted as a femme transgender-identified rapper in 2012, Blanco's recent shift away from trans identity helps me to further refine the concept of transvocality and the limits of conceptualizing trans performance in relation to both cisgender and trans positionalities. Through an understanding of rap vocality as a site for the production and maintenance of racialized gender, I hear Blanco's voice as an example of how trans voices can and do work to reconfigure the terms of the sonic production of identity and embodiment.

Women in the History of Music Theory: Two Round-Table Discussions

Elina G. Hamilton (Boston Conservatory at Berklee) and
Karen Cook (University of Hartford), Co-Chairs

Jointly sponsored by the History of Music Theory Study Group (AMS) and the History of Music Theory Interest Group (SMT)

Since (at least) Ptolemais of Cyrene, women have been actively involved in creating, shaping, and transmitting music theory, often to a hitherto unacknowledged

extent, and modern scholarship has only recently begun to explore these contributions. These two round-table discussions (both consisting of three short papers followed by half an hour of open discussion) seek to identify the historical and social conditions under which these activities took place and within which they were received. Over the course of the discussions, we hope to foster an open dialogue about how new historical methodologies and expanded definitions of music theory can aid in recovering and highlighting these contributions.

Round-Table One: "Glyn, Kinkel, Lee, and Newmarch at Work"

Who Gets to Write Music Theory? Margaret Glyn's
The Rhythmic Conception of Music (1907): A Case
Study of Gender, Class, and Authorship
Rachel Lumsden (Florida State University)

This paper examines Margaret Glyn's *The Rhythmic Conception of Music*, published in England in 1907. Although she has been largely forgotten today, in her time Glyn was something of a musical polymath: in addition to her theoretical writing, she composed numerous solo, chamber, and orchestral works, published one of the first scholarly books about sixteenth- and seventeenth-century English keyboard music, and completed editions of keyboard works by Bull, Gibbons, Weelkes, and others.

My paper is organized into two parts. The first part provides information about the treatise itself. Aside from being a rare example of speculative theoretical work written by a woman, the treatise is noteworthy for its connections to contemporaneous intellectual trends in Britain (particularly the evolutionary theories of Herbert Spencer), its emphasis on emotion as a generative force in music, and its comments about Wagner's compositional style. The second section of the paper examines the contextual forces surrounding the treatise's publication. I draw on work on women musicians and class by Reich (1993), as well as primary-source materials from archives in the British Library, Surrey History Centre, and the Epsom and Ewell Local and Family History Centre (Glyn's family lived in Ewell for many generations) to discuss how Glyn's status as a wealthy woman granted her a degree of privilege and access that made it possible for her to write music theory. Glyn's contemporary Virginia Woolf famously described how women need financial security and independence ("five hundred a year and a room of one's own") in order to write; Glyn's upper-class status afforded her the means and freedom to pursue the task of authoring a music theory treatise, even as a woman.

Johanna Kinkel (1810–58): Microtonalism and Mother's Milk

Daniel Walden (Harvard University)

The varied career of Johanna Kinkel (b. 1810, Bonn; d. 1858, London) spanned Europe and disparate fields, but was laser focused on a single principle: “emancipation.” As novelist, activist, pianist, composer, and theorist, Kinkel uncovered common strands linking political oppression to the formal constraints of harmonic theory; her treatises suggested a reinterpretation of the history of theory as radically reimaginative in a musical context as the writings of her associate Karl Marx. She argued that the discrete pitches of the tempered scale locked musicians into a hierarchical system fundamentally opposed to the continuous sonic fluctuations of the natural environment epitomized in the sounds of water and wind. She called on musicians to liberate the smallest “Klang-Atome” to take on an equal role in supporting musical structures. The “mother’s milk” that would sustain composers in their quest towards the harmonies of the spheres was microtonalism, *not* a diatonicism historically associated with masculinity, order, and strength.

I weave together Kinkel’s theoretical arguments with insights from her personal and professional history, political articles for the *Neue Bonner Zeitung* (1846–48), her story “Musical Orthodoxy” (1844–48), and the reception of her work to uncover what her unabashedly feminist theory of music can teach us today.

Between “Excessive Counterpoint” and “Emotional Mysticism”: Form and Musical Meaning for Vernon Lee and Rosa Newmarch

Kristin Franseen (McGill University)

In a letter from 1875, Violet Paget (who later adopted the pseudonym “Vernon Lee”) feared the potential psychological effects of studying musical aesthetics and theory. In outlining a book on Italian Baroque opera, Lee dismissively claimed, “most of the people who have written on music had either lost all suppleness of mind from excessive study of counterpoint, or, worse, had rendered themselves limp, faded, and quasi-hysterical from indulging too much in emotional mysticism.” Throughout their musical histories, biographies, and hermeneutical work, both Lee and her contemporary Rosa Newmarch spoke of balancing what they saw as the facts of analysis with the emotional excess of (auto)biographical readings of instrumental music. In this presentation, I reread Lee’s music perception studies and Newmarch’s program notes as a kind of proto-feminist and queer musical analysis. By considering this body of work as a form of music theory and musicology, I ultimately argue for an expansion of musicology’s scope to include theorists and musicologists as agents in

the history of music and a re-examination of music researchers active outside of the academy in the early twentieth century.

Round-Table Two: "Where Credit Is Due"

Crawford: A Theorist of American Ultramodern Music

Nancy Yunhwa Rao (Rutgers University)

Charles Seeger's *Tradition and Experiment in the New Music* is known to reflect his contribution of theoretical ideas to American ultramodern music. It was written between 1929 and 1931 when Ruth Crawford studied composition with him. My work argues that Crawford is the co-author of this theoretical treatise. During the crucial period the student/teacher partnership generated its core inquiry. I study various sketches and versions of Seeger's treatise, tracing the shifting focus on selected theoretical/compositional issues that emerged at different stages of its development. The treatise is treated not as a self-contained compositional theory but rather as a thinking and working process in which the focus was significantly modified over the period encompassing Crawford's involvement. I maintain that Crawford's talent as a composer, as well as the direction that her musical composition took, shaped many of the theoretical ideas.

That the shift in focus of Seeger's theory treatise occurred at different stages during the period of Crawford's study with him attests to both her influence and the entwined partnership. Seeger's treatise records the process of discovery and adaptations of new ideas, the transformation of theoretical principles into pragmatic compositional techniques, and a philosophical justification and theorization of compositional practices.

Hidden Lines and Binary Forms: Women's
Labor in the History of Music Theory

August Sheehy (Stony Brook University)

In 2017, the Twitter hashtag #thankfortyping pointedly exposed the degree to which women have long served as stenographers, transcribers, and proofreaders for their academic partners. Several citations also highlighted women's work well beyond mechanics: vetting ideas, carrying out research, and executing domestic labor (both physical and emotional). In other cases, women have worked to protect and preserve their partners' legacies as widows. This talk aims to open up a discussion about these forms of labor in the history of music theory via two case studies, Therese Marx (1820–after 1869) and Jeanette Schenker (1874–1945).

Marx and Schenker's "behind-the-scenes" work not only made possible but also, I propose, shaped the theoretical achievements credited to their partners, i.e., the

inauguration of the *Formenlehre* tradition and development of “Schenkerian” contrapuntal theory. As comments from their husbands attest, the Marx and Schenker partnerships were also bound up with broader issues in political and intellectual history. Thus, the consideration of women’s labor becomes more than a “recovery” project; it illuminates both the imbrication of music theory with everyday life and the broader cultural stakes embedded in musical thought.

“For the Use of Sister Laudomina”: Nuns and the Transmission
of Vernacular Music Theory in Fifteenth-Century Italy

Michael Scott Cuthbert (Massachusetts Institute of Technology)

The vernacular music theory manuscript Florence, Biblioteca Medicea-Laurenziana, Conv. Redi 71* has been well known to scholars for decades for its unique transmission of the treatise on notation by Jacopo di Bologna. Far less studied has been the context for which the manuscript was prepared, “A uso di suor Laudomina,” dedicated to a woman with a name common in Tuscan convents. The collection of works in the manuscript, including theory on mensuration signs, intervals of polyphony, and the “grado” theory of modal organization, suggests a wide interest in the sophisticated music of its time and of the period immediately preceding, the Trecento. Despite the elevated status of the music that the comprehension of this theory would enable, it has been suggested, by Armen Carapetyan among others, that the theory was of an “inferior” sort, reflecting a lack of learning among women musicians of the time. Arguing against this view are the previously unstudied works on speculative, mathematical music theory included (or intended to be included but not copied) at the end of this manuscript, including an up-to-now unidentified translation of the works of Johannes Ciconia, suggesting that an interest in *musica* for its own sake did not know divisions of gender.

*Citation corrected by the author, 3/14/2019.

Friday Evening 9:45–11:15

Modality and Arabesque in the Early Twentieth Century (SMT)

Jeremy Day-O'Connell (Skidmore College), Chair

Modality as the Negative Image of Tonality in Fauré's Piano Trio, op. 120

Malcolm Sailor (Yale University)

Fauré's music exhibits frequent modulation, enharmonicism, and seventh chords. Yet his harmonic language was often described by his French contemporaries as "modal" or even "Gregorian" (e.g., Koechlin 1927). I explain how this curious choice of terminology derives from two aspects of the influence of Louis Niedermeyer's method of *plainchant* harmonization in nineteenth-century France.

The first and more widely discussed of these was Niedermeyer's rejection of all raised leading tones and other alterations. The novel "cadences" that resulted revealed a new realm of harmonic possibilities that composers like Fauré quickly seized advantage of.

A second aspect of Niedermeyer's influence, arguably subtler yet more pervasive, was his insistence upon an antagonism between "Gregorian harmony" (his method of *plainchant* harmonization) and "modern harmony" (common-practice tonality). "Modality" thus demanded the active avoidance of common-practice progressions. Tendency tones like the leading tone were especially anathema. As a sort of negative image of tonality, "modality" therefore implied both the use of those progressions that the diatonic scale affords, yet which tonality disfavors or avoids, as well as the avoidance of the diatonic progressions that tonality favors, especially where these involve tendency tones.

Using the *Andantino* of Fauré's Piano Trio as a case study, I show how even Fauré's major-key music is "modal" in precisely this way. The common-practice tendencies of scale degrees 4 and 7 are largely neutralized, and the paradigmatic dominant-to-tonic resolution is averted or weakened.

The Style Incantatoire in André Jolivet's Solo Flute Works

Stephanie Venturino (Eastman School of Music, University of Rochester)

André Jolivet (1905–74) contributed significantly to musical modernism, proving particularly influential for Messiaen, Boulez, and their contemporaries. My tripartite argument provides a music-theoretical analysis of his *style incantatoire*—a combination of arabesque, pivot-notes, and limited and unlimited macroharmony; illustrates the method via analysis of his solo flute works; and situates his music within the zeitgeist of *fin-de-siècle* Paris.

Developing arabesque archetypes from Bhogal 2013, I examine Jolivet's marriage of "emboldened" arabesque, a figure foreshadowed in Debussy's post-1912 works, with

Varèsian spatialization. While normative arabesque maintains a soft dynamic, spiral-like contour, restricted range, and tendency toward descent, Jolivet's arabesque features a loud dynamic, angular contour, expansive range, and tendency toward ascent. Secondly, I investigate his multilevel pivot-note technique: single pitch repetition and dual note opposition dominate small-scale material, and juxtaposed pitches link movements or large-scale pitch collections. Lastly, I explain his organization of neutral chromatic pitch space via limited and unlimited macroharmony (Harrison 2016). Jolivet juxtaposes contrasting pitch collections while completing the chromatic aggregate; his combination of local limited macroharmony and large-scale unlimited macroharmony provides a multidimensional structure, which—despite its surface pitch stasis—controls harmonic progression across a movement or entire piece.

The lack of research on Jolivet's compositional method allows for the dismissal of his works as reflections of primitivism; as a result, his music's symbiotic neutral and poetic significance continues unrecognized. His *style incantatoire*, however, eclipses both stereotypical imitation and modernist fracture, instead foreshadowing the “new, modern classicism” of Boulez, Carter, and their contemporaries (Whittall 2003, 203).

Relative Diatonic Modality in English Pastoral

Music: A Dorian-Mode Case Study

Nathan Lam (Indiana University)

This paper proposes a theory of relative modality in English pastoral music that echoes recent research into rock music's ambiguous diatonic modes (e.g., between “relative” keys C major and A aeolian). The theory draws from contemporaneous sources, including Cecil Sharp's seminal folk-song theory and Sarah Glover's *Tonic Sol-fa* system, a *la*-based minor solfège that was popularized and institutionalized by Jon Curwen. Relative modality's two fundamental components are its single diatonic scale and multiple tone centers therein. Using the English dorian mode as a case study, this paper argues for a “double syntax” (after Cohn 2012) based on centricity and scale. Note-relation based on centricity is encoded as the familiar scale degree (*do*-based minor solfège), but note-relation based on scale (*la*-based minor solfège) has little recognition in the field of music theory. I call it *diatonic position* (intervallic positions within a scale), and this apparently simple theoretical construct has several non-obvious ramifications, among which is the ability to unite multiple different centric hearings under one roof and to describe a continuity between them that no existing analytical methodology can easily afford. I will examine dorian passages from Cecil Sharp's arrangement of the folk song “Sweet Kitty” and Gustav Holst's First Suite for Military Band in E-flat major, op. 28, both of which exemplify a dynamic balance between scale and centricity in English pastoral music.

Saturday Morning 9:00–12:15

**Minimizing Implicit Bias to Improve Campus
Climate: Developing Inclusive Classrooms
and Faculty Search Processes (SMT)**

Sponsored by the SMT Committee on the Status of Women

Judy Lochhead (Stony Brook University), Chair of the CSW

This special session addresses the related topics of implicit bias in academic settings and proposes concrete ways for all members of academic communities to create an inclusive music curriculum and classroom. The session has two parts. Part I is led by Dr. Betty Jean Taylor, University of Texas at Austin, and Dr. Claudia García-Louis, University of Texas at San Antonio. Drs. Taylor and García-Louis are experts in minimizing implicit biases and in showing how biases affect hiring, peer review and other forms of academic evaluation. Taylor and García-Louis present not only on how decision-making processes in a college/university setting may affirm biases about race, ethnicity, and sexuality but also on how to overcome such biases to create an inclusive curriculum. Part II of the session is a roundtable discussion with music faculty about specific ways to create an inclusive curriculum and classroom that recognizes the intersectionality of issues of gender, race, ethnicity, and sexuality.

Part I

**Minimizing Implicit Bias to Improve Campus Climate:
Developing Inclusive Classrooms and Faculty Search Processes**

Betty Jeanne Taylor (University of Texas at Austin). Assistant Vice-President, Division of Diversity and Community Engagement and Clinical Assistant Professor, Department of Educational Leadership

Claudia García-Louis (University of Texas at San Antonio). Assistant Professor of Educational Leadership & Policy Studies

Part II

Panel: Creating an Inclusive Classroom and Curriculum in Music Classes

Anaar Desai-Stephens (Eastman School of Music, University of Rochester)

Bonnie Gordon (University of Virginia)

Marianne Kielian-Gilbert (Indiana University)

Jan Miyake (Oberlin College and Conservatory)

Poster Session (SMT)

Ciro Scotto (Ohio University), Chair

Prosody to Song: The Curious Case of Hungarian Art Song

Sara Bakker (Utah State University)

Hungarian art song occupies a unique position within the art song repertoire. It is linguistically and geographically isolated—its closest linguistic neighbors are thousands of miles from its geographic borders—yet it is steeped in the Western art-music tradition. Further complexifying its position are the language's distinctive musical elements. Spoken Hungarian has four distinguishing rhythmic and melodic shapes, all of which must be clearly articulated for semantic disambiguation. How do composers negotiate these semantic requirements with issues of compositional freedom and style?

My poster shares two types of information. First, it shares data on how four twentieth-century Hungarian composers address the semantic-musical conundrum: Zoltán Kodály, Béla Bartók, György Ligeti, and György Kurtág. Most prosody-based corpus studies focus on rhythmic contrast according to the composer's linguistic background, but I argue that this approach is not rich enough to capture the complexity of the Hungarian language. Instead, my poster presents a new model, *Prosody to Song*, that focuses on direct comparison of text and its musical realization.

My poster also highlights analytical applications of the *Prosody to Song* approach on the local level. Although interpretive musical analysis is not typically the goal of corpus studies, I argue that a composer's "compliance" to spoken patterns of language can offer insight into his or her interpretation of the text.

"A Viennese May Breeze": Twelve-Tone Theory and the Machine

Eamonn Bell (Columbia University)

In his publication "*Die Grenze der Halbtonwelt*" (1925), the composer Fritz Heinrich Klein introduced his readers to a twelve-tone series containing every possible interval between its successive notes, believing this series to be the only such example. In the following decades, the question of the all-interval twelve-tone series would capture the interest of mathematicians and musicians alike as it became apparent that no simple formula could generate an exhaustive list of all-interval series.

I report on the preparation of accurate catalogs of the all-interval twelve-tone series with the assistance of digital computers between 1959 and 1965. The work of Stefan Bauer-Mengelberg and Melvin Ferentz (1965) reports an exhaustive catalog; their achievement is perhaps the most well-known such solution in the English-speaking musical world. By the time of its publication, however, it postdated the complete

catalogs of André Riotte (ca. 1963) in Italy and, together, Hanns Jelinek and Heinz Zemanek (1959) in Vienna. I focus on the collaboration between Jelinek, an Austrian composer, and his compatriot computer engineer, Zemanek. They prepared the first complete catalog in 1959 with the help of *Mailüfterl*, the first fully transistorized computer built in Europe.

Later public reflections by Zemanek, Krenek, and Riotte articulate a conception of music composition as a species of computational information processing. A complete history of these music-theoretical catalogs, although it straddles the onset of the apparently transformative age of computing, reveals the relations between this burgeoning computational attitude toward music and older ideas about twentieth-century music theory, composition, and mathematics.

Modeling Perception of Isolated Pitch Sets

Lewis Jeter (Florida State University)

Though many theoretical measures of similarity rely on shared interval-class content, Tuire Kuusi has found that in experimental conditions, similarity judgements were also guided by a pitch set's degree of consonance, association with familiar sonorities, chord span, and the distribution of notes in pitch space. However, it remains unclear to what degree each of these properties contributes to the perceptual experience of *similarity*. Machine learning techniques such as linear regression can be used to create models that describe the relationship between the pitch set attributes identified by Kuusi and perceptual judgments collected experimentally. This presentation reports the results of an experiment in which listeners rated isolated pitch sets along five descriptive dimensions: smooth-rough, stable-volatile, clear-blurred, light-gloomy, and calm-irritable. Regression models were trained to fit values for the attributes identified by Kuusi to the average judgements of listeners. In addition to identifying the relative contribution of a particular feature to a verbal description, the models can also be used to predict values for pitch sets that were not directly tested. In this way, these regression models can be used as a similarity measure constructed from empirical data rather than theoretical intuitions. Cluster analysis of extrapolated data can be used to investigate how pitch sets group together and how well they accord to theories of set classes and set-class families.

The Syncretic Art and History of Vietnamese *Vọng Cổ* Music

Clair H. K. Nguyen (University of Cincinnati
College-Conservatory of Music)

The syncretic Vietnamese *vọng cổ* music has much potential as an area of academic and theoretical research. Roughly translated to “longing for the old traditions,” *vọng cổ* is a modern twentieth-century genre that combines traditional Eastern

instrumentation and modal practices with Westernized concepts of cadence, meter, and form. It is best summarized as a syncretic traditional world music genre featuring modern and traditional instruments, improvised heterophonic accompaniment, a flexible pentatonic notation and modal system, and a variable six-part framework of fixed cadences. Over time, these basic ideas are transformed by common practice and musical elaborations that evolve the genre to where it is today.

Vọng cổ is an oral tradition that leaves much to be documented and analyzed in terms of its musical practices. Previous researchers on Vietnamese music have individually focused on Vietnamese modal scales, tuning and pitch systems, traditional instrumentation, and cultural implications. While there are English and Vietnamese electronic and print media regarding basic concepts of *vọng cổ*, there are few in-depth English-language studies or theoretical discussions on this topic. This study attempts to provide a body of information illustrating the origins and concept of *vọng cổ*, its associated scalar modes, and the basics of its form. It touches upon musical features such as cadences, rhythm, and modulation related to *vọng cổ* music. Altogether, these aspects contribute to practical performance that defines stylistic tendencies specific to *vọng cổ* musicians of Vietnam and the Vietnamese diaspora.

Mock Trials in the Music Theory Classroom

Angela Ripley (University of Alabama)

Mock trials can help music theory students analyze compositions whose thematic, formal, or tonal ambiguities invite multiple interpretations. I outline the structure of a music theory mock trial, present three sample cases, and discuss student responses and pedagogical benefits of using mock trials in the music theory classroom.

Music theory mock trials consist of four phases: investigation, evidence, verdict, and discussion. During the investigation phase, students work together in small groups to analyze a composition and gather musical evidence for the trial. In the evidence phase, students adopt the roles of witness, lawyer, court reporter, bailiff, and juror. Students demonstrate high levels of engagement as they present evidence supporting their conflicting analyses and question each other. Student jurors then deliberate and render a verdict in favor of one of the analyses presented during the evidence phase. A concluding discussion explores what students have learned and how the mock trial may have influenced their analyses.

Music theory mock trials work well with a wide variety of analytical topics and repertoires, as demonstrated by three sample cases. In these cases, students investigate motivic material in Bach's Invention in B-flat Major (BWV 785), confront cadential ambiguity in Schumann's "Aus meinen Thränen spriessen" (*Dichterliebe*, no. 2), and join the scholarly debate surrounding Wagner's enigmatic *Tristan* chord. By analyzing compositions via music theory mock trials, students learn to identify and articulate musical features to support their analyses, consider diverse music-analytical

perspectives, and deepen critical-thinking skills while engaging their peers in a spirited, but respectful, dialogue.

The Harmonic Language of Black Minstrel

Music by Jacob J. Sawyer (1856–85)

Nico Schüler (Texas State University)

For James M. Trotter's famous book *Music and Some Highly Musical People* (Boston, 1880), only thirteen pieces of music were selected for inclusion. One of these pieces was by African American composer Jacob J. Sawyer. The inclusion marks Sawyer as an exemplary and well-known composer, despite his young age at the time. His early death from tuberculosis let him sink into oblivion. Until recently, little was known about Sawyer. A very sketchy and erroneous biography was published in E. Southern's *Biographical Dictionary of Afro-American and African Musicians* (Westport, Conn., 1982). The author of this poster recently discovered Sawyer's birth and death records as well as numerous newspaper articles from the late 1870s and early 1880s that provide biographical information and information about Sawyer's work as a musician and composer. This poster will display some of the discovered artifacts, a biography, and will focus on Sawyer's collaborative work with famous musicians of his time and on his leadership in well-known Black Minstrel ensembles of the time. In addition, this poster will start discussing, for the first time, Sawyer's Minstrel music, specifically providing an analytical score of his composition *I'm de Captain of the Black Cadets* for voice and piano (1881), in which the lyrics are supported by the rhythmic and melodic design. As with many other of Sawyer's compositions, his otherwise "simple" entertainment music is built on an intriguingly creative harmonic language that is characterized by the use of common-tone diminished-seventh chords, augmented-sixth chords, added-note chords, and a walking bass.

Saturday Morning 9:00–10:30

At the Eighteenth-Century Keyboard (AMS)

Bertil Van Boer (Western Washington University), Chair

Through the Fire of Imagination: The Keyboard Sketch as
Mediator between Improvisation and Composition

Michael Goetjen (Rutgers University)

The role of keyboard improvisation in the creative process of late-eighteenth-century composers has long been recognized. Anecdotal evidence shows that generating ideas by improvising [*phantasiren*] at a keyboard instrument was an integral part of the compositional process. Mozart stated that he preferred to have a keyboard instrument next to his writing desk, and the biography of Haydn by his friend Georg August Griesinger states unequivocally that “Haydn always devised his works at the keyboard.”

Still unexplored, however, is the role that composers’ sketches played in the transference of improvised ideas to compositions in their final forms. The eighteenth-century theorist Johann Georg Sulzer offered a window into this process by framing sketches as a liminal stage, mediating between the “fire” of improvisation and the finished work. As he wrote, “sketches, when they are by the great masters, are often more highly prized than works more completely realized, for all the fire of imagination, often dissipated in the execution of the work, is to be met in them.” This creative fire, present in the act of improvisation, burns its mark onto the sketching page, and it awaits reigniting through the craft of composition.

Examining sketches of works by Haydn and Mozart in keyboard (two-staff) format, I argue that keyboard technique and the physical nature of the instrument may be discerned in sketches and traced through the act of each composition. I show, moreover, that the impact of improvising and keyboard sketching on composition was not limited to works by keyboard virtuosi such as Mozart. The keyboard sketch serves as a mediating device through which even non-keyboard works took shape.

Re-Reading Mozart’s Keyboard Sonata in A Major,

K. 331: Text, Audience, *Werkbegriff*

Mario Aschauer (Sam Houston State University)

The differences between the autographs and first editions of Mozart’s keyboard sonatas and their consequences for our understanding of Mozart’s works have been a long debated problem in Mozart scholarship. Many scholars, including the editors of the *Neue Mozart Ausgabe*, surmise that the first editions were “probably or possibly

proof-read by Mozart” (NMA, editorial guidelines) and suggest that there is only one work and, hence, only one text. Other scholars have criticized this type of *Urtext* based on a mixture of sources as an “abstract, artificial fabrication” (e.g., Wolff, 1998) and called for a more differentiated philological approach than to add up all recorded versions of a work into one total.

In my paper I shed new light on this debate by analyzing two new sources for the Sonata in A Major, K. 331—the autograph bifolio discovered in Budapest in 2015 and a hitherto unknown, early manuscript copy that appeared on an auction in Munich in 2017. I show how the Munich copy corroborates the notion that the sonata in its autograph version was already distributed and performed in Mozart’s inner circle of family, friends, and students long before the first edition. Thus I disprove the common theory (e.g., Rampe, 1995) that the autograph constituted merely a draft to be completed in the first edition. Moreover, I present documentary evidence that strongly suggests that Mozart was only marginally—if at all—involved in the publication process of the sonata. As a result, I contend that the traditional *Werkbegriff* is indeed not applicable to K. 331, but that the sonata exists in two separate manifestations motivated by a shift in target audience. I therefore argue that a *Werkedition* yielded by a mixture of sources does not do justice to Mozart’s text and the historical realities of the sonata. Instead, I propose to apply the “versioning” approach in which autograph and first edition retain their historic integrities. I illustrate the implementation of this method in my own new edition of K. 331 (Kassel: Bärenreiter, 2017), which allows for a completely new perspective on a well-known piece.

From the Concert Hall to the Dance Floor: Minuet Arrangements in Eighteenth-Century Vienna Joseph Fort (King’s College London)

Ticket lists and written accounts show that concert halls and dance venues in late-eighteenth-century Vienna shared largely the same clientele. Just as the paying public moved fluidly between the city’s concert halls and dance venues, so did minuet compositions. Symphonic minuets frequently found their way into the dance hall, and minuets composed originally for dancing were often subsequently used in domestic concerts. The re-purposing of minuets for different venues entailed significant alterations to the music, beyond changes in instrumentation. It often involved significant re-composition, to alter the phrase lengths. These arrangements offer a compelling window into eighteenth-century Viennese dance culture: compositional changes made to equip them for new venues tell us about the practices and choreographies that the music sought to accommodate.

In this paper, I examine arrangements of two minuets by Haydn. The first is of the minuet from Symphony no. 91, in which the instrumentation is reduced, the music is transposed to a new key, and phrase lengths are cut. The second is of a minuet first

written for the Gesellschaft bildender Künstler's 1792 ball, and subsequently arranged for string trio, whose phrase lengths have also been cut. I consider the venues at which these arrangements were employed, and examine minuet choreographies that might have been performed there. I also consider prescriptions from eighteenth-century theorists Heinrich Christoph Koch and Johann Kirnberger concerning the *Achttaktigkeit* ("eight-barred-ness") of danced minuet compositions. Picking up a question raised in 1982 by Günter Thomas (in possibly the only article to have considered these arrangements), I propose that the phrase lengths have been altered to enable a certain style of minuet choreography employed at the venues in question. In exploring the different iterations that a single minuet composition might take—symphonic movement for a concert audience, string trio for dancers, harpsichord piece for domestic playing—I paint a clearer picture of the ways in which audiences encountered the minuet. More broadly, I argue that we need to appreciate the importance of arrangements in eighteenth-century musical life, and that arrangements were not considered poor relations of their originals in contemporaneous discourse.

Brazil (AMS)

Kariann Goldschmitt (Wellesley College), Chair

"Listen to him!": Villa-Lobos's Indigenism in His
Symphony no. 10 "Ameríndia" (1952–53)

Silvio dos Santos (University of Florida)

Composed for the celebration of São Paulo city's four hundredth anniversary, Villa-Lobos's Symphony no. 10 powerfully depicts the first contact between the native Tupinambás and José de Anchieta in the founding of the city. Using historical references and early ethnographical studies in the compositional process, Villa-Lobos crystallizes a shift from his exoticism in the 1920s to a historicist perspective on the formation of the Brazilian nation. Such representation poses a problem, however. While the pervasiveness of imagined indigenism in literature, art, and music has been central in the construction of a Brazilian cultural identity (cf. Volpe and Béhague), the living indigenous societies are as foreign to Brazilians as they have ever been. Indeed, as anthropologist Alcida Ramos argues, Brazilian indigenism is analogous to Said's concept of "orientalism."

In this paper, I examine the narrative content of the Symphony as an avenue for understanding the representation of identity and difference. Within the Symphony, the índio brasileiro is presented in three stages: in a march to *Pindorama* (utopia), the unsettling encounter with Anchieta, and an immediate conversion into "civilization." Significantly, Villa-Lobos places the moment of contact at the center of the work, where the Tupinambás encounter Anchieta and the Voice of Earth (baritone) commands: "Escutai-o!" (Listen to Him!). As Anchieta utters a few words, the newly

converted Amerindians immediately start singing his Marian poems in Latin. While such miraculous conversion pervades the historical accounts on Anchieta—so much so that he was canonized in 2014—newer studies portray a more complex reality, where those who were not subject to conversion were tortured, enslaved, or killed. Thus, in paraphrasing Leo Treitler, this passage *demands* interpretation, as the act of “listening” to Anchieta during the “Indian pacification” had a high cost. The Tupinambá population was decimated from a thriving 100,000 in the sixteenth century to an almost complete annihilation at the end of the eighteenth century. Within this context, while Villa-Lobos’s work glorifies the conversion of the native Brazilians, it may also be the starting point for a broader discussion on the historical distrust between indigenous communities and Brazilian society at large.

Tatuando o samba (Tattooing the samba)

Chris Stover (Arizona State University)

In composer Tom Zé’s 1976 *Estudando o samba*, the iconic marker of *brasilidade*, samba, is taken apart, rearranged, reimagined, reterritorialized. Zé renewed this concept thirty years later with *Estudando o pagode* (2006), using the contemporary samba subgenre, pagode, as a space to explore musical, cultural, class, and gender relations. *Estudando o pagode* is a “feminist operetta” (Zé 2006) that uses music and text to bend spatio-temporal perspectives and disrupt the misogynistic narrative structures that flow through pagode practice. Between these two “studies,” Zé created two quasi-dystopian readings of Brazilian culture under the neoliberal, neo-colonial regime. In the first of these, *The Hips of Tradition* (1992), the very concept of history is folded and refabulated as multiple spatio-temporal trajectories are redirected and recombined. In *Hips*, Provençal troubadours converse with concrete poet Haroldo de Campos, Georg Cantor jests with Don Quixote, Dido and Aeneas spar with Lennon and McCartney. A key theme appears in the song “Tatuarambá,” a portmanteau of “to tattoo” and “samba.” In “Tatuarambá” the cultural cannibalism espoused by philosopher Oswald de Andrade (1928) and adopted by the originators (including Zé) of the Tropicália movement takes on multiple new registers.

“Tattoos . . . embrace the multi-dimensionality of bodies” (Deleuze and Guattari 1983), marking bodies and inscribing them as more-than-human. Zé transforms the “body” of samba into the territorial machine of a prosthetic post-samba. Like Andrade’s cannibalism, this involves more than simple acts of stylistic hybridization. Tattooed bodies “allow us navigate the plasticity of the regime of signification through which the body emerges” but we also must engage “the concrete materiality of marked flesh, which involves actual pain” (MacCormack 2011). Zé’s relation to samba, once critical, here becomes a cruel clinical engagement violently marking and re-signifying samba, enacted through series of musical and lyrical de- and recordings. In addition to closely reading “Tatuarambá,” this paper engages Zé’s 2012 return to

tropicalista themes, *Tropicália lixo logico*, which filters Tropicália's radical provocations through a *garbage-logic* (or "aesthetics of garbage"; Stam 1997), adding a further adumbration to Zé's extended critical and clinical refabulation of Brazilian music and culture.

Claudio Santoro, Música Viva, and the Emergence of German Modernism in Brazilian Music

Pablo Marquine da Fonseca (University of Florida)

In 1939, Claudio Santoro (1919–89) joined Música Viva, a group of composers led by the German composer Hans-Joachim Koellreutter, who, following a model from the Second Viennese School, found a school of modern music in Brazil in 1939. Within the group's output, Santoro's Sonata 1942 for piano was most influential, as it established the twelve-tone technique into a viable musical language for avant-garde music within an environment marked by blatant nationalism in music (cf. Kater and Béhague). As a result, the activities of the group Música Viva resulted in a ferocious response from critics, the press, and the nationalist composers. Advocating for the continuation of a national style, Camargo Guarnieri responded to the group in his seminal *Carta Aberta* (Open Letter, 1950), where he questions the aesthetics of modernity as antithetical to the affirmation of a Brazilian musical identity.

In this paper, I argue that, as German musical modernism became a source of the Brazilian avant-garde through Koellreutter, Santoro paved the way for dodecaphonic serialism, one that eventually contributes to the Brazilian musical identity. I examine Santoro's Sonata 1942 as a unique musical work that embodies the modern style advocated by Musica Viva, but in Santoro's own idiosyncratic ways, particularly the handling of the series. Supplemented by his unpublished autobiographical interview, archival correspondences, and the music manuscript, Santoro's approach to dodecaphony in the Sonata 1942 was fulfilled with a "lack of orthodoxy systematization"—a feature often criticized in the literature. I argue, however, that Santoro's use of dodecaphony is systematic, and furthermore, his embodiment is dialectical in two levels: its embodiment of dodecaphony is fulfilled with a conscious level of serialism, but also has a direct connection with form, rhetoric, and musical expression, which exemplifies the genesis and the aesthetics of the avant-garde in Brazilian music.

The Economics of Creativity (AMS)

William Weber (California State University, Long Beach), Chair

Courtroom Musicology: Forensic Similarity Analysis in Contemporary American Copyright Litigation

Katherine Leo (Millikin University)

A perennial problem in American copyright law is how, and by whom, musical similarity should be evaluated. Since the first infringement lawsuits heard in the mid-nineteenth century, courts have turned to detailed musical analyses produced by expert witnesses. But since the mid-twentieth century, evolving legal criteria have progressively limited the scope and application of such analyses in the decision-making process. Contemporary experts, either academic or forensic musicologists, may only offer systematic “dissections” and comparisons in accordance with legal notions of objectivity, which are intended to inform the subjective, yet dispositive, perceptions of non-expert factfinders, either judges or jurors. How have these experts understood their role and what issues have they encountered?

This paper explores available court records from recent music copyright litigation to investigate the methods, issues, and influence of expert similarity analysis. In their reports and testimony, experts have established that analyses should be ostensibly unbiased and emphasize relevant points of similarity, and dissimilarity, for factfinders. These evaluations are limited by the claims of each lawsuit and typically involve one of two approaches: computer-driven appraisals, endorsed by acoustics specialists and often applied in digital sampling cases; and melocentric reductive techniques used since the mid-twentieth century that legal professionals have recently referred to as “standard musicological procedure.” While each approach produces different data for factfinders, both have proven to be influential on trial outcomes. Abstract theoretical descriptions of music, adversarial questions posed by partial attorneys, and contradictory analyses from experts hired by opposing parties, however, can cause factfinder skepticism or confusion, resulting in decisions that seem to discount expert contributions.

Through a multidisciplinary reading of expert testimony, this paper sheds light on the courtroom as a public space for the reception of musical analysis. It identifies factfinders tasked with determining infringement as stakeholders in such analyses alongside the parties in each case. In so doing, this paper responds to, and amplifies, scholarly calls for a coherent model of forensic musicology that might better contribute to the resolution of future copyright litigation.

“No Profession So Hopeless”: The Economic and Social Challenges of Composition during the Weimar Republic

Jeremy Zima (Wisconsin Lutheran College)

A columnist writing in the *Allgemeine Musikzeitung* lamented in 1927 that no other profession in Germany worked “so cheaply or hopelessly” as composers. Indeed, the composer and the profession of composition occupied a precarious position in German society during the Weimar Republic. Unfavorable publishing and copyright terms, disappearing avenues of patronage, and a lack of standardized credentialing processes or conservatory curricula for composers all contributed to this rather bleak state of affairs and elicited calls for reform by composers and members of the press alike. Using writings from contemporary German newspapers and music journals I will examine the social and economic status of the composer during the Weimar period, focusing especially on attempts at reform in the areas of copyright, education, and music criticism. Surprisingly, many of the reforms sought by composers were achieved only after the rise of the Third Reich in 1933.

Though there were exceptions like Richard Strauss, in almost all cases German composers had a difficult time gaining financial security from their art. The modern image of the Weimar Republic as a golden age for the production of art was mostly illusory in the case of art-music composers, and the failure on the part of the Weimar government to alleviate the economic concerns of composers through the democratic process left many embittered against parliamentary politics and open to claims that the newly formed Reichsmusikkammer could more efficiently and effectively implement the economic and social reforms sought by composers. Examining the profession of composition during the Weimar period in this manner serves to complicate and nuance our view not only of the Weimar Republic, but also of the early years of the Third Reich, allowing for a greater understanding of both.

The Opportunity Cost of Experimentalism: Cultural Economics, Popular Music, and the Avant-Garde in Salvador, Brazil

Ritwik Banerji (University of California, Berkeley)

Alongside consideration of its formal or technical innovations, studies of experimental music have increasingly attended to the economic arrangements required for producing such projects. At the same time, little attention has been paid to the inherent opportunity cost created in the choice to involve oneself in the production of experimental music as a performer, composer, or organizer. Regardless of one's role, investing time and energy in such projects at least partially excludes the opportunity

to earn a more viable livelihood from either popular music or other more lucrative non-musical labor.

This paper addresses the impact of the opportunity costs created by popular music on the realization of experimental work through a biographical ethnography of Brazilian percussionist and composer Nei Sacramento. Born, raised, and based in a favela in the city of Salvador, Bahia, Sacramento leads several projects which radically re-work the repertoire of Afro-Brazilian musical traditions while preserving their basic structures (e.g., melodic contour, rhythmic cycles) and thus the Bahian listener's ability to recognize their source despite their recomposition. In experimenting with traditional sources as the basis of a black, Brazilian modernism, Sacramento seeks to performatively critique the Bahian culture industries' reduction of musical blackness to an accessory for party and pleasure in tourism and nightlife and a legacy fundamentally lacking in intellectual sophistication or cultural value.

However, while many musicians in Sacramento's social network are sympathetic to his goals, the inherent challenge of economic survival and providing food, water, electricity, and shelter for their families in a favela often forces these potential collaborators to choose higher-paying work playing popular genres like *axé* or *samba-reggae*. Though they possess the competence required by his technically demanding compositions, they cannot afford the time and money lost in several rehearsals for a low-paying performance. Hence this case-study illustrates the cardinal significance of the opportunity costs created by the economic landscape of popular music in the socio-cultural study of experimental artistic projects as well as the global inequalities which contribute to the uneven geographic distribution of these practices internationally.

Electronic Studios (AMS)

Sabine Feisst (Arizona State University), Chair

Plugin Cultures: The Digital Audio Workstation as Maximal Interface

Michael D'Errico (Albright College)

Although the academic study of digital music production has embraced a variety of approaches—including histories of technological change, ethnographies of the music industry, and biographies of record producers—scholarship has yet to deal with shifting trends in music software and digital instrument design. In the past thirty years, software for record production has often been modeled as a virtual simulation of the “analog” studio, with graphical user interfaces (GUIs) simulating mixing boards and tape editing tools, and virtual instruments modeled after acoustic instruments. Yet, with the rise of “smart” media and the increasing mobilization of digital music making, ideas regarding the function of the studio—and the performance practices contained within it—continue to change. Most noticeably, tools for music production have become increasingly influenced by—and integrated within—tools across

digital media, from film editing to video game design. Integrating my experience as a sound designer and music producer with theoretical frameworks regarding sonic ontology from sound studies, science and technology studies, and the “musicology of record production” (Frith and Zagorski-Thomas, 2013), this paper illustrates the evolving ecology of music software design in the context of new methods for the contextualization and conceptualization of sound and media technologies.

First, I detail the emergence of what media theorist Henry Jenkins terms “convergence” media, focusing specifically on the integration of multimedia practices into the evolution of music production software. Then, through a demonstration of the popular digital audio workstation (DAW) Ableton *Live*, as well as an analysis of production techniques from electronic dance music producer Rustie’s seminal album, *Glass Swords* (2011), I argue for an approach to the study of digital music production that deals with the broad ecology of current media practices: from the haptic, multi-modal engagement of games and touch-screen technologies, to the non-linear visual editing practices of film production. Unlike the previous generation’s industry standard software, Avid’s *Pro Tools*, *Live* abandons traditional studio practices, eschewing long-held metaphors for musical inscription such as the vinyl record and magnetic tape, and instead presents the producer with a modular interface designed for a more performative micro editing and real-time recombination of sonic materials.

A Room of One’s Own: The Independent Studios of Women Making Electronic and Computer Music

Madison Heying (University of California, Santa Cruz)

For decades, an inordinate number of women composers and inventors associated with electronic and computer music have been marginalized in or forced out of the studios and universities that supported such methods of music-making. To use sociologist Nirmal Puwar’s phrase, they were considered “space invaders,” outsiders, strangers in the very institutions that served as professional and creative havens for their male counterparts.

Faced with daily discrimination, often in coded language or couched as aesthetic preferences, verbal and even sexual harassment, and importantly, faced with little or no job prospects, women of certain means were able to leave such academic or commercial institutions to start their own studios or businesses to pursue their creative practices.

In this paper I examine four case studies: Daphne Oram (1925–2003), one of the founding managers of the BBC Radiophonic Workshop who left to establish a home studio to compose and create the Oramics System synthesizer; Wendy Carlos (b. 1939), while studying at the Columbia-Princeton Electronic Music Center created a home studio outfitted with a custom Moog synthesizer and modified recording system to create original compositions including film scores; Carla Scaletti (b. 1956),

who left academia, specifically the University of Illinois, Urbana-Champaign, to start the Symbolic Sound Corporation in order to develop and market the Kyma System, the music programming language she created; and Tara Rodgers (b. 1978), who left academia to pursue a career as an electronic musician and independent scholar.

The purpose of this paper is to examine and understand the mechanisms of power and discrimination that worked and continue to work to keep the institutions that support the creation and pedagogy of electronic music homosocial, male-dominated spaces. I investigate these case studies to demonstrate the particular challenges of working outside established institutions of their fields, and ultimately, how abandoning such institutions provided these women with spaces of aesthetic, technical, and social freedom that enabled them to thrive. I will rely on personal and published interviews, archival materials, and scholarship by feminist theorist Sara Ahmed, musicologists Louis Niebur, anthropologist Roshanak Kheshti, and sound scholars Tara Rodgers and Jonathan Sterne.

Measuring Infinity: Digitizing David Dunn's *Thresholds and Fragile States*

David Kant (University of California, Santa Cruz)

Composer David Dunn's 2010 piece *Thresholds and Fragile States* is a network of analog circuitry designed to generate an endless and constantly evolving variety of musical sound. Like many electronic works in the American experimental tradition, the music is difficult to analyze because compositional decisions are embedded within layers of circuit design and musical features are explained at the level of individual electrical components. In this paper, I present an analysis of Dunn's piece using tools from circuit analysis, digital modeling, and dynamical systems theory.

Motivated by his experience listening to the patterns of insects on a swamp in the Atchafalaya Basin of Louisiana in addition to his study of cybernetics, Dunn attempts in this piece to mimic, through electronic circuitry, the natural structure of biological systems. In my analysis, I clarify Dunn's concepts of emergence and autonomy by examining how they are instantiated in circuitry, addressing the compositional decisions involved in network design and the musical implications of those decisions. I discuss the scope of the emergent music and map out the ranges of network parameter settings that produces it. I find that endless variety of constantly evolving music is the result of hysteresis, or time lag, of the vactrol, a circuit component and common "hack" in electronic music. Furthermore, I find that this variety occurs within a small region of carefully tuned network settings that the composer discovered empirically through musical performance.

This work is based on a software model of Dunn's circuitry, as well as Dunn's published writings, personal and published interviews, score diagrams, schematics, and measurements of Dunn's circuitry. I draw from systems theory and cybernetics, as well as the work of scholars such as musicologist You Nakai, electronic music

historian Joel Chadabe, and historian of cybernetics Andrew Pickering. In this paper I forward an analytic language and tools for describing the kinds of infinity produced by complex and chaotic sound circuitry, which has the potential to shed light on the work of other electronic music composers, such as David Tudor, Bebe and Louis Barron, and members of the Sonic Arts Union.

Jazz I: Improvisation and Intertextuality (SMT)

Benjamin Givan (Skidmore College), Chair

Towards a Simondonian Theory of Improvised Music

Aaron Hayes (Coeur d'Alene, Id.)

Music that includes improvisation presents an ontological puzzle for analysis when it asserts some stable characteristics to a work, while still allowing some details to be determined by the performers. Recordings of performances or the study of historic improvisatory styles can supply some observations, but of a much more generic character than those of analytical statements about wholly determinate musical works. Surveying music of John Cage, Pierre Boulez, Anthony Braxton and Ana-Maria Avram, this paper addresses analytical challenges in contexts where neither the composition as it is written, nor a canonical performance, contain the full account of the aesthetic object. I propose an approach to such works as “technical objects” according to the philosophy of Gilbert Simondon, which rely on human and technological relationships for what Simondon called the “transindividual.”

Renewed interest in Simondon's thought has revived a number of valuable ideas that can be adapted to a more rigorously detailed analysis of improvised music. Simondon's mid-twentieth-century philosophy grows out of a study of developing technologies of his time. In his effort to provide a theory of human-technology interaction, Simondon interprets human creativity within his narrative of technological development. By moving the discussion from the aesthetic to the technical object, Simondon helps to theorize the invariant function and meaning of indeterminate musical passages. The main route of this approach leads toward the interpretation of compositional decisions about the performance context, the “technical ensemble” comprised of performers, technology, the musical work, and the composer.

Standard Practices: Intertextuality and Improvisation in Jazz Performances of Recent Popular Music

Ben Baker (Eastman School of Music, University of Rochester)

Since the dawn of the jazz tradition, jazz musicians have used popular songs as vehicles for improvisation, from the standards of the Great American Songbook to

music by Radiohead and Michael Jackson. In recent decades, such cross-genre borrowing has become commonplace in popular music, producing covers ranging from the imaginative to the banal. How has the prominence of this cover phenomenon reconfigured the playing of popular music by jazz musicians? Has jazz's standard practice become just another case of genre crossing in a polyglot musical culture?

This paper examines the intertextuality of jazz performances of recent popular music. In the context of several analyses, I argue that in the hands of capable jazz musicians, popular songs are neither new jazz standards nor simply tunes to be covered. Instead, jazz performances of popular music can evince a distinct intertextuality that balances fidelity to a specific recording with the improvisatory freedom that remains a hallmark of the jazz tradition.

Affordances and Free Improvisation: An Analytical Framework

Marc Hannaford (Columbia University)

For all of the remarkable scholarship on jazz, the subject of interaction in collective “free” improvisation remains noticeably under-theorized. Benjamin Givan recently suggested that attenuated analytical apertures regarding improvised interaction imply a “narrow and homogeneous conception of the [jazz] idiom” (2016, [27]). In this paper, I respond to these challenges with an analytical framework based on the concept of affordances. My framework jettisons delineations of interactive versus non-interactive improvisation. Rather, I employ affordances as a metaphor to describe multivalent relations between improvisers' sonic gestures.

I reference work from ecological psychology, anthropology, and sociology, in addition to music theory and musicology, to outline my framework: A *sonic environment* is the conceptual and cognitive frame that facilitates musicians' meaningful interactions. *Sonic gestures* are sounds that improvisers regard as meaningful parts of their sonic environment and are delineated in analysis in music-theoretical terms. *Sonic characteristics* are sonic gestures' constituent properties that engender analytical relations between them. They take two forms: *elemental characteristics* refer to fundamental aspects such as pitch, rhythm, texture, timbre, and dynamics, and *referential characteristics* refer to factors such as stylistic conventions, other pieces of music or genres, personae, or musicians not present in the performance. Finally, relational qualities between sonic gestures range between congruous and incongruous; that is, sonic characteristics afford both similar *and* contrasting responses in performance.

I conclude my paper with some analytical vignettes. These analyses both demonstrate the diverse utility of my framework and suggest further applications of it.

Media Consumption (AMS)

Christina Baade (McMaster University), Chair

The Choice of a Neoliberal Generation: Pepsi and Pop Model the Perfect Consumer

Joanna Love (University of Richmond)

During the 1985 Grammy Awards, Pepsi-Cola attempted to secure its edge on the market by featuring Lionel Richie in a three-minute barrage of spectacle, sentimentality, and product placement. The new campaign touted Richie's style, compassion, and family values with soundtracks that emulated his solo hits. The following year, Pepsi took advantage of new developments in computer graphics to place Tina Turner in virtual duets with international stars for a global campaign that resembled her single and video for "Show Me Some Respect" (1984). In 1987, the brand positioned Turner alongside David Bowie to sing a reworked version of his "Modern Love" (1983) over scenes of a Pepsi-swigging scientist who creates the perfect woman with his computer. As I argue in this paper, it was not the mere presence of these musical celebrities that made Pepsi's mid-1980s "The Choice of a New Generation" campaigns extraordinary, but the fact that the brand wielded their iconic music and images to communicate developing US political agendas—in this case, the representation of America's ideal, late-capitalist consumer. Indeed, these stars modeled the qualities that would characterize Pepsi's "new generation" of customers as autonomous, upwardly mobile, family oriented, dazzled by spectacle, globally minded, and technologically savvy.

This paper integrates close analysis, primary sources, and interdisciplinary theories of neoliberalism by David Harvey, Timothy Taylor, Marianna Ritchey, and others, to demonstrate how Pepsi used pop celebrities to market the potential of the new neoliberal individual as defined by President Reagan's economic policies. This essay also reveals the tension between the brand's celebration of market activity and the realities it imposed: Although Pepsi's promises of "freedom" and "choice" should have aligned with neoliberal ideologies, the fact that these commercials received only moderate success exhibits the complexities of the cultural work necessary for persuading audiences at a time when the advertising industry was struggling to navigate new technologies and evolving aesthetic tastes in an increasingly competitive global marketplace. This paper contributes to recent work on twenty-first-century musical branding by showing how Pepsi's mid-1980s pop-themed commercials offer an early sonic blueprint of advertising's integration and negotiation of neoliberal values.

Viral Musicking; Contagious Listening

Paula Harper (Columbia University)

Cats at keyboards. Dancing hamsters. The Numa Numa song, a flashmob of Beethoven 9, and videos set to “Harlem Shake” and “Black Beatles.”

All of these audiovisual objects are recognizable as “viral” phenomena—artifacts of the early twenty-first century whose production and dissemination were facilitated by the internet, proliferating social media platforms, and ubiquitous digital devices. In this paper, I argue that participation in such phenomena (producing, watching, listening to, circulating, or “sharing” such objects) has constituted a significant site of twenty-first-century musical practice: viral *musicking*, to borrow and adapt Christopher Small’s seminal 1998 coinage. While scholarship on viral media has tended to center on visual parameters, rendering such phenomena silent, the term “viral musicking” seeks to draw media theory metaphors of voice and listening (Crawford 2009, 2012; Bucher 2012) into dialogue with musicology, precisely at the intersection of audiovisual objects which are played, heard, listened to.

This paper analyzes several instances of viral musicking from the 2000s through the 2010s. It is not my aim to ontologize viral videos, or to enumerate characteristics of videos that “go viral.” Instead, I track viral circulation as heterogeneous, capacious, and contradictory—a dynamic, relational assemblage of both “new” and “old” media and practices. The content of viral material, too, spans broadly: from accidental and amateur videography to professionally produced behemoths like Beyoncé’s surprise 2013 album release.

Rather, I seek to situate this variegated musicking within a tangled genealogy of virality. The notion of a virus as a metaphor for cultural spread is often credited to and traced through computer science and science fiction, and subsequently co-opted into marketing and media studies through popular-press works like Rushkoff’s 1994 *Media Virus!* However, the work of scholars such as Nelson (2002), Weheliye (2002), Browning (1998), and others offers an entwined alternate history, in which fears of cultural and biological “infection” concord with anxieties surrounding African diasporic circulation. Viral musicking activates the utopian promises of digital advocates, through the cooperative social operation of “sharing,” even as it resonates through histories and presents of racialization, miscegenation, appropriation, and the realities of porous, breachable borders, cultures, and bodies.

Broadcast Consultants, Audience Research, and the
Rationalization of Radio Sound, 1975–85

John Klaess (Yale University)

In the mid-1970s, radio industry periodicals heralded the arrival of independent research consultancies to the broadcast media landscape. Broadcast consultants offered

a variety of services, but the crux of their work entailed adjusting a station's sound to maximize ratings and advertising revenue. Alternatively welcomed as "sound doctors" and decried as charlatans, broadcast consultants became a stable fixture in the radio industry as it entered the era of deregulation. As the radio industry embraced scientific rationalism in management and programming, consultants sold themselves as crucial intermediaries, brokering a compromise between new, sophisticated audience research techniques and previous, intuitive strategies for appraising the efficacy of musical sound.

This paper narrates the rise and work of broadcast consultants in order to better understand the intersections of music, sound, and commerce in the neoliberal economies of the late twentieth century. Drawing on discourse in trade periodicals, archival sources, and oral historical interviews, I argue that the confluence of specialist expertise embodied by consultants regarding music, its presentation, and reception represented a means of rationalizing—of controlling and predicting effects in a way that aspired toward scientific precision—radio sound. Adding psychological profiles, lifestyle, and consumption patterns to traditional demographic categories such as age, gender, race, and ethnicity, this rationalization bore directly on the construction of subjectivity in the last quarter of the twentieth century. In the hands of modern broadcast consultants, music and radio sound became useful indices of subjectivity, tethering different facets of listeners' identities to their activity in consumer markets, and impacting popular understandings identity outside the world of advertising. As Timothy D. Taylor has observed, in 1980s music and sound were deployed to the end of spurring specific behavior in the marketplace, but here I contend that these efforts exceeded direct advertising. Rather, music became a means of mapping audience subjectivity to a broader neoliberal ideological program that saw market activity as the generator and goal of identity. I close by positioning this account as a genealogy to recent research examining the connections between music and subjectivity in our current age of "Big Data."

Panel: Music, War, and Trauma in the Long Nineteenth Century (AMS)

Erin Johnson-Williams (Durham University), Chair

Michelle Meinhart (Trinity Laban Conservatoire of Music and Dance; Organizer)

Erin Brooks (SUNY Potsdam)

Sarah Gerk (Binghamton University)

Elizabeth Morgan (St. Joseph's University)

Jillian Rogers (University College Cork)

Investigations of how people have used music to represent, perform, enact, and cope with trauma have proliferated in the last decade. Scholars have drawn on myriad theories of trauma to examine relationships between music and trauma for Holocaust

survivors, Cold War- and glasnost-era Eastern European musicians, and civilians and soldiers in Iraq. However, despite the growing interest in trauma within music scholarship, there has been scant attention paid to relationships between musical phenomena and trauma prior to World War II. And yet, the wars, revolutions, forced displacement, slavery, and imperialism of the late-nineteenth and early-twentieth centuries make these years some of the most violent in the histories of modern Europe and the Americas, and thus some of the most important to address when asking questions regarding relationships between music and trauma.

Building on the success of last year's "Musicology and Trauma Studies" panel, this panel—a preview for a *Nineteenth-Century Music Review* special issue—addresses this gap in scholarship by investigating how the cultures of imperial Britain and France, the Mexican-American War, and the US Civil War engaged with music to articulate and cope with trauma. Although scholars have often considered Freud a central figure within trauma studies, this panel's participants challenge his centrality by relying upon pre- and post-Freudian conceptions of trauma, investigating musical practices through socio-historically specific understandings of what was variously understood by psychologists, philosophers, medical professionals and the public as hysteria, melancholy, shell shock, or *commotion*. Elizabeth Morgan and Sarah Gerk address, respectively, how battle pieces and lament songs created empathy among listeners and performers during the Mexican-American War, and how for Irish Americans during the US Civil War, lament songs from the Irish famine were used to express trauma of both events. Erin Brooks investigates Sarah Bernhardt's role in articulating cultural trauma in Paris during the Franco-Prussian War. Finally, Michelle Meinhart and Jillian Rogers examine how music functioned during World War I, providing insights into music's use in shell shock therapy for soldiers convalescing at the Craiglockhart Hospital, and into how Maurice Ravel's *Le Tombeau de Couperin* (1917), *Frontispice* (1918), and *La Valse* (1920) might be understood—through the theoretical conceptions of trauma of psychoanalysts Nicolas Abraham and Maria Torok—as sonic manifestations of trauma.

Following each panelist's overview of her research, there will be a roundtable discussion focusing on the question of how music scholars might engage with theoretical conceptions of trauma in addressing musical phenomena that predates many of the most lasting understandings of trauma. In addition to moving one step further towards creating a Music and Trauma AMS Study Group, this panel sheds new light on the meaning of music and musical practices in the contexts of war in the long nineteenth century, while also articulating the importance of and significant possibilities for new frameworks by which trauma theory might be employed in historical studies of music.

Negotiating Early-Modern Religious Identity (AMS)

Molly Breckling (University of West Georgia), Chair

Performing Orthodoxy across the Confessional Divide: The *Tē Deum* and the Politicization of Ritual from Henry VIII to Mary I

Anne Heminger (University of Michigan)

Although musicologists typically consider the reigns of Edward VI (1547–53) and Mary I (1553–58) as distinct Protestant and Catholic periods, historians including Eamon Duffy and Susan Brigden have shown that society remained heterodox into Elizabeth I's reign. The populace's differing beliefs posed a challenge for the crown, as subsequent rulers developed new methods through which to enforce shifting religious orthodoxies. Building on work by John Alpin (1979) and John Caldwell (1978), this paper examines the changing functions and musical forms of the *Tē Deum* during the reigns of Henry VIII, Edward VI, and Mary I, demonstrating that the hymn played a strategic role in the religious agendas of their respective governments. Drawing on contemporary diaries, church accounts, and manuscript sources of polyphony, this paper argues that like other European monarchs, Henry VIII deployed the *Tē Deum* in celebratory public rituals designed to engender support from his subjects. Henry's continued use of the hymn following his break with Rome, moreover, suggests he valued its associations with the ceremonial past despite the hymn's obvious "popish" connections. Under Edward VI, it was the hymn's ancient Ambrosian and Augustinian provenance that resonated with reformers, who desired a return to the earlier church. The appearance of English-texted, polyphonic versions of the *Tē Deum*, alongside the hymn's place at Morning Prayer in the new Edwardine liturgy, reveals an intentional reshaping of this Catholic chant from a public, quasi-secular symbol of royal power into a liturgical emblem of reformed belief. Like her half brother, Mary I similarly turned to the *Tē Deum*, instead to celebrate her embrace of Catholicism; like her father, she employed the Latin *Tē Deum* in public processions, hoping to facilitate the re-conversion of a "Protestant" public to Catholic orthodoxy. In the latter two cases, Edward and Mary both relied on collective memory of the hymn's sound and the residue of earlier performances to imbue present contexts with symbolic meaning, despite their contradictory religious agendas. The *Tē Deum*'s performance history in mid-sixteenth-century England thus highlights the role music played in the crown's attempts to impose religious orthodoxy on a heterodox public.

Religious Exile in Early Modern Lutheran Music

Derek Stauff (Hillsdale College)

In previously unrecognized ways, early modern Lutheran music raises themes associated with the ongoing religious conflict in central Europe. The most obvious examples were performed at religiously polarizing events, like Reformation festivals, or they include overtly confessional language, like the hymn *Erhalt uns her*. But Lutheran composers could also bring up religious conflict in another way: by evoking religious exile. Over the past decades, historians have begun to gauge the social, political, and economic repercussions brought on by several waves of Protestant refugees, most notably those fleeing the Counter-Reformation in Habsburg lands. These refugees, I argue, also left their imprint on the music and musical institutions of central Germany into the eighteenth century. After all, prominent Lutheran composers like Andreas Hammerschmidt and Stephan Otto were themselves refugees and worked for networks of exiled patrons.

Regardless of personal experience as migrants, composers allude to exile in several ways. First, from Isaac to Bach, composers set texts with the word “Elend.” In early modern German, “Elend” not only signified misery and suffering, as usually translated, but also could mean exile. The word frequently appears in Lutheran music, and in some instances (like Bach’s cantatas 39 and 75) the older meaning adds confessional significance. Second, composers set texts whose original biblical context could be linked to exile. Some of these passages figure prominently in Lutheran devotional literature directed at refugees. Apart from obvious examples like Psalm 137, exile comes up in Schütz’s “Auf dem Gebirge” (from *Geistliche Chor-Musik*), a setting of words from Matthew 2, which the evangelist took from Jeremiah 31. Both chapters connect to exile. Third, in print, composers introduced iconography evoking the topic. The frontispiece to Hammerschmidt’s *Dialogi* (1645), for instance, shows Manasseh, the exiled king of Judah, who repented and returned home. The engraving thereby encourages readers to link Hammerschmidt’s music to exile and hope for return. Lutherans may have valued these texts and images because of confessional migration. Just as they cultivated devotional literature for refugees, so they harnessed sacred music to comfort migrants, encourage the goodwill of locals, or honor patrons for their charity.

Singing Repentance in Nuremberg during the Thirty Years’ War, 1618–48

Thomas Marks (Graduate Center, CUNY)

The Thirty Years’ War was largely understood by seventeenth-century Germans to be the result of God’s anger exacted on a disobedient population. Accumulating sin within Central Europe provoked God to send punishments in the form of plague, famine, and plundering. In an effort to cool God’s anger, city authorities across the

Empire repeatedly called for the observance of special days of fasting, prayer, and repentance. Abating the war's hardships relied especially on the cultivation of "true repentance"—a sincere feeling characterized by sorrow for one's sins that might be manifested by compunctious tears and sighs. Music was understood to possess the inherent capacity to alter performers' and listeners' emotional states. It is unsurprising then that composers in and around Nuremberg responded to the city council's calls for repentance with new musical works that feature such emotionally evocative titles as Melchior Franck's *Suspirium Germaniae Publicum* (1628) and Erasmus Widmann's *Piorum Suspiria* (1629).

Based on primary archival research in the Nuremberg city archives, this paper examines the musical texts that resulted from the city of Nuremberg's repeated calls for days of prayer and repentance during the war. These extant texts include such printed musical works as those by Franck and Widmann, as well as numerous devotional prayer-books printed for repentance services that feature a repertoire of specially selected hymns. Within the emotional context of true repentance, I analyze and contextualize the extant musical texts to argue that musical performance for Lutherans in Nuremberg was an exercise of *feeling agency*, a concept I develop throughout this paper. Similar to magical thinking, feeling agency refers to the way in which one's emotional states were believed to have the ability to effectuate real change in the world. Singing musical texts and being moved to feel sorrowful for one's sins because of them demonstrated sincere repentance and thus cooled God's wrath. Successfully fostering repentant feelings by means of musical performance could therefore theoretically change the outcome of war—to emote through performed song was to act within a tumultuous world where action seemed otherwise impossible.

New Outlooks on Concertos and Rondos (SMT)

Graham Hunt (University of Texas at Arlington), Chair

Merging the Sonata and the Concerto: Analysis of "Compositional" Improvisation in the High Classical Sonata

Andrew Aziz (San Diego State University)

This presentation raises the issue of improvisational structures within masterworks of the High Classical period and reexamines the definition of "analyzing improvisation." While the aesthetic of improvisation is often built into fantasia and concerto forms, I examine virtuosic passages within sonata form, which tend to resist analysis and blur the lines between compositional and improvisational domains. Part I first explores treatises by Koch (1793) and Galeazzi (1796), which prescribe possibilities for

how composers might expand the second half of a sonata's subordinate theme zone, analogous to an expanded Caplinian continuation (1998).

Since the virtuosity within such an episode invokes rhetoric found in concertos, Part II inserts concerto perspectives into theories of (solo) sonata form, using Dahlhaus's "display episode" (1991) as a point of departure. While his episode encompasses only solo works, Hepokoski and Darcy (2006) apply the same term exclusively to concerto expositions and recapitulations; their passages, however, are not loosely knit continuations within a larger sentential structure, but rather closed and autonomous structures that begin and end with a stable tonic. Their theory exposes an ambiguous and yet crucial point: the display episode may flexibly function within either the subordinate group or as part of the closing zone. The remainder of the paper showcases several examples in the solo piano sonata literature that highlight the display episode functioning in precisely the same manner as Hepokoski and Darcy's concerto display episodes—sans orchestral accompaniment—thus becoming an integral part of the *Formenlehre* toolbox.

Deciphering the Arabesque: Disguised Tonal Logic in Chopin's Piano Concerto in E minor, op. 11

Elizabeth Fox (University of Toronto)

The novel tonal scheme in the first movement of Chopin's Piano Concerto in E minor, op. 11 (1830) presents an enigma for the analyst. As is well known, the subordinate theme in the solo exposition appears in the parallel mode of E major rather than the anticipated secondary key of G major, and the subordinate theme in the solo recapitulation unexpectedly arrives in G major rather than the tonic or parallel mode. This anomaly has intrigued critics since the concerto premiered, but its formal implications remain unclear.

I propose that the subordinate themes in the solo exposition and solo recapitulation each contain locally disruptive digressions that counterbalance the inverted tonal scheme at the level of the movement. These interruptions exemplify the literary concept of the arabesque as outlined by Friedrich Schlegel in *Gespräch über die Poesie* (1800). John Daverio (1987, 1993) modified this idea for Romantic instrumental music, writing that the arabesque comprises "humorous, witty, or sentimental digressions that intentionally disturb the chronological flow of a narrative." The function of the arabesque is to mask a logical process under the guise of chaos, and to empower listeners to decipher the procedure through wit.

I use William Caplin's theory of formal functions (1998) and Julian Horton's work on virtuoso concerto form (2017) to demonstrate that Chopin's tonal reversal is a large-scale expression of chaos, and that the lower level processes of the arabesque paradoxically reinstate order through disruption. The nested levels of conflict thus interrelate to conceal underlying tonal logic.

Take It Away: How Shortened and Missing Refrains Energize Rondo Forms

Alan Gosman (University of Arkansas)

Rondo forms are particularly vulnerable to having a theme excessively repeated. The more parts that a rondo has, the more susceptible it is to being dragged down by a refrain's repetition. While current theories of Classical form recognize that composers often embellish, shorten, or even eliminate successive refrains, this paper will consider that in doing so, composers have the opportunity to energize their rondos with new methods of organization, and may even break out of a movement's rondo underpinnings. To demonstrate this, I will consider several movements in which later refrains are shortened or absent.

For example, the third movement of Beethoven's Violin Sonata no. 3 in E flat major is in sonata-rondo form. Its Refrain 1 is in rounded binary form and presents the opening theme three times. Beethoven avoids excessive repetitions of the theme by taking advantage of the first refrain's rounded binary design, which is punctuated by three home-key PACs. Beethoven uses all three of these cadences as refrain stopping points, successively halving the length of each refrain and eliminating one PAC.

The early drafts of the second movement of Beethoven's "Eroica" Symphony indicate that Beethoven conceived of this movement as a five-part rondo. The form transforms during the compositional process, as a result of Beethoven shortening Refrain 2 with each consecutive draft. I will also consider the fourth movement of Haydn's Symphony no. 101 and Beethoven's "O namenlose Freude" as cases in which the complete omission of a refrain both destabilizes and energizes sonata-rondo form.

Operatic Timbres (AMS)

Emily Richmond Pollock (Massachusetts Institute of Technology), Chair

Luigia Todi's Timbre: The Enlightening "Social Utility" of Female Voice in 1790s Italy

Jessica Gabriel Peritz (University of Chicago)

During Venice's self-proclaimed "Year of Todi" (1791), operagoers claimed they heard singer Luigia Todi's "sensitive soul" manifested through her "vocal defects" (*Gazzetta urbana veneta*). In particular, her "suffocated" timbre seemed to make audible something quite unexpected: her feminine "domestic virtues" (*Lettera d'un filarmonico*). Casting vocal difficulties as indicative of (gendered) interiority rather than poor training departed significantly from the predominant Italianate aesthetics of opera seria voice, in which ease of production and seamless registration were considered essential. Even Giuseppe Millico, a castrato famous for "coloring [his]

voice” with passion, argued that voices had to be trained out of their defects in order to move the heart (*La pietà d'amore*, 1782). Nevertheless, Venetian critics and fans celebrated Todi's defective voice as uniquely capable of teaching listeners how to feel.

This talk analyzes the Venetian reception of Todi's voice through the lens of co-eval Italian attitudes towards women's bodies, voices, and subjectivities. Beginning in the 1760s, women's presence in the emergent public sphere was regarded by reform-minded literati as undermining the progress of an “enlightened” political agenda (*Difesa delle donne*; *L'Amico delle fanciulle*). According to male intellectuals, women had to embrace affective labor within the home, especially the task of moral edification, in order to attain some measure of “social utility” (Landes 1988; Messbarger 2002). By tracing the interconnected themes of domesticity and female voice into the 1790s through periodicals, treatises, novels, and operas, I read the discourses on Todi's singing as highly contingent mediations of Italian anxieties surrounding women's role in “Enlightenment progress.”

Building on recent musicological studies of the ways in which cultural attitudes influence the production and interpretation of vocal timbres (Stras 2006; Eidsheim 2008; Davies 2014), this talk weaves together elements from intellectual history, feminist theory, disability studies, and voice studies in order to argue for a critical transformation in the aesthetics and ideologies of women's voices at the end of the eighteenth century. I thus show how, and why, listeners came to imagine the “defective” sound of Todi's voice as being the “moral cause” of enlightened society (*Dissertazione ragionata sul teatro*).

Timbre, Race, Enchantment: An Analysis of Crystalline Textures in *Der Rosenkavalier*

Gabrielle Lochard (University of California, Berkeley)

At the dramatic fulcrum of Strauss's 1911 *Der Rosenkavalier*, the young lover, Count Octavian, appears dressed in luminous costume to present a silver rose to the ingenue Sophie. The Presentation of the Rose is in many respects the emblematic moment of the opera: the central event around which the plot revolves, and a musical episode that is sonically presaged and recalled in every act. The Presentation is, above all, a timbral moment: more distinctive even than its famous oboe theme is its lustrous orchestral palette, gilded with high bells and strings. While some music scholars have lately turned their attention to the aesthetic, technological, and philosophical questions presented by timbre, the timbral effects in *Rosenkavalier* invite reference to related work across the humanities on the history of shine and glamour within visual culture, by scholars like Anne Cheng, Krista Thompson, and Joseph Roach. These

scholars have explored the ways in which the aesthetic of shine is historically bound up with racialized and gendered imagery of exotic skin and enticing surfaces.

With this in mind, music scholars might be newly sensitive to several ostensibly peripheral details that accompany the striking sonic shimmer of *Rosenkavalier*. The silver rose, carried in a Moroccan case and scented with Persian oil, is conveyed by Mohammed, the Marschallin's silent black slave boy, who appears in the drama only once more: at the close of the entire opera, accompanied by diminutive bells, a variant on the exoticist trope of Turkish triangle. Mohammed, frequently performed in blackface, has presented a problem for recent productions of *Der Rosenkavalier* that struggle to reconcile love for its conspicuous sonic beauty with an inexcusable political taboo. This paper argues that though vocally silent, Mohammed is a timbrally overwhelming figure: his little bells are historically the wellspring and contraction of the timbral shine which in the Presentation marks romantic desire between white characters exchanging an exoticist artifact. He therefore points towards a wider racial history of musical timbre, visible in particular ways at Stauss's modernist moment—a history with unsettling implications for western conceptions of musical beauty.

“salt strange and sweet”: Timbre and Tension in *Written on Skin*

Cecilia Livingston (King's College London)

By 2019, *Written on Skin* (2012) will have had ninety-seven performances, a remarkable feat for an opera which has eschewed the current vogue for adaptation of popular literature, celebrity biography, or film. I will build on the discussions of Whittall (2014), McClary (2015), Abbate and Parker (2015), Dillon (2018), and Maria Ryan (2018, in Cook, Kolassa, and Whittaker) to focus on a particular tension in the opera: that of intimacy and distance, as realized through timbre in George Benjamin's score. Through Hans-Thies Lehmann's *Postdramatic Theatre* (1999, trans. Jürs-Munby 2006), I will examine the features of Martin Crimp's libretto which emphasize narrative distancing and resist the intimacy of the opera's medieval story. Drawing together Carolyn Abbate's discussion of the performance of narrative in Wagner (*Unsung Voices*, 1999: 159) with the writings on timbre of Dolan (2013), Boulez (1987), and Schnittke (trans. 2002), and a recent special issue of *Contemporary Music Review* (36.6, 2017), I will suggest that Benjamin's score performs narrative through timbre: timbre enacts the opera's tensions of intimacy and estrangement to create a complex musical irony that both undermines and reinforces the libretto's distancing devices.

I will parse four examples from the opera in which Benjamin uses timbral modulation, specifically involving the singing voice, along with unusual instrumentation and orchestration, to allow the ear to hear what the eye can't—and won't—see. Thus Benjamin uses timbre as a way of informing operatic irony: both for the audience and the characters, in an opera fixated on what is not seen but what is described (e.g. the Boy's illuminations), on voyeurism, literacy and power, and the inscription

and transcription of knowledge. I will discuss the role of the original cast in Benjamin's use of timbre in these examples, the challenges to conventional notation and reliance on performance practice this necessitates, and the implications of this for the casts, orchestras, and directors of future productions. To conclude, I will suggest that exploring Benjamin's use of timbre offers insight into some of the popular press criticism of the opera's full staging, and its success in unstaged and semi-staged presentations.

Program, Schema, and Topic in Film (SMT)

Frank Lehman (Tufts University), Chair

Schoenberg's Cinematographic Blueprint: A Programmatic Analysis of *Begleitungsmusik zu einer Lichtspielszene*

Orit Hilewicz (Eastman School of Music, University of Rochester)

Schoenberg's only published music for film—*Begleitungsmusik zu einer Lichtspielszene* (Accompaniment to a Film Scene), op. 34 (1929–30)—provides a glimpse into his fascination with the medium. Schoenberg regarded the *Begleitungsmusik* as a concert piece that could also accompany a film depicting its program; however, published analyses have claimed that the piece fits comfortably neither film nor programmatic music paradigms (Hush 1984, Neumeyer 1993, Haimo 2002). Although the analyses reveal aspects of the work's structure, none considers the *Begleitungsmusik* as musical blueprint for a film scene, which could also become the soundtrack of such scene. Offering an interpretive approach to the piece as programmatic music for film, I argue that reconsidering the piece in this way leads to a deeper understanding of its structure.

To test this hypothesis, I collaborated with the artist Stephen Sewell, who used film-editing tools to create a scene based on my analysis of the *Begleitungsmusik*. We put together fragments of scenes from contemporaneous films, creating a new work that expresses the *Begleitungsmusik*'s program and structure. Whereas previous analysts have identified "extraordinary incongruence" in the *Begleitungsmusik*, my analysis identifies continuities that suggest the work could function as a programmatic plan for a film. While expressing musical analysis through film proves remarkably appropriate to this composition, in fact, analytical visualization can contribute to an array of interpretive approaches, allowing listeners to connect an analytical reading in real time to their experience.

Hidden Topics: Analyzing Gender, Race, and Genius in the 2016 Film *Hidden Figures*

Janet Bourne (University of California, Santa Barbara)

How does music convince us characters are geniuses or not? The 2016 film *Hidden Figures* tells the long-ignored history of three African American women scientists and their essential work at NASA during the early 1960s American space race. From the beginning, the screenplay represents these women, especially math prodigy Katherine Goble Johnson (as played by Taraji P. Henson), as innate, natural geniuses, and their intellectual prowess helps them overcome obstacles they face because of their race and gender in 1960s Virginia. But, using an analysis of musical topics (Monelle 2006) and thematic development (Bribitzer-Stull 2015), I demonstrate that the musical score (Zimmer and Williams) reinforces a negative stereotype that women lack innate genius. To analyze how the score reinforces this stereotype, I use psychological research (Leslie 2015), intersectionality (Crenshaw 1989), and analysis of musical topics and thematic development in relation to events in the narrative. In addition, I compare patterns of genius topic appearances and thematic development in *Hidden Figures* to patterns in films about the archetypal white male genius (e.g., *A Beautiful Mind*). Musical themes and features of topics represent these characters and their identities: pastoral topic for female identity (Kassabian 2001), jazz topic for African American identity (Maxile 2008), and mathematical/genius topic (relying on minimalist features) for genius identity (Eaton 2008). When these topics are troped, or merged together (Hatten 2004, 2–3), they create an emergent meaning that represents intersections of these characters' identities. While characters in *Hidden Figures* overcome struggles, musical analysis of the score reveals their genius identity is not assumed innate.

“The Schema Network”: Tracing a Melodic Schema in the Music of Trent Reznor from Nine Inch Nails to Film

Steven Rahn (University of Texas at Austin)

Following scholarship that expands musical schemata research beyond the galant style (Gjerdingen 2011, Love 2012, Stoia 2013), this project uses schema theory as a framework for analyzing film music derived from a particular rock idiom. Focusing on the music of Trent Reznor, film composer and founder of the rock project Nine Inch Nails, this paper shows how a recurring, salient contrapuntal gesture accrues extra-musical significance across three films, appearing during pivotal narrative moments.

The “Fa-Mi” schema, found throughout Reznor’s output, comprises two contrapuntal elements: a descent from $\hat{4}$ to $\hat{3}$ in the upper voice, and either a tonic pedal or lowered $\hat{7}$ to $\hat{1}$ in the bass. Typically featured at the ends of phrases, the schema often

appears as a major-mode inflection of a minor pentatonic or minor-mode pitch collection, or alternatively may suggest Mixolydian mode.

After exploring prototypical instances and variations of the schema in Nine Inch Nails' music, I discuss three films scored by Reznor: *The Social Network* (2010), *The Girl with the Dragon Tattoo* (2011), and *Gone Girl* (2014). Instead of functioning as a traditional leitmotif, the "Fa-Mi" carries a cluster of extra-musical associations shared across the three films. The schema accompanies scenes featuring a shocking plot revelation, a shift in the power dynamic between characters, or moments that are positively valenced on a local narrative level but have long-term negative repercussions. This project thus broadens the syntactical emphasis of schema theory by examining how schemata can acquire extra-musical meaning in film scores.

Representing Women (AMS)

Monica Hershberger (SUNY Geneseo), Chair

The [Women] Upstairs: Sonic and Visual Representations of Feminine Aging in *Follies* (1971)

Ashley Pribyl (Washington University in St. Louis)

"*Follies* is about age and aging," wrote Martin Gottfried in his *Women's Wear Daily* review of Stephen Sondheim's 1971 musical. The book, music, and staging of *Follies* forced audiences to confront the emotional and bodily effects of aging on musical theatre performers. By framing *Follies* around aging, co-directors Michael Bennett and Harold Prince inadvertently engaged with contemporary discourse around sexism and aging, such as Susan Sontag's "The Double Standard of Aging" (1972) and Simone de Beauvoir's *The Coming of Age* (1970). Like *Follies*, these two works challenge the commonplace notion that, for women, age leads to diminished value.

Through a combination of archival sources (reviews, interviews, photographs, correspondence) and analysis of surviving video and audio of the original production, this paper explores how *Follies* interrogated the figure of the aging female in contemporary society. The dramaturgical method of the musical contrasted older performers and their characters with embodied versions of their younger selves. While this technique was used for both men and women, gendered expectations for "aging gracefully" and the female-centric nature of the *Follies* combined to drive the focus towards the women in the show.

Specific musical numbers in *Follies* played with these contrasts of youth and age in different ways. In "The Girls Upstairs," present and past existed simultaneously through the contrasting sounds of older female voices and their youthful counterparts. The production number "Who's that Woman?" deconstructed notions of nostalgia in a merciless exploration of the aging body by way of tap dance, a style recently renewed by the feel-good, nostalgic musical *No, No Nanette* (1971). The smaller dance

routine “Bolero d’Amour” pushed *Follies* contrast of youth and age into a more lyrical, reflective dimension.

Follies centered on the theme of aging, but the production did not simply mimic normative paradigms. In this show, age equals wisdom, and the “follies of youth” are what bring long-term suffering. While certain elements, such as set design and choreography, highlighted the aging body’s limitations, the women of *Follies* audaciously proved they were “still here” and that older women are funny, sexy, and most of all, entertaining.

Mechanized Voices: Operatic Women and the Music Box Sound

Stephanie Gunst (University of Virginia)

In 1816, the *Maryland Gazette and Political Intelligencer* published Leigh Hunt’s sentimental poem “On Hearing a Little Musical Box.” As the first lyric that celebrated the music box in US newspapers, it romanticized the device as both a mechanical marvel and an instrument that defied its machinery, with its metallic sound as complementary to and beyond nature. By the mid-nineteenth century, the music box emerged as a metaphor to describe women’s voices, manifest not only in fictional contexts but also in critical reviews of opera singers.

This paper uses archival materials to showcase the ways in which opera critics applied the music box as a metaphor for women’s singing voices. I argue that these writers invoked the machine as a mode for communicating vocal non-normativity, particularly with respect to gender and race. I highlight three ways the music box described operatic women between 1850 and 1852: as a synonym for the physical voice or voice box; as a descriptor of vocal timbre; and as an indicator of mechanical performance style. Counter to the romantic narrative of sound transcending its source, the music box sound frequently connoted bodies marked as other. Critics forged this relationship between women and machine to highlight what they saw as unconventional performances of femininity. Ultimately, the paper asks questions about who is human and who has a voice, and how cultural tropes perpetuate gendered norms and racialized stereotypes. It dialogues with scholars working on writings about women’s voices, from literature (Fleeger, Miller Frank) to opera (André, Preston, Smart) to prior instrumental technologies (Dolan, Hadlock), and sits at the intersection of sound studies, voice and opera studies, and critical organology.

Hearing Pirate Queens and Prostitutes: The Gender Politics of the Postwar Swashbuckler Score

Grace Edgar (Harvard University)

Scholarship on the swashbuckler genre from both film and film music studies focuses on its Classical Hollywood incarnation, with Errol Flynn vehicles scored by

Erich Wolfgang Korngold receiving the most attention. The genre's understudied postwar period brought major changes, including expanding the range of female characters beyond that of the passive observer. Women joined the adventure, wielding pistols and rapiers and playing pirates and plucky "loose" women. And yet, the films were often torn between celebrating powerful women and punishing them for deviating from traditional feminine behavior.

I argue the fraught gender politics of the postwar swashbuckler destabilized techniques for representing gender in the leitmotivic score. As film music scholars have established, Classical Hollywood composers depended on gendered orchestration and musical styles to differentiate active male characters from their passive female love interests, sometimes representing women with love themes alone, but women becoming narrative agents in their own right exposed the limits of this system. I analyze three responses to this challenge from the early fifties. In his score for *At Sword's Point* (1952), Roy Webb undercut the agency of the female hero by scoring her with a conventional love theme. Franz Waxman found a more progressive solution by composing both a heroic and a lyrical leitmotif for the titular character of *Anne of the Indies* (1951), recalling Korngold's approach for *Captain Blood* (1935). Most radical was Walter Scharf's score for *Buccaneer's Girl* (1950), which uses jazz as the basis for the protagonist's heroic theme.

As this variety of approaches indicates, the leitmotivic score had difficulty absorbing the female swashbuckler. The gendered division between the public and the private sphere that formed its basis was contested in the years following World War II. The genre had gone stale by the fifties, but the postwar swashbuckler's gender politics reflected contemporary concerns. At a time when many US American women faced pressure to abandon their wartime careers and redirect their energies toward the idealized suburban home, these ideologically conflicted films (and film scores) provided crucial spaces to imagine women in leadership positions and manage anxieties about changing gender roles. Saturday Morning 10:45–12:15

Saturday Morning 10:45–12:15

Constructing Sovereignty (AMS)

Annegret Fauser (University of North Carolina at Chapel Hill), Chair

“Jesus Looks to France”: Théodore Dubois’s *Le Baptême de Clovis* and French Republican Catholicism

Jennifer Walker (University of North Carolina at Chapel Hill)

In 1896, Pope Leo XIII composed a Latin ode that commemorated the baptism of Clovis at Reims in 496 CE and, by extension, the birth of Catholic France. This foundational myth was so deeply entrenched in French nation building that an anonymous writer boldly claimed during the celebrations that “when Jesus died, he did not look to Jerusalem—he looked to France.”

That same ode fostered an unlikely collaboration between Leo XIII and the Director of the Paris Conservatoire, Théodore Dubois, the musical mouthpiece for the Republic, who set it to music as an oratorio titled *Le Baptême de Clovis* (The Baptism of Clovis). After its successful premiere at the cathedral of Reims in 1899, the oratorio was chosen to represent the best of French music at the 1900 Exposition Universelle de Paris as part of the official concerts sponsored by the Republican government at the Trocadéro. Parisian critics across the political, religious, and aesthetic spectrum joined together in proclaiming the performance a triumph for France.

Le Baptême de Clovis and its reception thus provide a striking counter example to the still prevailing historiographic trope that, according to historian Ralph Gibson, Republicans and Catholics “could not stand each other in the nineteenth century.” Moreover, Dubois’s oratorio was not an isolated case. As I argue in this paper, this and other similar works show how the supposedly secular French Third Republic instrumentalized musical composition and performance as a tool to reconfigure and transform French Catholicism into an indispensable aspect of Republican French identity. Whereas the political connotations of Clovis’s conversion were made explicit at Reims—the nation’s “cradle of faith”—they took on a different meaning at the blatantly Republican Trocadéro. Drawing on unpublished correspondence and archival materials as well as the Parisian press response, I challenge the prevalent view that posits French Republicanism and Catholicism as mutually exclusive world views. I propose instead a new epistemological model for conceptualizing a *fin-de-siècle* Republican identity that was at once founded on Republican ideology and the heritage of the Catholic Church.

Opera at the Haitian Court: King Henry I and the Staging of Empire

Henry Stoll (Harvard University)

Following the assassination of Emperor Jean-Jacques Dessalines (1758–1806), the newly independent Haiti was split in two: to the south, a republic led by Alexandre Pétion (1770–1818), a Paris-educated “quadroon” (one-quarter black); and, to the north, a monarchy ruled by Henry Christophe (1767–1820), a former slave. As king of the Royaume d’Hayti, Christophe set about making Cap-Haïtien a cultural capital, constructing the Sans-Souci Palace (1813) and Citadelle Laferrière (1805–20), establishing ties with the British, founding an academy of music and of art, and appointing a retinue of princes, dukes, knights, and counts. Among these was the Comte des Rosiers—born in 1766 as Juste Chanlatte—an early Haitian man of letters who, during his Christophean stint, authored a corpus of books, poems, hymns, and libretti for the printing presses of Sans-Souci.

Here, I propose a hearing of King Henry I’s royal chambers through two operas written by Chanlatte and performed by Haitian homegrown talent: *L’Entrée du Roi en sa capitale* (1818), a one-act *opéra vaudeville* interspersed with popular French airs and chansons; and *La Partie de chasse du Roi* (1820), a three-act opera with music by a certain “M. Cassian, haytien.” Drawing from a well of inherited influences, these two works are remarkable in their incorporation of French *opéra-comique*, West African slave song, and Caribbean Creole, demonstrating the triangular trade through which Haitian sovereignty was earliest expressed. In so doing, they help us understand how decolonization reexamines and recreates traditions old and new—how independence works in practice, if not in theory.

Deriving case studies from these materials, I ask: how did Chanlatte’s operas speak to the aspirations of the Christophean crown? And how do they subscribe to and subvert French operatic and imperial trends? In so doing, I work toward a sensitive historicization of Christophe’s court and advocate for the musicological study of Haiti and the circum-Caribbean. Haiti’s music, I go on to claim, might teach us of the vocabularies and vagaries of decolonization—of sounding off and ringing hollow.

The Heart of a King: *Semiramide riconosciuta* and the Construction of Female Queenship at the Court of Maria Theresa

Amy Onstot (University of Minnesota)

As the first and only sovereign queen of the Habsburg lands, Maria Theresa of Austria (1717–80) and her negotiation of a land steeped in male primogeniture, bears examination. Her reign raises questions of female rulership: what it looked like and how it functioned in eighteenth-century Austria. Drawing on ideas of self-affirmation and self-fashioning discussed by scholars such as Kristiaan Aercke, Melissa Hyde, Regina Schulte, and Michael Yonan, this paper explores the ways that Maria Theresa

used music and court entertainments to portray certain monarchical images and support her rule. Building on scholarship of authors such as Gottfried Mraz and Barbara Stollberg-Rilinger, which studies the role of art and image within the Empress' reign, this paper instead examines opera at court during her reign for moments of self-affirmation and self-fashioning. This in turn highlights some of the narratives of female rulership which she created and presented to her court and the world.

Court entertainments, such as her birthday celebrations of 1748, offer a prime place to explore moments of self-fashioning. Gluck's opera *Semiramide riconosciuta*, performed for the Empress' birthday gala near the end of the War of Austrian Succession, presented to the court specific ideas of female queenship. This paper examines the history of the Semiramide tale and opera and traces its history at the Austrian court and its subsequent alterations for the 1748 birthday gala. While earlier versions of the tale often depict the historical Semiramide as violent and transgressive, the Metastasio libretto used in Gluck's opera eschews these elements. The opera's re-imagining of the Semiramide character as a moral, relatively rational, and self-sacrificing person emphasizes loyalty, fidelity, and relationships, and presents an ideal of female queenship. I argue that the move away from the traditional licentious narrative to a morally acceptable and love-driven plot was deliberate and indicates one way that court entertainments presented ideas of acceptable female rule. The elements of allegorical meaning and self-fashioning employed in this opera applies to other court entertainments and demonstrates some of the ways in which music and theater functioned in court life by disseminating ideas to court and the world.

Embodiment (AMS)

Davinia Caddy (University of Auckland), Chair

“The Play of Expression, Voice, Gesture:”

Embodying Emotion in Berlioz's *Roméo et Juliette*

Inge van Rij (Victoria University of Wellington)

Hector Berlioz's *Roméo et Juliette* represents a striking paradox in terms of the relationship between body, emotion, and music. The work was inspired by performances of an English theater company in Paris in 1827. Unable to understand English, Berlioz responded instead to what he described as “the play of expression and voice and gesture.” Yet in choosing the medium of a choral symphony rather than opera, and giving the parts of the lovers to the orchestra, Berlioz appeared to deprive the audience of the visual depiction of passion that had been such a crucial part of his own seminal theatrical experience. It was the very “imprecision” of instrumental language

which, Berlioz suggested, made it best suited to the depiction of “that passion swift as thought.”

Existing approaches to Berlioz’s symphony emphasize the programmatic and narrative elements of the score. However, in this paper I explore the possibility that Berlioz’s *Roméo et Juliette* might also respond to the physical gestures that so inspired him in 1827, not only in the sonic imitations of events from the play, but also in the gestures of the players and conductor visible on the stage. Approaches to musical gesture and embodiment have largely focused on the individual body (LeGuin, 2005), or on the sonic rather than visual impact of gesture (Smart, 2004). Extending these approaches, I propose that the sight of the orchestral ensemble, and the relationship between conductor and players, may form an integral part of the dramatic experience. Drawing on nineteenth-century theories of gesture that posit a direct correlation between emotion and the body, as well as iconographic evidence of the 1827 performance, I identify a number of moments of gestural significance. An examination of rehearsals and performance of two movements of Berlioz’s work illustrates how some of these gestural parameters may have been scripted into his music. In taking literally Berlioz’s suggestion that, in the “genre instrumental expressif,” a “new world is opened up to view,” I thus not only offer a new reading of Berlioz’s “dramatic symphony,” but also point to ways of extending embodied approaches to music.

“Here We Are Now”: Body Awareness and Music Pedagogy in the Me Decade

John Kapusta (Eastman School of Music, University of Rochester)

“It is only irritating to think one would like to be somewhere else. Here we are now.” (John Cage, “Lecture on Nothing.”) So read the epigraph of Christopher Lasch’s 1979 best-selling critique of life in the modern-day United States, *The Culture of Narcissism*. There, Lasch argued that the contemporary “awareness movement”—with its love of yoga, meditation, and experience in the “here and now”—had created a hopelessly inward-facing culture.

When Lasch blamed postwar musicians for the apparent indulgences of the seventies, he was probably more right than he knew. But, like many later musicologists, Lasch overemphasized Cage’s influence. In this paper, I show how self-described bodywork practitioners active in the early postwar years transformed music-making into an “awareness” discipline, and how their approach to the body inspired performing artists from soprano Jan DeGaetani to composer Pauline Oliveros. I focus on two pedagogues active at the Esalen Institute in Big Sur, California, Charlotte Selver and Kay Ortmans. These pedagogues, I argue, helped to create a network of newly “aware” US performing artists, laid the groundwork for the institutionalization of

awareness practices like Alexander Technique in US conservatories, and set the tone for the embodied musicology of the late 1980s and early 1990s.

In 1976, the critic Tom Wolfe famously derided the 1970s as the “me decade.” Today, even more measured scholars still tend to characterize these years as an era of individualistic retreat from the public sphere. I argue, however, that pedagogues of the musical awareness movement did not so much retreat from as reorient their approach to social engagement and political change. Though the awareness movement of the 1970s may have been about “me” in important ways, the work of Selver, Ortman, and others shows that it was also about “us.”

Embodiment, Ineffability, and “The Music Itself” in Irish Traditional Music Tes Slominski (Beloit College)

“It’s the only music that brings people to their senses”—Joe Cooley, 1973

Irish traditional musicians frequently invoke this one-liner from accordion player Joe Cooley (1924–73) to explain the attraction of “the music itself.” Using Cooley’s statement as inspiration, this paper considers how the sensory experience of playing Irish traditional music (“trad”) intersects with discourses of “the music itself” in both trad and Western art music. It combines theoretical discussions of music and ineffability begun by Jankélévitch, Abbate, and others with ethnographic interviews to explore the relationships between embodied experience and discourses of “the music itself” that simultaneously confine and liberate practitioners of Irish traditional music. It attends especially to those whose gendered, sexed, and/or raced bodies differ from the white, straight, and male majority in the genre.

I begin by tracing intersections between trad and art music claims about the power of musical sound. These similarities—particularly around the concept of ineffability—remind us that despite tensions between the two, the playing, listening, thinking, reading, and writing public of Irish traditional music has shared personnel, texts, and contexts with the Western art music public for centuries. I then explore the inseparability of drastic and gnostic modes in Irish traditional music performance. Ethnographic interviews demonstrate that although trad practitioners usually eschew written notation, they treat performance as a legible text to be learned and assessed even as they describe their most transcendent encounters with “the music” as beyond explanation—illegible by definition and often only obliquely about musical sound. Finally, I address the imbalance of power inherent in invoking “the music itself” as a way to control discourse, especially around discussions of race, gender, and sexuality—thus contributing to ongoing conversations about inclusion and equity in music performance and scholarship. By blending musicological and ethnomusicological approaches, this paper demonstrates ways the two disciplines might productively speak. It also offers insights about performance as a set of relationships among musical and

extramusical sound, bodily sensation, and perceptions of space and time—a complex interaction that exceeds simple classification as a “flow state.”

Hip Hop (AMS)

Lauren Kehrer (College of William and Mary), Chair

The Rise of Hip Hop Diplomacy

Mark Katz (University of North Carolina at Chapel Hill)

In February 2001, rapper Toni Blackman embarked on a three-week concert tour of West Africa, the first by a hip hop artist sponsored by the United States Department of State. This paper tells the little known story of the emergence of hip hop diplomacy and explains the circumstances that led the State Department to invest, albeit quietly, significant resources into sending hip hop artists around the world as cultural ambassadors.

The question that animates this paper is this: why hip hop? I offer four reasons. First, hip hop is by some measures the world's most popular musical genre; it is thus known almost anywhere the United States has a strategic interest. Second, hip hop is readily identified as American in origin but has been indigenized into communities around the world, embraced as a means to voice local concerns; hip hop can therefore serve as a goodwill ambassador without obviously representing US overreach or imperialism. (This has been especially valuable for engaging with Muslim communities after the unpopular US invasion of Afghanistan.) Third, hip hop is broadly accessible—both to those with few resources and to those with disabilities—and thus embodies a kind of meritocracy that connects with self-identified American ideals. Finally, hip hop's origin story, as a genre and culture created by disenfranchised teenagers, resonates with youth around the world, offering a powerful connection to the US and to visiting US artists.

In telling the story of hip hop diplomacy this paper adds a chapter to the study of the US government's complex relationship with the arts. It takes a simultaneously charitable and skeptical view of the enterprise, concluding that hip hop diplomacy has the power to do actual good in fostering global community, but that it necessarily operates within a context of palpable, inescapable tensions, asymmetrical power relationships, and unresolvable ambiguity. This paper builds upon the historical research of Abrams-Ansari, Fosler-Lussier, Hess, Von Eschen and others, and draws upon more than 100 author-conducted interviews with artists from twenty-five countries as well as State Department officials and others who facilitate hip hop diplomacy.

Besides Resistance: Beirut-based Rappers and the Politics of Arabist Hip Hop

Christopher Nickell (New York University)

Global hip hop scholarship often takes for granted that musicians identify with hip hop's origin narratives of 1970s Afro-diasporic Caribbean and US cultural circuits. Most work on hip hop in the Middle East and North Africa in particular assumes participants' identification with this lineage, often through a shared politics of resistance. Yet recent scholarship on rap in this region has begun to question the equation of Arabic rap with political resistance (McDonald 2013, El Zein 2016, Sprengel forthcoming). My research in the hip hop scene of Beirut, Lebanon builds on this scholarship to ask: what happens when we listen without assuming resistance or a connection to the genre's Afro-diasporic origins?

In this paper, I consider two contemporary rappers' efforts to ground hip hop in an indigenous lineage of Arabic language and gesture: El Rass ("The Head") from Tripoli and Darwish from Aleppo, Syria have formed a circle of artists in Beirut committed to an Arabic language hip hop that bears little reference to global icons of hip hop like Tupac or Kanye. Based on twelve months of ethnographic fieldwork in Beirut and close listenings to albums and one-off tracks by these artists and their associates, this paper considers what kind of hip hop emerges in the work of El Rass and Darwish by examining three main avenues: mixing registers of language, often with prominent quotations and allusions from Islamic and Islamicate intellectual traditions; sampling of Arabic-language "old media" including sounds of radio, film, and television; and use of local and regional gestures in their live performances.

This paper decenters the normative politics of resistance that runs throughout much hip hop scholarship to make space for the distinct lyrical wordplay, compositional techniques, and gestural vocabulary characterizing this Beirut circle of artists. I argue that the politics these artists perform are regionally directed, emotionally coded, and lateral, aimed at embracing contradictions of Arabo-Islamic modernity rather than resisting a global order. Through my analysis, I contribute to alternative narratives of hip hop that acknowledge the importance of widely circulating origin stories while insisting on the genre's flexibility as a tool for meaning-making.

A Brand New Funk: Revolutionary Rhythm in the Beats of J Dilla

Sean Peterson (University of Oregon)

Hip hop producer J Dilla (James Yancey) is widely acclaimed by listeners and fellow musicians for his distinct approaches to rhythm in his beats, which writers have called "wobbly," "woozy," and "tipsy." Instrumentalists and producers alike have been profoundly affected by Dilla's work. For example, jazz pianist Robert Glasper said, "He's the producer that makes you change the way you play." However, scholars have

yet to explain characteristic rhythmic features of his work or what makes it so compelling to both hip hop producers and instrumentalists.

Like most hip hop producers of the 1990s and 2000s, Dilla used digital samplers to create loops, imparting a strictly mechanical aspect to the rhythms of his beats. Nonetheless, as Dilla biographer Jordan Ferguson observes, Dilla often let “mistakes” remain in his beats. According to Dilla, such irregularities allowed his music “to have that live feel.” Thus, Dilla’s approach to sampling foregrounded a human-performative element common to more traditional instrumental forms, such as jazz or funk. Proceeding from Ingrid Monson’s (1996) ethnographic work with jazz musicians, I propose that the peculiar rhythmic combinations in Dilla’s beats appeal to musicians because they are perceived as similar to expressive gestures in live performance of other Afro-diasporic styles.

Building on Anne Danielsen’s (2010) work, this paper uses close listening and visual renderings of wave forms from recordings to analyze four of Dilla’s beats in which microtiming variations figure prominently in the rhythmic makeup. I argue that their wobbly character results from the way Dilla wove previously undesirable rhythmic inconsistencies into a stable rhythmic texture, combining early and late, straight and swung, triple and duple in unprecedented ways. Using reception studies, I conclude that two reasons fans and fellow musicians often speak of Dilla as an innovator are the particularly bold ways his productions navigate the balance between “human” and “mechanical” characteristics inherent in sample-based hip hop production, and his refusal to accept outside limitations on his processes.

Jazz II: Schemas, Scales, and Formulas (SMT)

Janna Saslaw (Loyola University New Orleans), Chair

Flexible Conceptual Maps:

A Schema-Theoretic Approach to the Analysis of Jazz Tunes

Sean R. Smither (Rutgers University)

How might analysts engage the compositions on which jazz musicians improvise? Far from reading a fixed score, jazz musicians rely on what Paul Berliner has called “flexible conceptual maps” of tunes in order to free up enough attention to facilitate interactive improvisation. These maps take shape over time as musicians come into contact with more and more recordings, live performances, and written scores. For this reason, such maps can become both extremely complex and individualistic.

In this talk, I argue that these conceptual maps are comprised of various underlying schemata. Using the schema theories of Robert O. Gjerdingen, I explore the analytic ramifications of a schematic understanding of jazz tunes. I begin by establishing a collection of schemata drawn from both the compositional and improvisational norms of jazz practice. Jazz musicians’ conceptual maps of tunes may be understood

as collections of these schemata, overlapping and interacting to furnish larger cyclical structures. Using several well-known recordings of these tunes as case studies, I explore how jazz musicians' conceptual maps give rise to specific musical gestures and improvisational decisions. By representing an underlying conceptual abstraction, schematic maps provide a useful entryway for analysts who wish to engage the relationship between an improvised performance and the tune it is based on. The flexibility afforded by the schemata of these maps allows for individualistic interpretation as well as interactive divergence, opening a dialogic space where familiar conventions structure the musical conversation.

The Schemata of Jazz's Standard Repertoire: A Preliminary Study

Keith Salley (The Shenandoah Conservatory)

This presentation discusses schemata in standard jazz, surveying compositions by jazz musicians and songwriters from America and Europe after 1925. Understanding schemata as confluences of musical features that create recognizable, stylistically expressive constructs, it acknowledges a range of features including harmony (including chord quality and root relationship), hypermetric strength, formal position/function, and melody. Schemata are especially relevant to jazz scholarship, given the limited number of chord types, the ubiquity of II-V and II-V-I progressions, the small number of conventional song forms, and the rigidity of hypermeter in this standard repertoire. This presentation concludes by addressing the applicability of schema theory to jazz arranging, composition, performance, and pedagogy.

A Comparative Study of Indojazz *Tihais*

Peter Selinsky (Yale University)

Although the *tihai*, the characteristic tripartite cadence of Hindustani genres, has been explored in various Indian Classical and American minimalist settings, its near ubiquitous appearance in Indian Classical and jazz hybrids (Indojazz) of the last half century remains largely unstudied. In this new hybridized setting, how is the *tihai* reciprocally adapted to idiomatically jazz features? And how is the *tihai*'s role redefined for this context?

To address these questions: First I use an original algebraic generalization of *tihai* structure to speculate on the device's suitability for the phrase structures of modern jazz. Second, I examine *tihais* from 1960s and 70s Indojazz recordings, including performances by Alla Rakha and Buddy Rich; Don Ellis and Harihar Rao's Hindustani Jazz Sextet; Don Cherry and Latif Khan; and John Mayer and Joe Harriott's Indo-Jazz Fusions to show that *tihais* are often manipulated to suit the hybrid jazz syntax. Third, I provide a comparative analysis of every *tihai* from the first three albums of Shakti, John McLaughlin and L. Shankar's mid-70s acoustic Indojazz group. Drawing

on this analysis, I argue that the structure and metric positioning of Shakti's *tihais* often deviates from commonplace Hindustani usage and that these deviations consistently reflect formal and rhetorical roles special to the emergent Indojazz setting.

Modernism in Herrmann's Film Music:

Vertigo as Case Study (SMT)

Janet Bourne (University of California, Santa Barbara), Chair

While the aesthetic of film music during the Classical Hollywood era (1930–60) was largely one of late romanticism, with a chromatic tonal palette, lush orchestrations, and traditional thematic structures, recent research has begun to explore how Bernard Herrmann (1911–75) broke this mold in a number of ways. Schneller (2012) discusses the manipulation of motivic cells as the basis of his thematic material. Waxman (2010) observes stylistic links between Herrmann and Charles Ives. And Husarik (2010) examines experimental mixing of acoustic and electronic instruments in Herrmann's score to *The Day the Earth Stood Still* (1951). These traits all betray a larger tendency in Herrmann's film music toward modernist techniques, which only became widely adopted in film's post-Classical era, thus establishing Herrmann as a trailblazer for later film composers. This alternative-format special session will present five ten-minute lightning talks with eight-minute Q&As. Each talk will scrutinize one strain of modernist writing in Hitchcock's *Vertigo* (1958), a score that remains one of Herrmann's most esteemed even as the film reaches its sixtieth anniversary in 2018.

Herrmann's Ivesian Modernism

Charity Lofthouse (Hobart and William Smith Colleges)

Discovering the music of Charles Ives as a teen, film composer Bernard Herrmann became an enthusiastic devotee; in contrast to what he viewed as the “mystical incantations” of Schoenberg and “artificial, neo-classic rules” of Stravinsky, Herrmann embraced Ives's eclectic modernism, which he viewed as the product of “observation of town and country.” Whereas scholars have noted various *ad hoc* aspects of Ives's influence on Herrmann's scores, including tonal language in 1951's *The Day The Earth Stood Still* (Leydon) and polystylism and polyrhythms in 1958's *Vertigo* (Cooper, Blim, Brown, and Sullivan, among others), little attention has been given to how Herrmann's scores in general, and *Vertigo* in particular, explicitly reflect engagement with Ives's systematic modernist compositional approaches to create cohesion and structural direction via extra-contextual gestural means.

This talk will focus on several of these modernist techniques in *Vertigo*, including Herrmann's use of: (1) melodic wedge shapes, which tend to center around an opening dyad or semitone figure, with leaps above and below this dyad returning to the pitch-space center; (2) palindromes in his motivic and ostinato cells, an Ivesian

technique coined by Philip Lambert as “event palindromes”; and (3) interval cycles and the juxtaposition of triads at the semitone. That these more systematic elements of Ives’s modernist approaches permeate Herrmann’s score for *Vertigo* is perhaps no surprise, given his championing of both Ives and modernism.

The Reversal of Hollywood Norms in Herrmann’s Thematic Writing for *Vertigo*

Mark Richards (Toronto, Ont.)

Composers of the classical Hollywood era (the 1930s through 1950s) usually drew on eight-bar prototypes, or “grammatical themes,” for the construction of their main thematic material, only rarely adopting the short “motto theme” or *Fortspinnung*-like “discursive theme,” as noted in Richards 2016. While Bernard Herrmann figured prominently during this period, he reversed these norms in his film music, preferring the more modern motto and discursive themes to traditional eight-bar models. Thus, grammatical themes take on a marked character in Herrmann, and in his scores for Alfred Hitchcock in particular they are strongly correlated with scenes of emotional stability. This short talk will discuss how Herrmann’s sparing use of grammatical themes in Hitchcock’s *Vertigo* (1958) highlights emotional landmarks in the film, heightening the impact of its *Tristan*-esque love story.

Because grammatical themes fall into two halves, often emphasized by a symmetrical 4+4 grouping, they tend to suggest a feeling of predictability and completeness. These qualities lend the themes a structure that is readily comprehended, and is arguably even a source of comfort to the viewer, one that opposes the run-on quality of discursive themes and the all-too-brief nature of motto themes. It is therefore remarkable that the only prominent grammatical themes in *Vertigo* are associated with emotionally positive plateaus of the protagonist Scottie in his psychological journey through his love of Madeleine, the woman he is investigating. These moments of stability are all the more powerful as they are especially marked events in Hitchcock’s films, where maintaining suspense is a primary goal throughout.

A Love(-Theme) Triangle in Bernard Herrmann’s Score to *Vertigo*

Steven Reale (Youngstown State University)

Alfred Hitchcock’s *Vertigo* (1958) tells the story of retired police detective Scottie, whose fear of heights renders him unable to prevent the death of the woman he loves, Madeleine, and his obsessive desire to restyle his new love interest Judy in the deceased’s image. Drawing from the success of recent neo-Riemannian studies that reveal sensitive hermeneutic readings of chromatic progressions common in Hollywood scores, this presentation adapts Lehman’s (2013) concept of “network

modulations,” which act upon neo-Riemannian networks in a manner similar to the hyper-transformations that relate K-nets (Lewin 1990).

In the film’s climactic *Scène d’Amour*, Judy emerges from her washroom wearing the dress and hairstyle once worn by Madeleine. At the same time, the harmony accompanying the film’s love theme is changed from an $A\flat+/C+$ **LP** transformation to an $A\flat+/A-$ **SLIDE** transformation. A hypothetical $A-/C+$ **R** transformation serving as a diatonic precursor for the chromatic harmonizations closes a three-chord complex: $A\flat$ major, A minor, and C major. The network modulations that transform the different harmonizations of the film’s love theme among chords within the complex then suggest a musical reading of harmonic transformation that mirrors the narrative’s fantastical love triangle (Scottie, Madeleine, Judy).

Herrmann’s *Vertigo* Prelude as Paradigmatic Metaphor

Matthew McDonald (Northeastern University)

Saul Bass’s film titles of the 1950s ushered in a new conception of the role of opening titles, what Georg Stanitzek has recently termed “paradigmatic metaphor”: the concise symbolic representation of the essential idea(s) constituted by the film narrative. In his comments on *Vertigo*, Bass hinted at such a function underlying his extreme close-ups of a woman’s lips and eyes followed by swirling and expanding Lissajous figures: “Here is a woman made into what a man wants her to be. She is put together piece by piece. I tried to suggest something of this . . . by my shifting images.” This paper shows how the concept of paradigmatic metaphor, as particularized in Bass’s characterization, provides a powerful means of understanding Herrmann’s “Prelude” music for *Vertigo*’s title sequence. Specifically, I will consider how the sequence constitutes an audiovisual abstraction of Scottie’s search for meaning, foretelling a narrative of fragmentation and reassembly while establishing important musical and visual elements of the search’s final stages.

Three Audiovisual Correspondences in the Main Title for *Vertigo*

Scott Murphy (University of Kansas)

This presentation proposes three correlations between Bernard Herrmann’s music and Saul Bass’s visuals in *Vertigo*’s prelude. These correlations emerge by placing Herrmann’s seven harmonies onto a ten-pitch-class planar version of the *Tonnetz*, using an orientation that matches the prelude’s lighting to sharpness of pitch. (1) Some chords are rotations of other chords, sharing the same fulcrum. These rotations, formalized as Stephen Brown’s transformations on a dual-interval space, well analogize Bass’s series of Lissajous curves of different colors, which rotate in either direction around the center of the frame. (2) The trajectory of the first part of the harmonic progression through the *Tonnetz* roughly matches the camera’s multi-stage

motions across the woman's face. Moreover, the first and third chords and camera stations span maximal distance across the *Tonnetz* and the face, respectively. (3) The second part of the harmonic progression through the *Tonnetz* asserts an enharmonic equivalence, which wraps the planar graph into a partial cylinder. This short circuit resonates with the experience of the film's titular condition. But the absence of an orthogonal loop that would complete a torus creates a hybrid of infinite cyclicity and finite linearity. Analogously, through shading and zoom, Bass's titles concentrate on central circularities while allowing the peripheral loops of the original Lissajous curves to fade into non-continuous tendrils. Interpreted in this way, both musical and visual figures suggest an uneasy amalgam of the imprisoning interior cycle and the longing for a sense of orientation, an amalgam that readily describes Scottie's plight and aspirations.

Music and Disaster, Natural and Human (AMS)

James Grymes (University of North Carolina at Charlotte), Chair

Irony and Identity: Music Manuscripts from the Auschwitz-Birkenau State Museum

Patricia Hall (University of Michigan)

The Auschwitz-Birkenau Archive holds a number of manuscripts of popular songs arranged for one of the men's orchestras. These songs, written with great care in black ink on Beethoven Papier Nr. 31, bear highly ironic, but also tragically relevant titles: "Letters That Never Arrived," "Hours That One Can Never Forget," "Sing a Song When You're Sad." I examine manuscript parts for one of these songs, "Die Schoenste Zeit des Lebens" (The Most Beautiful Time of Life) to learn more about the identity of the copyists, and how these songs might have functioned in the surreal environment of a concentration camp. Originally a 1941 popular song composed by the German film composer Franz Grothe with a text by Willi Dehmel, it has been arranged for the instrumentation of one of the men's orchestras: four first violins, five second violins, a viola, two clarinets, a trombone, and a tuba. A source in the Franz Grothe Archive in Berlin further reveals that the Auschwitz-Birkenau parts are derived from a foxtrot adaptation of the song, arranged by Friederich Meyer.

In *Music of Another World*, Szymon Laks, one of the conductors of the men's orchestra in Birkenau, describes how he resorted to using *odeon*, a music notation "which makes it possible for any group to perform any work regardless of the presence or absence of one or even a few musicians." The constantly changing membership of the men's orchestras, due to illness, selections, suicides, murder, releases and transfers to other camps, make it challenging to identify the members of the orchestra during any period of its existence. The manuscripts of the popular songs, however, are frequently signed with prisoner numbers, which can be linked to names and dates

of imprisonment. Two of the three copyists for “Die Schoenste Zeit des Lebens” sign parts with their prisoner number: 5665 (Antoni Gargul, released on October 14, 1943) and 5131 (Maksymilian Piłat, transferred to Buchenwald in 1943.) In the second half of my paper, I look for similar clues in other manuscripts at Auschwitz-Birkenau, to establish a chronology, and identify other prisoners who created these song arrangements.

The Gnadenhütten Massacre: Song, Death, and Violence on the American Frontier

Sarah Eyerly (Florida State University)

On 8 March 1782, in the mission village of Gnadenhütten, established by the Moravian church along the Tuscarawas river in the Ohio Country, ninety-six Delaware and Mohican Christians sang hymns as they were murdered at the hands of 160 Pennsylvania militiamen. Despite the multiple horrors of the massacre—one of the most violent events of the American Revolution—it was the singing of the Moravian Indians that lingered most powerfully in subsequent stories and histories. Moravian historians have argued that the singing of the Indian congregation during their final hours was definitive proof of their conversion to Christianity, since this was a common practice in German Moravian communities at the point of death. What many church historians and even outside scholars have failed to recognize in the singing of the Indian congregation at Gnadenhütten was the presence of an indigenized Christianity—a Delaware and Mohican Christianity articulated through song. By singing, not only had the Moravian Indians realized the German Moravian ideal of a spiritual death, but their songs had constituted their determination to keep their Indian identity. For Eastern Woodlands people, to have one’s song broken by torture or punishment meant losing one’s self. To sing in the face of impending death was to defy the Pennsylvania militiamen who brought such tremendous destruction and horror upon their community. While Moravian missionaries may have simply desired to preach the Gospel through their own particular style of sung Christian community articulated through hymnody, the process of becoming Moravian had allowed Indian Christians considerable space to develop indigenized forms of Christianity and music-making. Yet, it may have been the hybridity of these practices that ultimately rendered them as outsiders to both European Christian communities and Native communities in Pennsylvania and Ohio, and therefore particularly vulnerable to violence. The grim realities of the massacre at Gnadenhütten demand a careful examination of the dichotomies between the Moravian mission agenda and the ultimate fate of the Moravian Indian congregation. Had Moravian singing created a meaningful mode of indigenized Christian practice, or had it simply constituted another form of sonic colonization?

Music after Disaster: Musical Life in
Post-Earthquake Guatemala, 1773–79

Diane Oliva (Harvard University)

In 1773 a violent earthquake disturbed the colonial capital of Santiago de Guatemala. Accustomed to seismic activity, locals fully expected to rebuild their city once again. Royal officials, however, immediately mandated its relocation a day's journey north to its current day location. The earthquake came at a time during which the Bourbon kings sought to reinvigorate the Spanish empire through a reconsolidation of monarchical power in the colonies. The relocation became a way to drastically diminish the influence civic and ecclesiastical authorities wielded over colonial administrative affairs. In the old capital a resistance movement formed, led by Guatemala's archbishop, Pedro Cortés y Larraz, who, along with his *capilla* of musicians, ignored orders to relocate until threatened with imprisonment in 1779. During this period of conflict, the continued performance of liturgical rituals in provisional spaces and within the ruined nave of the old cathedral further aggravated the clash between local and royal powers over the legitimacy of the new capital. Despite impoverished conditions and aggressive political tactics, the cathedral's maestro de capilla, Rafael Antonio Castellanos, remained active in his performance and composing duties, which were shaped in ways both subtle and profound by the earthquake. His work, I argue, is best understood through the lens of disaster studies: not only does it reveal the influence of disaster on genre and style, it shows how musical evidence can sometimes illuminate historical moments more vividly than written sources.

In the midst of the earthquake, a student of Castellanos rescued the music from the Catedral de Santiago. This paper draws on those manuscripts, now housed in the Archivo Histórico Arquidiocesano de Guatemala, along with Castellano's subsequent compositions and a collection of his papers. In turning to musical life in Santiago de Guatemala, I build on the scholarship of Alfred Lemmon, Dieter Lehnhoff, and Robert Stevenson, whose initial forays into colonial music in Guatemala opened up a series of questions that remain unanswered and underexplored today. Along with detailing the intricacies of Castellanos's colonial earthquake repertoire, this paper explores the broader implications of doing disaster studies within the field of musicology.

Nineteenth-Century French Opera (AMS)

Karen Henson (Queens College/Graduate Center, CUNY), Chair

Gnostic Decadence in Massenet's *Thaïs*

Juliet Forshaw (SUNY Oswego)

Massenet's *Thaïs*, while never quite falling out of the repertoire, has suffered from a reputation of kitsch ever since diva Sibyl Sanderson's notorious "wardrobe malfunction" at the 1894 premiere. Like its title character, the opera has the whiff of a guilty pleasure, with its hair-shirted eroticism and its concessions to the bourgeois musical tastes of its time. It has been situated within three significant fin-de-siècle discourses that were all sources of fascination and unease to the Parisian public: that of exoticism (Valeria Wenderoth 2004), that of technologically mediated celebrity culture (Karen Henson 2005), and that of early psychoanalysis (Clair Rowden 2014). In each one, *Thaïs* plays a different role: a non-Western temptress who is subdued by conversion to Christianity; a famous woman whose image is public property; and finally, a hysteric.

I wish to situate the opera and its protean heroine within yet another discourse—that of Decadence and Symbolism. *Thaïs* provides an enlightening example of these movements' revival of religious imagery from the ancient world for their own aesthetic projects. My starting point will be an extraordinary passage in the source novel by Anatole France in which Alexandrian philosophers debate the significance of *Thaïs*. Their Gnostic parables (lovingly researched by the erudite France) portray her as the manifestation of spiritual principles which her nemesis can neither understand nor tolerate. Their claims subtly pervade the rest of the story, complicating its surface tones of skepticism and religious disillusionment. Although this symposium scene was too complex to be included in the opera (as noted by Steven Huebner), it sheds light on otherwise puzzling features of the libretto and provides a key to the opera's syncretic worldview. In this reading, the opera emerges as a compassionate meditation on human frailty, the sacred feminine, the creative power of decadence, and the competing mysticisms not only of the fourth-century Roman Empire, but of fin-de-siècle Paris.

Le Roi d'Ys: Mythical Construction of a Regionalist Ideology

Elinor Olin (Northern Illinois University)

Édouard Lalo's opera *Le Roi d'Ys*, originally subtitled "Legend of the Breton Wars of the Fifth Century," is one of the earliest manifestations of musical regionalism to achieve success on a major Parisian stage. Set in medieval Brittany, the opera incorporates plainchant-style melodic constructions, Breton folk melodies of unnamed provenance or chronological specificity, and direct musical references to the emerging

political movement of regionalism. Regionalist voices, which had first come together mid-nineteenth century in Provence, found resonance in other perceived cultural outposts of France, especially in Brittany. Viewed by some as a threat to Parisian hegemony, these voices were labelled as dangerous separatists. Although *Le Roi d'Ys* was begun sometime before December 1875, it did not achieve a staged production until May 1888, quite likely because its libretto alluded to political controversy and was considered too provocative.

This paper examines *Le Roi d'Ys* as an illustration of the shifting musical systems in France during the transitional years between the Second Empire and the firm establishment of the Third Republic. With this opera, Lalo developed a ground-breaking form of regional medievalism alluding to the time-honored cultural heritage based in the antiquity of *la petite patrie* which, at the same time, provided resistance to a centralized, Parisian determination of high culture in France. The paper will begin by outlining the Breton sources of Lalo's opera then will trace the influence of other innovative composers, especially Louis-Albert Bourgault-Ducoudray, who was also interested in both ancient music and the music of regional France. I will argue that Lalo's prominent use of the *noël*, the genre most esteemed by regionalists as a living link between medieval poet-musicians and "modern troubadours," was both deliberate and audacious. Its celebration of *la couleur locale* far exceeding that of any earlier work, Lalo's opera transformed French dramatic music and provided the double impetus to pull away from Parisian dictates on high culture and bring to Paris the ancient voices of *la France profonde*.

Sémiramis (1860) at the Paris Opéra in the Age of Romantic Archaeology

Helena Kopchick Spencer (University of North Carolina at Wilmington)

In July 1860, the four-act grand opéra *Sémiramis*, an adaptation of Rossini's *Semiramide*, opened at the Théâtre Impérial de l'Opéra in a sumptuous production starring Carlotta and Barbara Marchisio in their Parisian debut. Scholars have largely overlooked this production, perhaps because it seems to reflect an embarrassing period of decline for the Paris Opéra during the Second Empire. In his work on the institutional politics of Parisian opera, Mark Everist (2014) considers *Sémiramis* typical of the Opéra's conservative programming under Achille Fould and his *Commission supérieure*. After all, Rossini's *Semiramide*—in repertory at the Théâtre-Italien since 1825—perfectly fit the *Commission's* preference for classic works by established composers.

Yet the Opéra's staging of *Sémiramis* cannot be dismissed as simply derivative or outdated, for the production also capitalized on contemporary discoveries in the nascent discipline of archaeology. In his preface to the French libretto, translator Joseph Méry asserted that "the idea to grant *Semiramide* its French naturalization papers nearly coincided with the recent unearthing of riches buried in the Assyrian land."

Indeed, in this paper I show that the production's costumes and décors were modeled directly on bas-reliefs excavated by Paul-Émile Botta at Khorsabad in 1843 and exhibited in the Louvre since 1847.

While much scholarship on grand opéra discusses the genre's emphasis on historical verisimilitude, and Sarah Hibberd (2009) has illuminated the multivalence of historical metaphors within this repertoire, this paper contextualizes the 1860 Opéra production of *Sémiramis* more specifically within the literary discourse and cultural politics surrounding nineteenth-century French archaeology. Just as archaeology itself was fueled by fierce competition among colonial powers to claim ancient artifacts and display them in national museums, the Opéra of the Second Empire was becoming increasingly a living "museum" for older operatic "treasures" that might be reframed as French cultural possessions. Furthermore, I argue the meticulous reproduction of Assyrian artifacts in *Sémiramis* exemplifies what Göran Blix (2009) has identified as Romantic historicism's desire for material and sensual encounters with the past.

Theorizing Eighteenth-Century Music: Origins, Myths, and Countercurrents (SMT)

Danuta Mirka (Northwestern University), Chair

The Origins of the Musical Sentence in Baroque Dance Rhythms

Stephen Hudson (Northwestern University)

An unsolved mystery of *Formenlehre* is that no writer before Schoenberg identified the Sentence, despite this structure's consistent appearance throughout two preceding centuries. I propose that this phrase type may instead be an emergent epiphenomenon of Baroque dance rhythm syntax. Wolfgang Capsar Printz's generative theory of rhythm (*Satyrischer Componist* 1696) begins with either the same rhythmic foot in each measure, or a repeating two-measure pattern of two feet. Printz then describes hypermeter (*numeris sectionalis*), many degrees of freedom by which an established pattern of feet can be altered (usually creating rhythmic closure), and an aesthetic principle that "the most graceful compositions layer different rhythmic feet, and within them balanced proportions are observed in such a way that . . . in two or more individual *Numeris Sectionalibus* a unity of order and type of foot are used." Printz's examples contain many unlabeled Sentences, and the formal functions that constitute this structure's modern definition (Caplin 1998) are often mirrored by his foot-based motional analysis.

It is possible that the basic units of eighteenth-century architectonic musical structure are "metrical constructions" (Zbikowski 2008) represented by rhythmic feet, not larger phrase types. This perspective creates an alternative conceptual categorization of this music (Zbikowski 2002, 2016). Current *Formenlehre* theories taxonomize phrase structures as prototype categories, with typicality measured relative to modern

definitions of Sentence and Period. If instead dance rhythm is the conceptual model for eighteenth-century phrase construction, this implies a fundamental reorientation of how we analyze the typicality and internal structure of individual phrases.

What Are Solar and Polar Tonality?

Christopher Brody (University of Louisville)

Among the many vital contributions of Leonard Ratner's 1980 treatise *Classic Music* is his differentiation between *solar* and *polar* tonal schemes for eighteenth-century music, the former supposedly characteristic of Baroque genres, the latter of the newer genres of mid-century and later. Solar schemes are those that move through closely related keys without special preference for any of them, while polar schemes are those built around a fundamental tonic-dominant opposition, relegating any additional keys used to a tertiary status. This paper develops two related claims about the ramifications that this still under-theorized distinction holds for individual works and for larger repertoires.

First, the solar-polar distinction exaggerates the dominant's lesser status in some Baroque genres. Using data from Baroque concertos, chorales, and binary dances, I show that the dominant had a unique role in large-scale tonal structure even in the most overtly "solar" repertoires; in this sense, the solar-polar distinction is one of degree rather than of kind.

Second, solarly and polarity are contrasting approaches to the *temporality* of motion through tonal space, with a connection to the trajectory of form in eighteenth-century music. While solar works move through nontonic keys at a variable rate, polar works confine tertiary keys to brief and generically constrained formal timespans. The implied evolutionary path sees tonality and form move in tandem: the larger forms of the late eighteenth century developed from the relatively polar small forms of the Baroque, pushing aside the solarly of Baroque large forms.

The Tour-of-Keys Model and the Prolongational Structure in Sonata-Form Movements by Haydn and Mozart

Nicholas Stoia (Duke University)

In *Classical Form*, William Caplin proposes that we enhance our understanding of sonata form by recognizing the tour-of-keys model, in which the development section explores various development keys and tonicized regions. This model contrasts with the characteristic Schenkerian view, the tonal-polarity model, in which the keys explored in the development are subsumed into a large-scale dominant prolongation. The main goal of this presentation is to demonstrate that many development sections run through a tour of keys that are independent of dominant prolongation. In pursuit of this idea, I explore sonata-form movements by Haydn and Mozart whose

development sections are particularly resistant to a reading of large-scale dominant prolongation—all end on a development-key dominant rather than the home-key dominant, and then proceed directly to the home-key tonic in the recapitulation. Some of these development sections never even touch upon the home-key dominant. The “dominant-ness” of the final development-key dominant provides a persuasive goal for the section, and supplies the requisite compulsion to move toward the “tonic-ness” of the home-key tonic, even though the dominant and tonic belong to different keys. Another object is to achieve some reciprocity and balance in the complimentary relationship between the tour-of-keys model and the Schenkerian approach to prolongational structure. The Schenkerian approach is enhanced by integration with the tour-of-keys model, and the tour-of-keys model becomes more refined through a synthesis with the Schenkerian concept of dominant prolongation within a development key. The combination of both approaches leads to a more balanced interpretation of sonata form.

Timbre Analysis (AMS)

Jonathan De Souza (Western University), Chair

Affect, Variety, and the Rhetoric of Timbre in the Organ Music of Guillaume-Gabriel Nivers

Alexis VanZalen (Eastman School of Music, University of Rochester)

In sharp contrast with the cultural and political interpretations now common in musicological studies of other French baroque repertoire, scholars such as Douglass (1969, rev. 1995), Higginbottom (1999), and Shannon (2012) have consistently explained the stylistic characteristics and registration-based genres of French baroque organ music as consequences the timbral and technical capabilities of the organs for which the repertoire was written. Yet, little consideration—beyond Higginbottom’s preliminary work (1979)—has been given as to why French baroque organists so highly valued timbral specificity.

In this paper, I place mid-seventeenth-century French baroque organ music, specifically that of Guillaume-Gabriel Nivers, within the context of post-Tridentine French Catholic liturgical reform. Nivers is best known today for initiating a more precise approach to registration in French organ compositions and publications, but he also dedicated much of his career to reforming Gregorian chant. As Brulin (1999) argues, seventeenth-century French theologians valued rhetorical declamation for its ability to help spoken and chanted prayers move the hearts of listeners to greater devotion. Thus, as Davy-Rigaux (2004) and Karp (2005) have demonstrated, Nivers reformed and rewrote chant in accordance with declamatory principles.

I argue that Nivers’s organ compositions exhibit a similar rhetorical approach, and that in them timbre serves several rhetorical purposes. French rhetoricians like

Bernard Lamy believed that orators could move listeners' passions by incorporating vivid imagery into their speeches. Similarly, Nivers's use of timbre helps to depict the affective nuances of the liturgical texts that the versets of his organ mass replaced. Lamy also prioritized the effective delivery of orations and emphasized using a variety of tropes and figures to capture and maintain an audience's attention. Likewise, Nivers provided detailed instructions on how to register, ornament, and deliver his compositions. Within and between the versets of his organ suites he incorporated a wide variety of motives, ornaments, rhythms, textures, and timbres. Thus contemporary French approaches to rhetoric, as valued by those involved in Catholic liturgical reform, offer a new explanation for the importance of registration and timbral specificity in the French baroque organ repertoire that Nivers helped to develop.

Timbral Function in *Klangflächetechnik*

Matthew Zeller (Duke University)

The *Klangfläche*, or sound sheet, is a potent and rich compositional device that facilitates new ways of thinking about and analyzing musical timbre. Rarely discussed in English-language scholarship, it is traditionally considered from a harmonic standpoint. Monika Lichtenfeld, who coined the term in her 1970 essay, "Zur technik der Klangflächenkomposition bei Wagner," as well as Carl Dahlhaus, argue for a negatively framed understanding of the technique based primarily on non-chord tones and pitches extrinsic to the underlying harmony. Timbral function, however, can be decisive for interpreting this music and can force us to reconsider our harmonic assumptions. Building on Lichtenfeld and Dahlhaus's formulations of *Klangflächen*, I reformulate the technique through the lens of timbre, and show that timbre often challenges harmonic considerations.

Klangfläche technique evolved along two paths during the late nineteenth and early twentieth centuries, both with timbre at their core. First, vis-à-vis common practice tonality, I consider the music of Gustav Mahler and Richard Strauss. The *Klangflächen* of Mahler and Strauss illustrate that compositional parameters such as timbre, registral placement, and tempo, may take precedence over the traditional parameters of pitch and harmony in determining what is part of the underlying harmonic progression or teleological progress of the work. Rather than frame the extrinsic sonorities negatively as exempted from organic development, I formulate them positively as independent, non-teleological entities within a framework of the teleologically composed world. Second, I show that Arnold Schoenberg's seminal *Fünf Orchesterstücke* op. 16, no. 3, "Farben," can be interpreted as a *Klangfläche*. Through this reading, pitch classes, musical gestures, and timbral events in "Farben" can be explained as harmonic/static/teleological and non-harmonic/active/non-teleological musical events. Schoenberg's use of *Klangfläche* technique became a foundational moment in

post-tonal twentieth-century music, providing the impetus for numerous works and compositional trajectories.

New York Pro Musica in Stereo: Sound Recording,
Instrumental Orchestrations, and Timbral Listening

Eric Lubarsky (Carnegie Hall)

1957 was an important year for the early music ensemble New York Pro Musica (NYPM) and its director Noah Greenberg. That year saw the premiere performance of the liturgical drama *The Play of Daniel* at the Cloisters Museum in New York City, which became a signature production that the group revived annually, broadcast on television, and took on international tours. Although scholars including Kirsten Yri and John Haines have discussed the group's performances of *The Play of Daniel*, another major event occurred in 1957 that has received little attention. That year the group signed a major record contract to appear on Decca's Gold Label Series, gaining access to the latest sound recording technologies in studio. From then on, NYPM recorded in stereo.

Drawing on recordings, marketing collateral, and printed critical reviews, this paper argues that NYPM's shift to stereo recording offered more than just a higher-quality method of music distribution. It altered how the ensemble framed the Medieval and Renaissance music it performed as well as its approach to performance practice. Responding to growing demand for timbral listening that the (supposedly) better sound quality of the new technology created, NYPM highlighted the unique timbres of historical instruments, emphasizing their use as a historical fact, creating increasingly "kaleidoscopic" orchestrations—a term commonly associated with stereophonic sound in the 1950s and 1960s—and even re-recording one Renaissance vocal work to include instruments. By the middle of the 1960s, critics noticed Greenberg's conspicuous orchestrations and called them excessive and historically improbable.

Looking at NYPM's output through a history of technology offers new insight about well known trends of the twentieth-century early music movement, specifically, what Daniel Leech-Wilkinson calls the "instrument-and-voices hypothesis" and the Neoclassical call for restraint that Richard Taruskin argues was central to "authenticity." While such intellectual and style histories tend to posit aesthetic tastes as social values freely chosen by historical actors, this paper illuminates the material contingencies that sound recording technology placed on musicians and their music. Not just a historical hypothesis or style choice, NYPM's orchestral abundance flourished in a stereophonic environment that fostered renewed interests in timbral listening.

Panel: Unsettling Accounts: Slave Histories, Transatlantic Musical Culture, and Research through Practice (AMS)

Naomi André (University of Michigan), Chair

Žak Ozmo (L'Avventura London; Organizer)

Tunde Jegede

Berta Joncus (Goldsmiths, University of London)

Michael Veal (Yale University)

This panel explores ways that new compositions and arrangements can make lost music part of our historical imagination. The participants look at two types of music identified with enslaved people: the vanished works of the African, Joseph Antônia Emidy (1775–1835) and the Portuguese *modinha* (c.1780–1820). Performances by Tunde Jegede and Žak Ozmo, along with position papers and discussion, will illuminate a transatlantic music witnessed above all in artefacts, traditions and accounts. The panelists propose two solutions for bringing such repertoires out of the shadows: writing or arranging music to narrate history, and explaining how this music illuminates sources that inspired it. Emidy's music and Portuguese *modinhas* lie between orality and archives. The Guinean Emidy shared the fate of millions of west Africans: he was captured as a child in Africa, sold to Portuguese traders and transported, in his case to Brazil.

But unlike most slaves, Emidy then traveled to Europe and became a professional violinist in Lisbon. His musical excellence led to his second enslavement, from 1795, when the English frigate captain Sir Edward Pellew, seeing a black man in the opera band, ordered Emidy's kidnapping and impressment as the ship's fiddler. In 1799 Emidy was freed in Cornwall, where he became a locally renowned composer. No notation survives; we know of Emidy's output only through British notices after 1795. Unlike Emidy's works, *modinhas* survive as scores. Possibly invented by the Brazilian mixed-race poet Domingos Caldas Barbosa (1740–1800), the genre came to be cultivated by several Portuguese composers. But scores don't capture how *modinhas* might have been executed, according to apposite evidence. Combining Brazilian, West African and art song traditions, *modinhas* require the integration of all three for their reinvention.

Transatlantic music-making bound together three continents that its creators moved between. The panel presentation is structured to “sound” this lost music—that is, explore its depths and properties—through performance and scholarly debate. The panel opens with ten minutes of Jegede's music, created as part of his research into Emidy. Two position papers then follow. The first presenter, Jegede, introduces audiences to Emidy's extraordinary journey and explains how Jegede and his collaborators interpret Emidy's legacy by combining creative practice with primary source reports. For Jegede, recording becomes a means to extend oral traditions and to bring Emidy's music back into a transatlantic cycle. In the second position paper, Berta Joncus

identifies clashes in reports about Emidy's music during and after his lifetime, linking these contradictions to contemporary biases, and proposing ways to reconsider Emidy's impact. The discussion is then thrown open to the floor for fifteen minutes: what is the potential for using twenty-first-century music to tell music history? Ozmo will then, over twenty minutes, perform a selection of *modinhas*, interlacing these songs with explanations of his archival sources and their shortcomings, and clarifying the *modinha's* impact outside Portugal. A concluding debate, chaired by Naomi André and with input from Michael Veal, will summarize findings and encourage audience feedback on new ways to conceptualize transatlantic musical culture.

Voice and Vocality in Medieval Occitanian Song (AMS)

Mary Channan Caldwell (University of Pennsylvania), Chair

Voices of Richard the Lionheart: Emotion, Masculinity, and Self Presentation in Two Medieval Laments

Rachel May Golden (University of Tennessee)

Songs of lament circulated widely in France and Occitania, and perform grief in ways that highlight conventions of singing and the expressiveness of the individual lyric voice. While often associated with women's rituals, laments played a key role in expressing medieval emotions connected with masculine fraternity and royal or military relationships. Interrelated songs of lament pertaining to the iconic Richard the Lionheart invite exploration of such vocalities. This paper examines late-twelfth-century voices pertaining to the complex and troublesome figure of Richard, and situates their interconnections within their soundscapes and contexts. Employing close readings and textual-melodic analysis, and engaging related scholarship by Judith Peraino and Emma Dillon, I demonstrate how these voices encompass authorial expression, performativity, expressions of mourning, and gendered possibilities.

Ja nus homs pris, Richard's best-known song and only piece with extant musical notation, survives in both French and Occitan. Having fallen captive in Austria (1192–94) at the end of the Third Crusade, Richard laments his own position. He bewails his imprisonment, even adopting several conventions of the abandoned, angered Lady, and musically broadcasts his despair. I read the melodic-textual material of this song as a public, lyricized weeping—prayerful, performative, and suggestive of some of the gendered ambiguities that surround Richard himself.

Richard's hapless death in 1199 inspired another lament, *Fortz chausa es* by troubadour Gaucelm Faidit, one of the most popular songs of the troubadour era, and a rare instance of an Occitan planh whose music survives. Memorializing Richard's virtues, the narrator finds himself often dumbstruck with loss. Yet this six-stanza piece fully develops the voice of Gaucelm's narrator, who portrays himself performing the act of lamenting and refers to the act of his own singing. Various details of the expansive

and expressive melody underscore emotionally experiential moments and the acoustic rendering of sorrow. The masculine narrator adopts the voice of a subservient; hopeless and overwhelmed by emotional loss, he longs for Richard as courtly ideal.

These interconnected songs, dialoguing around Richard's isolation and liminality, resound today. Together they explicate musical voices within monophonic lyric as they articulate gendered ideals, mourning, and authorial selves.

“Chansoneta, digs li, si·l play, que t'aprenda et chan”:

Embodied Voice in the Troubadour *Tornada*

Anne Levitsky (Columbia University)

In several troubadour *tornadas*, the poet turns to his song and addresses it directly, often sending it as both message and messenger to his beloved or patron. In doing so, the troubadour grants the song powers of speech, motion, and agency, thereby allowing it a subjectivity of its own, and employing a phenomenon that I term “personified song.” When these songs are performed—an action that inherently involves an interaction with bodies (those of performer and audience)—the performer's singing voice facilitates the creation of a third type of body (that of the song) from both poetic injunction and the performer's breath.

This paper focuses on songs whose *tornadas* encourage their recipients to learn them, initiating a highly physical process that involves repeated listenings and re-statements until the song is memorized. The act of learning thus becomes one of consumption and reproduction, as the recipient takes the song into his/her ear and mouth, and simultaneously reproduces it with his/her voice.

I examine these songs through the lenses of medieval pedagogies of singing and philosophical discussions of sound, demonstrating that the elements of embodiment and physicality inherent in performance construe the act of learning as represented in troubadour lyric as a sexual act. Scholarship by Boynton, Cochelin, Carruthers, and Busse Berger details the importance of the body and physicality in medieval pedagogies of reading and singing, as song was internalized and embodied through repeated listening and restatement. Additionally, philosophers such as Aristotle, Avicenna, and Isidore of Seville conceived of sound and hearing as the most immaterial of the senses, which could only be heard when the air lodged inside the ear was struck, and thus permeated bodily boundaries. I argue that the process of learning instigates a material connection only made possible through the voice on multiple levels: between performer and audience, and troubadour and intended recipient.

The Multivocalism of the Lady in Marcabru's "A la fontana del vergier"

Marisa Galvez (Stanford University)

"A la fontana" by the troubadour Marcabru has long fascinated scholars because it features a strong female voice that speaks against crusade in a lament for a departed lover. The song has been discussed as a mixture of genres: it has characteristics of a *pastorela*, as the lady ignores the entreaties of a knight in a nature setting, as well as a *chanson de femme* as a woman's lamentation of a departed lover; finally the song resembles crusade songs in other vernaculars in which a lady's lamentation curses the call to crusade. Building upon previous scholarship by Pirot, Olson, Nichols and others, this paper analyzes how a multivocality emerges through the lady's mixture of high and low registers, articulated through rhetoric and rhymes.

In a departure from the moralist position of crusade song "Pax in nomine domini" Marcabru's lady is not easily dismissed as a unified female voice attached to earthly concerns. Rather, her language of dispossession and present positionality, framed by the recognition of empty courtly rhetoric at the song's beginning, mediates the key phrase in which she says her lover "thinks little of her." Rather than seeing this strophe as the lady's constant loyalty to a lover who has turned away from her, and therefore a legitimization of crusade orthodoxy, the rhetoric indirectly makes Christ and the call for crusade the cause of her lover's neglect.

The multivocalism of the lady—the mixture of noble and popular registers that evolves in "A la fontana"—embodies an ambivalence about crusade, an expression of piety and protest. The popular "tone" of the "-ey" rhymes as noted by Gaunt and others and the presence of this sound in the words for belief and mercy (*crey*, *mercey*) place personal desire and belief in tension with spiritual vocation. This ambivalence encoded in a mixture of high and low registers appears in other songs, such as Old French crusade song "Chantarai por mon corage." This paper will consider the song's connection to other crusade lyric and its complicated transmission in the only surviving copy of "A la fontana" in Occitan chansonnier C.

Saturday Noontime

Alt-Ac to Alt+Ac: Redefining Musicology Careers in the Twenty-First Century

Sponsored by the AMS Committee on Career-Related Issues

Paul Christiansen (Seton Hall University) and
Margaret Butler (University of Wisconsin–Madison), Co-Chairs

Leah Branstetter (Rock and Roll Hall of Fame and Museum)

Katherine Leo (Millikin University)

Devora Geller (YIVO Institute for Jewish Research)

Eric Schneeman (The Magik Theatre, San Antonio, Tx.)

What does a musicology career look like in the twenty-first century? This session will convene musicologists working in the fields of forensic musicology, fundraising development, digital education, and archival preservation for a wide-ranging discussion about musicological careers both within and beyond the traditional tenure track. Topics to be addressed will include: how to stay engaged in musicology while pursuing careers beyond the ivory tower; how Ph.D. programs can build skills applicable to both academic and non-academic careers; what you can do to prepare for a wide array of careers while working on your degree; and how we can reframe “non-traditional” careers as something other than merely an alternative to academia.

More than Scores: Musicology and Metadata

Carl Stahmer (University of California, Davis)

Richard Freedman (Haverford College), Chair

Sponsored by the AMS Committee on Technology

Margot Fassler (University of Notre Dame)

Kimberly Francis (University of Guelph)

Mary C. Francis (University of Michigan Press)

David M. Kidger (Oakland University)

Debra S. Lacoste (University of Waterloo)

Caitlin Schmid (Harvard University)

Matthew Vest (University of California, Los Angeles)

This is an exciting moment in musicological research, as more projects—whether journal articles, books, or archival projects—take advantage of digital tools to make the objects of study present. A diverse range of digital objects—musical recordings,

facsimiles of a unique archival documents, datasets—are now being incorporated into scholarly work. But the influence of even the most excellent scholarship is muted if it cannot be preserved for future reference, and even more importantly, made reliably discoverable to all who might seek it.

The key to discoverability is metadata. Music librarians are, of course, quite familiar with the challenges of using many of the common standards (Dublin Core, METS, FRBR) to describe and classify musical works, with their complex networks of derivations (the piano four-hands version a symphony) and manifestations (the various recorded performances of the same). The kinds of metadata that might accrue in a digital project about music can be even more complex, with a welter of roles (not only composer, publisher, and performer, but also editor, contributor, analyst, commentator, and so on), and analytic types (such as measure numbers, staves, instruments, genres, keys, patterns, etc.) that might figure in any given research environment. Scholars themselves are often less familiar with the ramifications of creating useful metadata for their projects. In the digitally networked world of music scholarship, musicologists need to prioritize being good stewards of the metadata of their projects: understand what metadata is needed; collaborate with publishers, librarians, archivists, grant funding bodies, and scholarly societies to amplify discoverability; teach students how to use metadata to find and utilize the most rigorous scholarly work; etc.

Saturday Noontime Concerts

Lecture-Recital: Pushing against Musical Homonormativity: Percussion as a Queer Tool of Resistance

Bill Solomon and Jerry Pergolesi (University of Toronto), percussion

Program

Arctic Air (excerpt) (1992) Pauline Oliveros (1932–2016)

One4 for solo drummer (1990) John Cage (1912 - 1992)

Settle for vibraphone (two players) (2012) Sarah Hennies (b. 1979)

Yellow, Rainbow #3 for vibraphone Jerry Pergolesi
(2018) premiere

camp marmalade for percussion and voice Bill Solomon
(2018) premiere

In the era of post-marriage equality, *Ellen*, and *RuPaul's Drag Race*, once-maligned and underground queer cultures have become mainstream through the tireless work of political, legal and cultural activists who fought for recognition, equality, and protection rights. Despite increasing acceptance of LGBTQ lives, especially among younger generations, queer theorists, commentators, and artists have pointed out the risks in assimilating within the larger heteronormative culture in a process that Lisa Duggan (2003) calls homonormativity, whereby queer voices are silenced in exchange for privileges that society had previously denied them.

What gets lost in the transition to homonormativity are queer histories and lineages, particularly those that were interrupted due to the losses from the AIDS epidemic. This trauma abruptly silenced a generation of queer voices, and precipitated the adoption of homonormative ideals that served as survival techniques (Schulman 2012). As a result, queers are often left with lacunae, further compounded by an archive that neglects queer lives and desires. This past must be carefully reclaimed, re-constructed, and reimagined from within the community (Dyer 2005, Bronski 2011), so as not to be co-opted and commodified for neoliberal purposes and the cultural capital that heteronormative ideals can gain from it.

Homonormativity enters into the musical conversation when queer composers and performers are forced to adopt musicking practices that fail to interface with their sexuality. Dominant (heteronormative) music practices, including performance presentation, composer-performer relationships, ontologies of the score, formal design, and other musical concerns, can be queered when one actively attempts to resist the

enticements of encroaching homonormativity. Queerly oriented musicians must develop tools of resistance to protect and cultivate their practices which are derived by looking backwards in order to fashion a future (Love 2007, Muñoz 2009).

Percussion is an unstable category, at once understood as an ever-expanding collection of instruments, a practice that is post-instrumental (Stene 2014), and an action-centered practice (Schick 2006); much like “queer,” “percussion” is a slippery term that avoids easy categorization (Hennies 2017). Percussion’s queer history (Solomon 2016) aligns closely with American experimental practices, providing a context for further research in queer percussion performance. This provides an opening, allowing investigations into what it means to make queer-labeled music (Goldberg 2016), and how unexpected acts of artistic mayhem can disrupt the status quo (Halberstam 2012). Percussion is uniquely situated as an instrumental practice to engage and embody queer issues directly, hence the need for examining the queer potential in percussive performance.

This lecture-recital seeks to highlight various strategies that develop out of the queer percussion repertoire as a way to resist homonormativity. Works by Cage (*One4*, 1990, two realizations played concurrently) and Oliveros (excerpt from *Arctic Air*, 1992, spatially realized throughout the audience) serve as reminders of radical queer statements that focus on the liberation of sound, while Sarah Hennies’ (b. 1979) *Settle* (2012) is an example of music that avoids a homonormative paradigm through the exploration of a single repeated chord. Further, Pergolesi and Solomon will simultaneously perform compositions of their own, putting into practice their theories of queer resistance.

The Piano Music of Luigi Perrachio (1883–1966)

David Korevaar (University of Colorado Boulder), piano

Program

From *Nove Poemetti*

Sera (1917)
 Zefiro (1920)
 La notte dei morti (1920)
 Libellule (1917)
 Notte (1920)

From Twenty-Five *Preludi* (1927): nos. 13–25

Tranquillo, delicato
 Molto lento, lugubre
 Agitato
 Molto tranquillo e semplicissimo
 Molto tranquillo e semplicissimo
 Larghetto
 Alla Marcia, svelto
 Presto, fantastico
 Lento, a capriccio
 Presto
 Grave
 Vigoroso, elementare
 Calmo, disteso

A few years ago, when my colleague Laurie Sampsel and I were investigating the University of Colorado's collection of scores from the library of the Catalan pianist Ricardo Viñes, I discovered an intriguing volume by a composer whose name I had never come across before: *Nove Poemetti* (Nine little Poems) by Luigi Perrachio, including one, *Libellule*, inscribed to Viñes.

Italian instrumental music was developing quickly in the early twentieth century, with composers like Ottorino Respighi (1879–1936), Ildebrando Pizetti (1880–1968), Gian Francesco Malipiero (1882–1973), Alfredo Casella (1883–1947), and Mario Castelnuovo-Tedesco (1895–1968) all making their presence known on the international music scene by the 1920s. These and others were promoted by the musicologist Guido Gatti (1892–1973), who was an important advocate for Italian instrumental

music at a time when the world still saw Italy primarily as a home for opera. He was also an early admirer of Luigi Perrachio, publishing an enthusiastic article in 1918.

Perrachio was born in Turin in 1883, the same year and city as Alfredo Casella; Gatti linked the two as the “generation of 1883.” Perrachio was taught piano and cello by his father, an amateur musician, but received law degree from the University of Turin in 1908. Music called him strongly, and he completed a degree in piano and composition in Bologna in 1913 after spending time in Vienna, where he worked with the Moravian pianist and composer Ignaz Brüll (1846–1907). After a sojourn in Paris, he returned to Turin, where he established himself as a promoter of new music, founding a group known as the “Double Quintet of Turin” dedicated to presenting new works. In 1924, he published a small monograph on the piano works of Debussy. In 1925 he began teaching at the Liceo Musicale (now Conservatorio) of Turin, first piano, and later composition. He was an important mentor for a generation of Italian composers, continuing to teach at the Conservatory until 1955. His deteriorating health led to almost complete immobility, but he continued to receive private students at his home until his death in 1966.

Today, he and his music are almost completely forgotten, although there are some recent scholarly articles in Italian, including a brief survey of his piano music by Attilio Piovano, and one CD recording of music for harp. Perrachio seems to have suffered from undue modesty: he published only a small fraction of his work, and he was willing to do so only after significant arm-twisting from his supporters. Castelnuovo-Tedesco, in a review of the *Nove Poemetti*, begins, “Yes, it is decided, finally! Luigi Perrachio has published some of his piano pieces: more compelled by the affectionate pressures of his friends than by the impulse of his own will.”

Nove Poemetti

Each of these little poems bears a descriptive title—an homage to the works of Debussy and Ravel that he loved. The musical expressions of the extramusical ideas are clear. The dedications include musicologists (Gatti, Brugnoli), composers (Casella, Malipiero), and pianists (Ricardo Viñes, Clara Sansoni).

1. *Sera* (Evening), June 1917, to Casella. Words from the French symbolist Paul Fort (1872–1960) head the score.

Le soir tombe . . . C'est l'heure où Pan, rêveur, siffle dans la forêt. Le rossignol caché lui répond; et leurs trilles montent, se poursuivant dans les arbres qui brillent; tant pour les écouter, la lune est venue près . . . Le satyre s'est tû, et l'oiseau se lamente . . . Plus un bruit . . .

2. *Zefiro* (Zephyr), May 1920, to Anita Olivero (a friend?). Unattributed words at the top of the score:

nel quieto mattino
Zefiro folle scherzava
colle stille di rugiada
e coi fiori;

scherzava tra gli alberi
 sugli alberi tra il fogliame
 e la foresta tutta frusciava
 sonante
 come dolcissima arpa immensa . . .
 E il cucu ridea a quello spasso . . .

3. *La notte dei morti* (The night of the dead), May 1920, to Gatti. Unattributed words:

lenti gravi vanno e sereni;
 i martiri gli eroi
 le madri
 i piccolo innocenti . . .

4. *Libellule* (Dragonflies), April 1917, dedicated Viñes.

8. *Notte* (Night), May 1920, to Attílio Brugnoli (1880–1937). Lines by Giovanni Pascoli (1855–1912) extracted from his “La Notte”:

. . . e in me trovai quel canto,
 che si frangea nell'anima serena
 piena, nell'alta opacità, de stelle.

The twenty-five *Preludi*, composed in 1927 and dedicated to the pianist Anna Urani, are in part an homage to Bach (explicitly mentioned in the score on the final page), but musically seem to have more to do with the concise preludes of Chopin, Scriabin, and others who based their cycles on the circle of fifths. In 1926, Perrachio had published a three-hundred-page monograph on Bach's Well-Tempered Clavier, so the idea of doing some kind of cycle through all the keys was likely fresh in his mind. There are no superfluous notes here, and clarity is clearly at the forefront of his conception.

Perrachio chooses a key scheme that is his alone, but which is inspired by the circle-of-fifths key scheme used by Chopin in his op. 28 cycle, rather than Bach's chromatic progression. Perrachio arrives at twenty-five instead of twenty-four because he writes a prelude in F-sharp (no. 16) *and* one in G-flat (no. 17). Another twist on the key scheme, so that he can finish in B-flat major instead of D minor (memorializing Bach), is that he inserts the keys of one flat (F major and D minor) near the beginning of his cycle. Perrachio alternates keys major-major-minor-minor instead of major-minor-major-minor. He begins with C major, but detours to one flat (F major) then goes to the initial relative minors (A minor, D minor) before going to sharps (G major, E minor, B minor, D major, A major, F-sharp minor, etc.). Perrachio writes, just before the final phrase of the last prelude, “In nomine JOHANNIS SEBASTIANI,” and appends (in Italian) the Biblical line “The truth shall set you free” (John 8:32) at the bottom of the same page—his answer to Bach's “*soli Deo gloria*” in the manuscript at the end of WTC I.

Saturday Afternoon 2:15–3:45

**Panel: Beyond the Canon: Strategies for
Teaching outside Your Comfort Zone**

Sponsored by the AMS Committee on Career-Related Issues

Evan A. MacCarthy (West Virginia University), Chair

Virginia Lamothe (Belmont University)

Kimberlyn Montford (Trinity University)

Jonathan King (University of North Carolina at Asheville)

Denise Odello (University of Minnesota, Morris)

The theme of this panel will be teaching outside one's primary professional and/or scholarly area and the evolving expectations and needs of the musicology academic job market. For many musicologists on the market today that includes the teaching of world, popular, or vernacular music, and we are hoping to address fresh, constructive ways of preparing prospective collegiate faculty to more effectively teach students to experience music, musicians, and the social and cultural contexts of repertoires that might not be close to their research or training. This panel will address practical concerns related to this topic including undergraduate syllabus design, course preparation, NASM requirements, strategies for locating departmental allies and resources, and how the growing expectation for teaching outside the Western tradition is shaping the musicology job market.

**Special Session: AMS Committee on Women
and Gender Endowed Lecture**

Feminist Noise

Bonnie Gordon (University of Virginia)

Mary Hunter (Bowdoin College), Chair

Sindhumathi Revuluri (Harvard University),

Deborah Wong (University of California, Riverside), Respondents

This talk uses the fieldwork of Zora Neale Hurston as a point of departure for meditations on how feminist noise can resonate in the academy. Hurston embraced the noise of early field work recordings. By not splicing out what others considered "noise," Hurston actively resisted any attempt to make the people with whom she made music into static phonographic objects. An alt-ac pioneer, she got no play in academic music circles despite an Ivy League degree, a Guggenheim fellowship, and the support of Franz Boaz. Inspired by Anne Carson, I argue that Hurston embodies

the essential noise of women whose flesh and voice make logos inaccessible. It is long past time for music scholars to embrace the kind of feminist noise that Zora Neale Hurston practiced. Such an embrace means telling stories that our field couldn't hear in the past. It means thinking deeply not just about ideas but also about practices and institutions, about the gritty unseemly business of universities. Finally, it means thinking past diversity to imagine truly equitable futures."

Eighteenth-Century Britain (AMS)

Simon McVeigh (Goldsmiths, University of London), Chair

Troubling Grace: Performing the Tambourine in Georgian Britain

Katrina Faulds (University of Southampton)

Around 1800, Britain saw a small explosion in the publication of music with accompaniment for tambourine, complicating existing gender and cultural narratives. Publications by composers such as Clementi, Steibelt, and Mazinghi often took the form of waltzes and reductions of ballets; however, both were highly problematic genres for women. Additionally, instruments of the drum family were associated with masculine military topoi and performance, yet publishers emphasized the suitability of the tambourine for women and instruction manuals clearly yoke tambourine performance with taste, elegance and "the most graceful attitudes." Although Henry Farmer and Sam Girling separately situated tambourine music within female domesticity, recognizing its postural, visual and choreographic nature, little attempt has yet been made to understand how its performance intersected with contemporary ideals of grace.

This paper explores how elite women's engagement with tambourine music tapped into and jostled against a specific corporeal aesthetic vocabulary and material culture around grace. Bodily grace was epitomized by ease, elegance, and "delicacy of attitude and motion," drawing heavily on notions of antiquity. Yet despite the emphasis on grace in tambourine instruction, its performance required vigor, theatricality, and noise, the antithesis of demure grace. The tambourine's incorporation into the fabric of elite houses, from vases, commodes, figurines, and musical trophies through to portraiture, contains clear parallels to depictions of women playing tambourines in musical publications. The recurring portrayal of women with tambourines as bacchantes, and the merchandising of Emma Hamilton's body and instrument, points towards a narrative that sanitizes or nullifies associations with intoxication, violence, and voyeurism. In addition to evoking classical mythology, the tambourine was also coupled with diverse ethnicities and representations of class, from French street musicians, "oriental" janissary music, and black instrumentalists in militia bands, to female ballet dancers and the innocence of childhood play. Women's performance on the tambourine, therefore, needs to be understood within the context of this complex

cultural background. Grace became a pivotal tool through which such music-making was both endorsed and promulgated, connecting it to a broader discourse around material acquisition, and sidestepping uncomfortable gender and social juxtapositions.

Rape and Anti-Catholic Propaganda on the London Stage: An Eighteenth-Century #MeToo?

Erica Levenson (SUNY Potsdam)

In 1730 the Jesuit priest Jean-Baptiste Girard was accused of the seduction and sexual abuse of a young woman named Marie-Catherine Cadière. Despite ample evidence of his guilt, Girard was ultimately acquitted. Over the following years, French commentators flooded the presses with pamphlets, poems, songs, and plays, reinterpreting the scandal as a religious parable about good and evil, while later Enlightenment writers drew upon the trial as grounds for religious skepticism. Although scholars have focused mainly on this scandal in its French context, it quickly spread into the international popular culture of its day. By examining the trial's reception abroad, this paper reveals how the crime of sexual assault was reconstrued to match new political expediencies across national borders; Cadière's own voice, I show, was washed out by the very process of dissemination and reinterpretation that had made her narrative famous in the first place.

This paper unearths a yet-to-be studied English ballad opera from 1732 based on the incident, *The Wanton Jesuit, or Innocence Seduced*, and interprets it within the context of early-eighteenth-century British politics. For eighteenth-century audiences, the genre of ballad opera provided raw and honest commentary on the controversial issues of the day through its combination of popular tunes and spoken comedy; tunes signified multiple, sometimes ironic, meanings and communicated in a coded, aural language, helping those in the know to interpret subversive content. My intertextual analysis of Cadière's sung ballads—recycled from pre-existing operas and songs—shows how her story became not only a symbol for anti-Catholic propaganda, but also a morality tale about how power and wealth could conceal debased deeds. Such a message, I argue, captured the spirit of disillusionment then felt about Britain's government—spurred by the collapse of an attempted alliance with France, a corrupt Prime Minister, and increasing social inequality—all under the guise of a French headline. Yet, as the story was reworked to be about politics, religion, and wealth, the woman behind the scandal also faded in popular memory. Might Catherine Cadière join the chorus of #MeToos flooding present-day mass media?

The Middlebrow Glee in Georgian England

Bethany Cencer (St. Lawrence University)

The glee reached the height of its popularity during the 1780s and 90s in London, primarily due to its marketing to middle-class amateur musicians, especially women. A few decades prior, however, this genre was generally associated with professional composers and aristocratic associations. Elite all-male vocal clubs such as the Noblemen and Gentlemen's Catch Club, which counted among its members prestigious composers such as Thomas Arne, Benjamin Cooke, and Samuel Webbe as well as wealthy gentlemen including the Earl of Sandwich and the Prince of Wales (later George IV), had been responsible for the genre's revival as a worthy successor to the partsongs of Tallis, Morley, and Purcell. As vocal clubs sought the cultural elevation of the glee, they also took advantage of London's burgeoning music market to broaden the genre's potential consumer base.

Viewing the glee as a genre that undergoes a transformation from highbrow to middlebrow status during the eighteenth and early nineteenth centuries illuminates significant changes in its performance practice, reception, and representations of Englishness and masculinity. The twin poles of aristocratic legitimacy and consumerism embedded within glee culture resulted in blurred distinctions between professional/amateur and private/public. Drawing on the work of Joan Rubin and Kathleen Wilson, I argue that middlebrow theory, though rooted in twentieth-century cultural practices, can clarify the interactions between class, capitalism, and culture in Georgian music. Developments in glee performance practices prioritized accessibility for a wide audience, including standardized cleffing in which all vocal parts except the bass were notated in treble clef, and the addition of piano accompaniment parts to what was initially an a cappella practice. Well-known composers of glees such as John Wall Callcott published reharmonizations of earlier glees, simplified for amateur singers. These techniques brought greater cultural visibility to the glee among contemporary performers and audiences, but nineteenth-century critics argued that the genre's perceived amateurization caused a decline in artistic quality. The glee's substantial renovation anticipates the dynamics of class and cultural hierarchy underpinning twentieth-century middlebrow music.

Geography, Identity, and Pitch (AMS)

Jillian Rogers (University College Cork), Chair

Tuning the US: Musical Practices, Technology, and the Definition of a National Identity (1859–1939)

Fanny Gribenski (Max Planck Institute for the History of Science)

Shortly after France adopted 435 hertz as a national pitch in 1859, American voices were clamoring for the same standard in the US. While socialites entertained the idea of “Europeanness” and the new scientific and musical rationality encapsulated in this norm, concert entrepreneurs dedicated to oratorio and, more broadly, “the Classics” were equally approving because the low frequency was well suited to vocal and ancient music. Finally, for prominent instrument builders such as Steinway, the institutionalization of this standard promised new avenues for business as 435 was spreading throughout Europe. On the other hand, local actors indifferent to the promise of belonging to a so-called “universal community,” such as the myriad brass bands or small piano builders, resisted standardization, which they saw as an onerous imposition. As transnational histories of time, weights and measures have shown, the emergence of technological and scientific standards provided local and national communities opportunities to define themselves in relation to the growing imaginary of an international order. Far from being mere ideas in a disembodied history of international relations, these norms had a strong impact on social and material practices.

Drawing on a broad range of unexplored historical documents (instrument builders’ and musical unions’ archives, concert societies meetings’ reports, Bureau of Standards’ correspondence), this paper highlights the tight entanglement of musical practices, technology and struggles over national identity. Up to the end of World War I, despite several musical associations’ adoption of the French norm, pitches remained unsettled in the US absent an organizational capacity to regulate musical practices on a national level. In turn, the successful implementation of a new standard in the interwar period which triumphed on the international stage in 1939—A 440—resulted from the creation of a national musical market that involved a deep transformation of instrumentalists’ and listeners’ techniques as well as the emergence of new modes of craftsmanship. Through a combination of musicological, Science and Technology Studies, and transnational perspectives, this paper offers a renewal of the historiography of pitch. In doing so, it highlights the undervalued, yet critical role played by sound in the history of international relations.

Mapping the Globe through a “Sound Atlas”:
Listening to Race and Nation in France between the Wars
Jann Pasler (University of California, San Diego)

Whereas scholars have examined recordings in Berlin’s Phonogramm-Archiv for what they reveal about musical origins (Rehding 2000) and human evolution (Ames 2003), analogous French archives have largely eluded scholarly study. The recent revelation of Azoulay’s 600 recordings at the 1900 Paris Exhibition, preceding Hornbostel’s work in Berlin (Pasler 2014), and of recordings made at the 1931 Colonial Exhibition in Paris (Cordereix 2006) are only beginnings. Moreover, André Schaeffner’s forty dictaphone recordings in Africa (1931) and his subsequent work at the Musée de l’homme (Girard 2014) have overshadowed others’ important roles in making, conserving, and studying ethnographic recordings. At the Musée de la parole, the Sorbonne’s Phonetic Institute, and the Musée Guimet, desire emerged for a global “sound geography.”

Beginning in 1911, the Archives de la parole sought to assemble a “National Sound Atlas” of French dialects. A “sound museum” in 1928, it was integrated into Hubert Pernot’s Phonetic Institute. From 1928–30, Pernot sent staff to Eastern Europe and Greece where they made 674 recordings of folk traditions. Philippe Stern, curator at Trocadero’s Ethnographic Museum and the Musée Guimet, worked with Pernot to record, transcribe, and study “oriental, exotic, and distant music” from throughout the world. In 1927 they began a “musical library” of transcriptions from Brazil to India (1930–37). During the 1931 Colonial Exhibition, Stern and Mady Humbert-Lavergne made 184 recordings—the “first sound atlas of the songs, music, and dialects” of their colonized peoples. Roger Devigne, Pernot’s successor in 1932 and founder of the organization, “Folklore through recordings,” built on these efforts, organizing numerous recording missions abroad, as did the National Phonothèque, created in 1938.

This paper, based on Stern’s archives, focuses on how he and female assistants, Humbert-Lavergne and Jeanne Herscher-Clement, assembled, analyzed, and used this “Atlas.” It scrutinizes their methodology for making, transcribing, annotating, and studying field recordings, their record reviews in the press, and the inclusion of recordings in their public lectures (1932–34) and scholarly articles in *Zeitschrift für Vergleichende Musikwissenschaft* (1933–34). Through genres, scales, rhythms, and timbres, these “echos of races and nations” created a topography enabling “auditory journeys” across the globe.

Alexander John Ellis: Pitch Fundamentalism and the
Data Collection Techniques of Colonialism

Daniel Walden (Harvard University)

This paper suggests that the method for analyzing musical pitch developed by Alexander Ellis in his seminal article “On the Scales of Various Nations,” adopted enthusiastically by comparative musicologists and music theorists from the late nineteenth century onwards, has its origins in data collection techniques perfected by colonial bureaucracies. Ellis’s method aimed to represent musical systems from around the world in data by rendering them into scalar collections of specific frequencies, quantified in “cents.” Each system could then be catalogued and made available for cross-cultural comparison. I call this theoretical position “pitch fundamentalism,” and define it according to three principles: 1) that the identity of any musical sound can adequately be determined by its pitch; 2) that “pitch” is a universal parameter, defined on a physical basis by the frequency of its fundamental alone, and therefore necessarily separate from timbre, physical gesture, etc; 3) that the music theorists findings must be statistically robust, eliminating individual or local differences in performance practice as outlying data, and therefore contributing to an understanding of what constitutes national or regional musical norms.

I propose that Ellis’s analyses can be connected to the contemporary practice of census-keeping on matters of sociological and economic importance. Cultural anthropologists (Cohen 1987, et al.) have shown that census-keeping was not a “neutral” act, for it required reducing a complex environment into sortable and quantifiable phenomena. Once reduced to data points, these phenomena could be analyzed and compared, allowing for the consolidation of political and social control and contributing to the construction and maintenance of an unequal society. I argue that the efforts to transform different musical traditions into scientific objects by breaking them apart into separate quantifiable parameters, all for the sake of comparative analysis, owes much to these census-keeping practices and is likewise far from politically neutral. The peril of pitch fundamentalism—and parametrical thinking in general—is that it significantly distorts our understanding of musical traditions while projecting itself as universal and non-judgmental. I close by suggesting the need to avoid both scientism and reductionism while paying sophisticated attention to matters of musical epistemology and ontology.

Jazz Interactions (AMS)

William Bares (University of North Carolina at Asheville), Chair

“A Sort of ‘Philip Glass with Soul’”: Julius Eastman’s Camp
Sincerity, Betwixt and Between Jazz and Minimalism

Matthew Mendez (Yale University)

Though the legacy of composer-vocalist Julius Eastman (1940–90) has recently become the subject of considerable academic and public scrutiny, little work has yet been done on his ties to the expressive practices associated with the African American improvisative tradition. So far, the lion’s share of attention has gone to his self-styled “Nigger Series”—their collective title notwithstanding, scores arguably situatable within a Eurological, pulsed minimalist canon. But in earlier works, Eastman’s “minimalism” had a different valence, a quasi-improvisative, Afrological ethos absorbed from postwar jazz. So committed was he to this ethos that by the mid-1970s, he attempted to rebrand himself as a jazz artist.

Drawing in part on original interviews, my paper presents a reading of one of the key moments in that evolution, Eastman’s *Femenine* [sic] (1974), and teases out the piece’s quasi-improvisative features that, vis-à-vis another, related score, occasioned the epithet “Philip Glass with soul.” Indeed, Eastman eschewed Glass’s cool precision, instead favoring riff-based and citational structures closely connected to what he referred to as jazz’s scope for “instant expressions of feelings.”

Yet Eastman’s artistic production was also nothing if not intersectional, and as a gay man, he was concerned to merge camp performative strategies with earnest “self-expression”: what Ann Pellegrini (2007) dubs “camp sincerity.” But as George Lewis (1996) notes, the post-Cagean improvisative circles in which Eastman made his name enforced an unspoken ban on “self-expression.” This, I will also argue, provided the occasion for his estrangement from Eurological practice, in favor of the evening-length, wholly improvised solo piano format, then in vogue due to the success of Keith Jarrett’s *Köln Concert*. In Eastman’s hands, the format, with its “epic,” heightened “romanticism,” became the ideal vehicle for “camp sincerity,” allowing him to realize ideas first broached in pieces like *Femenine*.

In attending to Eastman’s artistic production, I aim to help reorient the histories of jazz and minimalism, pointing up Afrological genealogies too often underplayed in Eurological accounts of the latter. As for Eastman, however, former colleagues recall the black jazz community treating his homosexuality with hostility, rendering such reorienting at once tragic and ironic.

Sonic Phenomenology in Duke Ellington's *Daybreak Express*

Sean Colonna (Columbia University)

Duke Ellington's *Daybreak Express* (1933) draws much of its musical material from the sounds of train motion, and for this reason can be considered alongside other train-inspired works of the twentieth century such as Arthur Honegger's *Pacific 231* (1923) or Steve Reich's *Different Trains* (1988). However, unlike these other pieces, Ellington's orchestrates not only the sounds of train motion but also the psychoacoustic processes involved in the perception of those sounds. His music depicts Doppler shift, object streaming, and inattention deafness as they impinge upon an embodied subject's perception of a train accelerating to a steady speed, maintaining that speed for some time, and finally slowing down to a halt. In the first portion of this paper, I demonstrate the musical means by which the piece's introduction depicts each of these processes, drawing from Albert Bregman's work on auditory scene analysis and Ken Rattenbury's investigation of Ellington's compositional methodology. I then show how the structural aesthetics of these processes are used to articulate more abstract musical ideas in later sections of the piece.

The second portion of this paper examines some of the philosophical and historiographical issues arising from my analysis. I describe the ways in which *Daybreak Express* presages by almost forty years some of the aesthetic attitudes and compositional techniques of spectral music, traditionally understood as beginning with French and German composers in the 1970s. I compare Ellington's music to that of Gérard Grisey in order to point up the similar approaches each of these musicians took when transducing the phenomenology of sound into musical performance. By positioning Ellington alongside other experimental composers of the twentieth century, I argue for thinking bidirectionally in time about *Daybreak Express*, as it participates in and complicates musical discourses that both preceded and succeeded its date of composition.

Western Swing Venues and Geographies of Genre in 1930s Fort Worth

Samuel Parler (Denison University)

Developed by east Texas musicians in the 1930s, western swing sits uneasily within popular music historiography. Absent from most histories of jazz, western swing more often appears as a subgenre in surveys of country music. However, recent western swing historians have advocated for the jazz label, documenting the music's stylistic indebtedness to contemporaneous jazz performers via comparative analyses and musician testimonies. Despite convincing evidence, these revisionist efforts have yet to turn the historiographic tide. At first blush, racial politics seems to offer a ready explanation—while jazz is typically identified as an African American genre, most 1930s western swing musicians were white. Yet histories of 1930s jazz routinely cite

the contributions of white bandleaders. Race alone is thus insufficient to explain the exclusion of western swing from the jazz canon.

In grappling with these contradictions of genre, this paper argues for the critical role of white, working-class performance venues in the early coding of western swing as a non-jazz music. I focus on the Crystal Springs Dance Pavilion in Fort Worth, Texas, the primary venue for white western swing pioneers Milton Brown and His Musical Brownies. Drawing upon archival interviews, newspaper accounts, and government documents, I reconstruct the class and racial politics at Crystal Springs and contextualize the venue within the broader cultural geography of 1930s Fort Worth. While management enforced Jim Crow segregation, the venue also gained notoriety for flouting Prohibition laws and attracting outlaw patrons like Bonnie and Clyde. This raucous atmosphere alienated middle-class whites who were otherwise receptive to jazz. They found their tastes were better served by the city's burgeoning social clubs and mainstream jazz venues, featuring national stars like Paul Whiteman, while black audiences were limited to segregated venues like the Jim Hotel. In uncovering this history, this paper contributes to local histories of popular music, adding to the literature on landmark venues and showing how cultural geography and demographics in Fort Worth helped to shape national narratives around jazz, country, and western swing.

Nineteenth-Century Compositional Strategies (AMS)

Brian J. Hart (Northern Illinois University), Chair

“Erinnerung,” Grief, and Imaginative Remembrance in

Robert Schumann's *Album für die Jugend*, op. 68

Carolyn Carrier-McClimon (Indiana University)

Throughout the nineteenth century, albums—filled with personal inscriptions from family and friends—were a locus of socially constructed memory. In this paper, I explore the character piece “Erinnerung” from Schumann's *Album für die Jugend*, op. 68 as a case study of private album-keeping practices undertaken by Schumann and his circle as they mourned and remembered their recently departed friend Felix Mendelssohn. This published composition stands in dialogue with several other private pieces of art and documents created by the Schumanns and their close friends, all inspired by Mendelssohn's death or the music of “Erinnerung” itself: album leaves of poetry written by the artist Julius Hübner, deathbed sketches of Mendelssohn by Hübner and Eduard Bendemann, and records in the Schumanns' various diaries. After the *Album* was published, “Erinnerung” continued to convey personal meaning, memories, and grief only to those familiar with this privately constructed monument.

Further, I argue that Schumann connected “Erinnerung” musically to three other pieces in the *Album*, the so-called Star Pieces, and that the relationships among the

four demonstrate ways in which the reflection inspired by “Erinnerung” sparked his imagination and fostered new creation, as in private albums. I draw on Elaine Sisman’s work on *phantasia*—which discusses the intersection of fantasia-like music, imagination and remembering—and Schumann’s own descriptions of his experiences fantasizing at the keyboard in order to posit a scenario in which the Star Pieces grew out of small musical motives from “Erinnerung.” These small seeds of remembrance both represented the past and also grew into something new as Schumann reflected on the death of his friend.

I center my paper on personal objects and experiences in order to open the discussion surrounding Romantic memory to include that which goes beyond the score and quietly speaks to specific, private memories. Only by viewing “Erinnerung” through the lens of album practice—which privileged and facilitated the creation of such memories—can we fully begin to appreciate the layers of Schumann’s homage, and understand how this piece helped this circle of friends remember and grieve Mendelssohn.

Composing in the Long Shadow of *Tristan*: Parody, Allusion, and Assimilation in Franck’s String Quartet

Naomi Perley (RILM/Graduate Center, CUNY)

The premiere of César Franck’s String Quartet in D Major (1890) ushered in three decades of renewed interest and experimentation in the genre among a wide variety of French composers. Franck’s Quartet presented to these composers a new blueprint for the string quartet that shifted the weight of musical meaning away from the sonata-form first movement, toward thematic development between movements through the use of cyclic form, and an expanded, highly expressive slow movement. Vincent d’Indy called this type of slow movement, overflowing with Wagnerian “unending melody,” *forme lied*. Despite this shift in musical meaning, however, both historical and recent commentary on Franck’s Quartet has focused almost exclusively on the formal processes of the first and fourth movements.

Hidden at the center of Franck’s Quartet, in the second and third movements, is a series of striking allusions to two of the most recognizable motives from Wagner’s *Tristan und Isolde*: the *Sehnsuchtsmotiv* and the opening motive of *Isolde’s Liebestod*. In the scherzo-and-trio second movement, the *Sehnsuchtsmotiv* appears in conjunction with the *Liebestod* motive. The light, airy setting of these two motives within the trio constitutes one of the earliest parodies of *Tristan und Isolde*, predating Debussy’s renowned parody in “Golliwogg’s Cake-Walk” by eighteen years. The trio also parodies one of the fundamental characteristics of *Tristan und Isolde*: it completely eschews any kind of cadential closure.

Underneath the parody lies a serious message: Franck’s allusions to the two motives enact musically the struggle of composing after *Tristan*. The trio’s first theme,

comprised of the two motives, fails as a melody: after multiple attempts to turn the motives into a successful melody, which all dissolve into silence, Franck simply abandons them and starts again with a new melody. In the *forme lied* third movement, however, Franck successfully incorporates the *Sehnsuchtsmotiv* into the movement's penultimate section, where it precipitates the emotional climax of the movement, and, indeed, the quartet as a whole. The *Sehnsuchtsmotiv* has been assimilated into Franck's compositional voice: it has traversed the gulf from destructive influence in the second movement to productive influence in the third movement.

Composing the Priestess's Performances: Clara Schumann's Concerto Customizations

Alexander Stefaniak (Washington University in St. Louis)

Studies of Clara Schumann's performances have stressed how she applied her playing style to other composers' texts (de Vries 1996, Reich 2001, Klassen 2009, Stefaniak 2016). But when Schumann performed other composers' works, she often asserted her own compositional voice, too. She employed nineteenth-century practices that have attracted little scholarly attention, including altering works' textures and writing cadenzas for "Classical" concertos. I consider three concertos Schumann programmed after mid-century. Schumann, I argue, customized them to stage hallmarks of her style and aesthetic that contributed to her image as an interpreter who abnegated her individual subjectivity and revealed works' inherent essences.

Schumann's customizations highlighted her trademark pianistic restraint. In her score of Brahms's Concerto no. 1 (a heretofore unexplored source), Schumann handwrote changes to textures. She gave Brahms's solo new sonic and gestural restraint, gradual pacing, and nuanced inflection—qualities that Schumann cultivated in her playing overall and that critics regarded as evidence of her interpretive aesthetic. Comparing Schumann's cadenzas for Beethoven's third and fourth concertos with those by other renowned Beethoven interpreters shows that she rejected a widespread tradition of introducing massive textures and extreme contrasts. Instead, she foregrounded transparent textures and seamless, understated transitions.

In her cadenzas for Concerto no. 4, moreover, Schumann mirrored Beethoven's structural gambits more conspicuously than her contemporaries did in theirs, showcasing her supposed ability to reveal Beethoven's minute but defining details. Schumann tempered her first-movement cadenza's improvisatory rhetoric by shadowing Beethoven's thematic rotations. In her third-movement cadenza, she intervened more radically, incorporating themes from other movements. But Schumann closed by transplanting a striking climax from the first movement. Beethoven

unconventionally crowned first-movement cadential trills with a lyrical solo theme; Schumann's summary of the entire concerto fed into this soft-spoken culmination.

Analyzing these customizations contributes to scholarship about how nineteenth-century performers exercised creative agency (including Hamilton 2008, Poriss 2009). Schumann illuminates a largely unexplored, seemingly self-contradictory practice: within venerated canonic works (or works by canonic hopefuls), performers compositionally crafted scripts that at once conveyed their individual performing personae and asserted their legitimacy within concert regimes founded upon an ideology of reverent interpretation.

Ockeghem (AMS)

Pamela Starr (University of Nebraska), Chair

Ockeghem the Conventional

Jesse Rodin (Stanford University)

In recent years our image of Johannes Ockeghem has grown ever more subtle. Scholars have brought to light—and moved beyond—a tortured reception history in which Ockeghem's music became “mathematical,” “mystical,” even “irrational.” Lawrence Bernstein, Fabrice Fitch, and others have since developed a more nuanced view, describing Ockeghem as a deeply rational, canny composer who practiced an “aesthetics of concealment,” “cover[ing] his tracks” even when sometimes making “subversive” compositional decisions. These terms and the analytical practices they support evince a scholarly coming of age born of deep engagement with Ockeghem's compositions: no longer mere followers of Besseler and Bukofzer, we are now free to paint a complex, multifaceted picture.

For all of this, our picture could benefit from further refinement. A modern tendency to valorize the transgressive and the bizarre has arguably made us too alert to Ockeghem's undeniable strangeness. In what ways, we might now also ask, is Ockeghem conventional? Questions of this sort, as Robert Gjerdingen has shown in his work on eighteenth-century Neapolitan music, can be tremendously useful—for only by understanding the extent to which a composer such as Ockeghem inhabited the stylistic conventions of his age can we come to know what makes him special. This paper locates in Ockeghem's music a host of generic and stylistic norms, using parameters like texture, mensural practice, rhythm, and the handling of cadences—the very parameters often used to highlight Ockeghem's exceptionalism—to throw his “subversive” compositional choices into relief. Indeed, I argue that Ockeghem wraps even his most daring passages in conventions in order to make them palatable; and that in between such passages we find music that, however artful, breathes the *lingua franca*. Redressing the balance of Ockeghem's reception can help us not only

know the composer better, but also develop a more sophisticated view of fifteenth-century musical style writ large.

Concealment Revealed: Sound and Symbol in Ockeghem's
Missa Quinti toni and *Missa Prolationum*

Adam Knight Gilbert (University of Southern California)

Modern scholars Walters Robertson, Wright, Macey, and others have identified copious examples of symbolism in Renaissance sacred music, yet treatises on *musica practica* and *speculativa* remain conspicuously silent about rhetorical and symbolic devices in masses and motets. The effect of such theoretical silence is nowhere more resounding than in the masses of Johannes Ockeghem. Studies by Fitch, Duffin, Rodin, and Luko focus largely on the technical aspects of counterpoint in Ockeghem's "aesthetic of concealment."

This paper argues that *Missa Quinti toni* and *Missa Prolationum* contain symbolism whose inspiration will be found not in music treatises, but in the public writings of Nicholas of Cusa and his contemporaries. In particular, these masses reveal devices that correspond with remarkable consistency to the symbolic theologies in Cusa's treatises and public sermons.

Missa Quinti toni proceeds from an apparent chaos of concealed motivic logic (Fitch and Luko), through a plethora of invertible motifs identified by this author, culminating in the first known use of the six *voces musicales* in incremental form, an explicit *scala caelestis*, mirroring one of the main theses of Cusa's *De quaerendo Deum*, that searching for the Lord is like climbing a ladder through the senses heavenward. The expanding canon of *Missa Prolationum* corresponds closely to theological-geometrical concepts in Cusa's treatise *De docta ignorantia*, that proves the existence of God through endless expanding geometrical arcs. Most significantly, Cusa argues in *De quaerendo Deum* that one must search for the Lord by contemplating the Greek name *Theos* (θεός). Cusa's foundational concept appears hidden in plain sight in Ockeghem's *Missa Prolationum*: the four fundamental musical mensuration signs at the heart of its canon correspond precisely to the four Greek letters of the name of the Lord, imagery echoed in Johann Theodor de Bry's engraving of Hermes Trismegistus, pointing heavenward towards an image that simultaneously represents the four mensuration signs and *Theos*. Contemporary theology and imagery reveals that this is no coincidence. Ockeghem's masses thus play a central role in documentable traditions of symbolizing divinity as a musical ladder and depicting the name of the Lord in music and visual imagery.

Performance and Representation in the Seventeenth Century (AMS)

Alexander Silbiger (Duke University), Chair

“*Rappresentare al vivo*”: Style and Representation in Early Modern Italy

Roseen Giles (Duke University)

The verb *rappresentare* appears frequently in early modern books on theatre, literature, and music, despite being uniquely elusive: how exactly does one “represent” something with gestures, words, or tones? Why do the “representations” of this period seem to have an uneasy relationship with “truth” in their preference for a stylized “false”? What can this tell us about the history of music as “language” or even as “image”? The concept of representation in early-seventeenth-century Italy was central to early-baroque understandings of the intersections between the arts—*rappresentare* was as much a practical concern as much as it was an aesthetic one. The so-called *stile rappresentativo* (theatrical style) was first proposed by Vincenzo Galilei (d. 1591) to define a new way of representing a text in the most vivid way, that is, through music. Though typically associated with the recitative style and thus linked with opera, the *stile rappresentativo* was also used in concertato madrigals not meant as theatre music. But the variety of types of poetry, performing contexts, and, indeed, musical styles associated with the *stile rappresentativo* makes it impossible to define it as musical “style,” at least in the modern sense of the word.

There is no scholarly consensus about what is actually being “represented” in the *stile rappresentativo*, and contemporary theorists—most notably the Florentine Giovanni Battista Doni (1593–1647)—could not give this concept clear stylistic parameters. Still, writers and musicians, including Claudio Monteverdi (1567–1643), felt the need to distinguish music in *stile rappresentativo*, insisting that it had the power to represent *al vivo* characters, situations, or affects. This paper proposes that the *stile rappresentativo* cannot be defined by musical characteristics alone; it was understood as an exceptional union of stylistic idioms from three different art forms: music, literature, and theatre. The words chosen by early modern writers and, by extension, the words we use among ourselves to consider how something can be “represented” in a painting, a sculpture, or a piece of music, cannot be separated either from artistic creation or experience; in other words, the art of describing style shapes not only what things mean, but what they are.

Beyond Lascivious: Early Modern Hispanic Dance-Songs and the Invasion of Feminine Privacy

Louise K. Stein (University of Michigan)

The pervasive influence of popular dance-songs in early modern Hispanic literature and colonial cultures has long been recognized by literary and musical scholars. Hundreds of plays, stories, and text booklets for sacred *villancicos* call for them. In approaching the dance-songs, musicologists have focused primarily on analyzing form and genre, finding and listing musical sources, categorizing poetic texts, and generally describing their broad cultural context.

In this paper, I focus on *jácaras* and *seguidillas*, dance-songs that were repeatedly condemned by moralists and even prohibited, though they were performed all over the Hispanic dominions in secular and sacred genres. Their tunes, rhythms, and harmonic patterns (made especially clear to us in solo instrumental settings) were distinct and recognizable to all kinds of listeners, so they communicated meaning through their very musical materials (not merely in their song texts). My recent research has uncovered what might be the key to understanding the specific and paradoxical value of these dance-songs to seventeenth- and early-eighteenth-century ecclesiastical authorities.

Many *jácaras* and *seguidillas* describe, execute, facilitate or narrate the violation of feminine spaces, womanly precincts, female privacy, and even the female body. My presentation moves from a sacred play by Miguel de Cervantes, to the first extant Spanish opera (*Celos aun del aire matan*, Madrid 1660) and the first New World opera (*La púrpura de la rosa*, Lima 1701), and then to provocative excerpts from sacred *villancicos* composed in Spain, colonial New Spain (Mexico), and colonial Latin America. In many vernacular sacred pieces, for example, profane songs about the impossibility of guarding female virtue are turned around with phallic imagery to describe how the virgin Mary's own immaculate conception rendered her inviolate, or to reiterate for earthbound women the lesson of Eve's crucial mistake in the garden of Eden. In some *villancicos*, the violence of the *jácara* conveys the virgin Mary's valor, so that she exemplifies womanly struggle amidst the shouts and jibes of pimps and ruffians (*jaques*). Finally, I will explain how these interpretive insights may usefully enliven modern performances. My paper will be illustrated with both audio examples and visual evidence presented via Powerpoint slides.

Singing Devils; or, the Trouble with Trapdoors: History, Performance, and Practicality in Staging the Restoration *Tempest*

Amanda Eubanks Winkler (Syracuse University)

What is the relationship between documents (scores, texts) and historically informed performance? Performance studies scholar Rebecca Schneider has identified a

temporal telescoping that occurs when twenty-first-century people seek to replay the past, arguing that these performances engage with what Gertrude Stein called syn-copated time—a space in which past and present are thrown together via temporal disruption, where “then and now punctuate each other.” When musicologists analyze printed and manuscript materials, what theatre historian Tiffany Stern in another context calls the documents of performance, we also engage with syn-copated time, as present-day eyes interpret and imagine traces of past performance.

In July 2017, I had the opportunity to explore the relationship between the archival remains of the past (a 1674 wordbook and period score) and onstage action in the present, as I served as musical director and choreographer for a staged workshop of Thomas Shadwell’s 1674 operatic revision of Shakespeare’s *The Tempest* at the Wanamaker Theatre, Shakespeare’s Globe. My paper focuses on one scene, “The Masque of Devils,” with music composed by Pelham Humfrey and Pietro Reggio, which particularly illuminates the tensions among historical knowledge, practical realities, and modern expectations. The experience of the performers, scholars, and paying members of the public who attended the workshop was framed by the Globe brand and its engagement with “original practices,” a staging approach that purports to recover an “authentic” early modern performance style, something that is no longer an aim of most historically informed musicians. The space of the Wanamaker itself and the bodies of our singers and actors also shaped our performance in practical ways, as we sought to replicate precisely a stage direction from Shadwell’s 1674 wordbook and experienced aesthetic failure. Finally, I analyze the performance archive we created—what was lost and what was preserved when participants transformed their theatrical experience into pictures and tweets. Our revivification of the Restoration *Tempest* thus revealed the ways in which the present must always punctuate the past, how spaces and bodies shape performance, and what our archive—what our documentary remains—occluded and revealed.

Pushing Boundaries in Twentieth-Century Music (AMS)

Tina Frühauf (RILM/Columbia University), Chair

“The Excitement is Precisely Because We are Different”: Ravi Shankar, Yehudi Menuhin, and the Construction of Cosmopolitan Virtuosity

David VanderHamm (University of Denver)

During the height of the so-called “sitar explosion” of 1966–67, one reviewer declared breathlessly that sitarist Ravi Shankar dazzled audiences with “demonic virtuosity that virtually toppled the senses.” Such statements of admiration are remarkable when we consider that barely a decade earlier, violinist Yehudi Menuhin warned viewers of the first performance of Hindustani music on American television that they had to temper their expectations and “not expect unbridled passion or flame as

in Spanish or Hungarian Music.” Both scholarly and first-hand accounts have generally attributed this shift in reception to Shankar’s association with the Beatles. Such a narrative accounts for the change in scope, but it bypasses the complexities of cross-cultural reception and fails to explain how music that was once widely described as strange could become a suitable vehicle for the display of remarkable skill.

In this paper, I argue that those things taken as musically given at the height of Shankar’s popularity were constructed through performance, discourse, and media in the preceding decade. An analysis of broadcast and recorded media as well as newspapers, letters, and advertisements from the pre-Beatles reception of Hindustani music in the U.S demonstrates how even Shankar’s lauded musical skill was not an obvious fact for early audiences. Instead, Shankar and his many collaborators—especially Yehudi Menuhin—worked to establish Shankar as a musician whose skill was intelligible to Americans despite their lack of background knowledge. This unfamiliar music displayed human virtue that could map onto identities valued by American audiences: those of the productive laborer and the cosmopolitan subject. Shankar was in some ways an example of this cosmopolitan subjectivity, though he was also portrayed as a curator of his own exotic culture—bringing the “best of India” to his Western listeners. Contrary to the assumption that Shankar’s virtuosity was a pre-existing quality waiting to be “discovered,” treating virtuosity as a socially constructed phenomenon reframes the issue. Rather than an objective measure or purely subjective opinion, virtuosity arises as the result of intersubjective experience and value.

Angels, Drunkards, Thieves, and Lechers: Britten’s Focalizations in *The Holy Sonnets of John Donne*

Vicki P. Stroher (Marshall University)

Annabelle Paetsch’s 1998 assertion that Britten’s vocal works are “permeated by narrative devices” deserves further scrutiny, particularly in light of more recent scholarship on musical narrativity (Almén 2008; Kramer 2013; Reyland, 2013) and the application of narratological theory to lyric poetry (Hühn and Kiefer 2005) and the German lied (Weaver 2014). Although scholars of Britten’s compositions have made use of narratology, semiotics, and discourse analysis in their work (Rupprecht 2001; Gopinath 2013; Whitesell 2013; Mark 2017; Stroher 2018), none have considered Britten’s acknowledgment of mediation events (Hühn, 2005) in which the speaker, consciously or unconsciously, gives or loses control to another mediating entity. The poems of Britten’s Donne cycle are particularly rich with such occurrences. Donne often disrupts the speaker’s perspective—the lyric “I”—with a shift in focalization or point of view. In fact, there are numerous characters in these poems, each of whom vies with the speaker for attention. Mistresses, thieves, drunkards, lechers, and even personifications of death, sickness and the soul haunt the speaker’s contemplations. Donne sometimes underscores the appearances of these external agents with subtle

and not-so-subtle changes in the speaker's mode of mediation, including variations in temporality and disruptions to syntactical patterns.

A thorough analysis reveals that Britten highlighted many of Donne's external focalizations, and even *added* a few of his own making, giving these characters voice through mimesis, pattern changes, harmonic conflict, and use of imagined and diegetic sounds. But, Britten's additional focalizations—those beyond Donne's—suggest a more complex approach to the protagonist in these subjective readings. Composed in 1945 after a tour of German concentration camps, the cycle has long been understood as a reaction to the horrors of his experience, with much made in the literature about the theme of death. Britten's focalizations of non-diegetic characters—especially those of his own choosing—illuminate a more nuanced response that allows us to assert this cycle as reflecting a more personal, internal conflict about his status as a conscientious objector. Considered anew, the cycle sheds new light on Britten's post-war output and his thoughts on societal injustice.

“Every Melody Can Be Sung Our Way”: Navigating the Jewish Noise Complaint in Yiddish Films of the 1930s

Devora Geller (YIVO Institute for Jewish Research)

In the late 1930s, the Polish-born Hollywood actor Joseph Green produced four popular Yiddish films that depicted the full range of Jewish life in Poland, from shtetl to city, from sacred to secular, and from traditional to modern. Using Jewish rituals and music, Green conjured a specifically Yiddish world that Yiddish-speaking audiences everywhere recognized from their daily lives. While Yiddish film scholars such as Eric Goldman and Zehavit Stein conclude that these rituals ultimately affirm the Jewish identity of the film audience, their arguments typically rely on visual and dramatic evidence, ignoring the crucial role that sound and music play in Yiddish films from the late 1930s. Indeed, Green's films do not fully embrace the flourishing culture supposedly affirmed through his depiction of rituals; instead, these films manage to subvert the same traditions that they portray, a feat most frequently accomplished through music.

In this paper, I analyze a number of ritual moments in Green's films through the lens of Ruth HaCohen and Sander Gilman's work on the Jewish noise complaint, an understanding of Jewish vocality as inferior to Western (Christian) music, which the scholars trace from the Gospels of Mark and Matthew through the twentieth century. I argue that it is precisely the use of sound and music during ritual moments in Green's films that suggests an awareness not only about the act of performing Jewish identity, but also specifically about how performing Jewish identity sounds. The intersecting musical, dramatic, and geographic narratives in these films privilege the progression from noisy Jewish folk music to polished Western harmony; as a result, the fates of the characters most closely tied to Jewish musical traditions lie invariably

somewhere out in the Western world. Ultimately Green's films demonstrate that, even in a Yiddish world that existed solely for its audience, the sounds of Jewish identity are not immune from the need to conform to the standards of Western (Christian) music.

Saturday Afternoon 4:00–5:30

**1968 Fifty Years Later: Anxiety and Authority
in Musical Protest (AMS)**

Andrea F. Bohlman (University of North Carolina at Chapel Hill), Chair

Radical Translations: MC5 at the 1968 Democratic National Convention

Patrick Burke (Washington University in St. Louis)

On 25 August 1968, shortly before the Democratic National Convention in Chicago, MC5, a Michigan rock quintet, performed for protesters in Lincoln Park before fleeing as police stormed the area. This brief performance has become legendary, cited in histories of both rock and 1960s radicalism as a key example of rock musicians' political engagement during the volatile year of 1968. In this paper, I undertake a microhistorical investigation of the performance to examine a significant split in white radicals' understanding of the role of African American music in revolutionary politics.

White Yippies, such as Abbie Hoffman and Jerry Rubin, who helped to organize the Chicago protests promoted a stereotypical vision of African American urban masculinity as transgressive and macho. More than assert solidarity with black activists, they argued that they had become black (if only metaphysically) by living in accordance with these stereotypes. MC5, while sympathetic to such ideas, were invested in a different notion of authenticity centered on what 1960s ethnomusicologists might have called "bi-musicality." For MC5's white members, musical knowledge and skill both inspired and justified political involvement; mastering black music was a way of demonstrating revolutionary authority and authenticity. This led the band to amalgamate blues, avant-garde jazz, and British rock into a compelling hybrid. Drawing on translation theory, I argue that MC5 sought to learn black music in order to *translate* it, taking its energy and principles and reworking them into a form that white musicians and radicals like themselves could use. Their approach involved both white misrepresentation and appropriation of black music and, in its historical moment, a comparatively respectful acknowledgment of the complex politics of such appropriation. In conclusion, I suggest ways in which examining MC5's political stance might inform today's debates over the ethics of white ally work in the Black Lives Matter era.

Revolutionary Time and the Belatedness of Music in May '68

Eric Drott (University of Texas at Austin)

Writing in the wake of 1968, critic Louis-Jean Calvet observed that during periods of revolutionary upheaval people seldom sing songs born of the moment. "One always sings the previous revolution" he declared, his remark echoing Marx's claim (in the *Eighteenth Brumaire of Louis Bonaparte*) that in "epochs of revolutionary crisis [the living] anxiously conjure up the spirits of the past to their service." The event that prompted Calvet's reflections, the uprising of May-June 1968 in France, appeared to bear out his claim. If any music can be said to have provided the soundtrack to the street protests and strike actions of May '68, it was not so much contemporary *chanson* or jazz, but songs drawn from the established canon of late nineteenth- and early-twentieth-century *chanson révolutionnaire*, most notably the "Internationale," ritualistically intoned at the meetings, marches, and rallies that animated the movement.

This paper considers music's perceived belatedness with regard to May-June 1968. More specifically, it considers the anxieties that this perception aroused in musicians, and the strategies that were developed to mitigate the troubling sense that the time of musical production was out of step with that of revolutionary action—what Peter Schmelz has described as the sentiment that music in general and art music in particular "tends to lag behind history." Of note is the incorporation of field recordings made during the uprising of May-June '68 into music produced after the fact. An examination of two works created in the months following May '68—Guy Reibel's and François Bayle's mixed media composition *Rumeurs* and Colette Magny's song "Nous sommes le pouvoir" (We are the power)—sheds light on how "sound documents" (to borrow Andrea Bohlman's term) were deployed to confer sociopolitical authority upon music and musician alike. Construed as a way of collapsing the distance separating musical action from political action, recourse to documentary recordings in these pieces also sheds light on a different kind of politics at play around May '68: the politics of music's presumed separation from politics.

Depoliticizing Brazilian Protest Music for the Anglophone World in 1968

Kariann Goldschmitt (Wellesley College)

The political climate in Brazil changed dramatically in 1968 as resentment toward the military regime reached a climax; labor and student strikes broke out across the country and in response, the military regime imposed the extensive and oppressive Fifth Institutional Act. What was supposed to be a short-term military takeover of the government had become a dictatorship with disappearances and widespread censorship. Brazilian music histories center the music of 1968 on the experimental ruptures engendered by the Tropicália movement and the eventual forced exile of numerous popular music artists, especially Caetano Veloso and Gilberto Gil. However,

these changes began when bossa nova musicians chose not to return after the 1964 coup while some who remained in Brazil incorporated more regional sounds to evoke the protest spirit.

This presentation uncovers how Brazilian music from 1968 was received by English-speaking audiences who were largely unaware of the political turbulence unfolding in Brazil. That year, pianist and bandleader Sérgio Mendes crossed over from jazz to the popular mainstream following an appearance on the fortieth Academy Awards telecast. There, he and his band Brasil '66 performed "The Look of Love," a bossa nova song by Burt Bacharach and Hal David for the James Bond spoof *Casino Royale* (1967). Most of Mendes's subsequent success on the pop charts was based on his "latin pop" approach to English language pop songs as well as songs by Brazilian artists known to be participating in protests against the military dictatorship, such as Edu Lobo and Baden Powell. Yet, due to the presentation and arrangement of these songs, Mendes's recordings were largely received as apolitical. Through a detailed exploration of the reception of his recorded output in top music periodicals of the time, including *Billboard* and *Melody Maker*, this presentation demonstrates how the political meaning of these songs was transformed in their delivery to English-speaking audiences. As we take stock of the widespread transformations that occurred in 1968, scholars need to pay heed to how musical protest was limited and altered by linguistic and musical markers.

British Modernism (AMS)

Philip Rupprecht (Duke University), Chair

The Avant-Garde Goes to School: Teaching Modern Music in Postwar Britain

Kate Guthrie (University of Bristol)

The rise of a musical avant-garde in 1950s Britain launched a heated debate about whether and how children could learn to appreciate modern music. Where in the previous decade critics had celebrated the diversification of concert audiences, this new development re-ignited old concerns about the chasm between living composers and the general public. As calls for "real" composers to write "real" music for schools grew, several of the emerging generation turned their attention to writing music for young people.

The products of their labor have often proved a stumbling block for scholars, who have tended either to dismiss this repertoire as second-rate on account of its genre, or tried to validate it by foregrounding its modernist credentials. This paper takes an alternative approach. By reanimating the apparent tension between educational function and avant-garde aesthetics, it explores how certain composers sought to accomplish a middlebrow cultural agenda: of bridging the gap between elite musical culture

and the general public. In the process, I want to suggest that what was at stake was not so much music pedagogy as whether avant-garde music had a place in post-war British society. For in a country that had long been ambivalent about the idea of art for art's sake, entangling the avant-garde in current debates about citizenship, leisure and education helped advocates to justify its existence, even as they paradoxically remained committed to modernist ideals of aesthetic autonomy.

Among the first of his generation to compose for young performers was Peter Maxwell Davies, whose multi-movement school work *O Magnum Mysterium* (1960) provides a powerful case study. After sketching the historical backdrop, I explore how Maxwell Davies sought to adapt a Continental modernist tradition to British sensibilities. Combining medieval sources with avant-garde techniques, he designed a work that might broaden access to modern music through performance. However, finding a balance between the challenging and the accessible was far from straightforward, as the work's reception makes clear. To conclude, I set critics' responses alongside the voices of the young performers, whose tepid reaction suggests the limits of this attempt to democratize elite culture.

Modernist Church Music in Wartime:
Walter Hussey's Patronage of Benjamin Britten
Hilary Seraph Donaldson (University of Toronto)

Benjamin Britten's *Rejoice in the Lamb* op. 30 (1943), a rhythmically complex anthem set to vivid, animist poetry, is emblematic of the Church of England's engagement with modernist artworks on sacred themes in the mid-twentieth century. Amid the devastation of the German air raids and the strictures of wartime austerity, the Anglican clergyman Walter Hussey began an ambitious project of commissioning sacred art from early-career English artists working in a modernist idiom. His inaugural commission of Britten incited an artistically fruitful friendship that lasted until Britten's final days. Hussey went on to commission similarly enduring pieces from Henry Moore, Leonard Bernstein, and Marc Chagall.

Drawing on correspondence, manuscript scores, and reviews gathered at the Britten-Pears Library and the West Sussex County Council office at Chichester, I examine the background, production, and reception of Britten's *Rejoice in the Lamb* in context with the other artworks Hussey commissioned during the war. As I suggest, this collaboration of composer and clergyman sheds light on Britten's activities within the Church of England as part of the broader project of the Church's public engagement with nation building during wartime. Heather Wiebe (2015) has argued convincingly that English patrons of the arts anticipated the task of rebuilding the cultural life of England even during wartime, and that Britten played an important role in activities of English postwar reconstruction. Alexandra Harris (2010) has illuminated the church's place in the wartime flourishing of public interest in the

arts, and its engagement with English modernist artists. What has not been fully appreciated, however, is Britten's unique contribution to the continuity of modernist artistic activities during the war. Britten guided Hussey's selection of which artists to patronize, and made overtures to composers on his behalf. Hussey, for his part, shrewdly employed *Rejoice in the Lamb* to bolster support and understanding for his continuing modernist commissions in wartime within his parish and in the wider community. Having once lamented that "the arts had become largely divorced from the Church," Hussey found in Britten a means to rekindle a relationship which he felt had largely broken down in the modern era.

Elizabeth Maconchy and the Politics of
British Musical Modernism in the 1930s

Erica Siegel (Davis, Calif.)

The years between the First and Second World Wars were characterized by tremendous confusion, if not a complete identity crisis, in British music as social upheavals that came in the wake of the First World War ushered in an era of rapid change and development that altered every facet of life. In recent years, musicologists have devoted increasing attention to this period, particularly in relation to aspects of modernism and nationalism. This growing body of scholarship, however, has focused almost exclusively on male composers, thus marginalizing the contribution of women such as Elizabeth Maconchy (1907–94), who was widely considered to be at the forefront of the generation of British composers emerging in the 1930s.

This paper examines Maconchy's career and reception within the context of fluctuating attitudes towards modern music during the interwar period. She was variously described in the press as British, Irish, English, and Scottish: the question of national identity loomed large around the reception of Maconchy's music. While Maconchy's music was initially praised for its radically "modern," yet distinctly "British" idiom in the early 1930s, as the decade progressed and her reputation grew rapidly in Europe, her works were increasingly critiqued in Britain for being too cerebral and dissonant—criticisms of aspects of her music that were praised on the Continent. Through detailed analysis of Maconchy's reception both at home and abroad, I argue that the shift in the reception of her music highlights broader conflicts between notions of identity and Britishness that can be understood as deeply entwined with tensions between nationalism and internationalism that permeated musical life in the years leading up to the Second World War.

Chant (AMS)

Benjamin Brand (University of North Texas), Chair

A New Jerusalem in Paris: The Sequences of the Sainte-Chapelle

Yossi Maurey (Hebrew University of Jerusalem)

At the heart of the Sainte-Chapelle in Paris lie some of the most prized relics of Christendom, namely the Crown of Thorns and other Passion relics. King Louis IX (1214–70) conceived and built the church expressly to house these relics, which soon became a monument at once to the Passion of Christ and to the cult of kingship. The so-called Sainte-Chapelle Proser (copied between 1250 and 1270) transmits 156 sequences for the Sanctorale, of which twenty-two are dedicated to a single group of feasts originating at the Sainte-Chapelle. Most of these sequences are *unica*, and have never been published or studied before. There are four for the Dedication feast (26 April), nine for the Crown of Thorns (11 August) and nine for the Reception of Relics (30 September). The excessive amount of sequences per feast would have allowed for a most rigorous veneration, with sequences dotting not only the feast-day itself, but also each and every day during the octave.

Inert objects, relics could not accomplish much without being “activated” one way or the other. One of the most effective ways in which churches could lay claim to relics was by liturgy. The paper examines the ways in which these twenty-two sequences articulate ideologies central to the spiritual and political messages of the Sainte-Chapelle in particular and of the Capetian dynasty in general. It explores the musical and theological underpinnings of these sequences, mostly originating in circles close to the French monarchy, including the Dominican Order. The arrival of the relics in France gave rise to an elaborate liturgical apparatus through which France was imagined to be the rightful possessor of those relics, as if order had been restored and historical justice made.

The paper demonstrates how, through these sequences, Paris became a holy city, a “Second Jerusalem,” and the expected place of the Second Coming. It is mainly through liturgy that we can understand what these relics meant at the Sainte-Chapelle and at the French Court, how they connected the royal and the salvific, and how they became a musical monument of authority.

Sounding Mary: Musical Citation and Marian Devotion in a Thirteenth-Century Manuscript

Lauren Purcell-Joiner (University of Oregon)

The manuscript HB I 95 of the Württembergische Landesbibliothek in Stuttgart (hereafter Stuttgart 95), is a thirteenth-century songbook that scholars have long held

to have originated at Weingarten Monastery in southern Germany. Its fame primarily rests on its large and diverse collection of 221 sacred songs from multiple liturgical genres. My research, the first major study of Stuttgart 95, has revealed that this manuscript was the product of Engelberg: a Swiss double cloister, a monastic community housing both men and women. As a product of Engelberg's liturgical and devotional traditions, Stuttgart 95 shows a keen focus on the adoration of the Virgin mother. One specific outcome of this emphasis of Marian devotion is that the music in Stuttgart 95 presents a repeating melodic pattern of aurally calling to Mary—sonically emphasizing the sound of her name.

In this paper I explore how the melodically inflected adornment of her name was heightened through the use of musical citation—revealing a creative musical practice that relied on quotation and attests to the interweaving of devotional and liturgical occasions through shared music. Furthermore, this quotational practice can be found in chantbooks from other locales, indicating that, in addition to well-known refrain traditions in vernacular musics, monophonic devotional traditions too might have relied on migrating musical passages in ways heretofore unknown.

This paper will focus on a case study of one antiphon and two sequences. I will show that *Gaudendum nobis est* shares musical material with *Salve nobilis virga iesse*, a responsory well known in the German-speaking realms, as well as the alleluia, *Sancta dei genitrix*, found in Stuttgart 95's Marian votive mass. The two sequences I examine, *Imperatrix gloriosa* and *Gaude mater luminis*, possess a mutual migrating refrain, previously unknown to musicologists. These shared melodic gestures result in an intentional web of intertextuality woven throughout different liturgical periods and ceremonies, all with the goal of musically heightening the name of the Virgin mother.

St. Gertrude of Nivelles: Newly Recovered Chants and Their Contexts

Margot Fassler (University of Notre Dame)

Nivelles, a double monastery in the medieval diocese of Liège, was founded in the seventh century. The earliest vita of its patron saint Gertrude, written by a monk who knew her, establishes the patrimony of the Pippinids, proving that the region around Nivelles was the original seat of Charlemagne's family. Zurich, Zentralbibliothek, Rheinau 30, a late-eighth-century source for the Gregorian mass propers, was copied from a Nivelles exemplar, and already has two Gertrude feasts in its calendar. Until the present time there has been no evidence for the study of the chant and liturgy from this ancient and prestigious establishment: the origins of Gertrude's office for her major feast on 17 March and its contents in Nivelles itself have remained unknown, although there are late medieval witnesses to the texts and music of the feast elsewhere.

In the last decade, a previously unstudied mid-fourteenth-century ordinal outlining the liturgical practice of the Abbey of Nivelles, with details about the chant and

its performance, was acquired by Harvard University (Houghton Library MS Lat. 422). This ordinal contains a liturgical practice as established in Nivelles in the late thirteenth century, and so is the earliest known witness to the Gertrude office. A cache of seventeenth- and eighteenth-century manuscripts from Nivelles now found in the Royal Library in Brussels, contain both texts and music, for the 17 March feast, and these can now be proven to represent the medieval office. The ordinal also contains incipits for a second previously unknown Gertrude office: responsories for it can now also be recovered from the Brussels sources. Comparison of the two Gertrude offices reveals that, even though they co-existed in the liturgy, and even though elements from them were combined for processions on major feast days, they are quite different in character. In what is doubtless the earlier of the offices, Itta, Gertrude's mother, plays a major role in the founding of the Abbey of Nivelles. In the later office, Itta's actions have been transferred to Gertrude herself, and a new historical understanding has been created, one related to political circumstances.

Issues of International Representation in Twentieth-Century Latin American Music (AMS)

Ana Alonso-Minutti (University of New Mexico), Chair

“Musique Cannibale”: The Evolving Sound of Indigeneity
in Heitor Villa-Lobos's *Tres poemas indígenas*

Chelsea Burns (Eastman School of Music, University of Rochester)

In December 1927, Paris's Maison Gaveau hosted a performance of works by Heitor Villa-Lobos, to great acclaim. A front-page review of the concert in the newspaper *L'Intransigeant* noted especially a series of three songs for orchestra and voice. *Trois poèmes indiens* sparked much gawking in Europe, highlighting a tale of Villa-Lobos's capture by Amerindian Brazilian “cannibals,” his rescue by heroic whites, and his eventual return to urban life with the fruits of “jungle” music.

The story is surely apocryphal, but the works, later arranged for piano and voice and published with the Portuguese title *Tres poemas indígenas* (1929), shed light on a very real cultural-historical process. Villa-Lobos was no collector-champion: two of the texts on which the songs were based had previously been published with melodies in ethnographic volumes, and the other was newly written by Villa-Lobos's modernist colleague Mário de Andrade. Yet Villa-Lobos's songs are at pains to define and make use of indigenous Brazilian identity. And they do so in a particular way, inscribing indigeneity and modernism together into contemporary Brazilian nationalism.

Over the course of the three songs, Villa-Lobos uses increasing pitch resources and expanded internal contrast to create a progressive image of Amerindian music-making, one that begins with a narrow pitch collection and ostinati and ends with a

more lied-like approach to text-music relations. Villa-Lobos not only takes advantage of Brazilian urban Indianist fantasies, but also redefines indigeneity as something expansive, an innate trait of *brasilidade* (Brazilian-ness) that can include even the most modern and urban of texts, as long as they draw upon themes perceived to be related to indigeneity.

Using the score, its performance history, and reception, I take *Tres poemas indigenas* as a case study in composition's exposure to intertwining pressures of exoticism, modernism, and nationalism. Villa-Lobos's embrace of distant, primitive indigeneity made for good fortune on foreign shores. But it also served a domestic project in which indigeneity was cast as integral to national identity. From these songs, I also connect to broader discussions of the relationship between indigeneity and nationalism and of the foreign and domestic consumption of Amerindian caricatures.

Dancing Brazil for a Global Audience:
Heitor Villa-Lobos's *Jurupary* and its Reception
Kassandra Hartford (Muhlenberg College)

In 1934, dancer Serge Lifar toured Rio de Janeiro and premiered a ballet, *Jurupary*, set to Villa-Lobos's *Choros no. 10* (1926). Choreographed by Lifar himself, the work's scenario, jointly written by Lifar and Victor de Carvalho, was loosely based on Amerindian mythology. Brazilian critics were ecstatic: one gushed that "Neither Prokofiev, nor Poulenc, nor Auric has given a more significant thing." Another lauded Lifar's interpretation as one that "entered definitively in the repertory of genius in dance," imagining the work's place along the classics of modern ballet, drawing parallels to Ravel's *Daphnis et Chloé* and Stravinsky's *Petrouchka* and *Loiseau de feu*.

While *Choros no. 10* remains a well-known work, the ballet has been nearly forgotten. Yet archival sources for the production, and primary sources documenting its reception, tell a complicated story about the ways national identity intertwined with transnational rhetoric, reflecting the particular power of French approval in shaping Brazilian self-representation. Carol A. Hess has recently called for greater attention to the Villa-Lobos's "universalist" work in the 1930s, and particularly the *Bachianas Brasileiras*, but *Jurupary* and the program on which it appeared demonstrate that exoticist self-representations focusing on politically and culturally marginalized populations within Brazil continued to win accolades from Brazilian critics in the mid-1930s. *Jurupary* was the culmination of a program featuring two other ballets on Amerindian themes, Villa-Lobos's own *Amazonas* and Lorenzo Fernández's *Imbapára*. While the published synopsis of *Jurupary* emphasizes the work's Amerindian roots, photos of the costumes problematize the work's scant claims to Amerindian authenticity. For the 1936 Paris premiere, ballerina Suria Magito wore heavy necklaces, a fitted top, and a fruit basket headdress, a costume that presaged Carmen Miranda's Hollywood persona and drew inspiration from the same figure: an Afro-Brazilian

baiana, a woman from Bahia, the state imagined as the most culturally African in Brazil. The primary sources thus reveal fissures in the very narratives the work told. As this paper demonstrates, both the shape the ballet took and its success in Rio were tied to debates about Brazilian identity, art, and the nation's role in a broader cultural milieu imagined as "universal."

Neoclassicism, Psychoanalysis, and the Mythic Heroine in Martha Graham and Carlos Chávez's *Dark Meadow* Christina Taylor Gibson (University of Maryland)

The Greek heroine was a popular subject in twentieth-century art and music; among the most famous depictions are found in Jean Cocteau's re-stagings of *Oedipus Rex* and *Antigone* and Martha Graham's mythic dances of the 1940s (e.g. Hindemith's *Hérodiade* (1944), Menotti's *Errand into the Maze* (1947), Schumann's *Night Journey* (1947)). While "Neoclassical" in subject matter, the Cocteau and Graham approaches are radically different—one inserts modern political ruminations into Sophocles to demonstrate the value of calm deliberation and another joins the psychoanalytic theories of Freud and Jung with ancient story lines to evoke sympathy for aberrant female behavior. These distant branches of the Neoclassical tree are united in an understudied work within the Graham repertory: Carlos Chávez's *Dark Meadow*.

Commissioned by Elizabeth Sprague Coolidge in 1942 as a pair to Aaron Copland's *Appalachian Spring* (1944), *Dark Meadow* was originally intended to be a meditation on the myth of Medea. As detailed in this paper, however, collaborative difficulties plagued Chávez's work, resulting in a delayed 1946 premiere. At least some of the conflict revolved around Graham's expression of "joy" in listening to Chávez's *Sinfonía Antígona*—a reaction the composer logically interpreted as a suggestion to extend the Baroque figuration and emotional reserve found in that work to the new project. Such an approach disregarded Graham's taste for psychoanalytic drama punctuated by theatric pauses. As a result, she found herself rejecting the intended Medea theme and composing a "dance counterpoint." As a result, critics called the work "obscure" and "abstract."

Close study of *Dark Meadow* and the influences behind its creation suggest that the collaborators' ethnic and gender identities combined with unacknowledged bias to frustrate their working process. The implications of these disconnects extend beyond one work; they allow us to rethink Hess's "Ur-Classicism" in a messier post-war context using Judith Butler's ideas about the policing of female sexuality, Hannah Kostlin's study of Mexican dance politics, Leonora Saavedra's post-colonial reading of Chávez, and my own examination of the relevant primary source material.

Muses in the Shadows (AMS)

Benjamin Piekut (Cornell University), Chair

The Héloïse Complex in a Modernist Collaboration:

Elisabeth Lutyens and Edward Clark

Annika Forkert (Liverpool Hope University)

Like most artists, composer Elisabeth Lutyens and her second husband, the conductor, BBC and ISCM official, and impresario Edward Clark, were adamant about the independence of their respective work in music. They would have denied that they were collaborators, both in order to protect Lutyens's claim to a self-invented British serialism, and Clark's work as a conductor. While this autobiographical narrative strategy has held sway, it is fragile.

Clark's impact peaked with his pioneering BBC programming from 1927 to 1936, but Lutyens emerges post-World War II as one of the country's first and most influential dodecaphonist composers and a prolific writer of music for film, television, and radio. This paper traces the couple's professional intersections after the beginning of their personal and professional partnership in 1939. Lutyens began to call Clark her "yardstick"; he was also her conductor of choice of her large volume of incidental music for BBC Radio features, and after his death she turned herself into a proto-"widow biographer" seeking to protect his damaged reputation. Yet these efforts coincide with an unusual chronology in this couple's collaborations: Clark's star faded as Lutyens's rose. This makes them a curious example of the "Héloïse complex," which this paper introduces as a map for navigating this (and other) couples' autobiographical strategies. Deployed in studies of collaborations between spouses in philosophy and literature, the Héloïse complex describes a scenario in which a younger female philosopher (or here composer) "idolizes a male colleague or teacher . . . whose banner they carry" but by whom they are eventually betrayed or left to find their own voice (*Oxford Companion to Philosophy*, 2005). Looking at Lutyens and Clark's case through the lens of this theory enables a broader perspective on collaboration in British twentieth-century music making and beyond, but this couple can also serve to complicate the theory itself, which, being an instrument of 1970s French feminism, can otherwise seem restrictive.

Helene Berg's Eternal Marriage and the Problem of *Lulu*

Charlotte Erwin (Glendale, Calif.)

In "The Secret Programme of the Lyric Suite" (1977), George Perle proposed that both Alban and Helene Berg were complicit in fabricating the myth of a perfect marriage, which Perle later found relevant to Helene's prohibition of the completion of her husband's last work, the opera *Lulu*. Perle asks about Helene: "Ought we not to

inquire into her mind and character?” But precisely this inquiry has been hampered by a lack of reliable sources and diverted by speculation about secret meaning in Berg’s music relating to extra-marital affairs, in particular that with Hanna Fuchs-Robettin. The availability today of new sources, including the edition of the complete existing correspondence between the Bergs, Helene’s unpublished letter exchanges with Soma Morgenstern, Willi Reich, Erwin Stein, and Erwin Ratz among others, and additional personal papers in the Austrian National Library, allows for a more authoritative and nuanced investigation into Helene Berg’s thinking and an explanation of her restrictions on *Lulu*.

The dispute over the completion of *Lulu* is well known. Following Berg’s death there was consensus among his close colleagues that the work was not “incomplete” but could and should be finished. At first Helene Berg was in agreement, but by the early 1950s she had taken an unwavering position that the work should remain just as her husband had left it. Alternatives to her official narrative have been proposed: that she disapproved of the subject of *Lulu* and that she found too much of Hanna Fuchs in the opera. But the roots of Helene Berg’s view of *Lulu* and her sense of responsibility towards her husband’s work are informed by other factors that have not been studied, among these, the psychological effect of Helene’s familial relations (including her rumored paternity by Emperor Franz Joseph), her chronic health problems, and her affinity for spiritualism as revealed in her involvement in anthroposophy and its shaping influence on her concept of marriage. This paper will explore the constellation of factors that underlay Helene Berg’s refusal to see the completion of *Lulu* in her lifetime and set forth a new theory explaining her actions.

Romantic Muses: Feminized Labor in Composition

Solveig Mebust (University of Minnesota)

Of all laborers contributing to musical cultures, least attention is paid to real-life muses, despite the ubiquity of mythological ones. Norwegian women musicians Nina Grieg and Gjendine Slålien acted as muses for the composers Edvard Grieg and Julius Röntgen, producing so-called inspiration by freely providing creative materials, such as performance collaboration, original melodies, and critical musical insight. Drawing critically on Danish singer Julius Steenberg’s 1892 text *Muser og Sirener* [*Muses and Sirens*], which discusses the varying contributions of performers and pedagogues on the state of Scandinavian music, I interrogate the role of romance and sexuality in creative production; the ethics of musical quotation and corruption; and, most importantly, how “feminized labor” contributes to musical production. Labor is “feminized” when wages associated with women’s work are suppressed, when there is an expectation of freely provided domestic, emotional, and sexual labor (sometimes called “care labor”), and when labor markets are subject to gender-based discrimination and coercion. The marital and romantic nature of the relationship between the

Griegs points to one of the primary forms of feminized labor, the expectation of labor within a marriage. This same expectation of Slålien is evidenced by the marriage proposal she received from Julius Röntgen after the death of his wife.

Both Slålien and Nina Grieg were accomplished musicians, but their labors have been eclipsed by the male composers who used them. While the career aspirations of either woman outside of their relationships with the composers in question are uncertain, the actual benefits they received from their creative labors are difficult to quantify. Nina Grieg certainly benefitted financially from the broad successes of her husband, but would have been left with nothing had he left her (as he nearly did in 1883). Slålien obtained some local fame and opportunities to perform at a national level, but remained a subsistence farmer for her entire life. In short, these women are readable as nineteenth-century muses, idealized as creative spirits without material need or the agency to make their creative visions coalesce, despite the realities of their human conditions.

Music and Film (AMS)

Reba Wissner (Montclair State University), Chair

The Consecration of the Marginalized: Pasolini's Use of Bach in *Accattone* and *The Gospel According to St. Matthew*

Mark Brill (University of Texas at San Antonio)

In the early 1960s, Pier Paolo Pasolini, already one of the leading intellectuals of post-war Italy, embarked on a remarkable career as a film director that included *Accattone* (1961) and *Il Vangelo secondo Matteo* (The Gospel According to St. Matthew, 1964). Like other Pasolini works, these two films portray gritty underclass worlds, one set in contemporary post-war Italy, the other in Biblical times. Since the subject of these two film is a marginalized society, the temptation is to view them as pointed political and cultural commentaries. Like Fellini's *La Strada*, Pasolini's films outwardly adopt a Neo-Realist affectation. But in fact they quickly reveal an impressionistic ethos, one which places their characters and stories in a timeless world. The characters of both *Accattone* and *Vangelo* seem isolated from the world at large, and are thus infused with a sense of epic myth. Violence and poverty are primal elements, far removed from the economic and social "progress" that embodied post-war Italy.

In both films, Pasolini uses works by J.S. Bach to sublimate and transcend the marginalized characters and societal attitudes beyond their gritty outward nature. In particular, Pasolini's use of Bach's *St. Matthew Passion* invites an interpretation that often contradicts the profane visual and narrative elements of the film. Pasolini's musical aestheticization of violence is one of the many influential characteristics of his oeuvre, one which many subsequent film auteurs would embrace, including Stanley Kubrick and Martin Scorsese. The latter's *Casino* (1995) directly pays homage to Pasolini by

using Bach's *Passion* in similar aesthetic and mimetic fashion. But Pasolini's use of music goes beyond aesthetic enhancement. Bach's *Passion*, as a religious object, transforms his characters (straightforwardly in the case of Christ, but counter-intuitively in the case of Vittorio/Accattone) into mythological, spiritual figures that become both sacrificed and sacrosanct. This paper will explore Pasolini's use of Bach's music as an aesthetic and transformative device in his films.

Divining the Audiovisual: J. S. Bach in the
Science Fiction of Andrei Tarkovsky
Daniel Bishop (Indiana University)

Discussions of the role played by the music of J. S. Bach in Soviet *auteur* Andrei Tarkovsky's films have generally focused on Bach as symbolically evoking a venerable tradition of Old Masters and spiritual profundity, cultivating a view of Tarkovsky as a filmmaker with a highly personal, even mystical sensibility who was forced to navigate with difficulty the demands of socialist realism. Despite their explanatory value with regards to biography and culture, however, such discussions open little conceptual space for detailed readings of the extraordinary flow of audiovisual experiences that Tarkovsky's films so richly provide. This paper suggests, developing recent work on audiovisuality and synchronization (such as John Richardson's "audiovisual surreal" and K. J. Donnelly's "occult aesthetics") that a more useful metaphor for Tarkovsky's use of Bach and for our experience of these moments might instead be found in the idea of divination, or the evoking of non-human agency in a gesture that is both interpretive and creative. Like casting lots, laying cards, or feeling your way around a dowsing rod, these complex moments obliquely position a pre-existing musical text alongside visual signs of transcendence, generating inherently unpredictable emergent meanings. This divinatory aesthetic comes into particular focus in Tarkovsky's two science fiction films, *Solaris* (1972) and *Stalker* (1979). Whereas *Solaris* makes extended use of a chorale prelude from *Das Orgelbüchlein* (BWV 639), *Stalker* ironically employs only a single fragment of the aria "Erbarme dich, mein Gott" (from BWV 244), whistled by a character. And yet this solitary reference is framed within a film that is in many ways about divination as a means of opening the self to the reality of the numinous. In addition to opening a field of conceptual-sensual audiovisual thinking, I will argue that the de-centered "off-meanings" of divinatory work also provide a useful horizon for exploring the interconnection of Bach's music and composer Eduard Artemiev's electro-acoustic soundscapes.

“Turn off that schmaltz!”: Reflections on Jazz Musicianship in
I Want to Live! (1958) and *Odds Against Tomorrow* (1959)

Nathan Platte (University of Iowa)

In the 1950s, Hollywood's relationship to jazz swung in a new direction. No longer confined to nightclubs, jazz now accompanied films as background score, a role previously reserved for symphony orchestras. By the end of the decade, Hollywood had recruited jazz musicians to fashion scores for *I Want to Live!* (1958), *Anatomy of a Murder* (1959), and *Odds Against Tomorrow* (1959). This enlisting of jazz musicians to serve socially progressive films introduced a series of aesthetic and ethical opportunities concerning jazz's capacity to represent both symptom and solution to social ills depicted in American cinema.

Scholars have considered how jazz in 1950s films manages the competing expectations of postwar jazz, with its liberating improvisation and formal experimentation, and film, burdened with narrative constraints and musical conventions. This study investigates the finely tuned performances of jazz musicianship that unfold through these films on and off the screen. Through characters' musical tastes, the onscreen presence of “real” jazz musicians, and the representation of jazz through soundtrack albums, this presentation considers how these self-reflective performances set forth a model of musicianship steeped in moral authority yet riven with cultural misunderstanding.

These dynamics are especially vivid in *I Want to Live!* and *Odds Against Tomorrow*, both directed by Robert Wise. The first details the criminal conviction and state execution of Barbara Graham. With its “based on a true story” premise, *I Want to Live!* deploys jazz as an appeal to cinematic realism and authenticity. The real-life Graham's love for jazz records prompted director Wise to hire jazz arranger Johnny Mandel and some of Graham's favorite musicians. With music by John Lewis of the Modern Jazz Quartet, *Odds Against Tomorrow* confronted racial tension through its star (and producer), Harry Belafonte, whose onscreen musical callousness complicates his moral righteousness. As analysis of the films, their soundtrack albums (each film had two), and their reception shows, the featured musicians both rehearse and subvert tropes on gender and race, crime and punishment. This paper shows how a particular confluence of social advocacy and commercial exploitation came to characterize constructions of jazz in late 1950s cinema.

Nineteenth-Century Soundscapes (AMS)

Peter Mondelli (University of North Texas), Chair

Voilà Napoléon: Street Song, Quirk, and Subversion in Second-Empire Paris

Jacek Blaszkiewicz (Eastman School of Music, University of Rochester)

Recent work in nineteenth-century music has embraced mundane musical moments to affirm music's agency within technological, medicinal, or political discourses. Among the goals of "quirk historicism" is to situate dross alongside the canon to paint a clearer ethnographic or microhistorical picture (Smart and Mathew 2015). This paper assesses the still underexplored relations between the unusual, the ubiquitous, and the subversive in nineteenth-century French music, specifically regarding the wildly popular but misunderstood genre of street song known as the *scie*.

A *scie* was a repetitive song, often with nonsensical text, intended to provoke laughter. One such *scie* was "Ohé! Lambert!" by Félix Baumaïne. Inspired by a wife shouting for her husband in the Bois de Vincennes, it became a sensation in 1864 following performances by the café singer Alexandre Legrand. The "Lambert" craze peaked on August 15; as Napoléon III paraded through Paris's streets to celebrate the imperial holiday known as the Saint-Napoléon, a group of street urchins counteracted chants of *Vive l'Empereur!* with *Voilà Lambert!* The incident made headlines in Paris and London, with journalists taking the opportunity to critique the Second Empire's self-aggrandizement through spectacle. "Lambert" outlived the scandal, as evidenced by piano transcriptions recently recovered in the Bibliothèque nationale de France. Decades later, the Marxist critic Siegfried Kracauer cited "Lambert" as symptomatic of Parisian modernity and its penchant for ephemera. The song's broad commercial and critical reach, then, allows for a fresh perspective on the distribution of sonic and political agency in Second Empire France.

By analyzing the decades-long reception history of "Lambert," this paper explores a little-known "quirk" moment in Parisian history to investigate the tensions between street music and sonic manifestations of empire. Saint-Napoléon festivities saturated the urban soundscape: outdoors, doting *claqueurs* praised the emperor during his parade around the city while indoors, theaters presented free, day-long propaganda shows. "Lambert," then, countered this imperial ubiquity with subversive ubiquity. I argue that "Lambert" became "political" precisely through its perceived innocence: by including the song in their reviews of Napoleonic parades, critics demonstrated how easily the Second Empire's aesthetic of *fête impériale* could be diluted into a farcical spectacle.

The End of the Bass Drum's Reign: Noise and Silence in *Rigoletto*'s Venice

Alessandra Jones (University of California, Berkeley)

This paper re-examines the early critical reception of Giuseppe Verdi's *Rigoletto* in relation to contemporary accounts of noise—and silence—within Venice's soundscape. Widespread claims by local critics that the opera was “less noisy” than Verdi's previous works indicate less a change in the composer's approaches to voices or instrumentation than a loosely coordinated strategy among Venetian writers and political leaders to meet the renewed occupation of the city with silence, boycotts, and other gestures of quiet resistance.

In October 1849, less than two months after the Austrian Empire finally quelled Venice's year-long revolution, the *Gazzetta di Venezia* published several articles tying a recent decrease in noise and suffering in the city to an increase in Austrian control. The Austrians were perplexed and annoyed that, despite orders otherwise, Venetians were avoiding the elaborate parades and masses marking the arrivals of Austrian officials, instead meeting these celebrations with silence and darkness. This political protest extended to the theaters: the sparsity of audiences nearly forced La Fenice to close in 1850.

The sonic siege purportedly ended when *Rigoletto*'s world premiere drew crowds back to La Fenice in March of 1851, although some attendance reports conflict. Looking to explain the work's success, one critic crowed that “the reign of the bass drum . . . is as good as done,” his assessment signaling a broader embrace of restraint in critical responses to the opera's sonic palette as well as its dramatic atmosphere. *Rigoletto* is an opera of darkness: the second scene of Act I and all of Act III feature night scenes where visibility is so reduced only sound acts as guide. When critics praised the orchestra's ability to “speak to you, cry to you,” they placed values of expressive immediacy above the artificiality and technological wizardry that characterized the spectacles staged by the Austrian occupiers. Reading *Rigoletto*'s reception in connection with everyday Venetian experiences of sound and silence shows how a local political aesthetic could transform the understanding of what and how Italian opera could communicate, helping to transmit a political message far beyond the walls of the opera house.

Luxurious *harmonies*: The Bon Marché Employee Concert Venue as a Site of Social Mobility

Pamela Feo (Boston University)

The author wishes to post a revised title and abstract in light of omissions to cite previous scholarship in the original abstract and in order to clarify the paper's arguments in relation to such scholarship (10/29/2018). Please see https://cdn.ymaws.com/www.amsmusicology.org/resource/resmgr/files/san_antonio/feo_ams_abstract_revised.pdf.

Representation in the Eighteenth Century (AMS)

Richard Will (University of Virginia), Chair

Pantomime and Freedom of Action in Salieri's *Les Danaïdes* (1784)

Hedy Law (University of British Columbia)

Of the scholars who have recently published on pantomime and ballet-pantomime (Waeber, Nye, Burden and Thorp, Brown, Harris-Warrick, Didier), Béatrice Didier related pantomime to the notion of freedom (2016). Her suggestive remark notwithstanding, scholars have yet to explain how freedom is manifested in specific operas or ballet-pantomimes and how the freedom in and of pantomime enacted the En-lightenment quest for freedom in pre-Revolutionary France. Building upon the work of John Rice, I demonstrate in this paper how Salieri used pantomime to imagine a freedom of action as a kinetic-cognitive form of negative freedom.

I begin by showing how Noverre theorizes the idea of freedom of motion in *Lettres sur la danse* (1760) and put this idea onstage in his ballet-pantomime *Apelles et Cam-paspe* (Paris, 1776). There the painter Apelles's involuntary bodily expressions enact

freedom of motion, a freedom from bodily control that lures Alexander the Great's mistress—the dancer Campaspe—away from the monarch toward the painter. Freedom of motion was imagined as contagious, rippling outward from Apelles to Campaspe and providing a kinetic-spatial basis for illegitimate love. Their affair reifies a freedom of action that undercuts monarchical authority as much as empowering artists, painters, and dancers. Like Noverre, Du Roulet and Salieri reworked Metastasio's *Ipermestra* (1744) in light of Noverre's *Hypermnestre* (1764) and Calzabigi's *Ipermestra* (1783), staging the opera *Les Danaïdes* (1784) that reinforces the correlation between the bodily and sociopolitical freedoms in pantomime. They grant Hypermnestre an advanced cognitive faculty of reflection while casting her sisters—the Danaïdes—as subhuman murderers unable to refrain from committing mass mariticide. They imagined a freedom of action grounded in cognitive control over what Condillac identifies in *Traité des animaux* (1755) as animalistic impulses.

The intertwined bodily and cognitive elements in *Les Danaïdes* disclose that the combination of the embodied concept of freedom of motion and cognitive faculty of reflection builds the foundation for freedom of action. This kinetic-cognitive foundation, theorized by Diderot and Condillac, made pantomime a medium through which freedom in d'Alembert's *De la liberté de la musique* (1759) was reinterpreted in pre-Revolutionary France as human agency.

Stygian Spirits: The Metaphor of Hell in Eighteenth-Century Mad Scenes Aliyah Shanti (Princeton University)

In the famous mad scene at the heart of Handel's 1733 *Orlando*, the titular knight imagines that he has died and gone to Hell. Orlando describes crossing the Styx in Charon's boat, encountering the infernal guard-dog Cerberus, and seeing a vision of his beloved Angelica—whom he identifies as Proserpina—in the arms of her lover Medoro. Handel's *Orlando* belongs to a robust tradition of mad scenes that dates back into the seventeenth century in which characters hallucinate being in Hell, as evidenced by works such as Giovanni Legrenzi's *Totila* (1677). Around the turn of the eighteenth century, however, the infernal delusion became far more prominent as a way to show madness on stage. Hell was also used in simile arias to represent the singer's disordered emotional state. At the same time, due to a combination of Arcadian opera reforms, Enlightenment aesthetics, and a general decline in belief in Hell, operatic representations of Hell fell out of favor. The metaphorical Hell of the disordered mind replaced the literal damned soul on the operatic stage.

In this paper, I will show how Italian opera composers of the early eighteenth century adopted seventeenth-century musical markers of Hell—developed to create the sonic atmosphere of a place—and adapted them to representation of a state of mind. Some of these techniques, such as tremolo strings, were borrowed from French

orchestral writing. Others, such as poetic meters with *sdrucchiolo* line-endings (with the stress on the antepenultimate syllable) were native to Italian opera. These techniques evolved so that, when literal hell scenes began to come back into fashion later in the 1700s, some had been transformed so that they were no longer recognizable. Considering scenes in later eighteenth-century operas such as *Don Giovanni* where the Underworld is invoked, I will show the hitherto unrecognized debt that Mozart and his colleagues owed to seventeenth-century Hell scenes.

Sehet an die Exempel der Alten: The Rhetoric of Past vs. Present in Telemann's Vocal Works

Steven Zohn (Temple University)

In his 1718 autobiography and subsequent writings, Georg Philipp Telemann fashioned himself as a Modern by eschewing what he saw as the contrapuntal pedantry and melodic emptiness of the Ancients, as represented by older musicians such as his former colleague at the Sorau court, Wolfgang Caspar Printz (1641–1717). Yet as Keith Chapin has argued (*Music & Letters*, 2011), Telemann in fact took a *galant* middle path by combining a Modern compositional idiom with an Ancient habitus that stressed exercising good judgment, selecting appropriate compositional models, and maintaining autonomy from tradition.

In this paper I argue that Telemann's relationship with the past was yet more complicated, as witnessed by vocal works in which he treats the Ancient musical style (a mid-seventeenth-century idiom rather than the older and more common *stile antico*) as a topic. This antiquated musical language, rapidly fading from living memory, functions as a simulacrum—a distorted, exaggerated version of the real thing that is intended to make it sound all the more genuine to the listener. Thus the opening movement of *Sehet an die Exempel der Alten*, TVWV 1:1259 (1721), set to a dictum drawn from the Wisdom of Sirach, deploys the Ancient style to make a textual-musical pun about Old Testament figures. More ingenious is Telemann's use of Ancient music in the dialogue cantata *Erhöre mich, wenn ich rufe*, TVWV 1:459 (1717), where archaic and modern styles are set in opposition to each other in order to underscore a theological message. Here the fearful, disconsolate Christian sings in a seventeenth-century idiom to the accompaniment of an outmoded instrumentarium of cornetto and trombones. Jesus, on the other hand, is a Modern who consoles the Christian by singing in an eighteenth-century idiom, with up-to-date oboes taking the place of the brass choir. The clashing and eventual reconciliation between musical past and present reminds the congregation that faith must be maintained continuously, lest one be lost (like the Christian) spiritually and temporally. This bold musical experiment also serves as a metaphor for Telemann's self-image as an enlightened Modern committed to the Ancient practice of model-based emulation.

Rethinking Renaissance Genres (AMS)

Mauro Calcagno (University of Pennsylvania), Chair

The *Questione della musica*: Revisiting the Origins of the Italian Madrigal

Julie Cumming and Zoey Cochran (McGill University)

The origin of the madrigal is a recurring and unresolved topic in musicology. Did it evolve out of the frottola (Einstein 1949), the chanson and motet (Fenlon and Haar 1988) or Florentine song (Cummings 2004)?

Fenlon, Haar, and Cummings agree that the madrigal emerged in Florence between 1515 and 1525. This period coincided with the heated debate, known as the *Questione della lingua*, about which type of Italian could rival classical Latin literature, and acquire the prestige to be accepted throughout the peninsula. While musicologists have recognized the importance of Pietro Bembo, there were many different positions on this issue. Florentine intellectuals involved in this debate (including Machiavelli, Martelli, and Trissino) met regularly in the Rucellai gardens (Cummings 2004), and also wrote texts for the early madrigal.

We propose a Florentine *Questione della musica* parallel to the *Questione della lingua*: “Can we create a prestigious musical genre for settings of vernacular poetry?” Sacred Latin-texted music was at the top of the musical genre hierarchy, and widely disseminated across Europe. Our evidence shows that the early madrigal was consciously modeled on the motet, the musical genre that set sacred Latin poetry.

The organization of the sources reveals the generic independence of the madrigal as well as its connection to the motet. The earliest madrigals, by Sebastiano Festa and Bernardo Pisano, appear mostly in Florentine manuscript partbooks (which also contain motets) rather than choirbooks: partbook format was previously reserved for Latin-texted music. When copied in sources containing other vernacular genres, madrigals are usually found in distinct sections, suggesting a generic identity from the beginning.

Musically the early madrigal resembles the motet more than earlier Italian vernacular genres. Its use of varied textures, including both imitation and homorhythm, and its lack of both schematic repetition and additional stanzas of text, all resemble the motet. The distribution of modes in the madrigal differs from that of vernacular genres, and matches that of the motet (including use of E- and A-final pieces rarely found in earlier vernacular polyphony). The later sixteenth-century madrigal is often viewed as a “secular motet”—that was always the intent.

Renaissance Masses as Songs

Clare Bokulich (Washington University in St. Louis)

The most pervasive example of musical borrowing in the Renaissance is the song-mass (e.g., *Missa L'homme armé*, *Missa Se la face ay pale*). For decades the field has been gripped by questions about how this tradition began and what it tells us about religious culture. But one thing is clear: on their own terms, songs and masses differ fundamentally from one another. Songs are small in scope, they set vernacular lyrics about love, and circulate in sources comprised primarily of secular music. Masses are lengthy liturgical works divided into discrete sections that circulate mainly in large manuscripts with other sacred music.

In making sense of the generic chasm that is built into the song-mass, Michael Long, Jennifer Bloxam, David Rothenberg, and Anne Walters Robertson have sought to account for the ways in which the secular meaning of songs could coalesce with the sacred world of the mass. In each case, the earthliness of vernacular song is raised up into the context of the mass. Whereas the song is made sacred through “translation,” “transportation,” or “elevation,” the mass is never secularized by the presence of the song.

But in the realm of circulation the opposite occurred: an extensive investigation reveals that in fully forty-five cases, portions of masses were subsumed into song-books. The magnitude and implications of this phenomenon have not yet been fully appreciated. Examining these pieces together reveals a consistent set of conventions: only masses based on songs (not chant) are copied; only certain mass subsections are absorbed; and they are almost never identified by their original liturgical text. Masquerading in this fashion, these mass sections were clearly *not* intended for devotional use. On the contrary, their textual and material circumstances effectively transformed them into secular songs. This phenomenon not only contradicts our understanding of generic relationships and hierarchies, but also invites a more nuanced perspective on the porousness of vernacular traditions and liturgical devotion in the Renaissance.

Saturday Evening 8:00–10:00

**Fixing the Horse before the Cart: Reconstructing
the Genesis of Classical Forms through Big Data
and Computational Methods (AMS)**

Danuta Mirka (Northwestern University), Chair

Yoel Greenberg (Bar-Ilan University)

Beate Kutschke (Paris Lodron University Salzburg)

Mathieu Giraud (University of Lille)

David Huron (Ohio State University)

While new Formenlehre, initiated by William Caplin, James Hepokoski, and Warren Darcy in the late 1990s, revitalized studies on sonata form and related forms, the genesis of musical forms, and especially of forms that have been considered as characteristic of the Viennese classical style, has remained an understudied field in recent music history and theory. This has been due to at least three intertwined problems: first, long-term developments are principally difficult to observe because they require the analysis of a large number of pieces if the researcher does not want to rely on few subjectively selected paradigmatic examples. Second, even if they are as disciplined as possible, researchers have tended to unconsciously alter their analytical criteria and measures from one work to another, thus obtaining results that are manifold and detailed, yet ultimately incomparable. Third, the perspective with which researchers have examined the history of specific forms, first and foremost the sonata form, has been strongly shaped by their personal concept of the form whose genesis they wanted to reconstruct. Thus, they may have inappropriately described earlier forms as deviations and neglected the actual principles that governed the shaping of those prior forms. To put it bluntly, they put the cart before the horse.

This session will discuss to what degree big-data studies and computer-assisted analysis can counteract these problems—and create new ones. It will demonstrate how new perspectives on form that emerge in the course of designing software and statistical evaluation change the understanding of “form” and its concept. The four researchers on the panel will bring in the following expertise: Yoel Greenberg will present a systems-theory oriented approach to formal evolution. Drawing on a statistical study on types of thematic restatement in instrumental works, he will explain mid-eighteenth-century formal “stereotypes” (Rosen), or “low level defaults” (Hepokoski and Darcy) as responding to tensions and rivalries between conflicting common practices. Beate Kutschke will throw light on the diffusion (and confusion) in the context of established definitions of small forms, unproblematic in manually performed analyses, but crucial in computer-assisted analysis. She will particularly focus on—usually neglected—constituents of musical form in pre-classical music: “repetition” and “similarity/identity.” Mathieu Giraud works on computational analysis of

simple sonata forms in classical string quartets. He will present how algorithms may detect structural elements in the sonata form, such as the medial caesura, and how the use of numeric tools can help to bridge the gap between human, semi-automated or automated analyses in either research or education. David Huron will present some of the computational opportunities afforded by the new era of Big Data in music. He will describe some existing tools for automated form analysis, and also outline some of the many pitfalls associated with computational and statistical methods in the study of music.

The discussion will be open to the floor immediately after the four statements.

Italian Music and Poetry around 1600: New Perspectives and Directions (AMS)

Massimo Ossi (Indiana University), Chair

Emiliano Ricciardi (University of Massachusetts Amherst)

Seth Coluzzi (Colgate University)

Tim Carter (University of North Carolina at Chapel Hill)

Eugenio Refini (Johns Hopkins University)

Roseen Giles (Duke University)

The decades surrounding 1600 were an age of tremendous innovation in Italian secular vocal music. These decades saw not only the development of new madrigal styles invoked by the *seconda pratica*, but also the emergence of new genres, such as the aria, that strayed from polyphonic traditions. Far from being a purely musical phenomenon, these innovations were in many cases fueled by equally impressive changes in Italian literary culture. Thanks to authors such as Torquato Tasso, Battista Guarini, and Giambattista Marino, among others, a new literary aesthetics gradually replaced earlier canons, promoting wit and sensuality over Petrarchan *decorum* and championing new lyric and dramatic genres.

The goal of this session is to reinforce the centrality of poetry for an understanding of Italian secular vocal music from around 1600. More specifically, it will offer new insight on the musical reception of Tasso, Guarini, and Marino, tackling issues such as the relationship between poetic and musical form, and the transmission of poetic texts in and through their musical settings. In so doing, the session aims to open new avenues for research on the repertoire under examination and more generally on the intersection of music and poetry.

The session will feature five speakers, all acknowledged experts of Italian music and poetry around 1600, with five ten-minute presentations followed by about one hour of discussion.

The session will open with the paper “In Praise of Teleology: Tasso’s Theory of Poetic Form and Its Musical Ramifications,” in which Ricciardi will show how Tasso’s goal-oriented view of poetic form, according to which each line should build towards

a closing statement, is reflected in his poems and their musical settings. The following two papers, by Coluzzi and Carter, are entitled “Guarini’s *Il pastor fido* and the *seconda pratica*” and “In Search of a Line: Guarini’s ‘O come sei gentile’ and Its (Musical) Problems,” respectively. Coluzzi will explore how the theatrical and stylistically hybrid nature of Guarini’s tragicomedy *Il pastor fido* informed Monteverdi’s *seconda pratica*; Carter will examine the musical settings of Guarini’s “O come sei gentile” as case studies of the transmission of poetic texts through literary and musical sources. The last two presentations, by Refini and Giles, will focus on Marino. Refini’s “Dismantling the Stanza: Strophic Forms into Non-Strophic Settings” will examine Sigismondo D’India’s sophisticated, if disruptive, treatment of stanzas from Marino’s epic *Adone*. Giles’s “The Art of Contradiction: Marinism and Music in the Early *Seicento*” will show how Marino’s aesthetics of *meraviglia*, although criticized by contemporaneous literary figures, opened avenues for musical experimentation for composers, who became extremely fond of his poetry.

In the following discussion, presenters and audience members will be invited not just to respond to the papers but also to consider their broader ramifications for future research in the field by way of topics and strategies for engaging with them.

Saturday Evening 8:00–11:00

**Global East Asian Music Research: Proposals for
New Directions in Musicology (AMS)**

Jung-Min Mina Lee (Duke University), Thomas
Irvine (University of Southampton), Chairs

Gavin Lee (Soochow University), Respondent

Hye-jung Park (Ohio State University)

Brooke McCorkle (University of Vermont)

Sheryl Chow (Princeton University)

Yawen Ludden (Georgia Gwinnett College)

Matthew Richardson (University of Wisconsin–Madison)

Brent Ferguson (Washburn University)

Danielle Osterman (Eastman School of Music, University of Rochester)

Noriko Manabe (Temple University)

In recent years, research on music and East Asia has achieved critical mass within the AMS. Extending beyond the exotic representation of East Asia within European and American music, this body of work draws on an eclectic array of primary resources and methodologies. This panel unites a new generation of researchers who deal with corpuses of texts, images, musics, and sounds flowing in and out of East Asia. The presenters have deep knowledge of East Asian languages and cultures and examine multiple Western and non-Western musical genres. We aim to provide a comprehensive survey of methodologies, areas of study, and interdisciplinary formations that currently inform global East Asian music research.

While ethnomusicology has long been the disciplinary home of East Asian music research, this panel consolidates an emerging framework that complements the ethnographic study of folk music and departs from it. In recent decades, the AMS has witnessed an emerging global consciousness, as evidenced both in peer-reviewed panels (e.g., the 2017 panel on “Western Music and China: A Chapter in Global Music History”) and non-peer reviewed panels specially organized by the AMS leadership (e.g., the 2011 panel on “Teaching Western Music in China Today”). Building on that momentum, we present papers that have a close affinity with research directions broadly recognized as *musicological* in orientation. Our papers are anchored in history, music analysis, and visual studies, and we address avant-garde, Western, and hybrid music. We are comprised of senior scholars in the field such as Thomas Irvine (co-chair) and Noriko Manabe, as well as emerging scholars such as Jung-Min Mina Lee (co-chair) and Gavin Lee (respondent).

Our papers are organized around the following research clusters: (1) the impact and contestation of Western music as discerned in the emergence of new hybrid

genres in Korea (Hye-Jung Park), the Korean avant-garde (Jung-Min Mina Lee), and the development of musical institutions of Western art music in Japan (Brooke McCorkle); (2) “global intellectual history” (Thomas Irvine, drawing on Moyn and Sartory’s concept), historiography of music in China (Gavin Lee), and history of music theory in China (Sheryl Chow); (3) theory and analysis of Chinese traditional music (Yawen Ludden); (4) visual culture of Japan (Matthew Richardson) and multimedia studies of film, anime, and video games (Brent Ferguson, Dani Osterman); and (5) transnational popular music (Noriko Manabe).

A distinctive feature of this panel is that the presenters, who are often individually experts in one East Asian country, will collaborate on the crafting of position papers, with the aim of articulating connections between multiple East Asian countries within each presentation. In this way, we model collaborative research within a transnational framework. Eleven presenters will speak for ten minutes each, leaving over an hour for general discussion from the floor. The concluding goal of this panel is the formation of a Global East Asian Music Research study group within the AMS.

Musicologists in Public: Seeking and Finding Employment and Fulfillment beyond “The Job Market” (AMS)

Eric Hung (Rider University), Chair

Alice Miller Cotter (Little Bird Music)

William Quillen (Oberlin College and Conservatory)

James Steichen (San Francisco Conservatory of Music)

For most music scholars at every phase of their careers, attention to and success in “The Job Market” is posited as the principal if not the only path to professional, personal, and even spiritual success. At the same time, the increasing prevalence of adjunct and contingent academic positions and the simultaneous decline of well-compensated and stable tenured positions have only increased the competition and anxiety surrounding academic employment more broadly.

This panel offers perspectives and advice on identifying and seeking jobs in which musicological expertise can be put to use outside of full-time academic teaching. By sharing their perspectives and experiences in various professional contexts, the panelists hope to show how “The Job Market” in fact represents only a small subset of the ways in which one can live and work as a musicologist. Perhaps not surprisingly, these sorts of jobs afford opportunities to pursue what has been termed “public musicology” in quite tangible and fulfilling ways. These contributions seek to dismantle the dichotomous thinking by which every other job besides academic employment is categorized in the problematic category of “alt-ac.”

Each of the panelists will speak for ten minutes about their professional journey since completing their doctoral studies and then briefly respond to one another. The remaining time will be given over to comments, questions, and discussion among all in attendance. In conclusion, each panelist will offer practical tips for preparing for jobs besides tenure-track academic teaching and research.

Sunday Morning 9:00–12:15

Joint Session: Diversity and Discipline in Hip-Hop Studies

Lauron Kehrer (College of William and Mary) and Mitchell
Ohriner (University of Denver), Conveners

Justin Williams, introductory speaker

In the introduction to his 2004 book *Making Beats: The Art of Sample-Based Hip-Hop*, Joseph Schloss notes the relative absence of music studies in hip-hop discourse:

It does no disservice to previous work to say that [hip-hop studies] has tended to focus on certain areas (such as the influence of the cultural logic of late capitalism on urban identities, the representation of race in popular culture, etc.) to the exclusion of others (such as the specific aesthetic goals that artists have articulated). Nor is it a criticism to say that this is largely a result of its methodologies, which have, for the most part, been drawn from literary analysis. We must simply note that there are blank spaces and then set about to filling them in.

While hip-hop studies has continued to grow into a formidable interdisciplinary force covering a wide range of repertoire from multiple disciplinary angles, the situation Schloss describes still persists fourteen years later, and music studies remain relatively uncited in broader hip-hop scholarship. Since the early contributions of Tricia Rose (1994), Robert Walser (1995) and Adam Krims (2000), other scholars have contributed to discussions of hip-hop and race (Keyes 2004, Kajikawa 2015), religion (Miyakawa 2005), flow (Adams 2009), postcolonialism (Rollefson 2017), and gender and sexuality (Gaunt 2006, Kehrer 2017). This session has three purposes: first, to present the plurality of current research in music theory and musicology that engages with a range of hip-hop topics; second, to consider ongoing issues of representation and ethical engagement; and third, to provide a forum for a productive dialogue on the role of music studies within the wider area studies and to highlight opportunities for collaboration. Descriptions of eight short presentations within the session follow.

Models of Beat Making for Music Therapy Practice

Alexander Crooke (University of Melbourne)

While hip-hop plays an increasingly centralized role in global youth culture, there remains a significant gap in music therapy literature and practice regarding hip-hop music. There are important exceptions to this gap, including Hadley and Yancy's "Therapeutic Uses of Rap and Hip-Hop," which explain connections to therapeutic themes. Yet detailed understandings and practical guides detailing how to integrate sampling and beat making into therapy sessions remain absent from textbooks and training courses. This session will present and discuss several applied models for using

beat making in music therapy developed from recent Australian research designed to address this gap.

Young Thug: Vocal Delivery and Musical Expression towards a New Rap Aesthetic

Chris Batterman (Emory University)

Young Thug has been established as one of rap's most contentious and polarizing figures—while many dismiss his music as absurd, others argue that he is a trailblazing artist. Those who are drawn to him note his unique vocal style in relation to expressivity, as his flow is characterized by deliberately unclear delivery, a diction consistent with “reduced speech,” and meaningless neologisms. In this study, I argue that Young Thug's expression and vocal delivery reflect a departure from traditional notions of communication in rap music, where meaning lies with the artist. Young Thug's new musical aesthetic, I contend, transfers the onus of communication and creates a new interpretive role for the listener.

Hip Hop Education in Practice: The University Hip Hop Ensemble

Sean Peterson (University of Oregon)

As a counterpart to academic studies of hip hop, active performance of hip hop styles allows students and instructors alike to engage deeply with the sounds of hip hop music. In 2016, I founded the University of Oregon Hip Hop Ensemble, a for-credit ensemble of MCs, rhythm section, and horns. In arranging classic songs for performance by a band, instrumentalists must pay close attention to sonic elements of the instrumental track (timbres, arrangement), and MCs must give attention to elements of flow like rhythmic patterning, styles of emphasis, and pronunciation. Students learn hip hop by making hip hop.

What is Hip-Hop, Anyway?

Amy Coddington (Amherst College)

In 1989, when *Billboard* introduced its first chart devoted to hip-hop, the song appearing at number five caused considerable consternation. Milli Vanilli's “Girl You Know It's True,” according to one reader, was “not rap,” despite featuring rapped vocals. The question of how to classify this song illuminates hip-hop's messy musical boundaries. In this paper, I examine the disciplinary stakes at the heart of the debate over what counts as hip-hop and how it differs from rap. In doing so, I encourage scholars to think about who hip-hop studies excludes when we draw strict boundaries around the diverse culture of hip-hop.

Forming and Framing Queer Urban Musical Communities in the Pacific Northwest

Danielle Sofer (Maynooth University)

Music of the Seattle-based artists THEESatisfaction (Stasia Mehschel Irons, a.k.a. Stas THEE Boss, and Catherine “SassyBlack” Harris-White), DoNormaal, and Guayaba has been described variously as “hippie-hop,” “electronic psychedelic soul,” “psychedelic space-rap/jazz,” and “hologram funk,” and is exemplary of a global cross-genre pollination in recent electronic music production. In this talk, I show, first, how queer women of color have been visible as creators of electronic music, second, how these creators have worked to increase visibility of queer subjects through music, and third, I explore extensions of this legacy in the particular brand of hip hop emerging from the Pacific Northwest.

Rhyming Techniques in Korean Hip-Hop

Jinny Park (Indiana University)

In the 2000s, a new wave of rappers came to the Korean hip-hop scene with the mission of creating unique rhyming techniques pertinent to Korean language and culture. There were two schools of flow: (1) multilingual rhymes by bilingual rappers; and (2) pure Korean rap with extreme polysyllabic rhymes. In this talk, I will first analyze rhythmical aspects of two contrasting rhyming techniques of Korean hip-hop in the 2000s, and then discuss the importance of the Korean MC’s flow to establishing their identity as true Korean hip-hop musicians, instead of as imitators of American hip-hop.

Sampling and Remixing Marginalized Environments: Dissident and Activist Sound in Hip-Hop Environmentalism

Kate Galloway (Wesleyan University)

Hip-hop is uniquely positioned for nuanced readings of place, spatial transition, embodied knowledge of lived environments, and explicit references to socio-spatial information. Neglected urban neighborhoods not only suffer the worst environmental conditions, but they are also spaces where the intersectional nature of environmental abuse is laid most bare—an outcome of intertwined economic, geographic, and sociocultural factors. I address how hip-hop introduces marginalized perspectives and voices to address the problematic authority of whiteness that conspicuously dominates the discourse on music, sound, and environment, a relatively homogenous and exclusionary artistic, technological, and scientific discussion. Hip-hop-based environmentalism serves as an important corrective.

“We Need You to Get This Right”:
Hip-Hop Communities and the Responsibilities of the Scholar
Mark Katz (University of North Carolina)

This presentation articulates the need for hip-hop scholars to consider their responsibilities to the artists and communities they study. Having worked with various hip-hop communities since 2000, I have heard a variety of concerns about how scholars engage with practitioners. Based on invaluable advice I have received from artists and drawing on the best practices of ethical ethnography, I offer four recommendations: Show respect; Heed the voices of the community; Reciprocate; and Collaborate. In doing so, I argue, we can do right by the community and in the process produce meaningful, compelling scholarship.

Joint Session: The Songs of Fanny Hensel
R. Larry Todd (Duke University), Chair

This special-format joint session includes ten “lightning talks” on the songs of Fanny Hensel. There has been a wealth of scholarship on Hensel in recent years, but most of it is historical or editorial; detailed discussion of her music is rare. This session places Hensel’s music front and center, focusing on the genre that she said “suits me best.” The presenters cover a wide variety of topics, yet they are united in the conviction that the best way to appreciate Hensel’s importance in the history of the nineteenth-century lied is to thoroughly examine what she wrote, in its many contexts.

The presentations are organized into four sections, each of which highlights a different facet of Hensel’s lied aesthetic: her fascination with songs about nature and travel, her settings of English verse, her tonal ingenuity, and her sensitivity to poetic form. Each presenter concentrates on one song and places it within a larger argument about Hensel’s music.

Nature and Travel

Amanda Lalonde (University of Saskatchewan), “The Wilderness at Home: Woods-Romanticism and Musical Performance in Hensel’s Eichendorff Songs”

Scott Burnham (Graduate Center, CUNY), “*Waldszenen* and *Abendbilder*: Hensel, Lenau, and the Nature of Melancholy”

Susan Wollenberg (University of Oxford), “Songs of Travel: Hensel’s Wanderings”

English Verse

Jennifer Ronyak (Kunstuniversität Graz), “Song in and as Translation: Hensel’s *Drei Lieder nach Heine von Mary Alexander*”

Susan Youens (University of Notre Dame), “‘In this elusive language’: Hensel’s Byron Songs”

Tonal Ingenuity

Tyler Osborne (University of Oregon), “Hidden in Plain Sight: Tonal Pairing of the Tonic and Subdominant in Hensel’s Songs”

Stephen Rodgers (University of Oregon), “Plagal Cadences in Hensel’s Songs”

Sensitivity to Poetic Form

Harald Krebs (University of Victoria), “Revisions of Declamation in Hensel’s Song Autographs”

Yonatan Malin (University of Colorado Boulder), “Modulating Couplets in Hensel’s Songs”

Jürgen Thym (Eastman School of Music, University of Rochester), “Reading Poetry through Music: Hensel and Others”

Sunday Morning 9:00–10:30

Distant Ecologies (AMS)

Holly Watkins (Eastman School of Music, University of Rochester), Chair

Schafer's Echo: Outdoor Acoustics and the
Recovery of the Past in *The Princess of the Stars*

Tyler Kinnear (Western Carolina University)

Composer and acoustic ecologist R. Murray Schafer is known for his environmentalist stance. Schafer attributes the decline in the health of the global soundscape to developments in technology since the Industrial Revolution. In his writing as well as his music, Schafer looks to the past to find hope for the future. To bring back that soundscape we must, according to Schafer, re-condition ourselves to the natural world and re-design acoustic space accordingly.

For Schafer, the activation of echoes in an outdoor wilderness setting is one step in the process of restoring the “original” soundscape. By resounding live musical sounds in a natural environment, echo closes the sense of space between performers—and arguably listeners—and the surrounding terrain. This paper examines the aesthetics of echo in *The Princess of the Stars* (1981), one of Schafer's most well-known outdoor compositions. I give particular attention to “Aria of the Princess,” the unaccompanied solo for soprano or mezzo-soprano that bookends the work. The aria is based on a wedge-shaped all-interval row. As the intervals expand by semitone the singer activates a variety of echoes, and as the intervals close back those same echoes are stimulated, but gradually narrow in scope. In addition to interval and pitch, the soloist explores outdoor acoustics using particular vowel sounds as well as varying pause lengths between sung passages.

Other scholars have considered the collaboration between musicians and the physical world in Schafer's works, and have linked performer-environment interaction with Canadian identity and environmentalism. However, the role and meaning of outdoor acoustics in Schafer's music remains understudied. Through score and recording analysis, this paper illuminates how Schafer's use of echo in *The Princess of the Stars* exemplifies his idea of recovering the past. Echo not only throws an “original” sound back from a surface, but also offers insight into the role that musical sounds play in prescribing interpretation of nature and our human place within it.

Cyborgs and Cybernetics: Electroacoustic Characterization and Ecology in *Forbidden Planet* (1956)

Jonathan Minnick (University of California, Davis)

Forbidden Planet's (1956) premiere electrified the burgeoning Sci-Fi genre, which dramatized the international exploration efforts of the Space Race, allowing audiences to witness and hear imagined cosmic landscapes. Louis and Bebe Barron's fully electronic film score, the first of its kind, sparked the imagination of generations of Sci-Fi directors, composers, and enthusiasts to come.

During the early stages of the Barrons' electronic music experimentation, Louis read Norbert Wiener's *Cybernetics, or Control and Communication in the Animal and the Machine* (1948), which theorizes the relationship between human-generated mechanics and electronics and structures of animals and other beings. Rather than using the then-available synthesizer or the theremin in their orchestration, the Barrons engineered their own electronic oscillators and circuits, applying the same mathematics and schematics found in Wiener's book. This foundational connection to Wiener's inquiries encourages us to consider an ecomusicological analysis, exploring the complex relationship between the natural and the non-natural present in the soundtrack as well as the film. This natural and non-natural relationship is manifested by the mechanical nature of the sound machines and their cybernetic design, and through their electroacoustic ties to characters both human and non-human, such as the humanoid Robby the Robot, and the Krell monster, a creation of Dr. Morbius's subconscious. Furthermore, *Forbidden Planet's* reworking of Shakespeare's *The Tempest*, which has inspired numerous ecocritical readings, elucidates post-colonial theories of imperialism. Themes of conquest are common in Sci-Fi movies, in which unsustainable lifestyles on Earth have forced humans to search for new planets to settle.

Ecomusicology has traditionally focused on Earth-based landscapes, but my research on *Forbidden Planet* expands its boundaries to the realms of outer space. Using the sound signatures of characters and settings, this paper shows how the Barrons' sound machines construct a cosmic environment with objects and beings that exhibit the shared human/non-human relationship. From the invisible, dangerous Krell, to the harmless "Shangri-La" garden, an ecological reading of the music associated with *Forbidden Planet's* humans, non-humans, and alien landscapes demonstrates how the soundtrack animates the complex elements of the forbidden planet Altair IV.

Sonic Seascapes, Science, and the Chthulucene

Elizabeth Hopkins (University of Chicago)

In the European and American postwar tumult of (re)building, expanding, and exploring, sound was used to study and depict the natural environment. By the onset of the space age, scientists were "listening" out into space and down into the

oceanic abyss, while musical conventions in the increasingly popular genre of nature documentary helped convey the dramatic pursuit of Science to the public. Yet the imbalances manifested between humans and their environment as a result of what is often referred to as the Great Acceleration of the Anthropocene were paralleled by the ongoing entanglement of facts and values expressed in these documentaries and their reception.

This paper examines the relationships between sonic worlds—natural, (Western) social, real, and imagined—by way of two oceanographic documentaries: Jacques Cousteau and Louis Malle's 1956 *Le Monde du silence* (The Silent World), with music by Yves Baudrier, and Jean Painlevé and Geneviève Hamon's 1965 film, *Les amours de la pieuvre* (The Love Life of the Octopus) with a *musique concrète* score by Pierre Henry. Baudrier's deep-sea musical depictions serve as part interspecies voice-over, part underwater ballet, romanticizing the work of Cousteau's swashbuckling scientists even as they lay waste to reefs and ocean creatures. By comparison, Henry's recorded sound manipulations express a seemingly elastic relationship to reality—a suitable aesthetic for an inscrutable cephalopod. While Cousteau was praised for authentic representation, Painlevé and Hamon were criticized by the scientific community for their surrealistic, otherworldly film.

Highlighting the bricolage of historical and geographical spaces implied by sound and music in these documentaries, I question their implied scientific-political discrepancy between facts and values, conservation and fetishization. As Susan Lepselter has argued, exploration potentially arouses an uncanny feeling—a sort of blurring between the possible and the impossible. Following Donna Haraway, I ask whether sound—that “uneasy ocean of air”—might provide a way of understanding the “(s)cenēs” in which we find ourselves: Cousteau's “Capitalocene,” the single-player (Western) story of world relations against Painlevé's “Chthulucene,” a way of understanding our historical epoch through “multispecies stories and practices of becoming-with.”

Panel: Epistemic Ethics: Music Historiography and the Colonial Archival Grain (AMS)

Olivia Bloechl (University of Pittsburgh), Chair

Erin Johnson-Williams (Durham University; Organizer)

Yvonne Liao (University of Oxford; Organizer)

Brigid Cohen (New York University)

James Q. Davies (University of California, Berkeley)

Daniel Grimley (University of Oxford)

Roe-Min Kok (McGill University)

How, and to what extent, is an epistemic music historiography informed by the archival textures of colonial musical pasts? What are the ethical implications involved

for the future of a musicology that is increasingly informed by postcolonial readings of the past and present? Anthropologist Ann Stoler's concept of the "Archival Grain" (2009) is a potentially rich starting point for a timely discussion; her differentiation between "granular" and "seamless" textures highlights the conflicting discourses of colonial knowledge, and a possible "overcommitment to Foucault's vocabulary." Likewise, the multifaceted intricacies of archival textures—and the scholarly ethics of and around knowledge construction—suggest a topical intervention from historical musicologists and music theorists alike. Indeed, while existing historical narratives have laid the groundwork for a rich engagement with theories of empire and post-colonial thought (van der Linden 2013; Radano and Olanian 2016), colonial and musicological discourses of knowledge—notably in their transhistorical dynamics—remain little if at all examined.

This session aims, then, to initiate a new discussion through which to explore the scope for an epistemic ethics. Our proposed discussion speaks, moreover, for an emergent musicology that is not only globally attuned, but also geographically sensitive to localities, archives, materials (including scores), and the source languages entailed. The six position statements will include: "Between 'No Longer' and 'Not Yet'" (Cohen); "Archival Air" (Davies); "Scandinavia through a Postcolonial Lens" (Grimley); "Epistemic Silence" (Johnson-Williams); "Postcolonial Principles for Distributive Justice" (Kok); and "Code History: Post/colonial Archives" (Liao). These statements, which will have been posted online before the session, will then lead to a general discussion among and between the discussants and audience.

Collectively, our discussants will explore two key concerns. The first addresses the ways in which "materials past" relate and/or do not relate to "narratives present," and their attendant implications for music historiography. Here, we will work further along the "archival grain," giving consideration not only to records of colonial in/difference, but also to how discourses of colonial knowledge, oft-fraught with competing agencies, are reflected and/or not reflected in discourses of musicological knowledge. In assessing the in/congruence between "materials past" and "narratives present," our discussants will bring into focus postcolonial conditions of "historiographic operation" (de Certeau 1988): archival and other institutional policies that may reify or shift, reveal or obscure the "knowledge" of sites, events, and other registers of musical practice associated, but not always synonymous with, imperial aspirations. The second concern has to do with the practical benefits and challenges of developing an epistemic ethics in and for music historiography. If, according to Stoler, more emphasis in the academy has been placed on "the procedures and activities on which certain ways of knowing rely" (rather than on so-called theories of knowledge)—how might these particularities influence the writing of music histories that address the complexities and legacies of empire? In tackling these concerns, we will thus enact a mediated discussion of epistemic ethics, one reflective of multiple politics of knowledge, colonial and musicological, past and present.

Music and the Sacred (AMS)

Melinda Latour (Tufts University), Chair

Colonial Politics, Excommunications, and Exile in Two Seventeenth-Century Novohispanic Psalm Settings

Luisa Vilar-Payá (Universidad de las Américas Puebla)

When Bishop Juan de Palafox y Mendoza arrived in New Spain (Mexico) in 1640, Juan Gutiérrez de Padilla (ca.1590–1664) was already a renowned chapel master at the church that then served as Puebla's cathedral. Palafox came with a reformation agenda that faced bitter opposition as it drastically challenged the status quo of civil and religious institutions. As *Visitador General* he reported cases of governmental mismanagement to the king of Spain; as Bishop he withheld permissions to priests and churches that didn't comply with his strict ordinances. In 1647, Viceroy Sarmiento and high-ranking priests of different orders joined forces against Palafox; his closest supporters were incarcerated while he and Juan de Merlo—a Canon from the cathedral of Puebla—were excommunicated by conservative Novohispanic inquisitors. Pope Innocent X and Philip IV rebuked the verdict, but Palafox's adversaries persevered, alleging that his support for creoles, mestizos and natives was causing revolts, even suggesting independence. The king abandoned his own reformation ideals for fear of losing valuable American assets and Palafox was ordered to return to Spain. In a letter to Innocent X, the Bishop described his forthcoming journey to Europe as an exile. Nevertheless, just before his departure, Palafox organized two weeks of spectacular religious celebrations and feasts linked to the consecration of the new cathedral.

Palafox had reactivated the stalled plans to finish the sumptuous temple that we know now as Pueblás cathedral. A detailed contemporary chronicle by Antonio Tamariz describes its consecration in 1649. This presentation discusses the numerous points of intersection that arise between Tamariz's chronicle, the liturgical calendar, and the repertoire of a set of seventeenth-century choral parts containing Padilla's music and preserved in the cathedral's musical archive. Moreover, I will show how the Bishop's political conflicts explain Padilla's selection of liturgical texts and text setting: a notable emphasis on *Tu es sacerdos in aeternum* (from the psalm *Dixit Dominus*), and how the somewhat unusual choices for *Redime me a calumniis hominum* and *Exi-tus aquarum deduxerunt oculi mei* (from *Mirabilia testimonia tua*) relate to Tamariz's description of Palafox's farewell mass and sermon.

Religious vs. Sacred Music in the Contemporary Reception of Rossini's *Stabat Mater*

Trevor Penoyer-Kulin (McGill University)

Elizabeth Kramer (2005, 2006) and Friedhelm Krummacher (1979) have drawn attention to the fact that during the first three decades of the nineteenth century, a new conception of sacred music emerged in Germany. Where previously it had been defined in terms of its function as an accompaniment to religious rites, for the latest generation of German thinkers like E.T.A. Hoffmann and Gottfried Weber, sacred music became seen as something whose spirituality was embedded within the contents of the music itself. With this change in attitude came a change in nomenclature, and the old labels of “sacred” or “church” music were replaced with the more appropriate-sounding “religious music.” The discourse that developed around religious music in the 1800s-1830s emphasized masculinist ideals of composition and the primacy of “transfiguration,” an idea which implied that when writing a piece of religious music, the composer was “transfigured” by contact with the divine, and that the performance of the work would likewise transfigure the audience. In my presentation, I argue that this notion of religious music played a fundamental role in differentiating the German from the non-German reaction to a key sacred work of the 1840s: the Rossini *Stabat Mater*. The German response was represented in two reviews by Richard Wagner and Heinrich Heine, both of which partook heavily in the language and assumptions of religious music discourse. In the articles by French and Italian reviewers however, this paradigm was noticeably absent. As Lucia Marchi has pointed out (2011), they instead promoted a secular aesthetics of sacred composition, where music written for religious texts was not required to pursue any kind of religious style or purpose beyond sounding pleasant. My presentation therefore seeks not only to show how the idea of religious music continued to propagate in Germany beyond the 1830s, but also to illustrate how little its influence was felt in the rest of Europe at that time, an absence that would contribute significantly to nationalist assertions of Germany’s musical superiority over its less serious and supposedly less spiritual national counterparts.

Interpreting the Psalms: Sixteenth-Century Centonate Motet Texts as New Evidence of the Composer as Exegete

Megan Eagen

In discussing the idea of the composer as exegete, scholars tend to focus on text-setting practices. Given the dearth of evidence that might connect composers to the process of parsing and preparing Bible texts for musical treatment, researchers are hesitant to assume composers engaged in this form of exegesis. Given that the majority of sixteenth-century motet texts follow consecutive lines from single Bible

chapters or liturgical variants, the question of the composer's involvement in selecting these texts seems less pressing. This paper offers a new perspective: in analyzing and identifying texts from nearly 2500 Latin and German motets composed ca. 1520–80, and focusing in particular on the approximately 800 motets whose texts substantially derive from the Davidian Psalter, I have identified a significant number of non-liturgical centonate works whose poetry constitutes a blend of excerpts from four or more discrete psalms and/or cross-biblical selections.

A wide range of approaches are indicated by the make-up of these texts. In some cases, the textual compiler apparently chose excerpts based on shared word choice. In others, the amalgam of materials suggests some form of messianic reading. Musical settings of diverse types of centonate texts add another layer of interpretation. Elided and evaded cadences often reinforce connections between excerpts. Concise phrases may be presented as complete thoughts. I hold that the close connections and interactions between both forms of exegesis that produced these motets—that is, the selection and synthesis of fragmented Bible excerpts and the interpretive work that is demonstrated through their musical expression—invites scholars to reconsider that the composer and textual compiler of such works may be one and the same.

In establishing a widespread practice, this paper addresses motets by Jacobus Clemens non Papa, Johannes de Cleve, Francesco Corteccia, Orlande de Lassus, Cipriano de Rore, and Sigmund Salminger. In analyzing the notion of exegesis with respect to a motet type whose textual and musical components informed each other's composition, this work offers a critical continuation of David Crook, Martha Feldman, Robert Kendrick, Jennifer Bloxam, Jessie Ann Owens, and others' work on the notion of the composer as exegete.

Operetta (AMS)

Lisa Feurzeig (Grand Valley State University), Chair

Kurt Weill in Exile: Musical Language,
Censorship, and Identity in *A Kingdom for a Cow*

Arianne Johnson Quinn (Princeton University)

Although much has been written about the Kurt Weill of Germany and America, little has been written about the works he composed for France and Britain. Weill experienced some commercial success in Britain with a B.B.C. radio broadcast of *The Threepenny Opera* in 1933 and several translated stage works. *A Kingdom for a Cow* (Savoy Theatre, 1935), his sole operetta composed for the London stage (a reworking of the German work *Der Kuhhandel*), was a clear attempt to ingratiate himself into the world of British theater—a move that was quickly dismissed by critics and the public. The tale of an arms race on a fictional South American island, this work occupies a curious aesthetic space between Weill's German and American works. Further, the

response by the British press and public is illuminating in terms of the enmeshing of political identity and musical theater.

Weill was plagued by the problem of possessing an inconvenient identity in a time of political upheaval. He was both German and Jewish, factors that the British public and press were unable to reconcile because of prevailing—although often masked—anti-Semitism, and an initial ambivalence towards an ascendant Germany. These complicated layers of his identity were exacerbated by the dismissive characterization of his works by the British press. Because of these factors the reception of Weill's work was in stark contrast to the adulation of imported American musicals by figures such as Cole Porter and Oscar Hammerstein II, or the continued fondness for the Austro-Germanic operettas that remained in vogue well into the 1940s.

In this paper, I examine the history of *A Kingdom for A Cow* through the lenses of transnationalism and reception history in order to establish Weill's complex relationship with the London Theater. I expand on recent scholarship that deals with form and genre in Weill's work and investigate critical and political forces of reception. By exploring this work in the context of British theater, we are better able to understand the ways in which political and cultural influences dramatically altered musical theater in London leading up to the Second World War.

“Hit songs are spreading like the Plague”: The Berlin Sound Movie Operetta as Media-Critical *mise-en-abîme*

Stefanie Arend (University of Oxford)

At the Berlin premiere of the sound movie operetta *Ich bei Tag und Du bei Nacht* (I By Night, You By Day, 1932), German film director Ludwig Berger confronted his audience with a parody of local Berlin “Kintopp” (cinema), a frivolous mélange of operetta clichés and screwball comedy. The featured hit songs confirm the *mis-en-abîme* typical of Weimar films: when manicurist Grete spends hours reminiscing about her “Sundays in the cinema” while listening to the latest Schlager on her gramophone the musical feature film satirized not only its mediatized nature, but also its target audience. Ironically, it still became the blockbuster of the season.

The sound movie operetta's ambiguous nature of both challenging and reaffirming mechanisms of commodifying and mediatizing music lie at the heart of the normative discourse emerging from it. Contemporary German film critics, such as Rudolf Arnheim and Siegfried Kracauer, pushed a media narrative that exclusively emphasized the “escapist nature” of the genre alongside its purported aesthetic inferiority. Superfluous musical knickknacks such as the Berlin sound movie operetta appear to be a case in point: their unique fusion of musical timeliness, new technology,

corporate entrepreneurship, and brash marketing campaigns seemingly launched a purchasable art of distraction and escapism.

Despite their widely assumed industrialized uniformity, I argue that the late manifestation of the genre should be understood as an exercise of musical and media-specific self-reflection: sound movie operettas not only self-ironically interrogated their aesthetic value and standing, but also satirically depicted media of audiovisual reproduction. By giving examples of self-conscious exercises of reflection, I show how music and contemporary media devices are on conspicuous display throughout the feature films, not only for marketing purposes, but to disclose the structural scope and manipulative powers of a nascent mass culture. I will closely examine the normative media discourse as fanned out in *Ich bei Tag und Du bei Nacht, Einbrecher* (Burglars, 1930) and *Das Lied einer Nacht* (The Song of One Night, 1932).

“Old Man Danube”: Emmerich Kálmán’s Broadway Exile, 1941–45

Micaela Baranello (University of Arkansas)

For New York audiences of the 1940s, Viennese operetta was passé. For the composers and librettists who fled Europe it was a remnant of a lost world—and their livelihood. In this paper, I consider exile composer Emmerich Kálmán and his musicals *Miss Underground* (1941) and *Marinka* (1945). His wartime works evinced his own alienation but also consistently propagated a timely, anti-isolationist message, one which New York audiences were not ready to receive in what seemed to be a Germanic guise. As seen in letters preserved from this period, artists such as Oscar Straus, Paul Abraham, and Alfred Grünwald faced similar crises, suggesting new dimensions of Austria’s musical diaspora, particularly for those outside Hollywood.

Miss Underground, a collaboration with Lorenz Hart, Paul Gallico, and George Balanchine, was never completed due to Hart’s death and remains unperformed. I will present a partial reconstruction from fragments in the Austrian National Library. The story of a Manhattan girl detective in Paris spying for the Resistance in an Italian circus, it is remarkable for its comic yet complex treatment of collaboration and conscription. Kálmán composed in what he thought a modern style, including a foxtrot, a beguine, and the parody “Alexander’s Blitzkrieg Band.” I argue the fusion, as well as the story itself, represent an attempt at anti-isolationist persuasion, which would have been rare for 1941 Broadway.

Kálmán’s somber *Marinka* (1945), written with George Marion Jr., was a more successful synthesis, enjoying a modest Broadway run. A rewriting of Crown Prince Rudolf’s tragic “Mayerling Affair,” it is a sentimental story with traditionally Viennese music wrapped in an American frame narrative. Yet Marion and Kálmán’s Rudolf becomes an unlikely spokesman for the Allies, stepping out of the story to sing an anthem, “Brave New World,” and similarly the parody “Old Man Danube” positions its Habsburg characters as victims of a yet unimagined future. *Marinka’s*

self-consciously false ending imagines a Rudolf who lived, a Europe that remained whole. Yet audiences were not receptive to this alternative history, however explicitly its incongruous message was telegraphed.

The Profession of Music, from the Fifteenth to the Eighteenth Century (AMS)

Samuel Brannon (Richmond, Va.), Chair

Die Singer: Music as Profession and Pleasure
in Jost Amman's *Ständebuch* (1568)

Paul Schleuse (Binghamton University)

In 1568 Sigmund Feyerabend published the *Eygentliche Beschreibung Aller Stände auff Erden* in Frankfurt. The *Ständebuch* is a collection of 114 woodcuts by Jost Amman (1539–91) and his workshop purporting to illustrate the full scope of human occupations, each accompanied by a short poem attributed to Hans Sachs. Ranging from the Pope to the Fool, the main emphasis is on professional trades and artisanal crafts, including various instrumentalists and instrument-makers. The book functions as a moral exemplar of industry, a depiction of social hierarchies, and a display of the woodcutter's art. More striking than the instrumentalists is *Die Singer*, an idiosyncratic depiction of recreational singers that has received little scholarly attention. Sachs's accompanying poem describes a song in four parts with a "schön höfflichen Text"—that is, a madrigal or polyphonic lied. Yet the woodcut image depicts something rather different: three heterosexual couples are seated around a table under an outdoor canopy: the men embrace their companions, and each pair shares a single partbook. The clearly labeled Bass book and a fifth partbook lie unopened on the table. Whatever these figures are doing, they cannot be singing the four-part music described in the poem. Lindmayer-Brandl (2011) raises the possibility that Sachs knew only the titles of the woodcuts when he wrote the poems, and not their specific imagery; yet when the *Ständebuch* was reissued in a Latin edition by Hartmann Schopper later in 1568 the new poem, "Cantores," again describes a four-part song. Nor can the woodcut explained as a simple genre-image like others in the *Ständebuch*: those illustrations conform to conventions common in Amman's broader work, while *Die Singer* is unique in both subject matter and compositional style. The image's eroticism and disregard for musical propriety—and its publication in a book depicting "all the professions in the world"—suggest a different kind of occupation altogether: that of the sexually available courtesan. This paper contextualizes *Die Singer* within the *Ständebuch* and Amman's work generally, and proposes ways of approaching the verbal and visual dissonances in Sachs's poem and Amman's image.

The Musicians of Saint-Merry: *Communauté* and
Urban Networks in Eighteenth-Century Paris
Saraswathi Shukla (University of California, Berkeley)

The story of Jacques Champion de Chambonnières' refusal to play *basso continuo* under Lully's direction has come to symbolize the fraught musical politics of seventeenth-century France: the schism between the disavowed musicians of Chambonnières' generation and the new milieu based in Versailles; the tense interactions between city and court; and the oppositions between keyboard and operatic cultures. Studies of French harpsichord culture have focused primarily on Parisian patrons and salons as the supposed inverse of Versailles-based music and spectacle, but relatively few have concentrated on the influence of the urban environment on the development of French harpsichords. Nonetheless the harpsichord was primarily an instrument of the city—and the city itself left traces on its repertoire.

Professional harpsichord makers and harpsichordists of the seventeenth and eighteenth centuries lived in close proximity, mostly in the history-laden Quartier Saint-Merry in Paris. Located just east of Châtelet, this densely populated medieval neighborhood was home to painters, decorators, tapestry weavers, and woodworkers, many of whom were involved in harpsichord production. Essential to understanding the bonds between artisans, instruments, and musicians, both professional and amateur, is the idea of a *communauté*—meaning a guild, a society, a neighborhood, a religious community, and even a legal partnership.

Harpsichord production depended on a vast network of contacts established through family, guilds, and geographical proximity. The close ties between building dynasties, musical families, and foreign and French artisans elucidates the fundamental urban identity of the harpsichord in Paris in the eighteenth century. These relationships can be better understood by considering the complicated politics of the Denis family, a major dynasty of harpsichord makers, and the 1745 *ravalement* and redecoration of a 1632 Ioannes Ruckers harpsichord, now at the Musée d'Art et d'Histoire in Neuchâtel, Switzerland.

This paper examines some of the ways in which harpsichord-making, so integrated into the economic and social *vie de quartier*, directly shaped the way Parisian harpsichordists—as composers, teachers, and performers—approached the instrument and cultivated a musical style that could be as complex as the relationships that united these *communautés*.

Referencing Pedagogy, Celebrating Community:
Du Fay's Musicians' Motets for Cambrai Cathedral

Jane Hatter (University of Utah)

A plethora of mid-fifteenth-century northern European paintings and musical compositions exhibit self-referential features, elements that allude to the artists or the act of creation. Comparing these works reveals that professional identity was a growing concern for visual artists and musicians. Art historians have long recognized that large altar paintings featuring St. Luke, the patron saint of painters, in the act of painting or drawing a portrait of the Virgin Mary and Christ Child were created to memorialize the professional and spiritual concerns of local guilds of visual artists. Through self-referential features, including self-portraits of the artists as St. Luke, these works acknowledge the shared practices that bound these professionals into a distinct community, from youthful apprentices to consummate masters. Ecclesiastical musicians in the mid-fifteenth century similarly relied on a shared set of “tools of the trade,” which were imparted through a system of apprenticeship, essential to preserving and augmenting the professional musical community. Understanding the self-referential features embedded in compositions as the counterparts of the paints and brushes included in guild paintings of St. Luke allows us to understand the ways musicians celebrated and expressed their professional status as a group.

Guillaume Du Fay composed two self-referential compositions during his employment as a musician and administrator at Cambrai Cathedral. *Fulgens iubar*, an isorhythmic motet for the Purification of Mary, has long garnered scholarly interest because of its pithy imperative acrostic—“Petrus de Castello, canta!” or “Sing [this line] Pierre!”—but it also displays previously unrecognized solmization puns. These features in the top two lines draw attention to the very people who would have sung them and who were engaged in solmization as an aspect of their pedagogical practice—the master and choirboys. Du Fay likewise included solmization puns in his personalized setting of the *Ave regina celorum* antiphon and into the physical memorial plaque that he designed to hang in the cathedral after his death. Like guild paintings of St. Luke, these prayerful acts of musical memorialization affirmed, through self-reference and the display of musical “tools of the trade,” the identity and interests of an enduring community of professional musicians.

Recorded Sound I (SMT)

Steven Rings (University of Chicago), Chair

Emulating Cherubino's Sexual Awakening: A Bodily-Based Approach to Adelina Patti's "Voi che sapete"

Jocelyn Ho (University of California, Los Angeles)

While academic attention to early recordings has proliferated over past decades, the pursuit of expressive meaning associated with their idiosyncratic performance techniques is relatively nascent. Scholars who delve into meaning often draw upon contemporaneous written texts linking performance techniques to affects in order to complement close listening. Nonetheless, a sense of foreignness still accompanies these recordings: the recovery of the connections between technique and affect does not necessarily provide comfort for today's performers and listeners.

Two recent trends point towards more accessible approaches to meaning: emulation by historically informed performers (imitation of early recordings), and critically subjective analysis by performer-scholars. In this paper, I propose a bodily based, collaborative phenomenological approach to analyzing recordings, using as a case study Adelina Patti's 1905 rendition of Cherubino's arietta "Voi che sapete" from Mozart's *Le Nozze di Figaro*. Combining performance and analytical insights, the methodology features four components: emulation of recording, articulation of embodiment, association of embodiment with lived experience, and integrated interpretation.

The emulating performer's embodiment of Patti's performance during two climactic moments can be read as Cherubino progressing within the arietta from an unfocused searching to sexual awareness. The lingering execution of the climax, which differs from surging climaxes heard in many historical recordings, points to a non-normative experience of sexual pleasure, adding dimension to Cherubino's much-debated queerness. The proposed approach adds interpretative specificity while engendering a sense of familiarity. The performer's emulative act could be seen as radical corporeal empathy in the context of a feminist musicology that strives for ethical musicological approaches.

Solti Recording Time in Mahler: Microtiming and Phrase Rhythm Annotations in Two Conducting Scores of the Fourth Symphony

Richard Beaudoin (Dartmouth College)

Solti's two extant, heavily marked Doblinger conducting scores of Mahler's Fourth Symphony—housed in the Sir Georg Solti Archive at Harvard's Edna Kuhn Loeb Music Library—are full of handwritten Arabic numerals, ostensibly to denote phrase groupings. Using these respective scores, Solti made two commercial recordings of

the work: in February 1961 with the Amsterdam Concertgebouw and in March 1983 with the Chicago Symphony Orchestra. Contributing to the emerging field of conductor-centric recording studies, this paper combines analyses of Solti's score annotations with microtiming measurements of their related recordings to chart evolutions in his Mahler interpretation between 1961 and 1983.

After taking a bird's-eye view of Solti's numbering system, special attention is paid to moments of contradiction between the older and younger conductor. While such contradictions are rare, they illuminate significant changes-of-mind. Anacruses become downbeats, emphases shift, and the music is reimagined: a first movement development passage marked 3+3 in 1961 becomes 4+4 in 1983; a pair of third movement phrases marked 7+5 with the Concertgebouw becomes a symmetrical 6+6 with Chicago.

Solti's two commercial recordings of the symphony document the effects of these annotations. Micro-temporal comparisons of specific phrases—made with the Lucerne Audio Recording Analyser [LARA]—illustrate the performative and expressive consequences of the conductor's changes in metric emphasis. Understanding the act of music-making as taking place across varied media, developments in Solti's Mahler interpretation are measured by connecting handwritten score annotations, vinyl records, and spectrographic microtiming.

Issues in Analysis and Realization of the Music of Harry Partch

Charles Corey (University of Washington)

This paper examines the unusual challenges associated with accurately realizing Partch's music for performance or analysis. Such issues range from the obvious matters of deciphering his tablature and interpreting his shorthand comments to the more obscure including the poorly, if at all, documented changes in tuning schemes and notational paradigms of some instruments, the frequent discrepancies between prefatory notes and markings in the body of the score, and the question of whether differences between otherwise identical copies of a particular work are the result of deliberate revision or unintentional omission. This paper also discusses Partch's conception of harmony, harmonic progression, and the qualities of melodic intervals, focusing primarily on how these elements lead to a more informed performance and more meaningful analysis.

Spells and Games (SMT)

Scott Murphy (University of Kansas), Chair

Death By Tchaikovsky: The Metric Spell of a Metadiegetic Sorcerer

Táhirih Motazedian (Vassar College)

Swan Lake concludes, the audience bursts into applause, and the prima ballerina lies dying in a pool of blood with a satisfied smile on her face. This is the shocking conclusion of *Black Swan* (2010), and close analysis reveals that Tchaikovsky is to blame in the demise of this young woman.

Nina utterly fails to embody the passionate Black Swan role, and her desperation leads her down a dangerous path of mental dissociation. A dark alternate identity subsumes her over the course of ten dissociative episodes. Three *Swan Lake* numbers orchestrate all of these episodes, and she is eerily synchronized with the musical meter during these episodes, emerging disoriented and amnesic. Analysis of her metric entrainment will show that this music is metadiegetic, and that she is performing to the music she hears in her head without will or consciousness. This reveals an alternative narrative arc, evoking the pathological music discourse of the nineteenth century (in which decadent music was seen as a dangerous precipitant of psychological disease): this is *not* the story of a ballerina who perseveres through strength and determination, but a ballerina maneuvered and ultimately destroyed by Tchaikovsky. Young women were considered especially vulnerable to the deleterious effects of dissolute music, which had the power to “effectively hypnotize female listeners” (Kennaway 2012) and cause them to behave as “automaton[s] controlled by a foreign will” (Bernheim 1888). Like early hypnotists who utilized the steady beat of a metronome to access the subconscious, Tchaikovsky entrains Nina under his metric spell.

Defying Brevity: Expansion Beyond the Phrase Level in Musical Theater

Brian Edward Jarvis (University of Texas at El Paso)

and John Peterson (James Madison University)

A revived enthusiasm for issues of form in classical music by scholars such as Caplin, Hepokoski & Darcy, and Schmalfeldt, has stimulated a burgeoning interest in popular music's forms. Musical theater has received comparatively little attention. Its formal idiosyncrasies confront us with analytical challenges that other repertoires present less obviously. While studies of musical theater often mention form within a broader analytical enterprise, one issue that has not been thoroughly addressed is the frequent occurrence and varied manifestations of formal expansions.

In this talk, we begin with a question: What is the form of “The Wizard and I” in the musical *Wicked*? We answer by proposing that this AABA number is substantially

lengthened with a form-level expansion—as opposed to phrase-level—which we call a *breakthrough section*. Breakthroughs are initiated with a *breakthrough technique*. A breakthrough technique occurs when a new contrasting section interrupts the closure of the previous section. When the contrasting properties of the breakthrough technique continue to “spin out” they create a breakthrough section, a form-level expansion of the work. After examining breakthroughs in a variety of musicals, we conclude by applying these concepts in an analysis of the recurring “Unlimited” breakthrough in three numbers from *Wicked*.

The way we reimagine expansion in this paper—as a concept that applies at levels larger than the phrase—is significant not only for the understanding and analysis of musical theater, but also for the many challenges presented in other kinds of classical and popular music.

Action and Affect in the Boundaries of Music:

A Case from *Super Mario World*

Julianne Grasso (University of Chicago)

Analysis of video game music is often premised on indeterminacy—this is music that is beholden to its interactive medium. Analysts have thus typically focused on how that interactivity might manifest musically. This paper offers another angle to indeterminacy, one that focuses on the player as agent of action and meaning-making within musically defined virtual environments. What is it like to experience these musical worlds, to play with or against them? Exploring this question, I outline what I call “affective zones,” or spaces in games defined by boundaries created by musical sounds rather than walls, levels, or screens. As spaces of musically mediated potential, affective zones can enhance or attenuate interactive affordances in game environments. I use affect as a lens of analysis to account for the indeterminate nature of video games in which a player’s actions, thoughts, and feelings are not simply determined by musical function, but rather form a locus of subjective encounter with musical materials.

This paper demonstrates affective zones in an analysis of music from *Super Mario World* (Nintendo, 1990). Tempo changes in the “Overworld” music separate multiple affective zones within the same play environment, affording different meanings in these musically defined “spaces.” This change effectively alters the rules for play, creating affective potential in adhering to or breaking the rules. By conceptualizing music as a space of potential, I argue that musical meaning in video games is not latent in its own indeterminacy, but rather in the indeterminacy of the encounter between player and game.

Timbre and Orchestration (SMT)

Stephen McAdams (McGill University), Chair

Timbre Semantics in Orchestration: A Corpus-Linguistic Study

Zachary Wallmark (Southern Methodist University)

Timbral qualities of orchestral instruments are commonly described using a conventional lexicon of adjectives (e.g., *brilliant*, *nasal*, *rich*), but the semantic norms of this spoken and written discourse remain poorly understood. Books on orchestration and instrumentation provide a valuable source of natural language used to describe qualities of instrumental sound. Using methods from corpus linguistics, in this paper I explore the conventions of timbre description through a text analysis of a representative corpus of orchestration treatises published between 1844 and 2009. I ask three main questions: (1) What words are most common? (2) Are descriptive conventions reliably different from one instrument to the next? (3) What does this lexicon reveal about timbre more generally?

The corpus consists of over 800 unique descriptive words. Most of these terms occur only a few times, with approximately half of all descriptions consisting of only fifty words. Furthermore, lexical diversity (novelty of word choice) is negatively correlated with year of publication, suggesting a pronounced historical trend in semantic practices. Terms can be classified into seven underlying conceptual categories—(1) affect, (2) matter, (3) cross-modal correspondence, (4) mimesis, (5) action, (6) acoustics, and (7) onomatopoeia—which are statistically significantly associated with individual instruments. This suggests that timbre description is more systematic and consistent than typically maintained. I interpret these novel results through the lens of conceptual metaphor theory and close with a brief discussion of implications for the broader music-theoretical and perceptual understanding of the cognitive semantic space of timbre.

Grasping Colors: How We Use Timbre

John Y. Lawrence (University of Chicago)

Currently, music theory does not have a standard apparatus for analyzing the complex relationship between notated orchestration, performed sound, and listener perception—most general studies of orchestration focus instead on developments in compositional, cultural, or technological practice. My paper's goal is therefore to construct a two-stage theory of timbre's effects: first addressing how performers

produce timbres from orchestral scoring, and then addressing how listeners produce meaning from the performed timbres.

Adapting ideas from affordance theory, I suggest that humans *use* music just as we use physical objects to perform tasks. Performers act both as users (of scores) and designers (of performances), while listeners act as users (of the performances). What sort of use each human actor chooses depends on the affordances of the object.

In the theoretical first half of the paper, I build a taxonomy of timbre's affordances for listeners. I illustrate these with an excerpt from Fauré's *Requiem*, contrasting the orchestration in the Rutter and Nectoux editions. In the analytical second half, I compare three different recordings of a passage from Schubert's "Great C Major" Symphony to demonstrate: first, how performers use the same scoring to generate radically different sound structures; second, how each of these performances affords different metaphorical conceptualizations of the resultant sound structures.

I conclude by suggesting that we should reorient the study of orchestration away from merely examining the arrangement of notes on the page, to considering how human agents (performers and listeners) interact with these notes to produce sounds and meanings.

Description-as-Analysis and Orchestration-as-Form in Feldman's *Coptic Light*

Thomas Johnson (Skidmore College)

Feldman's late works, including *Coptic Light* (1986) remain understandably under-explored by music theorists. In particular, aspects of form linger in opacity, partially due to Feldman's own ideas: "Form is easy—just the division of things into parts. But scale is another matter. You have to have control of the piece—it requires a heightened kind of concentration." For Feldman, formal processes "serve no other function than to aid one's memory."

In this paper, however, I analyze form in *Coptic Light* by parsing and describing instrumentation and timbral development, showing how these concepts directly guide experience and musical structure. The piece is often extremely dense, its sonic soup placing it in opposition to the austerity of his other late works. But, at a digestible twenty or so minutes in length, *Coptic Light* admits analysis of large-scale formal connections. The resulting emergent properties of and connections between instrumental GROUPINGS serve as dynamic formal agents in this piece. I thus construe form as generative, active, and processual. By tracing paths of instruments through GROUPINGS, I describe an adventurous binary form, replete with a narrative of instrumental agents that coalesce into or travel away from their prototypical GROUPINGS. This formulation helps the listener or analyst reckon with *Coptic Light*'s unrelenting sonic milieu, finding meaningful direction in descriptions of musical action. My analysis of *Coptic*

Light shows how description of form recognizes and elucidates experiential concerns, and I argue we should embrace form as an analytical pursuit for late Feldman pieces.

Wagner and Mahler (SMT)

Matthew Bribitzer-Stull (University of Minnesota), Chair

The Arrival 6/4 Chord in Wagner's *Die Walküre*: Types and Functions

Ji Yeon Lee (University of Houston)

Coined by Robert Hatten, the “arrival 6/4” is a cadential 6/4 that resolves tonal or thematic instabilities without necessarily proceeding to V(7). Despite its structural subordination and status as a transitional chord in the cadential process, the arrival 6/4 sounds rhetorically stable in the moment it occurs. The chord has been discussed, most notably by Hatten and Klein, in reference to instrumental music by Beethoven, Schubert, and Chopin; I expand the application of the arrival 6/4 to analysis of opera, arguing that the chord is an effective tool for analyzing Wagner's harmonic process.

Cadential avoidance and thwart dominate Wagner's musical progressions. In the midst of this “musical prose,” even a cadential gesture—not requiring subsequent fulfillment—provides a point of enormous expectation for aural and emotional relief. In this context, a cadential 6/4 produces tonal and harmonic illumination as an aurally *marked* moment, instigating expectation for subsequent cadential completion. I categorize these arrival 6/4 chords according to whether they ultimately resolve or become I6/4 chords.

The present paper establishes Wagner's strategic use of the arrival 6/4 chord through analysis of selected excerpts from *Die Walküre*. Furthermore, these analyses examine the context of the chord beyond the moment of its occurrence, investigating and comparing their distinct locations, relations to the preceding and following passages, kinetic gestures, and psychological effects. In this way, I provide refined interpretations of each chord's harmonic function and gestural meaning within its unique operatic context.

Problematizing Schenkerian Structures in Wagner's *Ring*

Craig Duke (Indiana University)

In Wagner's music dramas, a fundamental challenge for Schenkerian analysis is to reconcile the method's presumption of closed musical structures with the music's resistance to rigid formal segmentation. This paper addresses that challenge by treating the viability of Schenkerian interpretations as an analytical focal point. Drawing especially from the work of Anthony Newcomb (1981) and Karol Berger (2017), I argue that even the set pieces in Wagner's music dramas frequently resist unification

because they are prone to directional shifts in service of both musical and dramatic effects. A Schenkerian sketch, by convention, bears an implicit claim of unity and continuity, but in the case of the *Ring*, a voice-leading analysis becomes more evocative when it communicates the elements of disunity and discontinuity underneath the tonal framework.

This approach thus posits and questions Schenkerian structures by asking what musical or affective characteristics those structures represent. Through three analytical examples, I explore three issues of interpretation (with some overlap): the plausibility and meaning of middleground *Stufen* when they lack the support of higher or lower structural levels, the role of melodic and metrical continuity in the analysis of tonal structure, and the possibility of a “failed” structure whose very unraveling constitutes an essential part of its musical form. The analyses are framed by (and also support) two main theoretical points: the viability of a Schenkerian structure is a matter of degree, and an unviable interpretation can be just as analytically useful as a viable one.

Mahler’s Late “(Un-)Logic” and the Formal Power of Reprise

Sam Reenan (Eastman School of Music, University of Rochester)

The problematic status of sonata form in Mahler’s late symphonies has been well documented. Monahan (2015) argues that neither the opening movements of the Ninth nor the Tenth “feels much like a sonata” (29). And Utz (2011) situates the Ninth Symphony as the culmination of symphonic disintegration: “The work takes up an extreme position within the (Un-)Logic of Mahler’s symphonic compositions in its worsening of formal discontinuity” (303). While the outer movements of the late works all project varying degrees of dialogue with sonata procedure, each demands careful consideration of the question: What is the virtue of a sonata form reading?

If, as Hepokoski and Darcy (2006) contend, the “central generic task of the [classical] sonata” is “securing the ESC” (17), Monahan has shown this to persist in Mahler’s pre-1907 symphonies. In Part 1 of this paper, I argue that the later symphonies express a teleological shift amounting to a fundamental divergence from Sonata Theory. The contextually glorified *re-arrival* of the primary theme is now the dramatic objective.

In Part 2, I juxtapose two of Mahler’s late finales. At issue is the extent to which elements of sonata form—in particular, reprise—enrich dramatic interpretation. I will show that “Der Abschied” from *Das Lied* exists in meaningful dialogue with sonata form. On the other hand, the *Adagio* of the Ninth Symphony shares some characteristics with “Der Abschied” but lacks most sonata hallmarks. In the end, much formal energy is transferred to an intensified re-introduction.

Sunday Morning 10:45–12:15

**Affect, Agency, Materiality: Thinking with
the Eighteenth Century (AMS)**

Thomas Christensen (University of Chicago), Chair

Affect Theory after the *Affektenlehre*

Roger Mathew Grant (Wesleyan University)

Affect describes the sudden, immediate transformation that takes place when your hands become clammy and your heart beats quickly while listening to a performance with anticipation. It gives a name to the lump in your throat. Contemporary theorists in the humanities have recently become interested in affect as a corporeal, immediate, non-discursive alternative to the more general category of feelings; they contrast it with the theoretical tools of discourse and representation that dominated scholarship during the linguistic turn.

In this talk I demonstrate how our current notion of affect was made possible through eighteenth-century aesthetic debates about music, representation, and imitation. In the early modern era, the affects were important components of an elaborate semiotic system that sought to explain the impact of art. Today, by stark contrast, affect is often explicitly opposed to theories of the sign and of representation; theorists describe affect as corporeal and immediate, working on our autonomic systems. But in fact this very opposition presupposes the outcome of what were turbulent theoretical developments within the musical *Affektenlehre*, or the doctrine of the affections.

At first, theorists in the *Affektenlehre* tradition—like Heinichen and Mattheson—supposed that music had the ability to create representations as the other arts do, through the imitation of the natural world. But slowly theorists turned away from this view, unsatisfied with the taxonomic descriptions and explanations in music theoretical texts. These writers—Diderot, Planelli, and Engel among them—postulated that music did indeed have the ability to arouse affects in listeners, but it did not accomplish this through the traditional structure of imitation. Instead, they held, it bypassed that representational framework through sonic vibrations of the nervous system, thereby sympathetically attuning the soul of the listener. Music aroused the affects in a completely corporeal, immediate, non-discursive fashion. It was this moment within the *Affektenlehre* tradition—much neglected in current scholarship—that generated the late-eighteenth-century discourse on affective attunement [*Stimmung*] that has regained importance in the present day.

Listening for (Non)human Agency, ca.1770/Today

Deirdre Loughridge (Northeastern University)

For Jean-Jacques Rousseau, music belonged to humans alone. “Birds whistle; man alone sings,” he wrote. “As soon as vocal signs strike your ear, they announce to you a being like yourself. They are, so to speak, the organ of the soul” (*Essai sur l'origine des langues*, 1781). Rousseau’s fellow encyclopedist Denis Diderot, by contrast, found the “accents of the voice” to be common to many animals; it was instead the “language of fingers and gestures” that Diderot considered specific to the human species (*Histoire des deux Indes*, 1770). But whereas Rousseau conceived humans, endowed with a spiritual power of free agency, as different in kind from all else, Diderot—an avowed materialist—thought of humans as different only in degree of organization. Diderot expressed this materialist outlook through the image of a philosopher as a harpsichord with sensibility and memory—a sentient instrument in which vibrating strings mediated perception and thought (*Le Rêve de d’Alembert*, 1769).

The influence of Rousseau’s ideas on subsequent generations has been richly attested (Fulcher, Simon, Waeber). But in light of the “nonhuman turn” (Grusin), it is now Diderot’s ideas that resonate more strongly with contemporary theories of materiality, agency, and human/nonhuman relations. Indeed, like Diderot, theorists such as Jane Bennett and Ian Bogost have challenged orthodoxies about human exceptionalism, and used anthropomorphism to help cultivate a sense of common materiality and wider distribution of agency.

This paper examines how Rousseau and Diderot used music to draw boundaries or continuities between humans and nonhumans, so as to suggest how musical practice and thought today have both hindered and contributed to the project of a nonhuman turn. As this look back at the eighteenth century demonstrates, the soul and singing voice facilitated thinking “the human” in absolute difference from the “nonhuman”; fingers and vibrating strings supported thinking the human and nonhuman in continuity and interaction. Thus where today’s “new materialists” have offered mainly visual and discursive strategies for perceiving the liveliness of all matter, Diderot and Rousseau show how—and how not—to listen musically for common materiality and distributed agency.

La femme clavecin: Vitalist Materialism, Reproductive Labor, and Queer Musical Pleasure in the Late Eighteenth Century

Etha Williams (Harvard University)

When Denis Diderot posited that the philosopher is a kind of harpsichord—a “sensitive instrument” susceptible to sympathetic resonance—he was not concerned only with cognition: sexual reproduction was at stake, too. As he develops his metaphor of the “human harpsichord” (*l’homme clavecin*) in *Le rêve de d’Alembert*, Diderot

imagines how this sentient harpsichord might reproduce: “it would live and breed of itself, or with its female, little harpsichords, also living and vibrating.”

A musical moment within Diderot’s vitalist-materialist project, the human harpsichord metaphor has recently garnered attention for its relevance to theoretical concerns with instrumentality and the agential capacity of material things. But the hypothetical claim that *l’homme clavecin* might reproduce itself has not been taken seriously as a philosophical problem in its own right; and the questions of gender, sexual difference, and sensible desire it raises have consequently been passed over in silence.

I argue that the human harpsichord, and conceptions of vital materiality more generally, stand in an ambivalent relation with gendered reproductive labor: assigning vitality as a general property of matter simultaneously draws upon and undermines elisions between materiality, the female, and reproductive generativity. To make this argument, I place *Le rêve de d’Alembert* in dialogue with two depictions of harpsichord-playing in Diderot’s oeuvre: the fictionalized account of his daughter’s harpsichord lessons in the *Leçons de Clavecin* and the account of a nun’s same-sex seduction by her mother superior in *La religieuse*. The *Leçons de clavecin* reveals how sonic sensibility was constituted in relation to the reproductive labor of heterosexual marriage, in preparation for which musical training formed a symbolic dowry. *La religieuse*, on the other hand, locates in the homosocial space of a nunnery a queer experience of musical pleasure—the possibility of which is latently present in all sensible matter. Ultimately, the three texts transform the *l’homme clavecin* into an ambiguously sexed *femme clavecin*. And, read together with Elizabeth Grosz and Rosi Braidotti’s anti-essentialist ontologies of sexual difference, they suggest that our own theories of materiality cannot be separated from the ways that materiality is gendered and gender is materialized.

Analytic Strategies for the Music of Ravel: Rhythm, Texture, and Timbre (SMT)

Gurminder K. Bhogal (Wellesley College), Chair

Ravel’s Sound: Timbre and Orchestration in his Late Works

Jennifer Beavers (University of Texas at San Antonio)

Analytic work on Ravel’s music has unmasked his ability to discretely manipulate formal and harmonic expectations, yet, until recently, his manipulation of instrumental color—a hallmark of his style—has been largely overlooked or considered inconsequential to the interpretation of his works. In this presentation, I turn our attention to timbre, a domain central to Ravel’s late transcriptions and compositions,

to show how the creation of illusory instruments contributes to Ravel's mischievous structures.

Expanding upon Johnson's (2011) Standard, Power, and Color model, I identify special passages in which an illusory sound is created through the manipulation of timbre by technique (i.e., mutes, uncharacteristic registers) and/or novel instrumental combinations. *Boléro*, for instance, uses timbre to not only generate interest within the repetitive structure, but to also create timbral illusions, such as imitating the sound of a tenor sax through the coupling of flutes and trumpet or sonically summoning the calliope through the novel combination of high winds, brass, and celeste. More often, timbre is used to add extra-musical meaning or to mark the form. In both the Concerto in G and the transcription of "Gnomus" from Mussorgsky's *Pictures at an Exhibition*, Ravel recomposes themes with *color* instruments and techniques in ways that transform natural timbres into instruments that do not exist. By looking deeply at Ravel's use of timbre to create illusion within the sound and structure of a piece, we can better understand one of the most notable characteristics of his late style.

Phrase-Rhythmic Asymmetry and Loss in Ravel

Damian Blättler (Rice University)

This paper discusses Ravel's subversion of the conventional pairing of stable tonality with relatively symmetrical phrase rhythm and of unstable tonal areas with relatively asymmetrical phrase rhythm. In Ravel's output, surprising, irregular phrase rhythm at moments of tonal/thematic return is found in *À la manière de . . . Chabrier*, the *Menuet sur le nom d'Haydn*, pieces from *Le Tombeau de Couperin*, and the last of the *Valses nobles et sentimentales*. These pieces all reference departed people or things: past masters, friends killed in the Great War, or, in the case of the *Valses nobles*, a lost imperial grandeur, waltzes by Schubert, Robert Schumann, and Johann Strauss Jr., and, via quotation, several of the set's previous waltzes. This suggests the technique—the evaporation of something at exactly the point it is most desired/expected—can be read as a gesture about loss. This paper concludes by importing that sense of loss into a reading of the "Blues" movement from the 1927 Violin Sonata. This movement's delicately balanced phrase rhythm collapses upon the resolution of the piece's bitonal tension; recognition of this phrase-rhythmic technique allows one to read in it a *pittoresque* wistfulness found in other of Ravel's exoticist works. An analytic look at this understudied aspect of Ravel's output, then, enhances our understanding of his art and can teach us to hear phrase rhythm as bearing hermeneutic freight.

Ravel's Magic Circle

Jessie Fillerup (Aarhus University/University of Richmond)

If Mallarmé's poems are notorious ciphers, Ravel's settings of them are appropriately cryptic—particularly the third song of his *Trois poèmes de Stéphane Mallarmé*, “Surgi de la croupe et du bond.” Ravel never explained his interest in this hermetic poem, and recent scholarship on its musical setting has been similarly taciturn, focusing on tonal structures (or lack thereof) while avoiding Mallarmé's admittedly baffling text. But given Ravel's professed desire to “transpose” Mallarmé's poetic processes into music, it seems essential to examine musical and textual relationships in “Surgi de la croupe” more closely, especially when they pertain to illusory experiences. Mallarmé was wary of Wagner's totalizing illusions: music's acoustical and temporal prolongation might suppress the spectator's ability to bracket aesthetic experience from reality.

In this paper, I focus on timbre, texture, and musical-textual relationships in “Soupir” (the first song) and “Surgi de la croupe” to show how Ravel was keenly attuned to Mallarmé's concerns. “Soupir” uses string harmonics to mark the boundaries of poetic (and illusory) experience, but these effects serve a very different function in “Surgi.” In Mallarmé's poem, the apparent emptiness and immobility of a decorative vase belies its plastic capacity to express meaning. Ravel captures this ambiguity through shifting textural planes and raspy string harmonics that suggest the noise of unrealized creation. Instead of gazing upon the vase, we are drawn inside of it, as if hearing “Soupir” before it has become sound or structure—a kind of unheard harmony, or an illusory premonition of “Surgi.”

**Elaborations, Improvisations, and
Modulations in Early Music (SMT)**

Megan Kaes Long (Oberlin College and Conservatory), Chair

Contrapunctus Structure and
Elaborative Figurations in the Ars Nova Motet

Ryan Taycher (Indiana University)

The earliest *contrapunctus* treatises from the fourteenth century teach a compositional process in which one produces a note-against-note structural framework against a given tenor, then ornaments this framework to produce diminished counterpoint. Some of these treatises provide a series of examples of diminished counterpoint, but the process of elaboration is never explicitly described. However, by carefully analyzing the examples, we can observe the systematic process of ornamentation conveyed in these treatises to create elaborative figures. I will then present examples from contemporaneous motets by Vitry and Machaut in which we can observe many

of these same elaborative figures, which function as stock patterns one could utilize in elaborating the *contrapunctus* structure. By understanding this compositional process and identifying these elaborative figurations in our analysis, we are better able to discern the underlying tonal structures operative in *Ars nova* motets.

Analyzing Josquin Canons Through Improvisation

David Geary (Indiana University)

Despite a renewed interest in early music within the theory community, analyzing this repertoire remains a challenge. In short, our methodologies lack the comprehensive explanatory power equivalent to tools associated with later centuries. A fertile area of research, though, is studying the working process of Renaissance musicians. Peter Schubert, Julie Cumming, and Philippe Canguilhem have verified that improvising counterpoint was more common among fifteenth- and sixteenth-century musicians than previously recognized. Taking their work as a starting point, my research is more explicitly analytical. A survey of duet canons in mass movements by Josquin confirms that composed Renaissance counterpoint closely parallels the rules for improvising *stretto fuga*. However, adopting an improvisation-based analytical model also reveals points of divergence between the two musical products, where notated works step beyond strict adherence to the improvisatory techniques. After reviewing the rules for improvising two-voice canons, I present three analytical theses that are supported by musical examples: the *strong beat preference rule*, *structural rest*, and *structural dissonance*. I conclude by comparing the role of structure in this style and its treatment in repertoires from more recent centuries.

The Talk of a Madman? Claudio Monteverdi's Modulations

Evan Campbell (McGill University)

Claudio Monteverdi's "Nisi Dominus" (*Vespro della Beata Vergine*, 1610) concludes with a shocking move from a three-flat system at the beginning of the doxology to a one-flat system at the end. You can almost hear Giovanni Artusi shouting, "this is the talk of a madman!" (Strunk, 1998). My paper identifies the method to Monteverdi's madness: modulation. Unlike our modern understanding of modulation, Monteverdi's technique exploited the unique relationship between system (*cantus durus* and *cantus mollis*), psalm tone, and transposition. Monteverdi harnessed this relationship in "Nisi Dominus" to interpret the overall structure and meaning of the psalm text as a musical form.

Beginning with system, psalm tone, and transposition, I detail a theory of modulation for early seventeenth-century music based on the organ treatises of Adriano Banchieri (1568–1634) and Girolamo Diruta (ca. 1554–1610). I then apply this theory to an analysis of Monteverdi's "Nisi Dominus," describing the form as a series of three

flatward modulations reflecting Monteverdi's interpretation of the psalm text. Monteverdi complemented this flatward descent with a fantastic textural effect, dividing the choirs at the beginning of the piece and gradually merging them to reunite at the doxology. Far from the talk of a madman, Monteverdi's inventive use of modulation speaks to his craft as a masterful—and very sane—composer.

Frottola Schmottola: Rethinking Italian Song ca. 1500 (AMS)

Bonnie Blackburn (Wolfson College, Oxford), Chair

William F. Prizer (University of California, Santa Barbara), Respondent

Performing Culture and Community in the Kingdom of Naples: Italian-Texted Songs and Their Sources

Elizabeth G. Elmi (Indiana University)

This paper explores the cultural and social contexts in which Italian-texted song was composed and performed in the Aragonese Kingdom of Naples. Its main argument posits that improvisational lyric composition and song were central practices of the Neapolitan aristocracy, both in the city itself and at feudal courts throughout southern Italy.

Studies of music and poetry in southern Italy during the late fifteenth century, by Allan Atlas and Gianluca D'Agostino, among others, have tended to focus largely on the centralized royal court of the Aragonese family at the Castelnuovo in Naples, its musical chapel, and the related intellectual institution of the *Accademia Pontaniana*. Yet, the Castelnuovo was only one of many active court environments in the expansive geo-political region encompassed by the Kingdom of Naples, which also included the Aragonese ducal court at the Castel Capuano in Naples as well as various smaller feudal courts held by land-owning Neapolitan barons throughout southern Italy.

The surviving Neapolitan song repertory and its preservation in late-Quattrocento musical and literary sources bear witness not only to these varied performance contexts, but also to the inherently communal aspect of the tradition as a whole. Allegorical representations of Neapolitan song in Iacopo Sannazaro's *Arcadia*, for example, emphasize community and communal practice through a pastoral lens, demonstrating the social importance of song-making within a prosimetric literary framework. Furthermore, extant manuscript copies of Italian-texted song from southern Italy—such as the music manuscript Perugia, Biblioteca Comunale “Augusta,” Ms. 431 and the literary anthology in Vatican City, Biblioteca Apostolica Vaticana, Vaticano latino

10656—preserve evidence of such communal practices through their overwhelming tendency toward anonymity, as well as other codicological and paleographic elements.

Understanding southern Italian song as a tradition that was practiced from court to court—varying in function and context—throughout the Kingdom of Naples demonstrates its significance and malleability at numerous levels of cultural and intellectual life.

The Shifting Landscape of Italian Song: Oral and Written Traditions in Florence and Beyond ca. 1500 Blake Wilson (Dickinson College)

This paper contends that the very concept of Italian song, that is, how vernacular verse was to be performed, was in play before, during, and after the appearance of Petrucci's *frottola* prints. The diversity and experimental nature of cultural practices regarding song are evident in just about every important Italian center. What was happening in the north Italian courtly orbits of the *frottola* was only one of those developments, but the irresistible hyper-focus this rich body of printed, polyphonic repertory has attracted has both skewed and obscured our understanding of Italian song during a critical period of change.

In Florence, for example, where the madrigal (like "frottola," another older term for a specific poetic form that was re-purposed to encompass a group of forms) emerged by 1530 as the dominant form of sung vernacular verse, the decades between ca. 1480 and 1520 were a rich and messy field of poetic genres, venues, and performing practices. This paper will survey that field, including printed poetry collections, theatrical productions, academic activities, civic performance (carnival, piazza, and civic heralds), and elite private venues, with an eye to capturing the differing conceptions of what constituted an Italian song. A priority here will be the restoration of oral practices, especially the deeply rooted Italian cultural practice of *cantare ad lyram*, to the discussion of Italian song. From such a perspective, it is hoped, can emerge a fresh discussion of fundamental shifts in the landscape of song regarding the emergence of the madrigal, the ongoing role of solo singing, the debates on language, the impact of print and "publication," and transformations of the roles of composer, poet, and performer during the gradual adoption of what Pirrotta called "the polyphonic *maniera*."

Songs Without Dukes: Singing Communities in Veneto Cities Giovanni Zanovello (Indiana University)

Musicologists have mostly described late-fifteenth-century Italian song as a courtly phenomenon, but the reach of this repertory was much richer and wider than the few key courts routinely mentioned in the literature. In this paper I examine a few aspects of the dissemination of song in the Veneto as a contribution towards a more inclusive

definition, one that emphasizes the repertory's cultivation among more socially and geographically diverse audiences and contributes to a revision of its origins.

As William Prizer and others have demonstrated, the Italian song (routinely referred to as *frottola*) had its roots in the unwritten tradition, but this fact never brought about a thorough exploration of its social consequences. Also, the field's understanding of historical improvisation has been severely limited until recently, to the point that no analytical tools were available to scholars to make sense or certain of its stylistic aspects. These limitations have made it difficult to perceive the diversity of a repertory whose stylistic range spans from pieces evidently linked to the vernacular tradition to compositions more obviously aspiring to art-music dignity. While the Veneto had no dynastic courts, it hosted a thriving song scene, in which musical performances probably took place in a number of venues ranging from squares and outdoor locations to private houses and even cathedral schools. As part of the evidence for non-courtly song, I will review musical sources such as VenBN 10653–6, ModE F.9.9, and the MilT 55, consider the respectable number of secular composers trained in Veneto, and describe architectural remains such as the famous Odeo Cornaro.

I would like this paper and the others in the same session to encourage musicologists to definitively abandon the concept of *frottola* as a unified courtly repertory and to engage in a fresh investigation on Italian songs, meant to return them to the rich complexity of contexts and origins that predated the memorialization carried out in the Petrucci workshop.

Meaningful Horns (AMS)

Beverly Wilcox (California State University, Sacramento), Chair

Re-membering the Body:

Listening to *Waldhorn* and *Ventilhorn* in Brahms's Trio, op. 40

M. Elizabeth Fleming (Graduate Center, CUNY)

For his Trio for Violin, Horn and Piano, op. 40, Johannes Brahms urged that the horn be a *Waldhorn* (natural horn), not a *Ventilhorn* (valved horn). Musicological commentators typically cite the recent death of Brahms's mother as provoking nostalgia for the then outmoded instrument that the composer had known in his childhood. Furthermore, in the Romantic era the horn had become an "emblem of distance" (Daverio, Beller-McKenna), and, acoustically separated from instrumentality, horn fifths (such as Beethoven's *Lebewohl* or those found in the lauded *Adagio mesto* of Brahms's Trio) were read as a musical trope of pastness and memory (Rosen, Berry). However, emphasis on allusion neglects that before signification, there is immediacy. Rather than distance or nostalgia, Brahms explicitly cited the pragmatism of the *Waldhorn*'s softer sound in the chamber music setting, and hornists have focused upon the musicality of the *Waldhorn*'s technique: the variable timbre

produced when the player's hand occludes the bell of the instrument to provide notes between the harmonic series.

Weaving perspectives from critical organology, embodiment, and voice studies, I propose that attending to the *Waldhorn* in the Trio rearticulates timbre to melodic production and thus the material to the musical. The horn fifths in the *Adagio mesto* invite a reconsideration of the significance of the *Waldhorn's* sound, revealing the presence of the hornist's body as a cherished "grain" in the horn's voice. This audibility of the body was, I argue, silenced by the valve's mechanization and "digitization" (Moseley) of the horn's design and technique, a new "romantic anatomy" (Davies) of the hornist that paradoxically allowed for the body's erasure from melodic production. Despite resistance from Brahms and others, the *Ventilhorn* was the ultimate victor under orchestrational imperatives that demanded full control and exhaustion of instrumental resources (Dolan). With its consistently open and homogenized sound, I suggest the valved instrument itself enacted the dismemberment of timbre from "music." As a response to Tresch and Dolan's call for an "ethics of instruments," remembering the hornist's technicity reveals how its mechanization played a part in music's disembodiment in the nineteenth century.

On the Resonance of the Romantic Horn Call in Brahms's Trio, op. 40

Reuben Phillips (Princeton University)

Among Brahms's chamber works the Trio for Violin, Natural Horn [*Waldhorn*] and Piano (1865) is celebrated for its unusual scoring and distinctive formal design. Yet arguably the most remarkable feature of this composition is the singular manner in which it has aged. Contemporary reactions to the Horn Trio stressed the "poetic" quality of the *Waldhorn* and, in 1908, Brahms's biographer Max Kalbeck enthused about the trio's "indescribable acoustic allure." But most modern assessments of op. 40 suggest that the work's timbre has now been divested of its exotically antiquated aura. Recontextualizing early reviews, and considering the recorded legacy of Brahms's composition, this paper examines the reception of the Horn Trio by charting shifting perceptions of the *Waldhorn* as sonority and signifier.

Nineteenth-century critics described the affect of Brahms's trio through reference to the literary *topos* of the Romantic horn call. The tones of the *Waldhorn* dominate the soundscapes of much Romantic poetry and prose fiction, and in the novels of Tieck, Eichendorff and Brentano the horn call motif is freighted with associations, not just of hunting and nature, but also of memory, loss, and longing for the blessed state of childhood. Such ideas are germane to the emotional landscape and form of Brahms's composition. Like a Romantic *Bildungsroman*, the four movements of his trio trace a path through extremes of introversion and exuberance, exemplifying the

varying temporalities connected to the Romantic horn call: the sighs and surges of melancholy longing, and the strident, goal-oriented temporality of the hunt.

But while the literary associations of the *Waldhorn* may be recuperated, harder to regain is the peculiarity of the Horn Trio's timbre as it would have struck nineteenth-century listeners. By domesticating the *Waldhorn*, Brahms forged a work subtly subversive to mid-nineteenth-century conventions of chamber music. Since then, the timbral salience of the Horn Trio has been diluted by developments in historically informed performance practice and recording technology. Today, the tones of the *Waldhorn* are readily accessible to listeners, but this very accessibility has served to mute the trio's original cultural resonances.

Tootling for Leisure: Recreational Coach Horn Music in the Late Nineteenth Century

Nicole Vilkner (Westminster Choir College)

Perched thirteen feet above the ground at the rear of a mail coach, the *guard* stands and precariously balances as the carriage jostles across the bumpy road. He grips the vehicle with his left hand and, with his right, points his unwieldy, fifty-two-inch coach horn away from the headwind and the driver's whip to sound the tune, "Clear the Road," one of ten standard road signals used on European and American postal vehicles, or mail coaches, during the eighteenth and nineteenth centuries. Scholars have traditionally presumed that the straight, valveless coach horns served only a utilitarian function, and that the instruments faded from use when train transport replaced the postal coaches by the 1840s. However, this study introduces new material that shows how the coach horns were subsequently adopted into popular use and, moreover, became the subject of pedagogical rigor and artistic reflection. Engaging questions about utility and aesthetics, this paper offers an expanded history of the coach horn, showing how middle- and upper-class circles in England, America, and France adopted the mail coach and its signal instruments for recreational use at horse races, parades, and other social events. Drawing from coach horn treatises and newspaper articles from 1860 to the early 1900s, I examine the ways that coach horn enthusiasts experimented with the instrument, propelling the composition of coach horn repertory, the publication of manuals for amateur players, and the formation of coach horn societies. My analysis centers on a collection of coach horn trios and sextets published in Passevante and Viney's little-known treatise *Methode de Trompe de Mail-Coach* (1893); these marches, mazurkas, fantasies, polkas, and "*morceaux concertants*" encapsulate how coach horn circles reconceived and reframed the coach horn for sociable use and leisure. This study not only presents an enriched portrait of the coach horn tradition, but it also addresses cross-continental vernacular practices, introduces new areas of inquiry in the study of brass repertory, and identifies ways

that the coach horn community's experimentation with timbre and texture ultimately intersects with mainstream musical trends in the late nineteenth century.

Recorded Sound II (SMT)

Sumanth Gopinath (University of Minnesota), Chair

How to DJ a Psychedelic Trip: Helen L. Bonny's Lesson from the Drastic

Stephen Lett (University of Michigan)

What might music theory—a mediating and representational discipline—look like if it takes as its starting point the immediate, affective moment of musical experience? Though a perennial methodological question in the field, recent responses focus on establishing the untenability of question's premise: that the distinctions drawn—mediated/immediate, representation/affect, or “gnostic”/“drastic”—are mutually imbricated. While theorists have been quick to illustrate this by showing how gnostic analysis affects drastic musical experience, they have appeared less eager to attend to the reverse: how experiencing music in a more thoroughly drastic manner might inform gnostic music-theoretical discourse. To explore this latter possibility, I engage a theory of music developed by music therapist Helen Bonny that guides the selection of music in psychedelic psychotherapy.

Bonny's theory orients to the emotional quality of music. She construes its general “mood” as emergent from the interaction of the emotional affordances of each structural musical “dimension.” The particular experience of an individual listener, however, depends not only on the music's general affective quality, but also on the listening environment, the listener's personal history, and present interpersonal dynamics. The knowledge produced by Bonny's theory, that is, must always be “situated,” serving as a heuristic for ongoing experimentation in the hope of positive therapeutic outcomes. The lesson Bonny's theoretical approach offers, I argue, is that a music theory oriented to the drastic would both concern itself with asking after the value of what it produces and hold itself accountable to the effects of its production.

Analyzing the Popular Voice, or Why Covers of Elliott Smith Songs Don't Work

Victoria Malawey (Macalester College)

Unlike other aspects of musical content—such as harmony, form, melody, and rhythm, for which scholars have developed sophisticated analytic systems—approaches to vocal delivery remain underdeveloped, due in part to the complexity and multidimensionality of singing voices. For scholars analyzing musical content of popular music, this analytic void becomes even more problematic when one considers that

vocal content tends to influence the meanings listeners ascribe to pop music recordings, perhaps more so than other musical parameters. Existing approaches to voice offer insights focused on individual aspects of vocal delivery, but we lack a comprehensive method for interpreting vocal delivery that incorporates all of the variable parameters that come together to create each unique voice.

To this end, I propose a conceptual model for analyzing vocal delivery in popular song recordings focused on three overlapping areas of inquiry—pitch, prosody, and quality—and I apply ideas from the conceptual model to analyses of Elliott Smith songs covered by Seth Avett and Jessica Lea Mayfield (2015): “Between the Bars,” “Twilight,” and “Roman Candle.” For some songs recorded by artists whose voices connote a particular brand of longing or desperation, the same quality of emotion becomes impossible to convey through other singing voices, suggesting that the quality of emotion is inextricably linked to the alterity of the singing voice. Furthermore, the connection between quality of singing voices and quality of emotion informs listeners’ constructions of authenticity in popular music.

“Old, Weird America”: Metric Irregularities in
Harry Smith’s *Anthology of American Folk Music*
Nancy Murphy (University of Houston)

The 1952 release of Harry Smith’s *Anthology of American Folk Music* is often credited with influencing the 1950s and 60s American folk revival. This general influence on mid-century songwriting has been established, but we can also more specifically position it as a precedent for the kinds of metric irregularities found in folk-influenced 1960s singer-songwriter music, particularly Bob Dylan’s early songs. The 84 tracks on the three-volume *Anthology* include “old” songs from folk, blues, old-time, country, Cajun, and gospel genres that were originally issued as 78s in the 1920s and 30s. In the 1960s folk scene, versions of songs from the *Anthology* were performed by artists like Bob Dylan, Joan Baez, and Dave van Ronk, who referred to the collection as a “bible” for songwriters. In this study I investigate how metric irregularities found in the “Ballads” and “Songs” volumes of the *Anthology* display preferences for grouping guitar strumming, changes of harmony, and accentual-melodic cues at various levels of metric hierarchy. The “weird” meter found in Smith’s *Anthology* situates these early-twentieth-century recordings as precedents for the use of flexible meter for text expression in folk-influenced songwriting of the latter half of the century.

Russian Music and Theory: Tradition and Transformation (SMT)

Philip Ewell (Hunter College/Graduate Center, CUNY), Chair

Form-Functional Modification in Prokofiev's Variation Movements

Christopher Segall (University of Cincinnati)

In the study of theme and variations, form has been overlooked, as the prevailing view is that variations share form-functional organization with the theme. William Caplin articulates the view thus: “The variations that follow the main theme normally adhere not only to its overall form . . . but also to its specific arrangement of intrathematic functions.” This may be true for the late-classical variations in Caplin’s study, but in the variations of later eras formal function is itself varied in creative ways. I show that Prokofiev’s variation movements of 1921–25 (opp. 26, 39, 40) display three novel techniques of form-functional modification: *alteration*, which retains the melodic-motivic material but changes the function; *extraction*, which removes a section of the structure; and *insertion*, which adds a section to the structure. Crucially, these modifications are maintained in subsequent variations, so that the underlying theme is itself gradually transformed.

My study builds on recent work arguing that Prokofiev’s approach to form is more innovative than previously thought. More broadly, in outlining three techniques of modification, I argue that variation movements deserve closer formal scrutiny. Finally, I demonstrate how form-functional analysis can be adapted to twentieth-century repertoire.

An Afterlife of *Tselostnyi Analiz* (Holistic Analysis):

Topic Theory in Soviet Musicology

Daniil Zavlunov (Stetson University)

This paper surveys topic theory as preached and practiced by Soviet musicologists between 1960 and 1990. With the exception of Boris Asafyev’s theory of intonation (Asafyev 1971 [1930/1947]), some elements of which align with Western topic theory (Tarasti 2012), Soviet topic theory remains virtually unknown outside of Russia. Asafyev, however, was not the only one interested in deep consideration of music’s signifying potential. An entire new analytical system, known as *tselostnyi analiz* (holistic analysis), was founded in the 1930s by two Moscow theorists, Leo Mazel and Viktor Zuckerman (Tsukkerman), to systematically explore the symbolism of the musical language itself, as well as music’s other expressive means. In the 1960s, holistic analysis underwent a reorientation (Zavlunov 2014), one manifestation of which was a blossoming of musical semiotics, and, specifically, of topic theory. Mazel’s analyses post-1960 frequently reference topics, which he calls “genres.” Zuckerman’s studies (1964,

1971, 1975 and beyond) discuss “intonations,” “genres,” and “*obrazy*” (images or figures) as means of communication—all three denoting topics. The work of Mazel and, particularly, Zuckerman stimulated the next generation of theorists to take their ideas in new directions. T. Bershadskaja (2004 [1970s]), for instance, explores how composers’ own association of tonal structures with the extra-musical contribute to their formal conceptions. V. Bobrovskii writes about topics and their functional effect in musical form (1970; 1978); he also examines how topical “thematicism” impacts musical perception (1989). Ye. Nazaikinskii (1982; 2003) uses topics—their placement, succession, and interaction—to explore the internal logic of musical compositions.

Rethinking the Cadence: Cadential Content and Function in the Music of Alfred Schnittke Anabel Maler (Indiana University)

Terms borrowed from theories of Classical form appear with surprising frequency in analytical forays into post-tonal repertoires. But despite their pervasiveness, these terms are generally not well-defined. Alfred Schnittke’s polystylistic oeuvre provides an ideal entry point for an exploration of one such under-defined concept: the cadence. In this paper, I argue that Schnittke addresses this issue of definition musically in the Concerto for Viola and Orchestra (1985) and String Quartet no. 3 (1983). In grappling with Schnittke’s unorthodox cadential gestures in these two works, I face not simply an analytical challenge, but a definitional conundrum—and one that requires an expansion of the definitional frame.

My analysis identifies two cadential types found in the first movement of the Concerto: the first type achieves formal closure with post-tonal musical content, while the second type employs tonal cadential materials to affect a post-tonal context. The first is represented by a dissonant, post-tonal cadence, defined by its chromatic voice-leading in contrary motion and repeated three times in ever-expanding iterations; the second is represented by the decontextualized contrapuntal cadence in the first movement’s final ten measures. By bringing into conflict different kinds of closure, I propose that Schnittke asks the listener what a cadence can mean in a post-tonal context. I further argue that by confronting the difficulties of defining the cadence in both the Concerto for Viola and Orchestra and String Quartet no. 3, we can come to a richer understanding of what “cadence” signifies in post-tonal music, and more broadly.

Twentieth-Century Opera (AMS)

Harriet Boyd-Bennett (University of Nottingham), Chair

Modernist Medievalisms from the Stage to the Screen: Collaborative Transformations and Early Music in *The Devils*

Alexander Kolassa (The Open University)

In 1972 British auteur Ken Russell directed *The Devils*, a scandalously shocking historical horror drama eclipsed, ultimately, by its struggle against censorship. *The Devils'* reception history has been much storied and only in recent years has *The Devils* experienced something of a critical revival: its cinematic innovations duly acknowledged over thirty years after its original release. Much has been said now of its striking visuals too, but a landmark musical collaboration, central to the film's jarring discontinuities, has gone largely unexamined.

The Devils features a sonically disturbing score composed by Peter Maxwell Davies alongside diegetic "period-appropriate" music from David Munrow and The Early Music Consort of London. This hybrid soundworld of both old and new mixes, furthermore, with a modernistic set design of a young Derek Jarman and the frenetic new-age cinematic expressionism of Russell himself. Though ostensibly historical, the film's disruptive atemporal style is elevated through an art of stylized anachronism. This collaboration mirrors, in numerous ways, Davies' opera *Taverner*, premiered a year earlier in 1971, not least because it featured Munrow and his Consort as an onstage ensemble playing period-inspired "authenticistic" original music, but also because Russell was originally pegged to be its director. Similarly taboo in its depiction of politics and religion, it is not hard to imagine what *Taverner* might have been had Russell been involved.

The Devils represents a compelling instance intersecting historicist compositional interests and a challenging avant garde aesthetic, with the very public, even popular, context of mass collaborative cinematic spectacle. This paper, then, uses this case study to explore a host of broader questions: how can that film's collaborations (and reception) be used to reflect, comparatively, on contemporary opera, and what can they tell us about the blurring of spheres both popular and "avant-garde"? How also, might early music and compositional medievalism in, say, the work of a composer like Peter Maxwell Davies be transformed in cinematic contexts? And what can such a project reveal about The Early Music Consort of London's "authenticistic" interpretive style as a site for creative engagement with the past?

Piecing Together Ligeti's Unfinished *Alice in Wonderland*

Joseph Cadagin (Stanford University)

In a 2007 *in memoriam* for György Ligeti, Hungarian composer György Kurtág recalls his final phone call with his friend and compatriot, during which the bedridden Ligeti declared, "I want to write *Alice*." Coming as it does at the end of his long and fruitful career, the unfinished music-theater piece based on the books of Lewis Carroll leaves a question mark hanging over Ligeti's compositional output. Although scholars have drawn in recent years on autograph manuscripts to analyze Ligeti's completed compositions, little attention has been paid to the fragmentary projects that occupied him at the end of his life. In this paper, I piece together the composer's correspondences, interviews, and sketches to form a clearer picture of his magnum opus that was never to be. While this is by no means a reconstruction of the mostly non-existent score, my study will offer a general sense of what this Carrollian "theatrical fantasy" may have looked and sounded like, providing insights into Ligeti's eclectic and underexamined late style.

The nearly two hundred pages of sketch material for *Alice* date from the late 1970s to the early 2000s, when Ligeti stopped composing due to illness. Many of his handwritten notes deal with practical staging matters: possible directors, singers, and ensembles, as well as a summary of scenes. Only one page of notated music exists—the outline for a rabbit-hole prelude based on the infinitely descending Shepard-tone illusion. But Ligeti's prose descriptions of musical ideas give us some notion of the sound world he imagined for *Alice*. Though he remained opposed to postmodernism, the sketches paradoxically suggest a blend of various non-Western and popular genres; Ligeti even likened the work to a musical filled with rock- and jazz-inspired "hits." In addition to this lighter, pop-influenced style, Ligeti envisioned a kind of nonsensical subversion of traditional tonal syntax that recalls Carroll's linguistic games. His plans are indicative of a larger phenomenon in contemporary music that I term "Carrollian composition"—a body of recent *Alice* settings in which composers translate Carroll's literary devices into playful musical techniques.

"When rocks crumble and humanity does not cry out":

Rudolf Wagner-Régeny's 1959 *Prometheus* Opera

Beth Snyder (University of Surrey)

In 1959 the most renowned composer of opera in the German Democratic Republic, Rudolf Wagner-Régeny, premiered his *Prometheus* in the West German city of Kassel. From its inception, the work was something of a political football: its composition had been partially funded by a grant from West Germany, but the East German

government saw in its premiere an opportunity to promote socialist culture beyond the Soviet bloc. Wagner-Régeny had other ideas.

The composer penned the libretto himself, hewing closely to Aeschylus's *Prometheus Bound* because he was drawn to the poet's extended ruminations on the distinction between authority and the use of force. Through a powerful and sensitive text and his own eclectically modernist and—at times—ascetic musical idiom, Wagner-Régeny created an opera that defied socialist realist prescriptions set out by the East German musical establishment. Yet the artistic achievement of *Prometheus* can only be fully understood within the context of the East German government's unwillingness to come to terms with the trauma of the Second World War, as well as its political establishment's efforts to exert authority over the lives of its citizens by cultivating a climate of paranoia.

Through an examination of archival documents including recordings, program notes, personal correspondence, and East and West German reviews of the opera, I will explore the ways in which Wagner-Régeny transformed his source material into both a potent critique of the cycles of despotism playing out on German soil over the twentieth century, and the profoundly personal statement of an artist seeking redemption for complicity in that despotism.

In so doing I seek to enrich and complicate a vibrant conversation begun by scholars such as Joy Calico and Elaine Kelly regarding the unique set of issues surrounding the composition of opera during the first decade of the GDR and opera's special role in establishing the cultural legitimacy of the nascent East German state. I also aim to expand our knowledge of compositional practices during the first decade of the GDR by recovering and analyzing the work of a composer who has been unjustly neglected in Anglophone scholarship.

Index of Participants

- Abbate, Beth 139
 Abbate, Carolyn 56
 Ables, Mollie 97
 Abrahams, Rosa 93
 Agugliaro, Siel 244
 Aichele, Michele 88
 Alcalde, Bruno 115
 Alonso-Minutti, Ana 402
 Altstatt, Alison 181
 Amado, Andrés R. 144, 198
 André, Naomi 282, 364
 Arend, Stefanie 434
 Arthur, Jake 291
 Aschauer, Mario 314
 Attas, Robin 184, 246
 Austern, Linda 107
 Avila, Jacqueline 144
 Ayers, William R. 276
 Aziz, Andrew 332

 Baade, Christina 326
 Babyak, Tekla 231
 Baca, Max 134
 Baccus, Breall 96, 127
 Backstrom, Melvin J. 107
 Badue, Alex 111
 BaileyShea, Matthew 158
 Baker, Ben 324
 Bakker, Sara 310
 Balensuela, C. Matthew 112
 Banducci, Antonia L. 208
 Bane, Michael 210
 Banerji, Ritwik 320
 Baranello, Micaela 435
 Bares, William 382
 Barna, Alyssa 149
 Barnett, Gregory 113
 Barnett, Jessica 285
 Bartig, Kevin 99, 298
 Bassler, Samantha 27, 48
 Batterman, Chris 423

 Bauer, Amy 262
 Bauer, Erin 110, 133
 Bazayev, Inessa 287
 Beaudoin, Richard 439
 Beavers, Jennifer 449
 Belcher, Owen 86
 Bell, Eamonn 310
 Benn, Sophie 95
 Bentley, Charlotte 272
 Berger, Anna Maria Busse 131
 Bernstein, David 165
 Bernstein, Zachary 158
 Bhogal, Gurminder K. 160, 449
 Biamonte, Nicole 92
 Birenbaum Quintero, Michael 118
 Bishop, Daniel 408
 Bishop, Paula J. 26
 Blackburn, Bonnie 453
 Blais-Tremblay, Vanessa 152
 Blaszkiewicz, Jacek 410
 Blättler, Damian 450
 Bloechl, Olivia 135, 429
 Bohlman, Andrea F. 395
 Boisjoli, Eloise 172
 Bokulich, Clare 416
 Bomberger, E. Douglas 237
 Bothwell, Beau 194, 259
 Bourne, Janet 338, 351
 Boyd-Bennett, Harriet 462
 Boyd, Melinda 268
 Bradley, Catherine A. 235
 Brand, Benjamin 400
 Brannon, Samuel 436
 Branstetter, Leah 368
 Bravo, Gwyneth 122
 Breckling, Molly 330
 Bribitzer-Stull, Matthew 445
 Brill, Mark 407
 Brinckmeyer, Lynn 162
 Brinegar, Terri 189

- Brody, Christopher 360
 Brooks, Erin 268, 328
 Brown, Bruce Alan 77
 Brown, Matthew 161
 Budasz, Rogerio 271
 Buffington Anderson, Heather 190
 Buhler, James 81
 Buis, Johann 189
 Burke, Kevin R. 44
 Burke, Patrick 395
 Burnham, Scott 425
 Burns, Chelsea 224, 402
 Burns, Lori 115
 Butler, Margaret 368
 Butler, Mark 16
 Butterfield, Matthew 195
 Buurman, Erica 201

 Cabrini, Michele 123
 Cadagin, Joseph 463
 Caddy, Davinia 344
 Calcagno, Mauro 415
 Caldwell, Mary Channan 365
 Calero, Jaime O. Bofill 293
 Calico, Joy 23, 213
 Callahan, Daniel 156
 Callahan, Michael 141
 Callender, Clifton 103
 Campana, Alessandra 156
 Campbell, Evan 452
 Caplan, Lucy 215
 Carr, Daphne 243
 Carrera, Claudia Maria 76
 Carrier-McClimon, Carolyn 384
 Carter, Matthew 76
 Carter, Tim 418
 Castro, David 294
 Cencer, Bethany 378
 Chang, Hyun Kyong 240
 Chau, Dustin 86
 Chenette, Timothy K. 206
 Chen, Mel Y. 31

 Chong, Nicholas 231
 Chow, Sheryl 420
 Christensen, Kelly 123
 Christensen, Lars 170
 Christensen, Thomas 256, 447
 Christiansen, Paul 368
 Cimini, Amy 263
 Clague, Mark 289
 Clark, Caryl 173
 Clarke, Sabrina 124
 Clark, Suzannah 295
 Clark, Walter 198
 Clifton, Keith 257
 Clifton, Kevin 81
 Cochran, Timothy 161
 Cochran, Zoey 415
 Coddington, Amy 423
 Cohen, Brigid 146, 429
 Cohen, David E. 254
 Cohen, Jacob A. 142, 203
 Cohn, Richard 86
 Coleman, Kwami 178
 Colonna, Sean 383
 Coluzzi, Seth 109, 418
 Considine, Basil 229
 Cook, Karen 44, 180, 302
 Corey, Charles 440
 Correa-Salas, Juvenal 219
 Cotter, Alice Miller 421
 Covach, John 105
 Cowart, Georgia 31, 135
 Craft, Elizabeth 151
 Crisenbery, Liz 236
 Crist, Stephen A. 178
 Crooke, Alexander 422
 Cross, Charlotte 94
 Crowe, Robert 219
 Cumming, Julie 415
 Cusick, Suzanne 31, 282
 Cuthbert, Michael Scott 306

- Davies, Drew Edward 175
 Davies, James Q. 429
 Davis, Stacey 205
 Day, David 43
 Day-O'Connell, Jeremy 307
 Deaville, James 142, 218
 Decker, Todd 43
 de Clercq, Trevor 210
 Dell'Antonio, Andrew 26, 218
 de Médicis, François 161
 D'Errico, Michael 321
 Desai-Stephens, Anaar 248, 309
 De Souza, Jonathan 361
 DeVlieger, Dana 91
 Dill, Charles 135
 Doe, Julia 229
 Dolp, Laura 218
 Donaldson, Hilary Seraph 398
 Donaldson, James 285
 Dorf, Samuel 261
 dos Santos, Rafael 222
 dos Santos, Silvio 316
 Downham, Clay 196
 Drott, Eric 90, 396
 Duguay, Michèle 106
 Duinker, Ben 211
 Duke, Craig 445
 Duker, Philip 141
 Dye, Aldona 278

 Eagen, Megan 432
 Eaton, Rebecca M. Doran 214
 Ebright, Ryan 212
 Eckelhoff, Kristofer Matthias 146
 Edgar, Grace 340
 Edwards, J. Michele 239
 Eidsheim, Nina Sun 280
 Elder, Eric 271
 Elkamely, Bobbi 146
 Elmi, Elizabeth G. 453
 Ermolaeva, Katya 287
 Ertz, Matilda 218

 Erwin, Charlotte 405
 Eubanks Winkler, Amanda 390
 Everett, Yayoi Uno 125
 Ewell, Philip 287, 460
 Eyerly, Sarah 355

 Fassler, Margot 368, 401
 Faulds, Katrina 376
 Fauser, Annegret 161, 342
 Feenstra, Pamela Ruiter 131
 Feisst, Sabine 321
 Feldman, Martha 128
 Fenn, Hayley 156
 Feo, Pamela 411
 Ferguson, Brent 420
 Feurzeig, Lisa 433
 Fillerup, Jessie 34, 451
 Fitzgibbon, Patrick S. 84
 Fleming, M. Elizabeth 455
 Fontijn, Claire 26
 Ford, Mike 164
 Forkert, Annika 405
 Forscher Weiss, Susan 112
 Forshaw, Juliet 357
 Fort, Joseph 315
 Fox, Daniel 165
 Fox, Elizabeth 333
 Francis, Kimberly 26, 368
 Francis, Mary C. 243, 368
 Franke, Matthew 182
 Franseen, Kristin 304
 Frederick, Leah 101
 Freedman, Richard 97, 368
 Freitas, Roger 251
 Friedman, Jacob 81
 Frolova-Walker, Marina 287
 Frühauf, Tina 43, 391

 Gabriel, John 121
 Galloway, Kate 203, 424
 Galvez, Marisa 367
 García Corona, Leon Felipe 145
 García-Louis, Claudia 309

- Gates, Sarah 207
 Gawboy, Anna 147
 Geary, David 452
 Geller, Devora 368, 393
 Gentry, Philip 298
 Geoffroy-Schwinden, Rebecca 135, 278
 Gerk, Sarah 328
 Getman, Jessica 26, 34
 Gibbons, William 34
 Gibbs, Christopher 23
 Gibson, Maya C. 284
 Gilbert, Adam Knight 388
 Giles, Roseen 389, 418
 Giraud, Mathieu 417
 Givan, Benjamin 324
 Glatthorn, Austin 80
 Goetjen, Michael 314
 Goldberg, Daniel 242
 Golden, Rachel May 365
 Goldman, Jonathan 161
 Goldschmitt, Kariann 316, 396
 Gonzales, Cynthia 294
 Gopinath, Sumanth 458
 Gordon, Bonnie 309, 375
 Gosman, Alan 334
 Granade, Andrew 218
 Grant, Aaron 187
 Grant, Roger Mathew 103, 447
 Grasso, Julianne 34, 442
 Graybill, Roger 141
 Greenberg, Yoel 417
 Green, John 250
 Green-Turner, Lenora 290
 Gribenski, Fanny 379
 Grimes, Nicole 191
 Grimley, Daniel 429
 Grymes, James 354
 Guido, Massimiliano 131
 Gunst, Stephanie 340
 Guthrie, Kate 397
 Hadlock, Heather 299
 Hagstrom Miller, Karl 155
 Hall, Patricia 354
 Hambridge, Katherine 200, 238
 Hamilton, Elina G. 302
 Hamm, Chelsey 116
 Hanenberg, Scott 185
 Hannaford, Marc 325
 Hannon Teal, Kimberly 165
 Hara, Kunio 122
 Harper, Paula 327
 Harrison, Daniel 274
 Hart, Brian J. 384
 Hartford, Kassandra 403
 Hatch, Amy 133
 Hatter, Jane 438
 Hayes, Aaron 324
 Heckert, Deborah 218
 Heller, Wendy 253
 Heminger, Anne 330
 Heneghan, Áine 96
 Henry, Jasmine 154
 Henson, Karen 357
 Herrera, Eduardo 298
 Hershberger, Monica 339
 Hess, Carol A. 174
 Heying, Madison 322
 Hicks, Andrew 137
 Hilewicz, Orit 337
 Hirschy, Norman 243
 Hisama, Ellie 246
 Hochhauser, Sharon 82
 Ho, Jocelyn 439
 Holmes, Jessica A. 142
 Holzer, Robert 251
 Honegger, Matthew 287
 Hooper, Jason 297
 Hopkins, Elizabeth 428
 Horlacher, Gretchen 241
 Houy Shaver, Anne-Marie 258
 Howland, John 197
 Hudson, Stephen 359

- Huff, Kelly 179
 Hung, Eric 421
 Hunter, Mary 282, 375
 Hunt, Graham 332
 Huron, David 417
 Hynes, Liam 171
 Irizarry, Larissa Alice 301
 Irvine, Thomas 420
 Ito, John Paul 191
 Izquierdo König, José Manuel 273
 Jacobson, Edward 78
 Jakubowski, Joseph R. 129
 Jarvis, Brian Edward 441
 Jegede, Tunde 364
 Jenkins, Chadwick 94
 Jenkins, J. Daniel 147, 293
 Jeppesen, Laura 26
 Jeter, Lewis 311
 Joe, Jeongwon 239
 Johnson Quinn, Arianne 433
 Johnson, Thomas 444
 Johnson-Williams, Erin 328, 429
 Juncus, Berta 364
 Jones, Alessandra 411
 Jones, Alisha Lola 280
 Jones, Jeannette Di Bernardo 282
 Jones, Matthew 218
 Jure, Luis 294
 Jurkowski, Nicholas 159
 Kajikawa, Loren 23, 243
 Kane, Brian 16, 56, 156
 Kant, David 323
 Kapusta, John 345
 Karpinski, Gary S. 206
 Kass, Lily 79
 Katz, Mark 347, 425
 Kauffman, Deborah 23, 208
 Keathley, Elizabeth L. 89
 Keener, Shawn 243
 Keep, David 192
 Kehrer, Lauron 347, 422
 Kidger, David M. 368
 Kieffer, Alexandra 161
 Kielian-Gilbert, Marianne 309
 King, Jonathan 375
 Kinnear, Tyler 427
 Kinne, Jesse 44
 Klaess, John 327
 Klopfenstein, Joshua 84
 Klotz, Kelsey 177
 Knowles, Kristina 286
 Kok, Roe-Min 429
 Kolassa, Alexander 462
 Koozin, Timothy 161
 Kopchick Spencer, Helena 358
 Korevaar, David 372
 Koslovsky, John 296
 Kovaciny, Stephen M. 103
 Kozak, Mariusz 185
 Krebs, Harald 426
 Kube, Sven 167
 Kutschke, Beate 417
 Lacoste, Debra S. 368
 Ladd, Marco 156
 Lalonde, Amanda 425
 Lam, Nathan 308
 Lamothe, Virginia 375
 Latham, Clara 118
 Latour, Melinda 431
 Lavengood, Megan L. 115, 141
 Law, Hedy 412
 Lawrence, John Y. 443
 Lee, Gavin 31, 420
 Lee, Ji Yeon 445
 Lee, Jung-Min Mina 420
 Lehman, Frank 337
 Lemire, Chantal 142
 Leo, Katherine 319, 368
 Leslie Santana, Matthew 199, 246
 Leson, Lena 292
 Lett, Stephen 458

- Levenson, Erica 377
 Levitsky, Anne 366
 Levy, Benjamin 263
 Levy, Beth 249
 Lewis, George E. 117, 284
 Liao, Yvonne 429
 Lipscombe, Ailsa 142
 Lipsitz, George 284
 Liu, Lucy 192
 Livingston, Cecilia 336
 Lloyd, Tim Rhys 183
 Lobo, Eduardo 222
 Lochard, Gabrielle 335
 Lochhead, Judy 129, 309
 Lockey, Nicholas 107
 Loeffler, Emily 182
 Lofthouse, Charity 351
 Long, Megan Kaes 451
 Lorre, Sean 74
 Losada, C. Catherine 285
 Loughridge, Deirdre 156, 448
 Love, Joanna 34, 326
 Lubarsky, Eric 363
 Lubell, Gabriel 105
 Lucas, Stephen 44
 Ludden, Yawen 420
 Lumsden, Rachel 269, 303
 Luong, Vivian 227
 MacCarthy, Evan A. 179, 375
 MacIntyre, Bruce 172
 MacNeil, Anne 97
 Madrid, Alejandro L. 293
 Maher, Erin K. 166
 Mailman, Joshua Banks 158
 Malawey, Victoria 458
 Maler, Anabel 142, 461
 Malin, Yonatan 426
 Manabe, Noriko 92, 420
 Marks, Thomas 331
 Marquine da Fonseca, Pablo 318
 Martinkus, Caitlin 186
 Martin, Nathan John 254, 295
 Marvin, Elizabeth West 205
 Masci, Michael 105
 Mason, William 129
 Mathias, Adam 234
 Maurey, Yossi 400
 Mazuela-Anguila, Ascensión 278
 McAdams, Stephen 443
 McAuley, Tomas 138
 McCarthy, David 299
 McCorkle, Brooke 267, 420
 McDonald, Matthew 353
 McLeod, Ken 212
 McNally, James 199
 McQuere, Gordon 287
 McVeigh, Simon 376
 Mebust, Solveig 406
 Meinhart, Michelle 328
 Mendez, Matthew 382
 Miller, Brian 228
 Minnick, Jonathan 428
 Miranda, Isidora 88
 Mirka, Danuta 359, 417
 Mitchell, Nathaniel 230
 Miyake, Jan 309
 Möckli, Laura 122
 Moindrot, Isabelle 202
 Mondelli, Peter 410
 Montford, Kimberlyn 375
 Moore, Robin 26
 Morgan, Elizabeth 328
 Morgan-Ellis, Esther M. 249
 Morrison, Matthew D. 117, 281
 Moseley, Roger 156, 163
 Moshaver, Maryam 227
 Motazedian, Táhirih 441
 Mueller, Darren 177
 Mukherji, Somangshu 170
 Mundy, Rachel 119, 142
 Muniz, John 104
 Murchison, Gayle 282
 Murphy, Nancy 459

- Murphy, Scott 353, 441
 Musser, Jordan 189
 Mutch, Caleb 84
 Ndaliko, Chérie Rivers 298
 Neal, Jocelyn R. 225
 Nelson, Joe 300
 Nemeth, Samuel T. 200
 Nesterenko, Oksana 169
 Newton, Neil 225
 Nguyen, Clair H. K. 311
 Nicely, Tiffany 193
 Nickell, Christopher 348
 Nickleson, Patrick 246
 Nonken, Marilyn 161
 Odello, Denise 375
 Ohriner, Mitchell 422
 Oinas, Cecilia 130
 Olin, Elinor 357
 Oliva, Diane 356
 Onstot, Amy 343
 Osborne, Tyler 426
 Ospina-Romero, Sergio 34
 Ossi, Massimo 97, 418
 Osterman, Danielle 420
 Ozmo, Žak 364
 Palmer, James 226
 Panteleeva, Olga 287
 Parkhurst, Bryan J. 296
 Park, Hye-jung 420
 Park, Jinny 424
 Parler, Samuel 383
 Pasler, Jann 380
 Pau, Andrew 90
 Payne, Alyson 260
 Peiris, Eshantha 194
 Peiser, Sacha 230
 Penoyer-Kulin, Trevor 432
 Peraino, Judith 75
 Pergolesi, Jerry 370
 Peritz, Jessica Gabriel 334
 Perley, Naomi 385
 Pesic, Andrei 135
 Peterson, John 441
 Peterson, Sean 348, 423
 Pfender, Joe 120
 Phillips, Reuben 456
 Piché, Marie-Ève 274
 Piekut, Benjamin 405
 Piilonen, Miriam 150
 Pinto de Sa, Lillian 266
 Platoff, John 77
 Platte, Nathan 409
 Pomeroy, Boyd 161
 Pribyl, Ashley 339
 Prizer, William F. 453
 Probst, Stephanie 156
 Pruett, Laura 244
 Purcell-Joiner, Lauren 400
 Purciello, Maria Anne 252
 Quevedo, Marysol 99
 Quillen, William 167, 287, 421
 Rabinovitch, Gilad 131
 Ragland, Cathy 132
 Rahn, Steven 338
 Ramírez, Jeannelle 153
 Ramos-Kittrell, Jesús A. 143
 Ramsey Jr., Guthrie P. 128, 243
 Rao, Nancy Yunhwa 170, 305
 Raykoff, Ivan 162
 Raz, Carmel 255
 Reale, Steven 352
 Redmond, Shana 282
 Reece, Dwandalyn R. 128
 Reece, Frederick 91
 Reenan, Sam 446
 Reese, Alan 86
 Refini, Eugenio 418
 Rehding, Alexander 149, 276
 Reily, Suzel 294
 Renihan, Colleen 122
 Revuluri, Sindhumathi 375

Ricciardi, Emiliano 418
 Richards, Geraldine 23
 Richards, Mark 352
 Richardson, Matthew 420
 Richmond Pollock, Emily 334
 Riis, Thomas 73
 Rindom, Ditlev 245
 Rings, Steven 161, 224, 439
 Ripley, Angela 312
 Robins, Jeremy M. 211
 Robin, William 142
 Rockwell, Joti 224
 Rodgers, Stephen 426
 Rodin, Jesse 387
 Roeder, John 193
 Rogers, Jillian 328, 379
 Rogers, Nancy 162
 Ronyak, Jennifer 425
 Rothfarb, Lee 295
 Roule, Natasha 265
 Roussin, Rena 173
 Rupprecht, Philip 397
 Rusch, René 186
 Rust, Joel 204

 Sabetrohani, Siavash 85
 Sailor, Malcolm 307
 Salinas, Edgardo 233
 Salley, Keith 350
 Sanchez-Rojo, Ana 83
 Saslaw, Janna 349
 Saucier, Catherine 264
 Sayrs, Elizabeth 141
 Schleuse, Paul 436
 Schmid, Caitlin 216, 368
 Schneeman, Eric 368
 Schroeder, Ilana R. 235
 Schroedter, Stephanie 43
 Schubert, Peter 131
 Schüler, Nico 313
 Schwartz, Jessica 142
 Scotto, Ciro 310

Searcy, Anne 168
 Seeman, Sonia 26
 Segall, Christopher 287, 460
 Selinsky, Peter 350
 Sewright, Kathleen 264
 Shanti, Aliyah 413
 Shaver-Gleason, Linda 282
 Sheehy, August 305
 Sheehy, Mary Beth 73
 Shelleg, Assaf 146
 Shelley, Braxton D. 93, 284
 Shukla, Saraswathi 437
 Siegel, Erica 399
 Silbiger, Alexander 389
 Simon, Danielle 156, 250
 Simonson, Mary 156
 Simpson-Litke, Rebecca 242
 Slominski, Johnandrew 131
 Slominski, Tes 346
 Smither, Sean R. 349
 Smith, Jeremy W. 184
 Smith, Julie 162
 Snyder, Beth 463
 Sofer, Danielle 277, 424
 Solomon, Bill 370
 Spencer, Edward 137
 Spicer, Mark 210
 Spinner, Codee 108
 Stahmer, Carl 368
 Stalarow, Alexander 259
 Starr, Pamela 387
 Stauff, Derek 331
 Stefaniak, Alexander 386
 Steichen, James 421
 Stein, Louise K. 390
 Stephan-Robinson, Anna 26
 Stevens, Alison 241
 Stevens, Daniel B. 151
 Stevens, Nick 267
 Stoia, Nicholas 360
 Stokes, Laura 214
 Stoll, Henry 343

- Stover, Chris 317
 St. Pierre, Kelly 100
 Street, Alan 269
 Strocher, Vicki P. 392
 Stroman, Elissa 88
 Subramanian, Sundar 107
 Sutcliffe, W. Dean 80
 Szabo, Victor 139

 Tan, Daphne 298
 Tang, Chenyin 239
 Taricani, JoAnn 140
 Taycher, Ryan 451
 Taylor, Betty Jeanne 309
 Taylor Gibson, Christina 404
 Taylor, Jeffrey 195
 Theobald, Emily 100
 Thompson, Ryan 44
 Thorau, Christian 148
 Thym, Jürgen 426
 Timberlake, Anicia 232, 287
 Todd, R. Larry 425
 Torres, Jorge 258
 Tramte, Dan 44
 Traylor, Billy 176
 Treviño, Joe 134
 Tsou, Judy 284
 Tunbridge, Laura 236
 Turner, Kristen 74
 Tymoczko, Dmitri 101
 Tyson, Lee K. 302

 Uslin, Karen 146
 Uy, Michael 247

 Vagnerova, Lucie 279
 Van Boer, Bertil 314
 Vande Moortele, Steven 187
 VanderHamm, David 391
 van Orden, Kate 209
 van Rij, Inge 344
 VanZalen, Alexis 361
 Veal, Michael 364

 Vella, Francesca 182
 Venturino, Stephanie 307
 Vera, Alejandro 174
 Vest, Matthew 368
 Vilar-Payá, Luisa 431
 Vilkner, Nicole 457
 Villegas Velez, Daniel 213

 Walden, Daniel 304, 381
 Walker, Jennifer 342
 Wallmark, Zachary 443
 Waltham-Smith, Naomi 227
 Walton, Benjamin 271
 Wang, Dan 126
 Ware, Evan 34
 Wason, Robert W. 295
 Watkins, Holly 427
 Watkins, Timothy D. 111
 Weber, William 135, 319
 Wedler, Sebastian 102
 Weinstein-Reiman, Michael 162
 Weiss, Michael 275
 Wente, Allison 34, 276
 West, Kai 289
 Wheeldon, Marianne 160
 Wilbourne, Emily 117
 Wilcox, Beverly 455
 Williams, Etha 448
 Williams, Gavin 119
 Williams, Justin 422
 Will, Richard 412
 Wilson, Blake 454
 Wilson, Steven 262
 Wiskus, Jessica 270
 Wissner, Reba 218, 282, 407
 Wolinski, Mary 234
 Wolkowicz, Vera 110
 Wollenberg, Susan 425
 Wong, Deborah 375

 Yorgason, Brent 87
 Youens, Susan 426

Zak, Albin 75, 151
Zamcheck, Akiva 204
Zanovello, Giovanni 454
Zavlunov, Daniil 287, 460
Zayaruznaya, Anna 114
Zelensky, Natalie 245
Zeller, Matthew 362
Zhang, Xieyi (Abby) 274
Zima, Jeremy 320
Zohn, Steven 414

Exhibit Hall Map

Lone Star Ballroom C-F

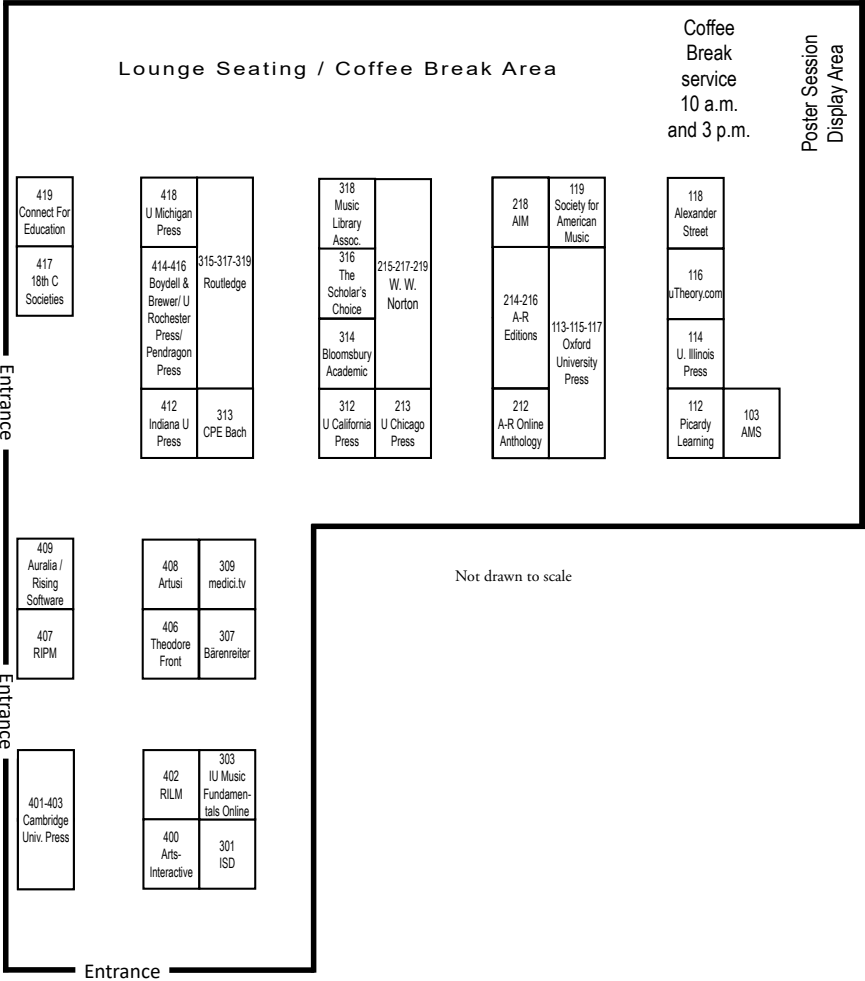
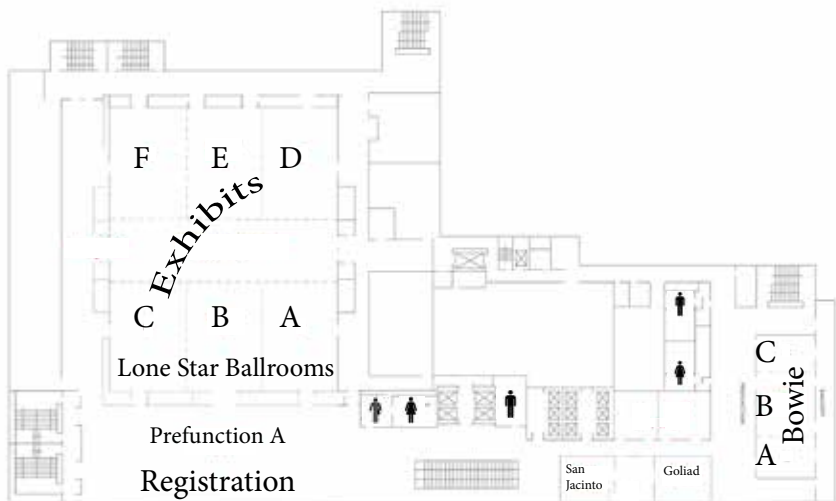


Exhibit Hours:

Thursday, 1 p.m. to 8 p.m.
Friday and Saturday, 8:30 a.m. to 6 p.m.
Sunday, 8:30 a.m. to 12:15 p.m.
Coffee/beverage breaks in the Exhibit Hall 10 a.m. and 3 p.m. daily

Second Floor



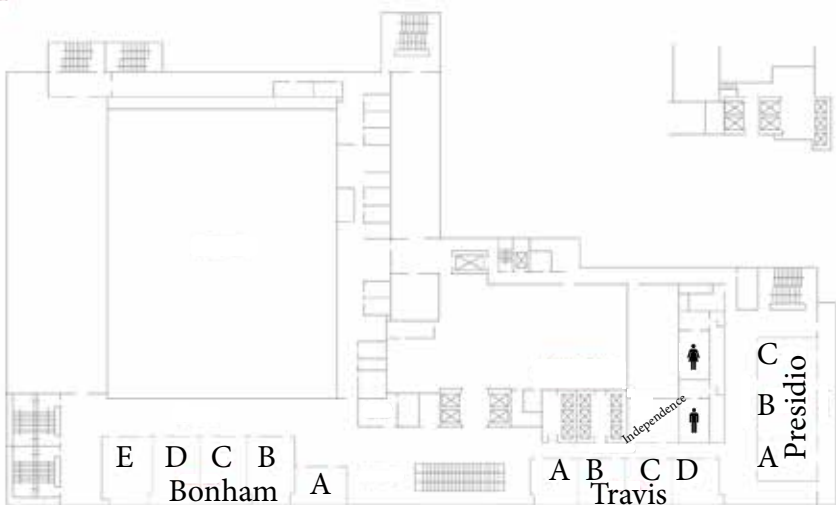
Session Rooms

Lone Star A
Lone Star B

Meeting/Reception Rooms

Bowie A-C
Goliad
San Jacinto

Third Floor



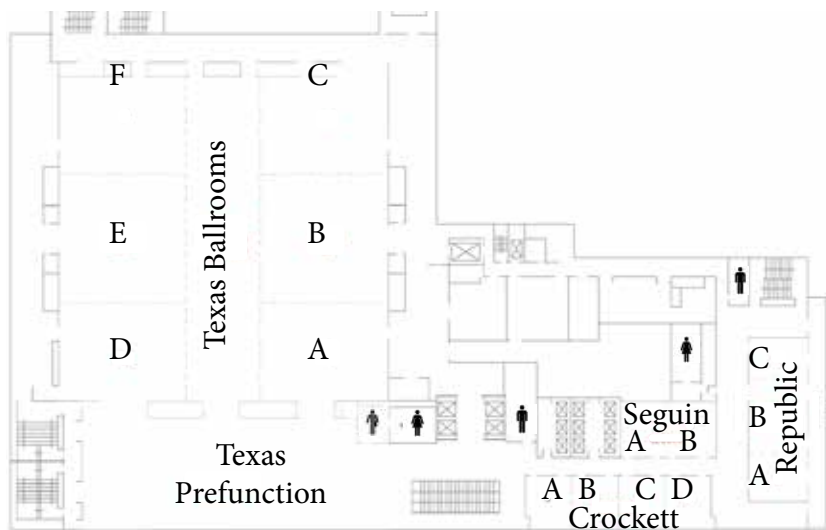
Session Rooms

Presidio B
Travis AB
Travis CD

Meeting/Reception Rooms

Bonham A-E
Presidio A
Presidio C
Independence

Fourth Floor



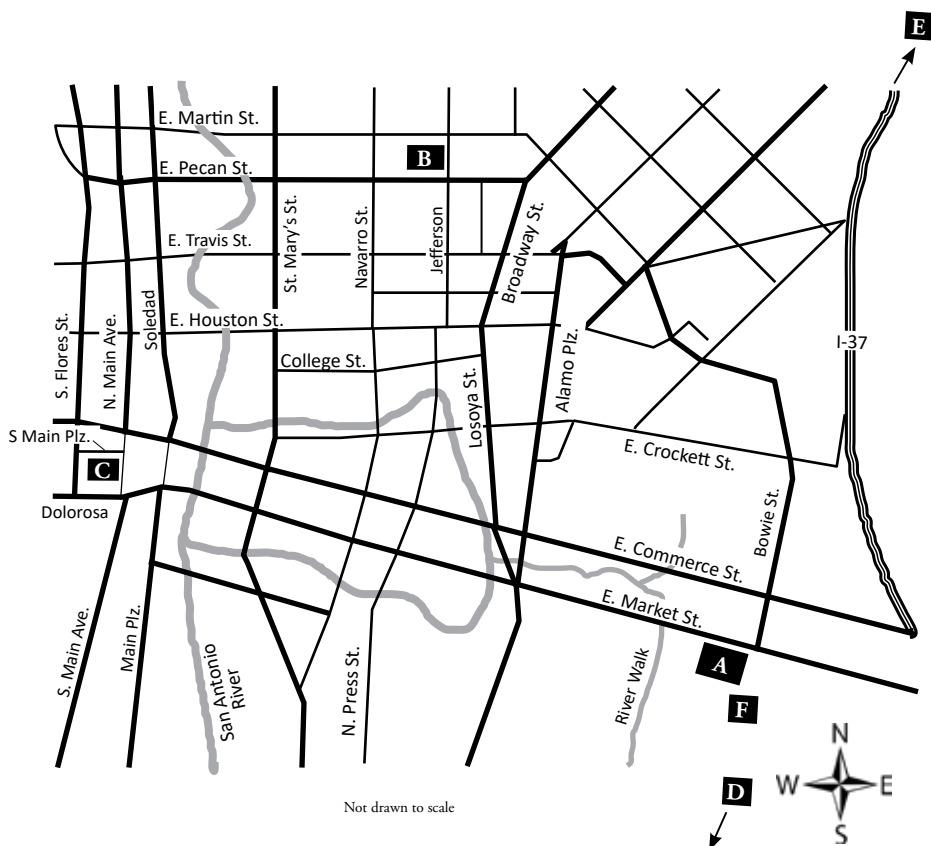
Session Rooms

Crockett AB
Crockett CD
Texas A-F
Republic B

Meeting/Reception Rooms

Republic A
Republic C
Seguin A-B
Texas Prefunction

San Antonio



San Antonio Map Key

- A Grand Hyatt San Antonio, 600 E. Market St.
- B St. Mark's Episcopal Church, 315 E. Pecan St.
(afternoon concerts)
- C San Fernando Cathedral, 115 Main Plaza
(Austin Baroque Orchestra)
- D Tobin Center, 350 E. Baylor
- E San Antonio International Airport (8.5 miles north of Grand
Hyatt via I-37 / US-281)
- F Hemisfair Park