

Abstracts



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Friday, April 9

**Session I: AMS
American Modernisms**

Bureaucratic Modern: the Rockefeller Foundation, Magnetic Tape, and Technocracy

Joseph Pfender

Aspen Music Festival and School

The Rockefeller Foundation carries in its bones a faith in civilizational progress. Chartered in 1913 with a mission to “advance the well-being of mankind throughout the world,” Frederick T. Gates proposed it as a means of drawing down the absurd level of wealth then accumulated by the Standard Oil business. Although it started by funding medical humanitarian organizations and field research, as early as 1928 the Rockefeller Foundation had interpreted its mission to include a funding program for the humanities. From the Princeton Radio Research Project in the 1930s, to the Di Tella Institute’s CLAEM in Buenos Aires in the 1960s, the Rockefeller Foundation supported a wide range of state-of-the-art cultural and technological research. In all of these projects, the values of objectivity, expertise, and impartiality ruled.

In this paper I examine the early tape music of Columbia University professors Otto Luening and Vladimir Ussachevsky to illuminate the principles and priorities of their Rockefeller Foundation liaison officers, notably Edward D’Arms and Charles Fahs. I argue that magnetic tape, as a vector of modernist experimentation, also held an epistemological fascination that led to significant investments in mid-century electronic and tape music. In its applications to music composition, magnetic tape became an avatar of the bureaucratic “objectivity” to which Foundation decision-makers fanatically adhered. Magnetic tape physically manifested, and mirrored, the empiricism that drove the global and humanistic outlook of these Foundation officers.

***Song of Myself: An Exploration of the Influence of Transcendentalism
on the Musical Identity of American Modernists***

LeeLee Hunter

University of Arizona

The years following World War I saw an explosion of art, music, and literature that was readily understood as entirely “modern” and distinctly “American.” As the United States emerged as a global power, composers sought to define a unique American identity in classical music that could challenge the artistic dominance of European composers. By claiming that their artistic ancestry was founded in American Transcendentalism rather than Austro-German Romanticism, American ultra-modernists such as Charles Ives, Carl Ruggles, and Ruth Crawford downplayed connections between their music and European music while simultaneously positioning themselves as the extension of Transcendentalism, thus endowing their music with a sense of “American-ness.”

Through case studies of the “Concord” Sonata (1920) by Ives, *Men and Mountains* (1924) by Ruggles, and Crawford’s *Five Songs* (1929), this paper explores how the composers related to Transcendental philosophy, the impact it had on their artistic development, and how that was exhibited in their music. Each piece offers a unique perspective on how Transcendentalism can be given a musical voice, from Ives’s portraits of different Transcendental figures, to Ruggles’s desire to create sublime moments, to Crawford’s depictions of seemingly mundane aspects of life and the natural world. Illustrating that the connection between Transcendentalism and the music of modernist composers was not merely coincidental but was a cultivated relationship will address the role Transcendentalism played in the development of American ultra-modernism in the 1920’s and offer a new perspective on one overlooked facet of Modernist music in the United States.

“An Anatomy of Modernism”: Marion Rous and “What Next in Music?”

Benjamin P. Skoronski

University of Arizona

A pianist and pedagogue whose career spanned much of the twentieth century, the name of Marion Rous has until now only garnered cursory attention. In particular, previous scholarship has all but completely overlooked the contributions of Marion Rous as a figure linked to the music appreciation movement, evidenced mainly through her career-defining lecture-recital “What Next in Music?” This program focused on modernist European piano repertoire and was the centerpiece of Rous’ New York debut at Aeolian Hall in January of 1924. But this was far from the first time that she had presented this lecture recital; it first took place in 1916 when Rous was a professor at the Peabody Conservatory.

This study traces for the first time the development of “What Next in Music?” from this early manifestation through Rous’ career-defining presentation at the 1919 Biennial Convention of the National Federation of Music Clubs in Peterborough, NH, a success that earned Rous national renown and years of nationwide touring. These four years demonstrate the early manifestations of a lecture recital that brought the analytical yet approachable presentation of modernism to a wide populist audience. Rous emerges as a case study in the unlikely intersection of modernism and the music appreciation movement, thus adding to our understanding of an intersection later witnessed more prominently in the work of Aaron Copland and Leonard Bernstein. Furthermore, in doing so this study unearths for the first time the career of a hitherto neglected figure of twentieth century modernism and American musical life.

Session I: RMSMT Form

“Intentional Discrepancies”: Multi-Parameter Disjunction in Ralph Vaughan Williams’s Symphony No. 6

Jon Churchill

(Duke University)

Though Ralph Vaughan Williams has long been distanced from continental trends in discontinuity, his symphonic discourse contains pervasive and foundational ruptures. I term these disjunctions *nonlinearities*: interruptions in a given parameter that mark formal boundaries by disturbing the cohering features of a given syntax. While prominent, they have received only scant attention to date (Manning 2003; Macan 1991). This study reveals nonlinearities’ functions as formal articulators by examining the discontinuous phrase organizations, rhythmic identities, and metric expressions of Symphony No. 6 (1947).

The ternary second movement’s A and B sections feature 3/4 grouping dissonances (Krebs 1999) that gradually subsume phrases in 4/4. Within phrases, these encroaching grouping dissonances articulate increasingly lopsided antecedent and consequent divisions. To mark the onset of the A’ section, the dissonances occupy entire phrases and grate against competing 4/4 expressions.

Clashing duple and triple themes highlight thematic entries throughout the third movement’s scherzo passages; grouping dissonances serve a similar function during the trios. The scherzi feature three themes, but the third contains the movement’s only triplets. This triple theme interrupts an orderly alternation of the duple first and second themes while introducing key statements of the primary theme. The trio, meanwhile, presents evocations of 3/4 at the section’s beginning and iterations of its transforming theme.

This study upends enduring misconstruals of Vaughan Williams’s output and introduces a new analytical lens for understanding his catalogue. With the composer’s form-generating discontinuities illuminated, they reframe Vaughan Williams’s cultural situation and the creative trends undergirding the musical twentieth century.

Tight-Knit and Loose Phrases: Hearing Structure and Function in Debussy's *Piano Préludes*

Gretta Sayers
(Brandon University)

Phrase structure in Debussy's music ranges from short motives, to the classical sentence, to the flowing arabesque. This paper demonstrates a method of characterizing phrases in Debussy's twenty-four piano preludes, defined through a cross-corpus analysis, and presents a strategy for hearing formal functions based on Debussy's syntax and style. This method can be used to hear formal functions in the preludes, illuminating the phrases' internal construction and allowing for an evaluation of intrathematic relationships.

Each phrase is categorized by its organizational structure and whether it is tight-knit or loose. Its organizational structure follows one of three types: it resembles a classical tight-knit theme type, it has melodic-motivic repetition, or it has an overall melodic trajectory. Each of the three categories has subtypes identifying the phrase as tight-knit or loose. Most preludes feature phrases from two or more structural categories including both tight-knit and loose types. Combining different phrase types can create a sense of momentum serving as a substitute for the goal-oriented motion of tonal progressions. Like their classical counterparts, tight-knit phrases in the preludes can create stability while loose phrases can create instability through open-ended phrases and less predictable grouping structures.

Hearing formal functions in the preludes is retrospective rather than predictive since Debussy's syntax does not engage with classical formal functions. However, following a phrase- structural analysis, any subsequent hearings of the preludes can be accompanied by this strategy for describing phrase relationships in the preludes that embraces both traditional and innovative aspects of Debussy's style.

Novel Formal Organization in Fanny Hensel's G Minor Piano Sonata

Peter Shelley
(Chattaroy, WA)

Throughout her enormously productive life, Fanny Hensel seems alternately to have capitulated to and resisted, over and again, the sexist trope that the composition of serious, weighty compositions was men's work. Her forays into genres associated with professional composition—sonatas, cantatas, chamber music—may have received praise from the guests at her famous musical soirees, but often foundered on rockier ground under the attention of her only true critic, her brother Felix. Mendelssohn's gentle but pointed rebukes could send Hensel retreating to the comfortable, "feminine" terrain of *Lieder* and piano miniatures. In a letter of 1835, discussing the ostensible formal failings of her string quartet, Hensel lamented that "my lengthy things die in their youth of decrepitude; I lack the ability to sustain ideas properly and give them the needed consistency." Expressing misgivings about ever mastering large-scale formal organization, the composer vows to constrain herself to smaller matters. Thankfully, she breaks this vow (more than once). The subject of this paper, her 1843 piano sonata, shows a continued preoccupation with how best to address the problem of form within her own idiosyncratic style. In the first movement, we will find clear references to sonata form, but nearly none of the "essential" formal features. By leaning on and developing Janet Schmalfeldt's conception of formal "becoming," I will discuss how Hensel combines her inimitable style with the broader scope and more serious affects of the sonata genre to produce a novel formal organization full of surprises.

Session I: SEM
Traditions and Pop Cultures

The Benefits of Ponglang Ensemble Competition for Participants

Du Hao

Mahasarakham University

The Ponglang Ensemble Competition that was named after members of the Thai Royal Family is one of the most influential competitions in the current Thai academic music competitions. The competition attracts the active participation of the Ponglang Ensemble from three different age groups of schools across the country. The preliminary investigation found that the cost of the Ponglang Ensemble participation in the competition is much higher than the prize money. What benefits attract the participants to partaking in this competition? Therefore, the purpose of this study was to examine the benefits of participating in Ponglang Ensemble competition. This study was divided into five parts according to age, major, occupation and status of the participants; namely students, teachers, schools, artists, and sponsors. They were surveyed immediately after the competition. The key findings revealed that the benefits gained by participating in the competition were different for each participant. This was directly related to each individual's personal motivation and character. The primary drive for educational personnel and artists was honor and the greatest benefit was also related to honor. For financiers, their motives were mainly commercial, and they received corresponding financial compensation after the competition. The research results were conducive to enhance the attractiveness of other academic music competitions.

Exploring Musical Creativity in Thai Culture:

The Intricate Relationship between Prachan Music and Wai-Khruu Ceremony

Great Lekakul

Chiang Mai University

This paper aims to investigate the process of developing musical creativity in Thai culture through the relationship between *prachan* music and *wai khruu* ceremony. *Prachan* competition is viewed as musical combat requiring outstanding musical competence and spontaneous response to the music played by the opponent, whereas *wai khruu* is the teacher homage ceremony, in which people pay respect to their teachers and are blessed by the gods of music and the arts. The ritual strictly follows the convention, creating a sense of sacred boundary. *Prachan piiphaat seephaa* music was originally performed during *wai khruu* ceremony during the time of the great music master Luang Pradit Phairau (Sorn Silapabanleng) (1881-1954). Such practice became the model for *piiphaat* musicians to generally hold *prachan* in *wai khruu* ceremony at Thai Buddhist temples. However, some music scholars have questioned how *prachan*, the sacred *wai khruu* ceremony, and the concept of musical creativity are intercorrelated, and whether it is appropriate to hold *prachan* in the ceremony. Based on my participant observations in *prachan* and *wai khruu* ceremonies in Bangkok, Thailand during the past decade, I argue that even though *prachan* music is conventionally recognised as a form of entertainment and musical fighting, it is also viewed as a secular part of the wider *wai khruu* ceremony in which a form of musical creativity has been established and developed amid significant social gathering of musicians and audience. This illustrates how musical creativity in Thai music circles symbolically involves with secularity and sacredness in the revered rite.

Thailand Represent: Rap Cartography and Regional Identity in Thai Hip-Hop

Benjamin Cefkin

University Colorado Boulder

Whether through lyrical references to cities and neighborhoods, use of localized slang, or regional affiliation, rap artists link geographic place with identity through their lyrics and music. Rap cartography provides representation through regional solidarity among artists and listeners, while spatial discourses within rap reflect issues of a wider social context. Though socio-historical contexts for Thai rap and hip-

hop artists differ from their American counterparts, the tradition of geographic representation is retained in the works of Thai rappers, reflecting a social disparity divided on regional lines and peripheral identity in contrast to centralized Thai authority. This paper discusses the ways in which Thai rap and hip-hop artists represent place and identity, in particular through referencing the *sii-phaak* (four-regions) trope which partitions Thailand into four distinct cultural regions: The North, The Northeast (Isaan), The South, and the Central regions. By employing linguistic and musical signifiers, such as dialect and use of folk instruments, Thai rappers contextualize themselves within or without regional boundaries to construct their musical identities. These identities, in turn, reflect contemporary social narratives of Thainess and Thai nationhood. Through my conversations with Thai family and peers and digital ethnography of YouTube reaction videos and comments, I discuss how the use of regional representation by rap and hip-hop artists such as VKL and Milli and the response from Thai audiences provide valuable insight into the politics of Thai identity.

Climate Changes in the Stereotype and Gender Domination in K-Pop Market: A Case Study of MAMAMOO Hwasa

Sijia Song

University of Northern Colorado/Capital Normal University

Whenever searching K-pop on google, the press is talking about how K-pop music conquered the world. K-pop market witnessed a dramatic expansion in recent years. With new technology like Youtube and Tiktok, K-pop had won numerous new audiences around the world. However, as K-pop is changing the market scope, the market itself is also impacting K-pop. Unlike the stereotype that girls' groups can only be vigorous and sweet ten years ago, with more and more female consumers entering the girl's group market, different styles of female idols began to appear. The most significant difference between female consumers and male consumers is that when male consumers expect to see their ideal partner, female consumers expect their idols to be what they want to be. Korean wave market gradually began to appear "girl crush" style groups to meet female consumers' tastes.

This research analyzes Hwasa's life and career as a case to demonstrate her breaking out of K-pop stereotype. The research addresses how a new group of K-pop consumer can be a key to solve the problem of fixed-stereotype of K-pop idol who have been facing gender discrimination, freedom of expression, high competition in the K-Pop market, and how Hwasa's performing and her freedom in self-expression be a new style that can promote woman's right in East Asia.

Session II: AMS

Catholics and Protestants in the 17th and 18th Centuries

The Elizabethan Tabernacle: *Domine quis habitabit* and the Elizabethan Court

Alexandra Siso

University of Colorado, Boulder

In the early Elizabethan reign, composers of the Chapel Royal and Westminster Abbey created several Latin polyphonic settings of Psalm 14, *Domine quis habitabit in tabernaculo tuo*. These settings are one of the few examples of Elizabethan composers coming together to give voice to one unified message, one that was clearly understood by English Protestants and Catholics: "Who shall dwell in thy tabernacle?" In the 1560s and early 1570s, the tabernacle was more than a biblical reference in Tudor England. For courtiers, this sacred space was a structure that guided their life: the different chambers and their increasingly restricted access were a stark reminder of the physical and the social limitations of the Elizabethan court. While at a first glance the requirements listed in the polyphonic settings are a list of requirements for a good Christian, they were also a list of requirements for a good subject. Their performance in the Chapel Royal served as advice and a warning for its audiences: only the right behavior would be rewarded with entry to the Elizabethan tabernacle, the private chambers of the court, and

ultimately to the monarch. This paper brings a new approach to a group of pieces that have not been studied before in detail and offers a new context for them in the culture and society of the Elizabethan court.

Contextualizing Dowland's Paris

Dawn Grapes

Colorado State University

John Dowland (c. 1563–1626) was the most internationally well-known English musician of his era. In recent years, his travels and employment in Denmark and the German lands have received close study. The lutenist-composer's time in France, however, where he began his international career in embassies headed by Sirs Henry Cobham and Edward Stafford, remains an enigma, primarily due to a lack of extant primary source material. Were it not for two sentences in a 1595 letter to Robert Cecil, penned a decade after Dowland left Paris, and a passing mention in the prefatory material to the composer's *First Booke of Songes or Ayres* (1597), we might not know that Dowland spent time there at all. Yet surely Dowland's time in the French capital was formative to both his musical and entrepreneurial development. Surrounded by individuals with close associations with the French court, the young man learned the basic tenets of early modern diplomacy, balancing duties in his first "real" job with his own early musical exploration, all while immersed in a musical culture outside the one in which he was trained.

This paper contextualizes Dowland's place in 1580s France through an examination of the Cobham household, musical events of the court of Henri III, and potential contacts with practicing French musicians and communities of pro-Catholic English exiles. From this foundation, an historically informed commentary emerges that demonstrates how Dowland's earliest time abroad may have affected his subsequent relationships, job opportunities, compositional style, and musical philosophy.

Sacred Music, the Virgin Mary, and Vanquishing the Turks in Late Seventeenth-Century Salzburg

Kimberley Beck Hieb

West Texas A&M University

In a 2002 *JAMS* article Craig Monson underscored the variety of local interpretations of the Council of Trent's edicts on music that produced regional variations of sacred liturgical music begging further exploration. Answering Monson's call and following a powerful precedent for this line of inquiry set by historians (Ditchfield 1995, Armstrong 2004, Soergel 1993, Johnson 2009, and Ducreux 2012), this paper explores the distinct flavor of Catholic devotion practiced at the wealthy court of Salzburg in the late seventeenth century when Prince-Archbishop Maximilian Gandolph von Kuenburg (r. 1668–1687) cultivated a rich musical program.

Festal and liturgical indications accompany much of the sacred vocal music written during Maximilian Gandolph's tenure, the texts of which largely abandon prescribed liturgical texts to instead set richly centonized collections of prose and poetry. Indicative of local traditions and values, several of these works promote the theology of the Church Militant, identifying the body of living Christians as actively engaged in battle against the Antichrist on Earth, represented in this case by the Turks, an age-old Christian foe. The believers do not fight alone, however. The Blessed Virgin Mary is artfully depicted as a powerful and militant defender of the Church. These compositions reveal that the encroaching Turkish forces that eventually laid siege to Vienna in 1683 were palpable in the archbishopric despite its geographic position far from the battlefield.

Connecting Country to Capital: Manuscript Reciprocity within Georgian Cathedrals (1750–1820)

Sean Stubblefield

University of Colorado, Boulder

To this day, 18th-century London continues to hold scholarly focus as a national center for musical development in both sacred and secular genres. Yet, despite its political and geographic importance, London does not represent church-music innovations in the Georgian era well. Compositional innovation in English

Church Music at various provincial foundations outpaced the quality and quantity found within the capital's cathedral institutions, thereby challenging the notion of capital-centric study of nationalized music genres. To substantiate this claim, my research centers on various contemporary diaries, musical programs, and the reciprocity of regional composers' repertory, as found within several provincial institutions' choirbooks. Such evidence reveals a web of musical contacts and exchanges across England, along which passed both printed and, more importantly, manuscript material from 1750 to 1810 and beyond. This study, moreover, specifically focuses on how St. Paul's Cathedral demonstrated this openness to provincial and 'minor' composers excluded from the Chapel Royal's more educated and privileged circles. Such openness was facilitated by the Sharp family's direct involvement at St. Paul's, seen in the regular use of a chant-book set compiled by Granville Sharp during this period. Examining this chantbook's contents serve as a template for explicating repertory exchange at three choral foundations (i.e. Durham, Southwell and Canterbury) from 1750 to 1810. In all, this examination manifests how personal contacts and the movement of choristers put into practice musical exchanges and repertory integration well beyond the walls of London.

Session II: RMSMT Jazz

The Wedge Modulation in the Music of Jacob Collier

Sam Falotico

University of Colorado, Boulder

British composer/arranger Jacob Collier is known for his reharmonizations of jazz and pop compositions. He uses frequent modulations in his music: in his three-minute arrangement of Bricusse/Newley's "Pure Imagination," for example, Collier modulates nine times. To move between tonal centers, Collier uses a variety of modulatory techniques, one of which involves the wedge. While studies on wedge progressions typically focus on how the wedge is used to expand a single harmony, in this paper I examine how Collier's *wedge modulations* connect tonal centers.

The wedge modulation in Collier's music has several features. While the outer voices move in contrary motion, oftentimes moving from closed to open spacings, Collier adds inner voices, with the total number of voices ranging from two to nine. Collier's wedge modulations consist of four to eleven chords, with the harmony leading to the new key always being V or bII of the goal chord of the new key. There is motion of at least four semitones either including or up to the arrival in one of the outer voices. Although the harmonic structure differs among the modulations, one shared feature is the first and last few harmonies tend to be more standard jazz chords, while the ones in the middle tend to be more harmonically complex (containing [012] or [0123] subsets).

Collier's wedge modulations offer a new perspective on modulation and wedge motions, as well as the role of voice leading in jazz harmony, and provides a stepping-off point for scholarship of Collier's works.

Salience, Triads, and Transformational Counterpoint in Robert Glasper's Improvisation on "North Portland"

Rich Pellegrin

University of Florida

This presentation examines the relationship between pitch stability and salience in a performance by Robert Glasper. Triadic voicings such as slash chords and upper structures are highly idiomatic in jazz. With both types, the triads are salient due to their placement in the upper register, but are usually unstable, being comprised mostly or entirely of upper chord tones. Triads may be used similarly in melodic improvisation, where they are more salient than the rhythm section accompaniment. Because there are so many varieties of slash chords and upper structures, a given triad may be used to realize numerous harmonies. When these triadic voicings are used successively, they may form transformational pathways

that are worthy of study in their own right, and that counterpoint those of the stable, lower chord tones in intriguing ways. Such is the case with Glasper's improvisation on "North Portland," which is filled with triadic formations in the right-hand melodic line.

**"Pulling Apart" and "Floating Above":
Cross-Rhythmic Metric Divergence in Jazz Improvisation**

Sean Smither

Juilliard

Theorists have long been fascinated by the rhythmic and metric particularities of jazz improvisers. Much of this fascination has centered around those aspects of rhythm that are not easily notatable, especially expressive microtiming, rubato, and cross-rhythm. Among the chief distinctions that can be made between such techniques is whether they occur at or below the syntactical level. While participatory discrepancies—slight deviations from an idealized prototypical tactus that compound when musicians play together—mostly fall below the level of musical syntax, microtiming can also inflect larger utterances on the syntactical level, creating gestures that stimulate group interaction.

In this paper, I examine the relationship between jazz interaction and three expressive metric devices—cross-rhythm, "pulling apart," and "floating above"—all of which involve the simultaneous sounding of two conflicting pulse streams. "Pulling apart" refers to moments when improvisers' delays or anticipations suggest a slowing or quickening of tempo that conflicts with the prevailing tempo, resulting in a temporary disconnect that produces microrhythmic ambiguity before eventually resolving. "Floating above" occurs when an improviser's utterance is untethered from the groove projected by the rest of the ensemble. I argue that such utterances arise from the interactional matrix of jazz improvisation and are therefore best theorized using Garret Michaelsen's convergence/divergence framework for interaction. As irreducibly interactive gestures, instances of metric divergence are a product of the Afrological orientation of jazz improvisation; by considering these metric techniques to be fundamentally dialogic, I seek to highlight the symbiotic relationship between elements of metric divergence and cultural aesthetics.

**Session II: SEM
Struggles for Identity**

Encounters with Invisible Songs: Life, Love, and Loss in Iraqi Songs of Migration

Liliana Carrizo

Colorado College

Among the Iraqi Jews who emigrated to Israel in the waves of mass immigration in the mid-twentieth century, a small number of singers continue to perform private, improvised Arabic songs. These songs are almost always retrospective, couched in memory and evoked by present-day attempts to make sense of past experiences—often painful ones. In this paper, I engage with Ingrid Monson's concept of "intermusicality" as a lens for considering forms of musical remembrance in contexts of migration and exile, and how Iraqi Jews draw from a well of resources associated with their pasts—including Arab, Jewish, and Muslim modal practices—in crafting their songs. As an archive of migration and displacement, these songs incorporate extensive intermusical references—ones that traverse religious, cultural, and national divides. In the process, they reveal life experiences that do not always fit with the polarizing ethno-nationalist narratives that have come to dominate this region. Rather, they attest to the multiple cultural worlds these immigrants have had to navigate as their connections to their native land were severed across enemy lines. I argue that the polymusicality of these individuals' songs and musical memories underscores an alternative reality—one that contradicts assumptions of culture erasure and inevitable extinction. Through their songs, singers reveal the many ways alternative remembrance is voiced, and the creative strategies through which they make sense of social violence and exile of the self.

“Doing Gender” in the Church: Iranian Women and Christian Worship Songs

Golriz Shayani

University of Texas Austin

Iranian women in the diaspora are often underrepresented in scholarship. Much attention is paid to Iranian women's oppression, yet there is little talk about their contributions to culture. This paper examines the social construction of gender among Iranians in the US diaspora through contemporary worship music. I argue that worship songs and church serve as spaces for the exploration of gender and sexual identity. This paper answers how women influence traditional cultural practices and in what ways they both challenge and submit to church regulations. In doing so, I draw upon Chandra Mohanty's concept of daily feminist practices. Mohanty reminds us that since hegemonic states circumscribe women's daily lives and survival struggles, it is also at the level of these everyday activities that feminist practices occur. I argue that diasporic Iranian women challenge traditional patriarchal ideologies; they renegotiate and restructure gender roles by actively participating in the church service and performing music as an ordinary activity. Focusing on women's daily activities requires attention to space and body. Since these two are sharply under the surveillance of patriarchal systems, my analysis center around these two aspects of women's daily life. This paper provides a microcosm of how social relations, music practices, and “doing gender” are mutually constitutive in the Iranian diaspora. To support my argument, I include online musical examples and my fieldnotes from Colorado and Texas Iranian churches. This study contributes to the discourses of gender, music, and women movements in the Iranian diaspora which currently lacks scholarly research.

Shen Yun Performing Arts and the War for Chinese Identity

Heather Couture

University of Texas Austin

The Shen Yun performance is well known in major cities throughout the U.S. and Canada due to its prolific advertising and yearly performances. On their website, the Shen Yun Performing Arts organization claims that they are showcasing “5000 years of civilization” that has been lost in China since the Communist revolution. Many people who attend these performances do not know that the troupe is run by a persecuted religious group known as the Falun Gong, and that the Embassy of the People's Republic of China has released a statement warning cities that the show is “a tool of the [Falun Gong] cult and anti-China propaganda.” Ever since its inception in 1992, Falun Gong has been portrayed as a danger to Chinese society, and many practitioners of the religion have fled the country. Both the Chinese government and the Falun Gong diasporic community have attempted to prove their authenticity and legitimacy through the propagation of various cultural forms. This paper will examine the appropriation of ethnic minority song, dance, and clothing in the Shen Yun performance and in performances produced by the Chinese government in order to highlight the underlying goal of both groups to gain the sympathies of people outside of China and claim ownership of the Chinese identity.

Central-Asian Foreshadowing and the Risk of Inner Mongolian Sinification

Jake Larcqua

University of Northern Colorado

The cultural heritage of Mongols living in the Inner Mongolia Autonomous Region (IMAR) is currently faced by threats historically observed in similar geopolitical situations. Other cultures split across political borders now have altered or lost connections with their musical traditions, and the same sort of split may already be occurring between Mongolia and Inner Mongolia as a result of Sinificative influence over the latter. The Chinese government has been using Sinificative tactics against a number of minorities, but relative placidity in the IMAR does not equate to stability. While past interviews with Inner Mongolian performers have illuminated important insight into stressors on their musics, to track ongoing Sinification, recent information is invaluable. Newly conducted interviews with musicians and scholars of both private and state ensembles suggest that in spite of efforts from individual musicians to bolster Inner Mongolian

cultural expression, stereotyping and Sinification are threatening the cultural integrity and depth even of more recent musical successes. Both private and state musicians have managed to find some agency in differentiating Mongolian from Han-Chinese culture, but considering the historical precedent set by both the USSR and the Chinese government, IMAR culture is solidly at risk of being erased by means of complete Sinification. In spite of Inner Mongols' efforts, a combination of linguistic Sinification, infrastructural manipulation, and "oriental orientalism" threaten to reduce Inner Mongolian musical culture to its stereotypes, subsuming it into a general "Chineseness."

Session III: AMS 19th-Century Women

Singer, Composer, Wife: The Forgotten Life of Isabella Colbran

Kirsten Carpenter-Ortman
University of Northern Colorado

Spanish singer Isabella Colbran was one of the finest coloratura sopranos in Europe during the early 19th century. Additionally, Colbran composed four collections of Italian art songs. Colbran is typically associated with her husband, the celebrated operatic composer, Gioacchino Rossini. Between 1815 and 1823, Rossini wrote ten operatic roles for Colbran. Despite her professional accomplishments and artistic contributions, Colbran has been historically maligned. Stendhal, a biographer and contemporary of Rossini and Colbran, articulates his strong distaste for Colbran in his biography, *Life of Rossini*. The biography consists of personal opinions and anecdotes, yet is frequently used as a primary source, tainting the reputation and legacy of Isabella Colbran. While Colbran cannot be called a symbol of purity and modesty, she was a successful *prima donna* at the height of her career. The technical challenges in the music composed for Colbran indicate that she possessed a refined vocal technique. Colbran was also known for her elegant and commanding stage presence. Exploration of Colbran's own compositions illuminates her creativity and musical intelligence. Modern audiences must filter through the biases and attitudes towards women presented in primary sources to create a more accurate representation of the 19th century woman.

The Queen of the Violin: Mapping Camilla Urso's Proliferation on the American Lyceum Concert Circuit, 1852–1901

Maeve Nagel-Frazel
University of Denver

At a time when women violinists were uncommon, Camilla Urso (1840–1902) was the pre-eminent female violinist in late-nineteenth century America. Despite high profile appearances with the musical elite of her time, Urso built her career on the American Lyceum concert circuit. Consequently, the commercialized mid-nineteenth century American lyceum circuit provided a mass-market for systematic promotional advertising that turned Urso into a musical celebrity. Using the 1873–74 and 1885 concert seasons as examples, my paper analyzes Urso's promotional marketing tactics on the lyceum circuit including lithographs, press reprints, promotional biography, and "analytical programmes." Understanding the role of promotional marketing on the American lyceum circuit is impossible without cartographic analysis of Urso's career. Therefore, drawing upon digitized historical newspaper collections, I assembled a dataset containing over eight-hundred concerts given by Urso from 1852–1901 in America. Combining this dataset with the digital mapping software Palladio I created a series of maps illustrating Urso's proliferation on the nineteenth century American lyceum concert circuit. Using the maps created with my dataset, I argue the lyceum circuit, more so than any other concert venue, made Urso into the reigning "Queen of the Violin." The extent of Urso's lyceum circuit career has never been considered prior to this digital mapping project. Urso's career demonstrates that nineteenth century performers built their career on

the lyceum circuit, and that it was the lyceum circuit—rather than high profile appearances with major American orchestras—that created the phenomenon of the celebrity performer.

Delphine von Schauroth, Improvisatory Pianism, and the Cult of Corinne

Amanda Lalonde

University of Saskatchewan

In musicological scholarship, the nineteenth-century pianist and composer Delphine von Schauroth (c.1814–1887) usually appears only as an aside, a flirtatious pre-marital distraction for Felix Mendelssohn, albeit one with whom he exchanged compositional ideas. The main exception, an article by Dorothea Hofmann, makes a strong first contribution to establishing the pianist's biography, but is limited by its examination of only German-language sources and declines to engage with her compositions. Despite her current marginal position, Schauroth once ranked alongside the virtuosi Liszt and Mendelssohn, and shared connections with Fanny Hensel, Josephine Lang, Clara and Robert Schumann, and others. Yet, scholars' calls for a rediscovery of this—by all accounts dazzling—musician have gone largely unheeded (.

Through an examination of contemporaneous music criticism and several of her compositions, this paper develops an image of Schauroth's style as a pianist and composer, with an emphasis on the role of improvisation and the improvisatory in her pianism. In particular, I flesh out Robert Schumann's (*Neue Zeitschrift für Musik*, 1835) characterization of Schauroth as a "Corinna-Schwester" ("Corinna-sister"), which alludes to her kinship with the titular improvising poetess of Madame de Stäel's novel *Corinne, or Italy*. This paper suggests that the significance of Corinne for pianism goes beyond the male-dominated model previously proposed and instead focuses on Corinne as a model of women's improvisatory authorship.

Session III: RMSMT

Popular and Film Music

Compound Bridge Sections in Rock and Metal Music

Michael Dekovich

University of Oregon

Since the 1970s, rock music has been dominated by verse-chorus-bridge form. Popular music scholars have described the bridge section as tasked with contrasting and connecting verse-chorus cycles. However, beyond this perfunctory form-functional reading lies a wealth of expressive strategies bounded by a unique type of multi-sectional bridge that I call the *compound bridge section*. In contrast to simple bridge sections—which are often as short as eight bars—compound bridges lengthen a song by stringing together several independent sections, creating space to feature special compositional techniques. These expanded bridges often contain displays of virtuosity and experimentalism. Heavy metal bands have also developed the compound bridge to create musical goals outside of the verse-chorus cyclical telos by including genre-specific formal functions such as breakdowns. In such instances, formal elements bounded by the compound bridge can supersede the teleology of the chorus. Thus, contrary to definitions of the bridge as a connector between verse-chorus rotations, bridges may even conclude a song. Because compound bridges in rock and metal contain solo and breakdown sections which shape listener expectations and constitute moments of arrival, their unique design alters the teleology of verse-chorus-bridge forms and establishes unique formal types. The concept of the compound bridge can therefore enrich the understanding not only of how formal schemata are elaborated in rock and metal, but also the process of creating new forms.

That's the Way I Am, Heaven Help Me: The Role of Pronunciation in Billy Bragg's Recordings

Mary Blake Rose
Western University

This presentation discusses the role of pronunciation in the recordings of British protest singer Billy Bragg. Sociolinguists in recent decades have taken a keen interest in the idea of the singing accent: the pronunciation patterns that musicians use in their singing and how these may differ from the patterns used in their speech. Peter Trudgill's (1983) seminal work in this area focuses on American-inspired pronunciation in British pop and rock music from the late 1950s and early 1960s, exploring the motivations, often conflicting motivations, that can influence singers' intentional and unintentional pronunciation tendencies. The approach taken by Trudgill and other sociolinguists is relevant to the musical output of Billy Bragg because pronunciation is a particularly salient feature of his work. Bragg's singing accent not only puts his working-class origins in Barking, Essex on display, but it does so prominently and unapologetically. Throughout his career, socialism and his own brand of English left-wing patriotism have been the defining features of Bragg's public persona. Identity creation has therefore been a particularly important part of his overall project. Sung pronunciation has been a key tool in creating his public identity, in communicating the authenticity of his public persona, and in amplifying the effects of other musical features, including timbre; melody, harmony, and form; and lyrical content. A reading of "The Home Front," the final track from the 1986 album *Talking with the Taxman about Poetry*, will showcase how these features coalesce in Bragg's recordings and how pronunciation binds them together.

"East Side, West Side": Establishing the Setting in Classic Hollywood Film Scores

Brent Yorgason
Brigham Young University

In film scores ranging from *Penguin Pool Murder* (1932) to *The Man I Love* (1948), Max Steiner regularly used the tune "Sidewalks of New York" to aurally establish New York City (reinforced visually with tugboats sailing in the harbor against the Manhattan skyline). The characteristic refrain of this song ("East Side, West Side") can be used as a metaphor for two broad techniques of establishing the setting in classic Hollywood film scores. "East side" cues establish exotic locations and situations (Singapore, Morocco, ancient Rome, etc.) by imitating foreign and historical styles of music and using unusual compositional techniques and instrumentation. "West side" cues are used for familiar settings and situations, employing well-known tunes that viewers might associate with more specific places (like Washington D.C., San Francisco, or Yale), using Western harmony and standard orchestral instruments.

In this corpus study, we examine the beginnings of over 300 films with scores by Max Steiner (from 1930 to 1965) to determine how music helps establish the unique setting for each film. The data collected in this study helps to clarify (a) which film genres are more likely to require music to establish the setting, (b) where music chosen to establish setting is usually positioned in the opening title sequence, (c) how much time is generally spent establishing the setting, (d) which specific tunes are commonly used to evoke familiar locations, (e) what compositional techniques are used to establish less-familiar locations, and (f) how musical information correlates with visual information in establishing setting.

Session III: SEM
Music and Social Issues

**On the Proper Display of Labor: Theorizing Professional Identity
and Affective Labor in New Classical Music Ensembles**

John Pippen

Colorado State University

This paper considers how musicians in the Chicago new classical music scene hide and display labor as part of class-based constructions of identity. I draw on my ethnographic fieldwork in the scene to show musicians as working in multiple domains of labor—social media, group rehearsals, and private evaluations—simultaneously. Musicians use “affective labor” that emphasizes “face work” to create images and manage social networks (Hofman, 2015). At the level of branding and social media, musicians make spectacles of certain moments of labor. In contrast to these public presentations, struggles, criticisms, and failures are kept out of sight. Talk in rehearsals reflects the nature of relationships between those present. Honest opinions often remain guarded, only revealed in private after-the fact discussions.

Theorizing this work as affective labor demonstrates musicians’ work ideologies. I interpret musicians’ affective labor as the materialization of professional identities (Born, 2011). I demonstrate how musicians construct identities that conform to the demands of their marketplace and to broader idealizations of work in the twenty-first century. The contrast between displayed and hidden labor affirms broader capitalist values that encourage workers to show themselves delighting in their work. Ensembles thus reinforce long standing white-collar work ideals such as autonomy, creativity, and self-expression, while concealing toil, failure, and exploitation (Grint and Nixon, 2014). By hiding their struggles and the precarity of their work, new classical music ensembles perpetuate neoliberal idealizations of passion-driven careers as necessary to a meaningful life.

**So Many Reasons for Revival: Politics and Commercialism in the
Second Wave of Folk Revival in the United States 1958–1965**

Nicolas Booker

University of Northern Colorado

Numerous scholars have taken positions which place the political music of the second wave of the folk revival in the United States from 1958 to 1965 at odds with commercialism of the time. Commercial and political motivations have been seen as mutually exclusive factors that detracted from the efficacy and cultural applicability of one another. This research will show that such a viewpoint is inconsistent with evidence in certain instances, especially with regard to increasing college audiences, organizations such as the Newport Folk Festival, and the highly intentional partnership between political musicians such as Pete Seeger, Joan Baez, and Phil Ochs and commercially successful musicians such as Theodore Bikel, Judy Collins, and Peter, Paul, and Mary. Through a meta-analysis of scholarship on the subject, an examination of sources within the movement and outside of it, and an analysis of the music and lyrics created by musicians within the movement, this paper will show that far from being mutually exclusive, political action and commercialism in the second wave of the folk revival supported and sustained one another in numerous instances.

(Re)sounding Identity: Visual and Musical Response to the El Paso Mass Shooting

Eduardo Garcia

University of New Mexico

The aftermath of the mass shooting last August in El Paso prompted swift response from the local community through creations of artistic spaces representative of binational identity. In this paper I argue that these spaces responded to racialized and stereotyped notions of the borderland through visual and aural mediums, resounding the artists’ positionality that challenged and sought to speak out against

marginalization, invisibilization, and otherness of borderland bodies. Two specific case studies of visual and aural response are examined as embodiments of binational identity: an impromptu music performance at a constructed memorial for the victims, and the more formal inception of the community organization “This is El Paso” with its subsequent eponymous concert event. Visual representations of traditional Mexican *altares* along with *mariachi* and *corrido* music performance at the memorial space and vigils are viewed as reactions rooted in collective memory practice and challenges to the perceived racialized motives of the gunman. Community and musical gathering at the subsequent “This is El Paso” event welcomed popular, folk, and classical musical genres representative of diverse musical traditions at the borderlands. Responding to the mass shooting through these artistic embodiments, El Pasoan artists seek to resound their own identity and reaffirm binational values in contrast to the divided political rhetoric facing the El Paso borderland (and U.S.-Mexico border regions at large). This paper draws on frameworks of social and border theory applied to artistic expressions previously done by scholars such as Amalia Mesa-Bains, Alejandro Madrid, Alex E. Chávez, and Helena Simonett.

Session IV: Joint Session of AMS, RMSMT, SEM Traditional Idioms and Influences in Modern Classical Music

Diversity Composition: Reflections of the Diasporic Lives and Extra-Cultural Korean Identities of Isang Yun and Younghi Pagh-Pann

Yoon Joo Hwang

University of Central Florida

Classical music is rooted in European and, more broadly, Western musical traditions, but it also has incorporated music from a much more diverse range of cultures and individuals. The West-centric conceptualization of classical music remains evident in how we refer to Isang Yun and Younghi Pagh-Pann as Korean German composers, whereas we rarely describe someone as an “American-German Composer” or a “German French Composer.” Such tendencies, however, underplay the degree to which classical music can enable composers to bridge beyond conventional formulations of culture, race and gender. Yun (1917-1995) developed new composition techniques including the Haupttone Technique and wrote music that combined Eastern and Western elements. Similarly, Younghi Pagh-Pann (b. 1945)’s works are also a synthesis of Korean and European music. Both native Koreans and studied and taught in Germany, and their compositions explore and reflect their diasporic socio-cultural contexts. Their works incorporate Korean aesthetics, including Korean timbres, instrumental techniques and traditional rhythms. Their music crosses boundaries just as they did, reflecting their Korean identities into a hybrid space beyond any single culture.

Influence of Traditional Japanese Aesthetic and Nature in Toshio Hosokawa’s Compositions

Attakorn Sookjaeg

University of Northern Colorado

One of the most profound Japanese composers prominently in Western classical music history is Toru Takemitsu (1930–1996), who had achieved an international reputation for music that combined Western classical music materials and Eastern elements. Takemitsu’s reputation as a contemporary Japanese composer resulted in the West’s interest toward finding other Japanese contemporary composers. Along with Takemitsu, Toshio Hosokawa (b. 1955) is considered as one of the most successful living Japanese composers of the post-Takemitsu generation. His music displays distinctive musical language from both Western music and traditional Japanese culture in which the music is greatly connected to the aesthetic of Japanese art and Buddhism.

This research aims to study the application of Japanese materials in and composition techniques of Hosokawa. The work *Lotus Under the Moonlight* for piano and orchestra, displayed the thread of thoughts in presenting Japanese culture from Takemitsu. In Toru Takemitsu’s music, most of the titles are based on

a thematic series, i.e. water, garden, or stars, etc. In a similar way, Hosokawa's compositions are also based on thematic series, which is, in this case, a lotus blossoming. The piece encompasses two significant influences: western classical tradition in the structure and the quoting of Mozart's Piano Concerto No. 23, K. 488, in A major, 2nd movement and influences of traditional Japanese aesthetic. Hosokawa's music reveals a successful combination of Western and Eastern elements to create his ethereal and unique sound through this piece. The outcome of the study will hopefully expose new audiences to this living composer and plant the seed of a unique and different approach in composing music.

**Projecting Ecuadorian Cultures in Sueño Andino (Andean Dream),
A Composition for Electronics and Andean Instruments**

Daniela Paez

University of Northern Colorado

The musical culture of Ecuador, despite being quite unknown to the world and to a great part of the Ecuadorian people, holds an unimaginable richness and diversity rooted in thousands of years of musical traditions. Within the different indigenous cultures of Ecuador, there is an undeniable connection between the rituals relevant to agricultural life, dance and music that need to be conveyed and sustained in this twentieth-first century. I chose the approach of applied ethnomusicology through transferring Ecuadorian musical materials and Andean instruments I collected from fieldwork into the composition. Andean musical cultures are represented in specific archetypes and symbols relevant to the Andean cosmology, reflecting myself and my roots as an Ecuadorian.

The composition is divided into three parts inspired by the archetypes of Fire, Water and Mountain. Within this narrative, other images that adhere symbology with music are represented, in particular "The Bird" which is evoked in diverse wind instruments dating back to as far as 4000 BCE. In *Andean Dream*, I experiment with the sounds of Pre-Columbian Ecuadorian sounding artifacts and European string instruments that were adopted during Colonial times into the Ecuadorian musical tradition (e.g. Harp, Violin, etc.), by means of their rhythmic, harmonic and melodic behaviors. By delivering Ecuadorian identity through my music, I hope to offer ideas for other contemporary composers on how to use these elements in their music composition, expanding the genre horizon of Ecuadorian music. This exploration of possibilities within the music of Ecuador, combining electronic tape composition with live performance, will promote this understanding through the work, and allow for musical composition to become a platform of correspondence between Ecuadorian mestizo and indigenous music.

**Topical Specification of Vernacular Idioms:
Understanding the *Farruca* and the *Garrotín* as Musical Topics in Spanish Modernism**

David Heinsen

University of Texas, Austin

The interpretation of musical topics when imported into new contexts involves generalizing from specific indexical aspects to broader cultural meanings. There is a risk, however, of overgeneralizing the cultural associations of vernacular idioms that are peripheral to mainstream traditions. In the case of Spanish art music, Eurocentric taxonomies of topical universes broadly account for "Spanish style" as essentialized "local color," thus ignoring specific folk genres that have their own histories and meanings as preserved during topical formation.

In this paper, I argue that the two flamenco palos known as *farruca* and *garrotín*, genres that are often subsumed under a broader "Spanish style," may be more productively understood as separate yet related topical signifiers embedded in the political discourse of early 20th-century Spain. First, I define the boundaries of topical identification by evaluating the conventions by which modernist Spanish composers have come to represent these vernacular genres in their art music. Here, I identify and hierarchize constituent features of the topics based on the potential of each characteristic to signify the specific palo and then classify each token according to its level of abstraction. Second, I present the *farruca* and *garrotín* as racialized topics of modernist primitivism, claiming that the two palos were flamenco adaptations of the

African American cakewalk that reinforced the alleged “Blackness” of the Spanish Gitano (Goldberg 2015). I conclude with a topical interpretation of Joaquín Turina’s *Ritmos* (1928) that reads the interplay of these two vernacular topics against the racially charged anti-flamenquista sentiment in Madrid (Llano 2018).

Session V: AMS Legacies

A Case Study of Clara Schumann as Professor at the Hochschule für Music in Frankfurt (1878–1892)

Ka Hou Chan

Arizona State University

Clara Schumann’s life (1819–1896) as a composer, concert pianist, and editor continues to be documented and investigated by scholars. Yet, her pioneering role as the earliest well-known female piano professor at a conservatory in the nineteenth century has not received substantial attention. The death of her husband, Robert Schumann (1810–1856), was one catalyst for her dramatic turn away from composition; her subsequent musical life from 1856 to 1878 was occupied by concert tours throughout Europe. Clara Schumann eventually accepted an invitation from director Joachim Raff to be the first female professor at Dr. Hoch Conservatory in Frankfurt and she taught there from 1878 to her retirement in 1892. During her tenure at the conservatory, she attracted gifted students from throughout Europe and the North America, many of whom are credited with transmitting her legendary pianism to future generations.

Despite her achievements and the proliferation of nineteenth-century conservatories, Clara Schumann still lived in a gendered musical world which suppressed female paths to professionalism in performing and teaching. Through a pedagogically related discussion and primary sources concerning her teaching methods, this case study will introduce Schumann’s widely acclaimed and respected work as a piano pedagogue. While Clara Schumann’s unique preparation for success (professional status of her musical family, unparalleled artistry and teaching, and strong and determined personality) may prevent her from representing all extraordinary European female musicians of the nineteenth century, the model she provided as an influential female composer-pianist-pedagogue left crucial blueprints for ways to negotiate and challenge the seemingly entrenched “canon” of professionalism. Schumann opened the door for deserving women pedagogues to assume equal places in the highest echelons of musical society.

Creating Genius: Beethoven, Ossian, and the Formation of the Musical Genius Construct

Paul Moulton

College of Idaho

Beethoven appears to have almost single-handedly revolutionized the perception of the composer as a genius, not a craftsman. Several scholars, such as DeNora, Kivy, and Burnham, have attributed the remarkable rise of this musical-genius construct to sociological, philosophical, and musical explanations all centered around Beethoven. Missing among these factors is the powerful role of popular literature in creating a widespread construct that altered the way people viewed Beethoven.

James Macpherson’s popular *The Works of Ossian* (1765) had a central role in fostering this construct. This book of poetry depicted an ancient, blind bard—Ossian—whose inspiration came through otherworldly visitations. Ossian became the Homer of the North, with a supernatural twist. The image of Ossian engrossed readers and inspired composers and artists across Europe for decades. Ossian-inspired paintings depicted the blind bard in a state of reverie, enveloped in visionary dreams. *The Works of Ossian* established a new narrative and a construct that would shaped the popular perception of Beethoven.

Beethoven himself was enthralled with *Ossian*, claiming it as one of his favorite books. Several of his contemporaries even compared Beethoven to Ossian in both appearance and demeanor. At his funeral, Beethoven was even compared to a bard whose harp had become silent. Several commonalities may have fostered the public’s seeing Beethoven in an Ossian-like construct, including their unkempt appearances,

their physical limitations that allowed them to seemingly see or hear otherworldly things, and their “primitive” natures.

**Benjamin Britten’s Assistants and the Crafting of his Legacy:
Imogen Holst, Rosamund Strode, and Colin Matthews**

Christopher Scheer

Utah State University

The role of musical assistants in British music since 1900 has yet to be considered. There are many reasons for this: the lack of information on these ‘minor’ figures, the perception that they are uninteresting (especially compared to their employers), and a general tendency to treat them as ciphers for the composer. However, such presumptions are challenged when the focus shifts from ‘composer as genius’ narratives to a more nuanced treatment of the culture in which musicians worked. Such an approach, when applied to those who worked with Benjamin Britten, especially Imogen Holst, Rosamund Strode, and Colin Matthews, uncovers a rich tapestry of interconnections underscoring the collaborative nature of Britten’s achievements while also revealing how these figures shaped the composer’s reception after his death.

The interwoven lives of Holst, Strode, and Matthews demonstrates the professionalization of the assistant role from one of close personal friendship with the composer, in the case of Holst, to something more formal when considering Strode and Matthews. As Britten became increasingly infirm in the 1970s, Strode especially became involved in shaping the composer’s reception and legacy. Understanding the relationship between these individuals alongside their contributions to the culture which surrounded Britten and his music at Aldeburgh illustrates how the tradition of musical assistantship laid down by Imogen Holst came to help shape the rules of access for archival materials and the very scholarship about Britten and his music in the decade following his death in 1976.

Session V: RMSMT

Listening in Learning and Analysis

Excavating the Implied Listener

John Lawrence

University of Chicago

Music analyses frequently purport to describe the experiences of “the listener,” without specifying who this person is, what their listening proclivities are, and how they acquired them. Instead, the figure of “the listener” serves as a repository for music theory’s unstated assumptions about what it means to experience music.

To disclose these assumptions, I theorize the concept of an *implied listener* (a term adapted from Wolfgang Iser’s “implied reader”). Even when an author provides no explicit details about “the listener” we can work backwards from the analysis to determine what skills are required in order to have the musical experience being described. I break down these requirements into two types: *perceptual awareness* of specific phenomena happening in the sounding music; and *conceptual knowledge* of general, abstract principles that exist outside the confines of any one piece.

When one excavates the implied listener of the average musical analysis, one often finds that the required awareness and knowledge exceed the limits of all but the most expertly trained musicians. Average listeners are systematically excluded. I argue that this disconnect is the result of two conventional analytical practices: (1) writing “suggestive” analyses as if they are “descriptive” (to use David Temperley’s terminology); (2) conflating the audiovisual experience of music with the purely auditory.

I conclude by arguing that descriptive and suggestive analyses alike need to re-engage with the perceptual and conceptual capacities of non-experts if they wish to produce analyses that are representative of or usable by a broader public.

Rebonds: Structural Affordances, Negotiation, and Creation

Ben Duinker

University of Toronto

This paper presents a comparative recording analysis of the seminal work for solo percussion *Rebonds* (Iannis Xenakis, 1989), in order to demonstrate how performances of a musical work can reveal—or even create—aspects of musical structure that score-centered analysis cannot illuminate. In doing so I engage with the following questions. What does a pluralistic, dynamic conception of structure look like for *Rebonds*? How do interpretive decisions recast performers as agents of musical structure? When performances diverge from the score in the omission of notes, the softening of accents, the insertion of dramatic tempo changes, or the altering of entire passages, do conventions that arise out of those performance practices become part of the structural fabric of the work? Are these conventions thus part of the *Rebonds* “text”?

I analyze ten recordings of *Rebonds* across multiple parameters: tempo, instrument choice and tuning (pitch), accent interpretation, and grouping. I also focus on passages where faithful adherence to the score is, while technically possible, rarely undertaken. Kanach (2010) characterizes the performance of Xenakis’s music in terms of a “negotiation” between his immensely challenging scores and their interpreters. Such negotiations appeal to an analytical approach that foregrounds interpretations as agents in actualizing the “structural affordances” (Cook 2013) of Xenakis’s compositions. The analyses presented in this paper reveal that for *Rebonds*, the score is the arena in which negotiations between composer and performer take place; negotiations through which a pluralistic conception of structure is created.

Keeping the “Ear” in “Ear Training”: Incorporating “Blind Hearing” for Improved Aural Skills Pedagogy

Alexandrea Jonker

McGill University

Straus (2011) characterizes “blind hearing” as the methods that blind musicians use to learn and listen to music and participate in music making. While nominally, aural skills classes concentrate on a student’s ability to listen musically and “think in music,” in reality these classes rely heavily on visual components such as writing dictations, sight-singing, and working through interval drills. Quaglia (2015), Johnson (2016), Pacun (2009), and Saslaw (2009) explore ways in which blind students can be taught in the core music major curriculum. These studies, however, focus on written theory classes and often necessitate the use of braille notation or segregated learning. In contrast, this paper takes Straus’s “blind hearing” as a starting point and argues that by teaching aural skills entirely without the mediation of visual components, instructors can not only accommodate any blind students in their classes but improve the aural abilities of all students. First, I present ten learning objectives based on blind learning preferences, such as reliance on rote and embodied modes of learning. Then, following the precepts of Universal Design for Learning, the second section of the paper proposes a set of “blind” activities students can do in order to achieve these learning objectives, including melody sing-back, singing triads and intervals, and improvisation, among others. By shifting our learning objectives and activities from ones based on notation to those completed aurally, we can accommodate and improve the learning of all students in our classrooms.

Session V: SEM
Cultural Intersection in the Americas

Preserving Flamenco in Colorado through René Heredia's Pedagogy of Nostalgia

Jessican Vansteenburgh
University of Colorado, Boulder

Flamenco guitarist René Heredia came to Denver in 1968, from a Spanish Roma diaspora community in Los Angeles. Evidence of that culture lives on in 8mm home videos ca 1955–1963, where the Heredia family and guests dance, sing, and play guitar. The participatory music and dance in the home videos is transferred to the presentational music the Heredias and friends performed in the same era, characterized by increased emphasis on individual virtuosity and closed scripted performance. But even on stage, flamenco is associated with the passion and improvisation of Gypsy musical stereotypes. René transmits an old style of flamenco Gitano through his dance company with a restorative nostalgia that constitutes a longing for a past place that may no longer exist. As surviving members of the Heredia family age, current company members plan for continued preservation. Most company members are not part of the diaspora community and many are amateur, which can lead to a formulaic style as numbers need to be staged before technique is mastered. This paper explores the tension between spontaneity as both a Gypsy musical stereotype and as a part of flamenco tradition and how that tension is navigated in transferring participatory to presentational performance. Through feedback interviews, analysis of archival video, and participant observation as a company dancer, I interpret the company's methods of flamenco preservation in Colorado. I argue that the structure of performance in the Flamenco Fantasy Dance Theater is a mixture of expediency and tradition.

Hawai'i Puerto Ricans Negotiate "Real Puerto Rican" Music
Ted Solis

Arizona State University

Hawai'i Puerto Ricans, a distinct branch of the Puerto Rican diaspora, were recruited from Puerto Rico at the turn of the 20th century as sugar plantation laborers, and subsequently found themselves isolated physically and culturally from Puerto Rico. This isolation and the particular makeup of the recruited population—largely "white" Jíbaro peasant farmers of the interior highlands—caused music and dance aesthetics and attitudes to diverge from those of Puerto Rico and New York—Nuyoricans as a distinct group had only come into being well after HPR ancestors had left Puerto Rico. During the 20th century much interracial and intercultural mixing took place in Puerto Rico and among Nuyoricans, including a "Cubanization" and "Afro-Puertoricanization" of Puerto Rican mainstream music and dance. Hawai'i Puerto Ricans, however, clung steadfastly to their perceived Iberian Jíbaro heritage in music, poetry, and dance. Contacts with Puerto Rico were re-established in the 1960s, many perceiving HPRs as "long lost brothers." HPRs were then obliged to deal with Nuyoricans and Caribbean Puerto Ricans wishing to "correct" their assumptions, now perceived as "quaint," about Puerto Rican identity in general and music/dance culture in particular. This process parallels those of other homeland populations presenting new cultural orthodoxies to diasporic populations. HPRs largely perceived these efforts as patronizing; they included the iconization of Afro-Puerto Rican *bomba* and *plena*, and Nuyorican *salsa* as the Pan-Puerto Rican dance/music genres, and the marginalization of older, more Jíbaro-specific musical and poetic genres as "folkloric."

Indexing Yoruba Authenticity: The Legend of Lázaro "El Maestro" Galarraga
Zane Cupec

University of Colorado, Boulder

This paper interrogates shifting meanings of Cubanidad (Cubanness) grounded in and imagined through contemporary transnational African-Cuban religious musics since Cuba's 1990s economic crises (*el período especial*). The rich body of African-Cuban religious songs and rhythms performed both within

and outside ritual contexts anchor African-Cuban communities in the New Diaspora where sponsored festivals, artist residencies, teaching opportunities, and ceremonies serve essential roles in enabling musicians and practitioners to create livelihoods in new and changing sociocultural contexts. Ethnography centered on the life-story, pedagogies, and performances of Lázaro “El Maestro” Galarraga, one of the most respected and revered lead singers in African- Cuban religious and folkloric traditions now based in Los Angeles, explores complex processes of creating and maintaining ethnicity while raising issues about authenticity and innovation, and modernity and tradition. Drawing on musical examples from Lázaro’s participation in class lectures, dance classes, private lessons, and interviews, I focus on how he draws upon his training, including various involvement with Cuban national folkloric ensembles, popular Cuban music, Santería ceremony, and rumba, to transform social and cultural capital into economic gains while innovating and maintaining African-Cuban traditions throughout the process. I argue that Lázaro’s position is reflective of a larger trend of African-Cuban musicians whose expertise and experience with African-derived religious music allows for the articulation of new constructions of Cubanidad thereby challenging post-1959 Cuban nation-state ideology.

Session VI: AMS Music and Social Justice

Aesthetic Wit(h)nesting in Anti-Lynching Songs by Silvestre Revueltas and Carlos Chávez

Stephanie N. Stallings

Flagstaff, AZ

What did allyship in the cause of social justice sound like at the dawn of the US Civil Rights movement? Mexican composers Silvestre Revueltas and Carlos Chávez each wrote one song that repudiates the lynching-murder of Black persons in the United States. The songs offer opportunities to reconsider certain features of the composers’ lives and respective bodies of work. In them, Revueltas and Chávez pit a Mexican aesthetics of death against violent spectacle and social inequities to assert a universal dignity of life and to situate an anti-racist position within the context of a broader international class struggle. In the process of airing fresh interpretations of the songs I imply that the composers’ divergent experiences in the United States—Chávez’s proximity to establishment structures of power and Revueltas’ intimacy with working-class struggle and race-based discrimination—imparted contrasting standpoints that informed their translation of Black suffering into the (differently historically colonized) context of Mexico. Both composers effected an artful indirection: a displaced deictic center from which to mediate their social thought around Mexico’s own problems of penal excess and extra-judicial lynching. Bracha Ettinger’s aesthetically activated *Matrixial* dimension sets a theoretical and analytical stage for my exploration of these anti-lynching songs and offers a way of understanding aesthetic expressions of allyship in a transhistorical mode.

An Intersectional Analysis of Women Composers and Labor

Annie Koppes

Colorado State University

Despite the recent rise in feminist scholarship, musicologists have continually overlooked the significance of intersectionality as it is related to women composers. Women’s Studies scholars such as Margaret Andersen and Patricia Collins have explored the interconnections of race, class, and gender as structures that value some lives more than others. Such an intersectional approach can be seen in Marxist feminism, which has aimed to discover the economic implications of systemic exploitation. Together, these theoretical approaches can be applied to the multifarious lived experiences of women composers. By bringing intersectional examples of women composers into dialogue with Marxist feminism, I examine the historical ways in which women composers have been exploited in capitalist societies.

Early 20th-century women composers such as Mary Lou Williams, Germaine Tailleferre, Bessie Smith, and Lili Boulanger are examples of musicians from various backgrounds that I center in my analysis as historical examples of exploitation within capitalist societies. Race and class can differentiate Tailleferre and Smith from Williams and Boulanger, thus displaying structural differences within the lived experiences of each composer. For example, Mary Lou Williams' race, class, and gender (African American, lower-class, and woman), often functioned as limiting factors resulting in little to no pay for her work. This exploitation of Williams manifests itself in the lives of many different women composers. Ultimately, my work shows that intersectional feminism, coupled with Marxist feminism, is important when analyzing the labor of women composers throughout history.

Bernstein, Mahler, and Racial Justice

Matthew S. Mugmon

University of Arizona

Both Leonard Bernstein's (1918–1990) advocacy of Gustav Mahler's (1860–1911) music and his engagement with civil rights were closely linked to his Jewish identity. In this paper, I explore the intersection of these facets of Bernstein's music and career. I do so by way of two moments in 1967: Bernstein's trip to Jerusalem after the Six-Day War to conduct Mahler's Symphony No. 2 ("Resurrection") on Mt. Scopus (documented in the film *Journey to Jerusalem*), and his crafting of the article "Mahler: His Time Has Come," published in *High Fidelity*. In the film, Bernstein expressed his hope for a renewed Israeli society in which Arabs and Jews could coexist peacefully, and this hope ran parallel to his support for racial integration in the United States. The same year, in the *High Fidelity* article, Bernstein spoke negatively of the Black Power movement in America, calling it one of the several threats to twentieth-century society that, he claimed, Mahler's music "foretold." Although Bernstein did not elaborate in the article on his understanding of Black Power, a draft of the article housed in the Library of Congress raises the possibility that Bernstein was responding to anti-Zionist sentiment associated with the movement after the Six-Day War. These Mahler-related moments, as well as parallels between Bernstein's *MASS* and Mahler's "Resurrection," elucidates Bernstein's perspective on racial justice in America and its connection with his Jewish identity.

Session VI: Joint Session of RMSMT and SEM

Traditional Influences and Idioms in Modern Classical Music

Eccentric Tendencies: Metaphor and Embodiment in Schoenberg's Theory

Andrew Eason

University of Oregon

It is common to criticize Modernist music and thinking for a lack of embodiment. Most notably Larson (2012) and Cox (2016) argue that non-tonal music actively dis-invites mimetic engagement, and Cusick (1994) decries the disembodied theory of a young SMT. While Malin (2008) and BaileyShea and Monahan (2018) have shown how embodied engagement with non-tonal music can produce profound musical meaning, this presentation focuses on embodied cognition in more abstract relationships. Specifically, I highlight two complex metaphors in Schoenberg's writings, the familiar KEY AS LOCATION and the idiosyncratic MOTIVE-FORM AS LOCATION, and map them using Conceptual Metaphor Theory (Lakoff and Johnson 1999). In these metaphors, developing variation produces distance between motive-forms as the music moves from location to location much like how modulation moves the music to new key areas. This metaphor is critical to Schoenberg's concept of eccentric and concentric tendencies, the precursor to tight-knit versus loose formation (Caplin 1999). I will demonstrate how this manner of motion helps establish these inter-thematic formal functions in comparative analyses of the main

and subordinate themes from Beethoven's First Piano Sonata Op. 2/1 and Schoenberg's Third String Quartet Op. 30.

Organicism as Algorithm in Julius Eastman's *The Holy Presence of Joan d'Arc*

Jordan Lenchitz

Florida State University

Julius Eastman's untimely death in May 1990 was a tragedy for the entire world of music but especially damning for would-be scholars of his music. Providentially, the combination of Clarice Jensen's recent herculean effort in transcribing Eastman's 1981 tour de force for ten cellos (henceforth *Joan*) with the commercial release of its irreplaceable recording brings us closer than ever to one of Eastman's largest through-written compositions performed under his direction in his lifetime. Working from both the archival radio recording and Jensen's remarkable if imperfect transcription, I argue that structural recurrences across large time spans demonstrate how Eastman's stretching of his own conception of "organic music" functionally serves as a flexible compositional algorithm in this work. Though not the result of a strict nor an entirely hands-off process, this piece's flexible algorithmic construction nonetheless challenges the overvalorization of improvisatory structures in Eastman's through-written works. By considering his compositional decisions in this last of his "organic music" pieces, we can gain a window into his intuitive and unique command of structural coherence within what would come to be recognized as an early contribution to post-minimalist musical discourse. After untangling Eastman's idiosyncratic idea of organic music and situating this work alongside its intended political message, I demonstrate how strategic repetitions and transformations create an additive formal structure on the largest scale and align with *Joan's* extramusical expressive aims by creating musical universe in which no amount of oppression can extinguish the spirit of counter-hegemonic liberators.

Rethinking Debussy's Cello Sonata: Expanding the Sonic Palette Using a Gamelan Musical Approach

Athita Kuankachorn

University of Northern Colorado

Debussy's only Cello Sonata (1915), one of the masterpieces of the cello repertoire, is popular among both performers and musicologists. Nevertheless, this unique musical piece is rarely discussed through the lens of Javanese gamelan, which was known to be one of the composer's inspirations. This research intends to analyse the composition based on Gamelan music theory and attempts to re-envision Debussy's Cello sonata to achieve the sonic characteristics of Gamelan music. Analytical approaches involve deconstructing the composition's phrase structure, along with figures and articulations, to identify the characteristic features of Gamelan included in the work, such as the colotomic structure, *irama* theory, and various type of instruments in the ensemble. The study clarifies Debussy's treatment of section endings as relating to the model of gongs in Gamelan, the cyclic colotomic patterns in the piano, and the application of *irama* techniques in the pulse extension. Additionally, the exploration of gamelan percussion sounds casts a new light on how the innovative textures and sonorities for cello and piano were created, especially in the unusual second movement. More importantly, the knowledge of gamelan music which, unlike Debussy's time, has now become available in this century, paves the path for further exploration of this sonata through cross-cultural instrumentation experiments.

Structure-Generating Melodic Arabesque in Music by Messiaen, Jolivet, and Boulez

Stephanie Venturino

Eastman School of Music

Often associated with exotic, non-Western imagery and the continuous serpentine line, the melodic arabesque—with its soft dynamics, spiral-like contour, metric instability, short rhythmic values, and narrow

range—was an important expressive device for Claude Debussy and Maurice Ravel. Recent scholarship (Bhogal 2013; Bauer 2011; Locke 2007; Potter 2003) has focused on the figure’s evocation of “otherness,” as well as its decorative role in *fin-de-siècle* French music. I show that the arabesque not only persists in later French music but also shifts from an inconsequential ornamental line to a central structural feature. In this way, the figure destabilizes musical norms.

This paper presents two structure-generating arabesque types: reinforced and absorbed arabesque. I define these types, link them to Bhogal’s (2013) “emboldened” arabesque, and show their structural roles in Olivier Messiaen’s *L’Ascension* (1932–1933), André Jolivet’s *Incantation* (1937), and Pierre Boulez’s *Mémoriale (...explosante-fixe... Originel)* (1985). Reinforced arabesque engenders timbral ambiguity, as multiple timbres replace a single timbre; in absorbed arabesque, the line is rhythmically and/or melodically subsumed into a non-arabesque gesture. Both types are “emboldened”: unlike Debussian-Ravelian arabesque, they feature loud dynamics, moments of metrical stability, expanded ranges, and higher registral positions.

The melodic arabesque extends beyond Debussy and Ravel, proving influential for later generations of French composers. While linked to Debussian-Ravelian precedents, later arabesque transforms in both shape and function. No longer a garnish of exoticism, the “emboldened” figure—featuring timbral ambiguity and overlapping with non-arabesque material—moves from the periphery to the center, acting as an essential structural element.

Session VI: SEM

Modern Asian Music Pedagogy

The Challenges of Integrating Asian Music in Choral Repertoire

Micayla Bellamy

Colorado State University

Choral music serves as one of the tools in connecting students with cultures from around the world through language, musical style, and cultural context from lyrics. In the twenty-first century, Asian cultures are not truly foreign to westerners. With the internet and social media, Asian music is accessible instantaneously. However, the primary Asian music the younger generation has been exposed to is that of popular culture, particularly K-Pop and anime. This may result in false perceptions and limited knowledge of Asian cultures. While traditional Asian melodies and harmonies may sound foreign to “western” ears, they present the identity of nations in both sound and meaning. Unfortunately, choral music with authentic Asian influences represents a minuscule portion of the available repertoire. This research, therefore, aims to study the challenges of secondary students to learn and perform Asian choral music, as well as to seek out techniques and methods that conductors can apply when selecting and teaching Asian choral music. Through interviewing and direct observation, the challenges of learning, singing, and teaching Asian music can be clearly identified: these are language and diction, the meaning of the lyrics, singing technique, choral arrangement, and tuning. This research will benefit the field as it will suggest possible solutions for expanding the Asian choral repertoire with proper arrangements for accessibility and authenticity. Students will be able to study music that provides a broader understanding of cultures that make up a large portion of the world’s population.

Skyping Shakuhachi: How Internet Mediation Affects Transmission and Japaneseness of Shakuhachi Practice

Brandon Stover

University of Colorado Boulder

Since the invention of video conferencing applications such as Skype, Facebook Messenger, and Zoom, an increasing number of shakuhachi teachers provide music lessons in a digital space. In the era of digital learning, what happens to traditional instrument practices when they move online? This paper argues that

the COVID-19 pandemic not only accelerated the growth of a digital global *shakuhachi* community, but also escalated the democratization process already ongoing within the tradition, thereby providing an exemplar of how other instrumental communities may behave as they move online.. The results of participant observation, interviews with *shakuhachi* teachers, online surveys, and netnography conducted both before and during the COVID-19 pandemic show how *shakuhachi* practitioners quickly adapted to the move online, already possessing the infrastructure required to continue transmission of the tradition. As traditional instrument practices digitize, practitioners find themselves at a crossroads where their responses to the internet will forever shape the future of their tradition. By looking at shakuhachi practices, we may see what happens to other instruments as they move online and make the changes necessary for digital pedagogy in an era of digital learning.

Guqin on Bilibili: Innovation and Re-Imagination on Traditional Chinese Instrument

Ye Zhang

University of Hawai'i at Mānoa

Bilibili (www.bilibili.com) is the most popular online media platform used by the young generations in China. In 2020, the *guqin* experienced an unexpected rise in popularity after numerous videos of innovative performances were uploaded to Bilibili. Through Bilibili this ancient instrument became interesting and relevant to younger generations of the Chinese population leading to more people wanting to learn how to play *guqin*. *Guqin*, a seven-string plucked zither which selected as an Intangible Cultural Heritage by UNESCO in 2003, is inextricably linked to Chinese philosophy and traditional culture. However, because of factors such as difficulties finding a teacher, limited cooperation between *guqin* schools, strict antiquated traditional rules, and socioeconomic restrictions, few people have the chance to study the instrument. Through observing activity on popular *guqin* channels on Bilibili and interviewing uploaders, this paper shows the rationale of the acceptance of the *guqin* performance by a younger generation, and how uploaders innovate and promote *guqin*. An examination of these creative videos on Bilibili in which the *guqin* is used in non-traditional ways such as the assimilation of western music and the arrangement of songs in Chinese historical dramas shows a tight connection with their audience. I argue that the modernized *guqin* music resonates with a younger generation by incorporating modern themes and creating an emotional atmosphere. These innovations make the *guqin* more accessible to people who previously considered *guqin* as only serious music and high art. The *guqin* communities on Bilibili do not represent a disappearing tradition but rather act as a living record of *guqin*'s development in the contemporary era.

Session VII: AMS

Identities in Popular Music

“Always the Same, Playin’ Your Game”: On the Myth of Led Zeppelin’s Radical Spontaneity

Charles Wofford

University of Colorado, Boulder

This paper refutes the myth of Led Zeppelin’s radical spontaneity in concert, examines its potential origins, and explores the function of that myth for the Zeppelin fanbase. Band members, fans, and even scholars maintain that Led Zeppelin engaged in extensive improvisation on stage. However, an examination of the unofficial (“bootleg”) record reveals Led Zeppelin to be remarkably consistent from night to night, even (or especially) in sections that sound spontaneous. Why the discrepancy? And what does this widespread misreading of the archive suggest about the nature of aesthetic judgments related to acts like Led Zeppelin?

The myth of radical spontaneity rests on two pillars: first, the equivocation between performances being distinct from each other and performances being distinct from studio recordings, and second, the

aesthetic of spontaneity that Led Zeppelin projects in their live shows. Thus Zeppelin seems spontaneous despite playing much of the same “improvisational” material from night to night, and they actively encourage the perception of their spontaneity. The myth also allows Zeppelin fans to separate themselves from the musical Other: the fans of mainstream popular music, inauthentic by definition. If spontaneity connotes authenticity, then a band as spontaneous as Led Zeppelin must be particularly authentic, and therefore cannot be mainstream. This shorthand allows for partakers in the myth to identify as musical rebels or connoisseurs without having to do the work of a connoisseur or feel the alienation attendant to rebellion.

“I Got My Philosophy”: Arranging Symbiosis in Classical Crossover Concerts

Ryan Bañagale

Colorado College

Singer-songwriter Ben Folds released an album titled *So There* with yMusic and the Nashville Symphony Orchestra in 2015. As it reached the top of the classical charts, Folds authored an extended social media post underscoring the place of classical music in his life and extolling its virtues for society. Regarding the symphony orchestra he declares: “In truth, we need that institution more than it needs us.” This statement offers an opportunity to interrogate the “we” and “us,” differentiating their identities and interdependencies, and distilling what these relationships mean for the production of classical crossover music. This paper does so through the lens of arrangement studies.

As the front man for the 1990s piano-driven power trio Ben Folds Five, Folds authored songs with distorted bass lines, crashing drums, and irreverent lyrics. As a solo artist in the 2000s, his music found a new home in symphonic pops concerts. Collaborations between rock musicians and classical ensembles are often viewed as an unequal opportunity, favoring the status of the former at the expense of the later. In the particular case of Folds, William Robin observes that this “balance problem” additionally diminishes the role of the arranger (Robin, 2018). Rather than focus on individual disparities, this paper analyzes the musical arrangements used by Folds—both symphonic scorings of existing rock songs and his live improvised orchestral song experiments—as a way of exploring the symbiosis between celebrities such as Folds, symphony orchestras, and their mutual audiences, further elucidating recent neoliberal approaches to concert hall.

Session VII: SEM

Cultural Influences on Jazz

Functions of Creole Identity in the Origins of Jazz in New Orleans

Brian Casey

University of Northern Colorado

Any study of the music of New Orleans must consider the unique history of the city in terms of cultural influence and identity. The cumulative effects of the changes in dominant cultures since the city’s establishment in 1718 have created a variety of musical interpretations within those cultures. This has occurred through musical hybrids as well as new, indigenous forms. Among these new musical forms, jazz has proven to be the most influential on American culture, and through the dissemination of American music, the world. Jazz reflects and refracts the cultural interactions among diverse ethnic identities in late-19th century New Orleans. Furthermore, the development of jazz can be traced to musical and cultural factors in the mid-19th century New Orleans. In this way, the entirety of New Orleanian history has deeply impacted the development of American music. The history of New Orleans jazz can be considered as a parallel to the history of racial and cultural identity in America.

Cultural and ethnic identity formation is at the foundation of this complex of issues. The agents of the development of jazz, rather than having been assigned by a dominant culture have themselves assumed

many of the identity constructs that have informed musical developments in New Orleans leading up to the birth of jazz. This paper explores these dynamics and the role creole self-identification has played in the origins of America's solely indigenous musical genre, jazz.

Jazz as Popular Music: A 1960s Renaissance in Black America

Mike Smith

Ohio State University

There is a common perception that the Swing Era (1935–1942) represented the last era in which jazz was popular in America. This misperception belies the fact that in the 1960s jazz was heard on Top 40 black radio, played on jukeboxes in bars and taverns, provided the soundtrack to parties and family gatherings, and was indeed a very lucrative live performance format for musicians in urban black centers.

“Jazz as Popular Music...” will outline many of the musicians who were at the forefront of this jazz renaissance, as well as the tunes that provided the soundtrack for this important but overlooked period. The role of black Top 40 radio (soul music radio) will be outlined as a critical component of this popular jazz movement, as will the times when these jazz songs made appearances on the white Top 40 pop charts (as was the case for Ramsey Lewis' 1965 hit *The In Crowd*, which reached #5 on the Billboard Hot 100 chart).

Emphasis will be put on the fact that these are jazz performances by many of the most highly regarded musicians in the history of jazz (Herbie Hancock, Cannonball Adderley, and many others) playing instrumental music focused on blues-based improvisation, performances that were received as popular music consumed by the black masses, not for passive, concert-like listening, but for dancing and entertainment. This music represents jazz as party music!

Middle Eastern Exoticism in Hard Bop Jazz: 1950s–1960s

Sopon Suwannakit

Western Oregon University

Middle Eastern exoticism in jazz can be tracked back as early as Juan Tizol's composition entitled “Caravan” in 1936. But the trend of using Middle Eastern music in jazz did not start to spread until the 1950s especially among hard bop jazz musicians. It is a common knowledge that Dave Brubeck did bring Turkish music to his “Blue Rondo A La Turk” in 1959, but there are other pieces with the Middle Eastern exoticism around the same time by other musicians too such as Horace Silver's “Baghdad Blues” also in 1959, Miles Davis's “Nardis” in 1958, and Art Blakey's “Arabia” in 1961.

This research will examine and analyze how some selected hard bop jazz musicians incorporate the Middle Eastern exoticism into their jazz compositions and improvisations. The research will discuss the similarities and differences of the ways hard bop jazz musicians handle this Middle Eastern exoticism. This analysis and the discussed information will be concluded into a formula that jazz musicians nowadays can practice, adapt, and put in their own compositions and improvisations.