Rocky Mountain Music Scholars Conference
March 11-12, 2022
University of Colorado Boulder

Abstracts

SESSION 1 ABSTRACTS (FRIDAY MORNING)

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Michael B. Ward

"Witches, Politics, and the Guillotine: Anti-Monarchism in Hector Berlioz's *Symphonie fantastique*"

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Hector Berlioz's *Symphonie fantastique* (composed 1827-30) is among the most analyzed and discussed nineteenth-century instrumental works. The saga of the tormented artist-protagonist's unrequited love and opium-fueled dream, superimposed upon the person of the composer, continues to be retold in concert halls, graduate seminars, and junior-year History of Western Music classes. Scholars tend to focus on Berlioz's capital "A" Art (as Jacques Barzun puts it) aspects of the work, and Berlioz is often labeled as apolitical (also Barzun, as one example). Discussion of the Symphonie and Berlioz's intention for it, then, mostly engages autobiographical accounts of the composer's Romantic longings and his expression of them in the work.

   More is at play, however, in the *Fantastique*. It also contains elements that infer recent (to Berlioz) French social and political events. The famous depiction of the guillotine (movement IV) invokes the Revolution, a fraught reference. Also, in Berlioz's day, writers and artists in various fields used the genre of the Witch's Sabbath. An example is Francisco Goya's painting bearing that same title (ca. 1820-1823). In it, Goya convolutes imagery of witches and nuns, of warlocks and priests, distortions of Catholicism that protest the restored (Vatican- and French-supported) Spanish monarchy. Berlioz's "Sabbath" (movement V) similarly contains Catholic distortions (most famously the Dies irae). This paper draws on the generic history of the Witch's Sabbath, Revolutionary tropes, and Berlioz's own political views to argue that the *Symphonie fantastique* covertly criticized the French monarchy (Charles X), an aim that until now has remained hidden.

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Jay Rosenblatt (University of Arizona)

"Liszt's Refinement of Double-Function Form: The Three Concertos of 1839"

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During the 1830s, Liszt wrote a series of works that served as a laboratory for experimentation in the development of double-function form, also known as two-dimensional sonata form. The first examples date from 1835, when Liszt was living in Paris. In 1839, he returned to the form in the months leading up to his trans-European tours, writing three concertos that could be performed in his concerts, and to this end he had copies prepared. Liszt's intention must have been a desire to display his most advanced musical ideas. He did not play any of these works at this time, however, though the reason he put them aside is not known.

   This presentation will document the circumstances that led to the composition of the concertos alongside the manuscript evidence for an approximate date. As expected in a double- function form, these works consist of multiple movements played without pause that also function as a single movement in sonata form. Each concerto approaches the idea in a different way. Brief analyses will be provided for these works, using charts and musical examples to illustrate the distinct manner in which Liszt organizes the musical structure. Although Liszt would not return to double-function form until the 1850s, employing it in works such as the symphonic poems and the Sonata in B Minor, the three concertos of 1839 reveal that he was refining the concept more than a decade earlier.

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LeeLee Hunter (University of Arizona)

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"The Operatic Guitar: An Exploration of Narrativity and Dramatic Structure in J. K. Mertz's *Opern-Revue*, Op. 8"

Nineteenth-century opera fantasies offer an important avenue of exploration into questions of narrativity in instrumental works. Thus far, however, research on this subject has been dominated by studies of works for piano. This paper examines narrativity and dramatic structure in operatic transcriptions for the guitar through an in-depth analysis of J. K. Mertz's (1806-56) *Opern-Revue*, Op. 8, No. 21 "Rigoletto," as well as comparison with similar pieces by Liszt. This topic has been discussed regarding piano music, but the two instruments did not exist in separate spheres, and it is worthwhile to explore how Mertz selected and set specific themes from an opera to highlight certain elements of the drama and create a unique narrative arc. Liszt transformed opera fantasies from

SESSION 1 ABSTRACTS (FRIDAY MORNING) CONTINUED

mere vehicles of virtuosity to fully fleshed out reinterpretations of the operas, and it is my intention to illustrate that what he did for opera fantasies on the piano Mertz did for fantasies on the guitar.

Mertz was one of the premier guitarists and composers of the first half of the nineteenth century, yet despite his prolific output the scholarly literature on his work has dealt primarily with only a handful of compositions and has not contended in detail with his important collection, the *Opern-Revue*, Op. 8. Exploring these pieces offers another lens through which to view one of the principal musical genres of the mid-nineteenth century and gives the guitar a voice in a discussion that has been primarily focused on the piano.

Nathan Dougherty (Case Western Reserve University)
"Closing the Memorative Wound: Clinical Nostalgia, and the Romance"

"[The romance's] source is in memory; its domain is the imagination." As the anonymous author of "Les mystères de la romance" (1833) attests, nineteenth-century French domestic songs were intimately tied to memory. Songs are filled with singers' desires to be remembered, to see lost lovers, and especially to return to absent childhood homes. This begs the question: why were romance composers, performers, and audiences so preoccupied with memory?

In this paper, I draw upon historical theories of clinical nostalgia—a disease of displacement characterized by an intense longing to see one's childhood home and family that led to a withdrawal from the physical world, deteriorating health, and death—to argue that romance composers depicted pathologized memory in text, music, and illustrations to express anxieties about centralization, war, and political exile. Moreover, I claim that the purpose of nostalgic romances was not restricted to social and political commentary; doctors considered them to be an effective tool to treat those suffering from nostalgia, helping soldiers and exiles combat feelings of dislocation by weakening the power of memories of home. Indeed, the romance was such a potent symbol of the nation and family that French citizens abroad could even use the genre as a prophylactic against nostalgia, creating a sonic simulacrum of home abroad.

SESSION 2A ABSTRACTS (FRIDAY MORNING)

Olman Alfaro (University of Arizona)
"The Local Practice of Misereres from the Cathedral of Santiago de Guatemala during the Colonial Period"

The musical settings of the Miserere had a significant presence in the Hispanic realm as in most places with a Roman Catholic past. The historical relevance is evident in the large number of chapel masters who composed these works between the sixteenth and nineteenth centuries and that are today part of collections across Europe and the Americas. However, previous scholarly literature specifically about the musical settings of the Miserere in the New World is scarce, and most of them refer to transcriptions of manuscripts with analysis of individual works.

Recent scholarship recognizes the relevance of these crucial researchers from the past, like Robert Stevenson, Alfred Lemmon, and Robert Snow, but acknowledges that new methodologies are necessary, as well as looking into sources that still have not been analyzed. Sergi Zauner recently published a review of academic contributions and discusses the context of the music of Misereres, geographical and temporal variations, and interactions between Spain and the New World, especially during the sixteenth and seventeenth centuries. He also suggests the development of local traditions.

The current paper examines a collection of over 40 manuscripts of Misereres from the archives at the Cathedral of Santiago de Guatemala. Most of these works were modified by attaching fragments with new material on top of the original composition. By using a methodology to see through folia and determining the content of original and attached fragments, evidence indicates a particular local tradition of alternation between chant and polyphony that lasted most of the colonial period.

SESSION 2A ABSTRACTS (FRIDAY MORNING) CONTINUED

Isaac Johnson (University of Colorado Boulder)
"Revisiting Music Anthropologies and Music Histories: The Limits and Advantages of Ethnomusicological Inquiry of Eighteenth-Century Mohawk Catholic Chant"

Historical musicologists have used ethnographic methods to produce understandings of past musical experiences, as Regula Qureshi has written, looking beyond "the score" to discover the social meaning and reception of music. Conversely, can ethnomusicologists undertake a suitably "ethnographic" historical project? They would be without their preferred tools, interview and participation. Studying the music of colonialism can be especially difficult, as colonizers often described indigenous music as barbaric, wishing for its swift end.

Kahnawake is a historically Catholic Mohawk reserve outside Montreal, well known for its sovereignty causes, its Native scholarship from Gerald Alfred and Audra Simpson, and its association with St. Kateri Tekakwitha. It also is home to a scarcely studied 400-page Mohawk Catholic chant book, *Kaiatonsera Teieriwakwatha*, produced by Jesuits in the nineteenth century. This period, according to Gerald Reid, has been understudied, while Mohawk scholar Darren Bonaparte laments this as a dismissal of Mohawk life.

In this paper I introduce my long-term, ongoing study of this book and nineteenth-century Kahnawake liturgical-musical life. While I cannot interview or participate with nineteenth-century Mohawk Catholics, I do not take the Jesuit commentary at face value. Rather, I plumb the marginalia of Jesuit texts for clues as to how the *Mohawks* received this music. As a Jesuit creation, this music was not dismissed as "demonic," and thus sympathetic Jesuit reporting opens a window into how nineteenth-century Mohawks negotiated power through music. As historical and ethnomusicology continue to merge, ethnomusicologists should undertake projects like this to contextualize the music of the present using the past.

SESSION 2B ABSTRACTS (FRIDAY MORNING)

Dolhathai Intawong (University of Northern Colorado)
"Countering and Preserving Thai Tonal Accent and Vocal Identity in Choral Music"

Choral culture in Southeast Asia has grown expeditiously throughout the region and internationally in this twenty-first century. The most prominent Southeast Asian countries that are advanced in choral education are Philippines, Indonesia, Malaysia, and Thailand. Thai choirs have won many prizes in major international competitions due to many factors that make the Thai choir distinct from others, such as the Thai tonal accent, a unique melismatic display, and melodic styles. Despite of its success in the competition, Thai choral culture can only be appreciated by those who can speak the language.

To make Thai music accessible worldwide and have its place in the world choral repertoire, a specific rehearsal technique for singing Thai songs needs to be utilized in a practical way to aid choral conductors from other cultural backgrounds. Therefore, this paper aims to present a new method in rehearsal techniques through three different styles of Thai singing for countering the tonal barrier of Thai diction to achieve an accurate tonal

accent, along with the right vocal display, characteristics, and expression. The method is derived from my fieldwork through various research approaches: experimental research as a choral conductor in Thailand, China, and the United States, and participant observation as a singer and choral assistant director in the three countries. The proposed method can bring forth a thorough understanding of Thai vocal characteristics and its identity that can promote cultural sustainability of the Thai singing style in a standard choral repertoire.

SESSION 2B ABSTRACTS (FRIDAY MORNING) CONTINUED

Sophie Lewis (University of Denver)
"Exploring the Marginalization of Female and Non-Binary Voices in Barbershop Harmony"

In this paper, I investigate the circumstances that facilitate the marginalization of female and non-binary voices from male voices in the performance of barbershop harmony in America. Despite being rooted in African-American traditions, the contemporary performance of barbershop harmony is regularly associated with middle class white males and is seemingly reluctant to change this image. This further encourages the marginalization of performers based on both gender identity and race. This project explores the historical instances of marginalization within the Barbershop Harmony Society of America (BHS) and how it has impacted the competitive environment today. I then analyze the BHS rule book and outline how their own rules are contradictory to their practices. Finally, I argue that the current set up of the BHS is harmful and exclusionary to female and non-binary voices and outline the impact that we as consumers of the art form could potentially have. I will utilize primary sources taken from the BHS themselves as well as examples of performing quartets. I focus on the perspectives of female and non-binary performers because the BHS is defined by the gender binary. From their enrollment forms to their competition categories, the male/female binary pervades through the system. While the BHS is making efforts to move towards racial equality in both its performers and spectators, the gender discrimination is still painfully obvious. By bringing these issues to light, I suggest that spectators can bring about change primarily through their listening and spending habits as they relate to the performance of barbershop-style music to further gender and racial equality in the BHS.

SESSION 3 ABSTRACTS (FRIDAY MORNING)

Kim Loeffert (Oklahoma State University)
"The Spiritual Pastoral in *The Kansas Rapture* for Saxophone Quartet by (Farhad) Forrest Pierce"

The Kansas Rapture for saxophone quartet (2015) by (Farhad) Forrest Pierce is permeated with allusions to American landscapes and religion. Pierce conveys topical pastoral allusions with the spiritual grace or transcendence that corresponds to a high style. Hatten (2004) observes the episodic nature of the pastoral: pastoral works often do not have a clear dramatic line or easily connected plot points. Hatten proposes a pastoral "trajectory" for Schubert's Piano Sonata in G Major, D. 894, upon which one might base a related trajectory for *The Kansas Rapture*, noting two waypoints of interest: a pastoral retreat marked by a "landscape of contemplative solo reflection" and an arrival at the social pastoral represented by a folkdance. *The Kansas Rapture* includes four movements, where the first two movements embody the individual deliberation of pastoral retreat and the final two signal arrival at the social pastoral.

The opening movement, "Cantillation Fanfares," includes horn calls and a "call to prayer," and the second movement, "Cimarrón," after the river, musically depicts water through babbling, polyrhythmic runs, both

invoking the pastoral retreat elevated through religion to the spiritual pastoral. The third movement, "Bison Zikr," imagines a bison herd engaging in a Sufi devotional, in community with prairie chickens and prairie dogs, and the final movement, "Wichita Vortex Sutra," interprets "Allen Ginsberg [speaking] poetry into a Dictaphone in the back of a Greyhound somewhere near El Dorado [Kansas]" before circling back to previous themes in a "virtuosic, apocalyptic *tour de force*" that evokes a joyous social pastoral jamboree.

SESSION 3 ABSTRACTS (FRIDAY MORNING) CONTINUED

Joseph Grunkemeyer (Indiana University)
"The Interaction Between Narrative and Schema in Haydn's Symphonies Nos. 26 and 44"

In narrative analyses, priority is given to music of the nineteenth century and beyond, ignoring a significant body of eighteenth-century music and the relationships exclusive to this repertoire, such as the interaction between narrative and schema. In this paper, I assert that schemas can hold agential status within narrative frameworks alongside other common elements such as tonality, motive, theme, rhythm, and meter. More specifically, drawing on Hatten (1994), Byros (2014), and Almén (2008), I demonstrate how narrative and schema interact in the first movements of Haydn's Symphonies Nos. 26 and 44. The interaction between schema and narrative within the aforementioned movements reveals rich narrative connotations that would not be present otherwise. The recurrence of a schema in a new context allows for connections between formal sections in the absence of motivic or thematic similarities. In Haydn's Symphony No. 26, the same opening gambit is used for both the minor-mode PT and the major-mode ST. This restatement of a schema allows for a reading of redemption. Furthermore, the dialogic nature of schemas encourages narrative readings of both cooperation and conflict depending on how these schemas are presented. Also in Symphony No. 26, the overlap of an opening gambit and a riposte generates an argument between schemas that reinforces the minor-mode, *tempesta* theme. Similar occurrences of overlap and new presentations of schemas can be seen in the first movement of Symphony No. 44. Giving agential status to schemas provides a unique means of analyzing narrative within eighteenth-century music that cannot be found elsewhere.

James S. MacKay (Loyola University New Orleans)
"Haydn's Canonic Minuets"

"I would rather someone tried to compose a really new minuet." —Joseph Haydn
Haydn composed many hundreds of minuets during his lifetime, constantly seeking to meet the challenge he himself had set in the quote above. One of the ways in which he sought to enliven the simple dance form was through contrapuntal artifice—in particular, a handful of his minuets, dating across nearly his entire career, from ca. 1762 to 1797, are written in canon. This study, building on the concepts of Denis Collins, Alan Gosman, and others, will examine this subset of canonic minuets. These works include minuets from three early symphonies (Nos. 3, 23, and 44), a keyboard minuet from the early 1770s (Sonata Hob. XVI: 25), a contemporaneous Baryton Trio (No. 94), in which both the minuet and trio are canonic, and the "Witches' Minuet" from Op. 76, No. 2, a string quartet from the years of Haydn's full maturity.

I will explore various rationales for injecting the most learned form of counterpoint into what is typically the lightest movement of Classical multi-movement works and consider points of technical commonality by which Haydn composes each canon. In conclusion, this study demonstrates that Haydn's canonic minuets display his playful command of the art, through which he was able to create something "really new" with the minuet genre, while at the same time evoking an older and (at least in mid-eighteenth century Vienna) revered musical style.

<p style="text-align:center">Jason Thompson</p>

<p style="text-align:center">"Queerness in French Baroque Opera: The relationship between Achilles and Patroclus in Jean Baptiste Lully's *Achille et Polyxène*"</p>

The myth of Achilles has long been considered a narrative model for homosexual relationships. Jean-Baptiste Lully set the story of Achilles and Patroclus to music in the first act of his last opera, *Achille et Polyxène*. In seventeenth-century France, various queer men held positions of significant influence, including members of the royal family, such as Louis XIII and Philippe of Orléans. Another powerful queer man was Louis Joseph de Bourbon, the duc de Vendôme who was part of an influential group of libertines. Lully entered the service of the duc in 1685, when he was banished from court after he was caught in an affair with another man, Brunet. In Vendôme's service, Lully collaborated with Jean Galbert de Campistron, a dramatist and the secretary to

SESSION 3 ABSTRACTS (FRIDAY MORNING) CONTINUED

Vendôme, to write two operas. *Achille et Polyxène* was the second of these operas and the last Lully would work on. In the opera's first act, Campistron's text and Lully's music work together to imply a romantic relationship between Achilles and Patroclus, which has been used to portray homosexuality since ancient Greece.

SESSION 4 ABSTRACTS (FRIDAY AFTERNOON)

<p style="text-align:center">James M. Delorey (University of Southern California)</p>

<p style="text-align:center">"Meredith Willson and the Reconciliation of Cultural Hierarchy in *The Music Man*"</p>

Characterizations of Meredith Willson's Broadway musical *The Music Man* (1957) tend to focus on its nostalgia, innocence, and Midwestern-ness, interpretations predicated on Willson's own embodiment of the same qualities in his public persona. Building on the work of Carol Oja (2009), Cara Leanne Wood (2010), and others, I offer an alternate interpretation of both musical and composer. As Wood notes, Willson's folksy public persona belied his worldly sophistication. Archival documents suggest that *The Music Man* also contains sophisticated commentary on the hierarchy of highbrow and lowbrow culture. These materials, contextualized with intellectual history scholarship, reveal Willson's position within a national debate about cultural hierarchy, a debate that, after World War II, had political and professional ramifications for many artists and musicians. His preoccupation with cultural hierarchy is evident in *The Music Man* and the personification of lowbrow and highbrow in the characters Harold Hill and Marion Paroo, respectively. Willson uses stylistic and melodic devices in Harold's and Marion's songs not only to foreshadow their reunion at the conclusion but also to demonstrate that highbrow and lowbrow may be seen as two sides of the same coin. The reconciliation of both the characters and the songs at the musical's end is a testament to Willson's enduring belief that popular and classical music could also be reconciled through the commonality of melody—that, in his words, "fellows like Beethoven and Tschaikowsky wrote tunes for the same reason Cole Porter and Hoagy Carmichael do."

<p style="text-align:center">Janice Dickensheets (University of Northern Colorado)</p>

<p style="text-align:center">"Musical Associations and Aragorn's Hero Journey in Peter Jackson's *Lord of the Rings*"</p>

Aragorn's journey has been discussed in terms of Joseph Campbell's mythical archetype: progressing from obscure hero/helper to king, with help from a supernatural guide and a token of power. Tolkien scholars have argued that his is not truly a hero's journey as he lacks the human flaws that lead to personal growth and already carries the sword of the king. However, a plot change in Peter Jackson's film trilogy—Andúril is not remade until later—significantly alters the process, causing him to leave without the token of power and thrusting him reluctantly into the mythical journey, a tale that is strongly enhanced by Shore's interconnected leitmotifs.

Strider's ambiguous theme identifies him as helper: dangerous, definitely heroic, but not particularly kingly. Though his true identity is revealed at the Council of Elrond, Aragorn remains a leader/helper, the heroic

Fellowship Theme tying him to the quest. Subtle musical clues, however, hint at great depth of character: memories of Gondor (the chivalric-style motif recalls knights) and a union, through Arwen, with the supernatural and ancient Elven wisdom (Rivendell and Lothlorien's fairy-music motifs).

A borrowed Rohan theme (chivalric and heroic) elevates him to knight in *The Two Towers*, but it is not until *Return of the King*, and the reforging of Andúril, that Aragorn is finally associated with his kingly motifs: the Realm of Gondor and Minas Tirith. Throughout, Shore's score reveals the complexity of this journey with an intricate weaving of musical styles and motifs whose extramusical associations accentuate Aragorn's transformation.

SESSION 4 ABSTRACTS (FRIDAY AFTERNOON) CONTINUED

Jiayi Xu (University of Oregon)
"Thematic Transformation in *The Godfather*"

Scholars of film music, particularly those adopting a Wagnerian perspective such as Matthew Bribitzer-Stull (2015) and Charles Leinberger (1996), have connected the concept of the *leitmotif* to the technique of thematic transformation. Nino Rota's score for Francis Ford Coppola's *The Godfather* (1972) includes only two main themes for the entire three-hour-long film. Rota uses thematic transformation throughout the score, and although this technique is apparent to the listener, I will claim that the transformations have more to do with expressing mood or affect than representing development of the characters or the storyline. In *The Godfather*, I will suggest, thematic variations are mainly associated with particular affects and atmospheres. I first distinguish pure thematic variation from traditional strategies of combining *leitmotif* technique and thematic transformation. Second, I analyze the ways Rota adapted and transformed the two main themes to suggest different ambiences, and express moods. Rota's transformative techniques are revealed through an analysis of the relationship between affective functions and instrumental timbre. The multiple layers of instrumentation are comparable to a polyphonic structure. I distinguish a surface layer (motivic variations), a middle layer (three techniques of adapting the theme), and a deep layer (multiple layers of instruments in one statement of the main theme). This perspective of analyzing the score is similar to Schenkerian analysis, with its movement from the foreground to the middleground, and finally to the background.

Lukas Perry (Eastman School of Music)
"Where is Link's Home?: Contrasting the Relationships of Leitmotive and Topic to Narrative Across *The Legend of Zelda* Series"

Given the natural fit for musical topics to aid video-game story-telling, Atkinson (2019) and Bradford (2020) have explored their usage in the *Legend of Zelda* franchise. Despite three *Zelda* location cues—"Kokiri Forest" (*Ocarina of Time*), "Outset Island" (*The Wind Waker*), and "Kakariko Village" (*A Link to the Past and Ocarina of Time*)—incorporating pastoral topics to demonstrate safety (Rossetti 2020), I show that the first two cues embody Link's "home" more deeply than the latter through use of a common leitmotive. Using Bribitzer-Stull's (2015) concept of leitmotivic prototypes, I identify the "Kokiri Forest" melody's first-inversion arpeggiated triad gesture as the basis of a prototype taken up in "Outset Island." The gesture is quoted in the introduction, transformed into instrumental fills, and developed into a new theme. This leitmotivic process musically highlights what the two locations hold in common as Link's home despite being found in two different games. For comparison, "Kakariko Village" lacks a leitmotivic connection to the other cues and musically reflects how Link is ever an outsider to this location. The cue's minor harmonies (ii7 and vi) imbue its arpeggiated major-triad melody with both a sense of searching and twinge of melancholy. These musical and narrative realities diminish the possibility of "Kakariko Village" as home, especially considering the leitmotivic connections between "Kokiri Forest" and "Outset Island." Leitmotivic development, considered within its narrative and musical-topical contexts, elucidates nuances of

Zelda's rich story and engenders a deep cohesion across the series that permeates its visual, sonic, and semiotic dimensions.

SESSION 5 ABSTRACTS (FRIDAY AFTERNOON)

Michael Oravitz (University of Northern Colorado)
"Gesture, Form, and Narrative in Debussy's 'La cathédrale engloutie'"

It is widely acknowledged that Debussy's renowned Book I *Prélude* "La cathédrale engloutie" ("The Engulfed Cathedral") contains various forms of ecclesiastic music making, from organum, to chant, to tolling bells, to organ

SESSION 5 ABSTRACTS (FRIDAY AFTERNOON) CONTINUED

playing. What is less often discussed is the manner in which Debussy frames the work's musical gestures in order to evoke these topics. Debussy's application of some of the standard conventions of academic counterpoint that he would have been exposed to at the Paris Conservatory and in his exposure to Renaissance music experienced during his various documented visits to the St. Gervais church are seen within the work's chant-like melodies. Melodic crafts such as contour regulation, smoothness of line, evocation of traditionally taught "church modes," and the use of *musica ficta* to avoid undesirable intervals or diminished-triad outlines abound in "La cathédrale." Also captivating is the uniqueness of this work among Debussy's oeuvre as one suggesting a literal storytelling form, even given Debussy's aversity to program music. In order to undulate between moments of ecclesiastic music making and the literal rising/sinking of the cathedral that frames this work's narrative, Debussy clearly offsets his portrayal of the latter with non-ecclesiastic musical devices. Namely, one experiences rising chromatic-third relationships housed in triple hypermeter during the cathedral's rise, and the use of planing dominant-seventh sonorities in a characteristic sinking/bobbing motion as it sinks, the only moment in the work employing dominant-seventh verticalities. His framing of the work's parallel organum gesture as "epilogue" and "prologue" is also fitting for such musical storytelling.

Alex Shannon (Indiana University)
"Examining the Portrayal of the Human Experience in Richard Strauss's *Deutsche Motette*, Op. 62"

Richard Strauss's vocal music has been characterized as being driven by the text (e.g., Abbate 1989, Del Mar 1986, and Griffiths 2014), and I extend this assertion to his choral piece, the *Deutsche Motette*, op. 62. This paper analyzes Strauss's choral motet using foci that previous scholars (e.g., Gilliam 1991, Carpenter 1989, Puffett 1989, and Youens 2010) have used to study his other vocal music: namely, voice-leading, historical, and text-based analytical procedures. Strauss sets this unaccompanied work (scored for sixteen-part chorus and four soloists) to a secular poem by Friedrich Rückert (titled "Die Schöpfung ist zur Ruh gegangen" or "creation has gone to rest"), and he also incorporates different musical forms from the common-practice era in this motet. I show that the stylistic attributes of Strauss's well-known vocal genres also carry over into this choral piece. These elements include the virtuosic writing for the voice and the progression of storytelling found in the texts. Additionally, I focus on elements in the motet such as the harmonic and voice-leading ambiguity, the formal structure inspired by common-practice models, and the strengthening relationship between the music and text. Through these elements, Strauss effectively illustrates the development of the text and the implicitly conveyed story of the human experience.

Lindsey Macchiarella (University of Texas at El Paso)
"Skryabin the Wagnerian"

Though today he is usually considered a music-historical outlier, Aleksandr Skryabin was once regularly woven into historicizing debates, emblematic of changing trends in art, a central figure of public debate on nationalism, philosophy, style, tradition, and modernism. The first half of this paper is a reception study, demonstrating that during his lifetime, Skryabin was categorized, in public discourse, alongside Richard Strauss as part of the "decadent," "futurist," and "philosophical" schools of composition which, to early twentieth-century audiences, were inescapably Wagnerian. While his detractors claimed he went too far, leaving the concept of music behind entirely, his supporters wove historicizing narratives that lauded Skryabin's style as an extension of canonical, Romantic works.

The second half of this study draws on memoirs, letters, and archival resources to illuminate Skryabin's personal relationship to Wagner's legacy. Boris de Schloezer's influential 1923 biography assures the reader that Skryabin was entirely autonomous; the biographer insists his subject knew little or nothing of Wagner. On the contrary, not only does Skryabin appear to have studied Wagner's biography, theoretical writings, and scores, but he also intentionally fostered an association with Wagner's music early in his career. Though he drew heavily on

SESSION 5 ABSTRACTS (FRIDAY AFTERNOON) CONTINUED

Wagner's musical style and theories at the beginning of the century, his association with writer Viacheslav Ivanov prompted him to criticize and correct what he saw as Wagner's flaws. With his grandiose plans for *Prefatory Action*, Skryabin strove to overcome Wagner by drawing on a progressively larger pool of senses and religious symbolism, amplifying the *Gesamtkunstwerk* concept.

Katelynn Chalstrom (University of Arizona)
"Wagnerism, the Holocaust, and Jewish Music: Varying Effects of Judaism Upon the Careers and Compositions of Gustav Mahler and Leonard Bernstein"

There is good reason to believe that twentieth-century audiences looked critically upon Gustav Mahler and Leonard Bernstein as a result of their Jewish backgrounds. Both Mahler and Bernstein's music had specific Jewish influences that affected the way their compositions were received by audiences and contemporaries, such as the German public's need to brand Mahler's musical expression as odd, as a result of a biological difference on account of his heritage. Mahler and Bernstein reacted in radically different ways to this perceived antisemitism: One hid while the other flourished, but both still contended with one very distinct theoretical idea. Coined Wagnerism by Alex Ross, the political and musical ideas of Richard Wagner became a fascinating pedagogical tool for scholars, audiences, and composers alike. This specific idolization of Richard Wagner and his subsequent antisemitic ideals, coupled with each composer's personal relationship with his Jewishness, would change the trajectory of Mahler's and Bernstein's careers throughout the twentieth century. A close look at personal papers from both Mahler and Bernstein, respective biographies, and specific musical passages in their early symphonies creates a compelling story often overlooked by scholars that tells of hidden strife. By taking a close look at Jewish influences in their compositions and overall career, an understanding of antisemitism through Wagnerism as it relates to Western musical canon can be explored and expanded upon as audiences begin to shine light on one of the true influences behind two of the greatest composers in history.

SESSION 6 ABSTRACTS (FRIDAY AFTERNOON)

Qingzhou Zhang (University of Northern Colorado)
"Safeguarding the Nation: China's Censorship of 'Fragile'"

China is known for its long history of censorship since the early dynasties, each with different purposes. In the twenty-first century, the pressure of censorship has become greater and has more impact not only on Chinese citizens but also on the attitude of other nations worldwide towards China. Tons of the words of truths are banned, and Chinese citizens have to conceal their identity by using initials or other ways to express their honest ideas on media or even to defend Western criticism of China. Furthermore, some young patriots easily overreact to affairs

related to China that radically criticize the Western news media. To unveil the motive and clarify pros and cons behind the current Chinese government's harsh censorship, this paper aims to examine and analyze "Fragile," a protest song viewed by millions against the Chinese government and some young patriots, composed and sung by Malaysian singer Mingzhi Huang. Through a thorough analysis of its lyrics, musical styles, content, facts and rumors, images, and symbolisms, "Fragile" represents the causes of Chinese censorship and the consequence of the song on global media along with its impact on politics, economics, and cultures between China and the world.

Bingqing Chen
"'Becoming'—Yao Heng-lu and Liang Lei's 'Rhizome' Writing"

From the outset of Chinese professional music composition, it was a collision between two cultures. I am interested in one of the results of this collision—intercultural music that deterritorializes Chinese and Western

SESSION 6 ABSTRACTS (FRIDAY AFTERNOON) CONTINUED

cultures and constantly establishes new connections with the external world, allowing the desire to "being," release, and "becoming."

China has experienced three strikes of cultural nihilism and is still during the third strike. Yao Heng-lu and Liang Lei, two composers, hover at the heart of this crisis, seeking a solution. In Yao's *Sublimation* and Liang's *Tremors of a Memory Chord*, the "desires" are not constrained by their cultural roots but flow freely and are produced within an infinitely expandable communication network. I view their compositions as a kind of "rhizome" model. I illustrate how Yao's and Liang's musical procedures work rather than interpret the meaning of the work. In Yao's work, the interval as "a line of flight" is an absolute deterritorialization movement that enables the work to break through the wall of "signification" and escape from the black hole of subjectivity. The "structural perspective" releasing a large number of aural broken blocks is a reterritorialization of the "line of flight." The work of Liang wrote memory to face his crisis and be reborn in deterritorialization. This rebirth is not consanguineous but is the result of an alliance. Both Yao and Liang possess plural cultural identities, and their cultural identities are not a matter of "being" but of "becoming."

Jessica Quah (University of Colorado Boulder)
"Tonal Contour in Mandarin Rap"

In the world of sound, music and language make an attractive but complicated couple. Despite sharing expressive and communicative functions, linguistic systems map neither easily nor perfectly onto musical ones. The encoding and decoding of meaning become more convoluted still when a language with pitch content is combined with other aesthetically defined parameters of sound (music). Although previous studies have found Mandarin-language popular music lacking in tonal correspondence to spoken Mandarin, little if any of the extant [Anglophone] scholarship on tonal languages and popular music text-setting includes the growing body of Mandarin rap. Similarly, while scholars have recently examined hit reality show *The Rap of China* as a cultural product, such studies have thus far been modelled on theories of culture and media studies, without considering the place of sonic-linguistic factors in Mandarin rap. In this paper, I synthesize extant analyses of tonal contour in both spoken and sung Mandarin before theorizing Mandarin rap music as a space where textual delivery and tonal contour can interact. Drawing on case studies affiliated with *The Rap of China*, I then discuss the sonic and semantic role of tonal contour in Mandarin rap. Through inhabiting a melodically ambiguous space, not only does Mandarin rap challenge the distinction between speech and song; it disrupts the paradigm of tonal contour's absence in Mandarin popular music and encourages a more nuanced perspective of language and music in Chinese popular culture.

Benjamin Pongtep Cefkin (University of Colorado Boulder)
"Kinship, Conflict, and Collaboration Between Colorado's Thai, Lao, and Cambodian Performing Arts Communities"

The performing arts of Thailand, Laos, and Cambodia share a close kinship with continuous cross-cultural interaction and influence spanning over eight centuries. Despite this cultural bond, conflicts of ownership over shared artforms and concepts arise in cases of political competition. In a recent example, the 2018 inscription of Thailand's Khon and Cambodia's Lkhon khol traditions to UNESCO's list of Intangible Cultural Heritage prompted outcry and accusations of cultural theft by government officials and media outlets in both Thailand and Cambodia. In cases such as this, topics of performing arts elicit an especially strong emotional reaction as they serve as important symbols of national/ethnic identity for Thai, Lao, and Cambodian people. However, in diaspora contexts where sociocultural conditions encourage greater inter-ethnic collaboration, shared traditions in the performing arts may serve as a means for cultural solidarity.

In this paper, I discuss the nuances of the social relationship between Colorado's Thai, Lao, and Cambodian diaspora communities. Through oral histories with members of Colorado's Thai, Lao, and Cambodian communities, I examine the ways in which notions of cross-cultural kinship and conflict are expressed and enacted

SESSION 6 ABSTRACTS (FRIDAY AFTERNOON) CONTINUED

in interactions between these communities. I investigate efforts for artistic collaboration between the representative performing arts ensembles of these ethnic communities, largely spearheaded by ensembles' new first- and second-generation Southeast Asian American directors. From this study, I hope to shed light on the ways in which intercultural kinship and the conflicts that arise from it are navigated through artistic collaboration.

SESSION 7 ABSTRACTS (SATURDAY MORNING)

Yonatan Malin (University of Colorado Boulder) and Daniel Shanahan (Ohio State University)
"Mode and Melody in Klezmer Music: A Corpus Study"

In the 1920s and 30s, the Soviet ethnomusicologist Moshe Beregovski collected a remarkable body of Jewish folk melodies in Ukraine. Beregovski's wax cylinder recordings, transcriptions, and publications constitute the most valuable source of Jewish music from Eastern Europe, commonly known as klezmer (Slobin 1986; Feldman 2016). These collections, however, have not been analyzed with computational methods that provide empirical data on the style. Our paper focuses on 254 tunes from Beregovski's *Jewish Instrumental Folk Music*, published posthumously (2001 and 2015). We combine manual and computational approaches to delineate characteristics of four principal modes, building on the work of Horowitz (1993) and Rubin (2020). These musical characteristics are explored through histograms based on pitch rather than pitch class (as gestures in this style can be range-dependent), modulation pathways, transition probabilities at note-to-note, beat-to-beat, and downbeat-to-downbeat levels, as well as directed searches for melodic schemata building on the work of Gjerdingen (2007), Malin (2019), and Symons (2017). The schema-finding portion of this study also facilitated the creation of new computational tools to find melodic schemata in terms of both durational distance and metric placement.

The results show commonalities with European folk melodies discussed in previous work (Aarden and Huron 2000; Huron 2006) as well as distinctive elements of klezmer music. The paper also provides a model for computational analysis of other world music repertoires, focusing on mode and melody. Finally, it broadens the repertoire and theoretical tools in the discipline of music theory at a critical juncture in its history.

Andrew Brinkman (Midwestern State University)
"Geographical Distributions of Statistical Properties in Folksongs of the Essen Folksong Collection"

The Essen Folksong Collection is a database of some 6,000 electronically encoded folksong melodies collected from nineteenth-century *Volkslied* publications found across German-speaking portions of Central Europe (Schaffrath, 1995). Amidst all of the scholarly attention paid to the Essen Collection, there has been relatively little research done taking advantage of the geographical information included within the Collection. This paper begins a deeper investigation into the link between geographical and musical information in the Essen Collection's

folksong materials in an effort to determine the structure of this link and to contribute to the ever-growing dialogue between music theory and culture.

Specifically, this paper examines the relationship between some rudimentary statistical properties of music (including frequency distributions of pitch, interval, and rhythmic duration) and geographical information (in the form of geographical coordinates). By mapping the frequency distributions of different musical features, it becomes possible to determine whether certain musical features are more or less associated with certain geographical regions. Binned heatmaps of these frequency distributions were mapped across the Central European region. Results suggest that various musical features (such as instances of perfect fifths, quarter-note rhythms, and scale degree $\hat{5}$) appear in higher numbers across different portions of the Germanic region. In particular, these features tend to cluster around specific urban environments (such as an overabundance of scale degree $\hat{1}$ around the Leipzig area). In addition to these general observations on the relationship between statistical properties and location, this paper also provides commentary on the applicability of these findings to future research endeavors.

SESSION 7 ABSTRACTS (SATURDAY MORNING) CONTINUED

Sitong Bella Chen (University of Oregon)
"A Brief Introduction to the Modal System of Chinese Traditional Music and its Usefulness for Analyzing Chinese Folk Music"

Chinese traditional music has its own unique but strict theoretical system. Since "Gong" plays a dominant role in this system with its high status and strong function, Chinese traditional music theory is also called "Gong and Diao Theory." On the one hand, the concepts of this theoretical system are closely intertwined, which distinguishes this theory from Western music theory. On the other hand, these integrated concepts produce difficulties for Western scholars. There is a wide range of knowledge and theories involved in Chinese traditional music theory, some of which are also related to musical temperament, Chinese music history, and music archaeology. It is worth noting that this theoretical system is only applicable to most ethnic groups of China, because some of the groups cross national borders. For example, in some ethnic minorities of Xinjiang, their modal systems are closely related to those of India, Persia, and Arabia. I will introduce the Chinese traditional modal system, which is the basis of Chinese traditional music theory, classifying and separating the three core concepts, Yun, Gong, and Diao. I will then apply traditional modal theory to the analysis of a Chinese folk song.

Issa Aji (University of Texas at Austin) "The Making of *Tarab*: Emotion as Temporal Disruption in Umm Kulthum's 'Alf Leila wa Lelia'"

In discussing music of the Arab world, the term *tarab* is used to describe the aesthetic phenomenon by which music produces intense musical emotions. In practice, the cultivation of *tarab* relies, in part, on rhythmic flexibility and variety to create aesthetically pleasing moments of disruption to the orderly temporal flow of the music. This paper provides a model that seeks to elucidate these expressive implications by tracking the movement between rhythmic modes (*īqā'āt*) in Umm Kulthūm's "Alf Leila wa Lelia" (1969) using Toussaint's (2013) method of mapping cyclical rhythms and De Souza's (2017) notion of consistency and displacement. Then, by drawing on theories of phenomenology (Husserl 1990), temporality (Shannon 2006), and emotion (Juslin 2019), I suggest that larger degrees of displacement between rhythmic modes lead to the types of temporal disruptions and embodied interactions that are so critical for the expressivity and production of *tarab* in Arab music.

SESSION 8 ABSTRACTS (SATURDAY MORNING)

Richard Kennel (Arizona State University)
"Blazing a Path: The Ethnomusicology of Charles Keil and His Work with Brass Bands"

Within the growing body of ethnomusicological research on "alternative" brass bands (such as the ones found at the HONK! festivals that have been held in North America since 2006), Charles Keil is frequently cited as a source of inspiration as both a musician and as a researcher. Although the corpus of his scholarly work does not mark him indelibly as a "band scholar," broader concepts in his work as well as his organization of several regional brass band communities have nonetheless tied him to the genre. The present study aims to explain his connections to brass bands via an exploration of all his writings, both in his printed scholarly works and in his online publications that are meant to be more directly accessible.

In summation, Keil's connection to brass bands comes by way of his belief in "applied ethnomusicology," in which ethnomusicology is utilized for the public good outside the academy. Specifically, Keil's goals of fostering community between people, of breaking down the performer-audience barrier, and of inspiring social change find an outlet in the multiple musics he has studied as an ethnomusicologist (particularly music with Afro-Latin roots). These musics are easily picked up by mobile brass bands with instrumentation that

SESSION 8 ABSTRACTS (SATURDAY MORNING) CONTINUED

does not require need of a stage nor electric amplification (what he calls "12/8 Path bands"), and are performed at various "street-level" events, including demonstrations at HONK!-style performance spaces.

Malia Odekirk (University of Denver)
"WGI Adapts to COVID-19: Innovative Digital Approaches with the Potential to Elicit Activity-Wide Change"

Winter Guard International (WGI) has provided a competitive platform for music's marching arts since 1977. The organization has encouraged groups to partake in theatrical performances which integrate music, marching, choreography, costuming, and thematic material into impassioned short performances. In the last two years, WGI has faced unprecedented challenges due to the COVID-19 crisis. By analyzing performance videos, personal, and online interactions from several groups, I elaborate upon the innovations and adaptations which occurred in response to COVID-19, looking at content from a sample of percussion groups in the Percussion Independent World category who continued operations this year, including Atlanta Quest, Blue Knights Percussion Ensemble, George Mason University Indoor Drumline, Monarch Independent, Redline Percussion, and STYRKE Percussion. These groups vary in their recent competitive success and provide insight into the ways online WGI productions from the past year may influence future competitive seasons. Videos and online ethnography from these groups enlighten the changes which occurred, such as the development of audiovisual interfaces, community collaborations, innovative uses of space/setting, and the potential for recruiting future members with these tools. Through this research, I reveal the way WGI has weathered the pandemic and adapted to unprecedented circumstances. Although this activity acts as only one small microcosm of music-making, these groups serve as inspiration for musicians and people alike to withstand the pandemic in creative ways and find advantages in an ever-changing and highly restricted world.

John Pippen (Colorado State University)
"The Musical Work Ethic, Rehearsals, and Middle-Class Values in Contemporary Classical Music"

My ethnographic research examines how musicians in contemporary classical music reproduce social class. This paper theorizes how musicians organize their labor via what I call the musical work ethic. The musical work ethic synthesizes two extant frames: the musical work concept (Goehr 2007) and the Protestant work ethic (Weber 2011). The work concept reified music as an object crafted by a composer and delivered by a performer. While the work concept has been widely studied, few have considered ways that it shaped labor. I draw on historical studies to show how the work concept encouraged changes in rehearsals and performances of classical music. Musicians reframed their labor as virtuous "art" produced by a mixture of skill, taste, and hard work. This musical work ethic, like the Protestant work ethic theorized by Max Weber, facilitated the upward mobility of musicians who

positioned themselves as working as if called to art. Theorizing a musical work ethic provides a way to understand contemporary music rehearsals as sites for the reproduction of middle-class identities. Middle classes have long positioned their labor as motivated not just by economic reward but by altruism or passion (Skeggs, 2004). Despite such positioning, I argue that musicians reproduce capitalist ideologies of work and self even as they seem to work in a field driven not by profit but by passion. I show that the musical work ethic shapes how musicians understand skill, how they evaluate themselves, and how they present themselves to others.

SESSION 9A ABSTRACTS (SATURDAY MORNING)

Brandon Stover (University of Colorado Boulder)
"Transmitting *Neiro*: Teaching Timbre and Tradition in *Shakuhachi* Lessons in Digital Space"

The Japanese bamboo flute, known as the *shakuhachi*, is an instrument whose performance practice relies on the use of timbral contrasts and cultivating an ideal timbre. To some, timbre is that which is not pitch, duration, or volume, while to others it is the quality of sound or how we tell one instrument or voice apart from another. While there are many different definitions of timbre, one thing is for sure, it is a difficult concept to discuss, yet alone teach to someone else. *Shakuhachi* teachers must find ways to inculcate their students with such knowledge, made all the more difficult by doing so online. How do teachers of various *shakuhachi* traditions pass on ideas of timbre to their online students? What modifications must be made for these ideas to be successfully transmitted through digital space? This paper attempts to answer these questions and more through participant observation, interviews, online surveys, and netnography. Because of the accelerating rate of online teaching of timbre and other techniques, the *shakuhachi* tradition is undergoing a time of change. While this article attempts to put together a picture of the state of the growing digital *shakuhachi* world, it is also relevant to other musical practices as they find themselves more and more transmitted online. How practitioners react to digitization will have long-lasting impacts on the state of their tradition.

SESSION 9B ABSTRACTS (SATURDAY MORNING)

Abigail Shupe and Annie Koppes (Colorado State University)
"Experimenting Alongside Rameau in *Génération harmonique*"

In his 1737 treatise, *Génération harmonique*, J.-P. Rameau included seven experiments intended to prove the existence of the *corps sonore* (or "vibrating body"). He invited readers to participate in his experiments. Given the popularity of empirical science during the 1730s, Rameau may have thought the experiments would give this treatise wider appeal.

Our presentation provides a manifestation of his ideas that cannot be gleaned from simply reading them. We reenact these experiments to show how Rameau sought to repurpose conventional musical knowledge in order to appear scientific. In the first ten minutes of this presentation, we demonstrate selections from the experiments as accurately as possible. Several of the experiments rely on conventional musical instruments, while others find surprising uses for household items. During the second ten minutes, audience members will be invited to try the experiments themselves. We will then re-group for a traditional question and answer period.

Whether with the cello or tweezers, catgut or toothpicks, each experiment demonstrates that Rameau's implied approachability leaves many details unexplained: What kind of tweezers? How should objects be manipulated? Who is meant to observe these things? Our research raises new questions about the materiality of

both experimental science and musical knowledge. Like other recreations of historical experiments, our source material is incomplete, and we do not know for sure how Rameau went about his work. Consequently, recreating his experiments tells us about Rameau's working life and reveals aspects that he may have intentionally or unintentionally omitted from his treatise.

Lance Russell (Dallas College)
"The Meaning of Intervals: Phenomenology-Based Harmonic Analysis"

This paper explores a method of harmonic analysis that is rooted in phenomenology. Phenomenology is a discipline of philosophy which investigates the logical structures involved in experience or consciousness. The phenomenology of harmonic structures, this author argues, is determined by the perception of intervallic relationships between the constituent tones of a chord (i.e., Root, Third, and Fifth in a triad) and how those "interval-meanings" change over time. The manner of change then establishes patterns which create musical expectations—expectations that can then be realized or denied over the course of a musical phrase. The methodology introduced in this paper uses "Neo-Hauptmannian" transformational operations to isolate processes in the time-experience of harmonic progressions, offering a precise and internally consistent model for the establishment, realization, and subversion of harmonic expectations.

SESSION 10 ABSTRACTS (SATURDAY AFTERNOON)

Stanley Fink (Drake University)
"Cause and Effect: Jeanine Tesori's *Blue* and Musical Expectations"

Jeanine Tesori's 2019 opera, *Blue*, depicts a contemporary American tragedy, one whose subject matter is summed up by one of its principal characters thusly: "The shooting and killing of unarmed black men and boys all over the country." The three primary vantage points on the subject matter are presented by the Black family central to the drama: the Father (a police officer), the Mother (a business owner), and the Son (a student-activist, slain by the police between the opera's two acts). Given the politically charged nature of the opera's premise, the question of how an audience might receive such a work—and to what extent their reception may be influenced by the work's score—is critical. I argue that Tesori manipulates the audience's musical expectations through three strategies: through repetitive accompanimental patterns, through commonplace melodic embellishments, and through traditional uses of tonality.

Huron 2006 explored at length the positive and negative emotions listeners derive from predictable and surprising musical experiences, respectively. The complex interactions between such psychological reactions and a real-time appraisal of an emotionally stirring narrative such as *Blue* have yet to be considered. Though Latham 2008 posited opera composers' "strategic use of tonality" as a metaphoric representation of the dramatic dimension, I demonstrates a different role for Tesori's music: to stimulate specific emotional reactions to the text, for the purpose of eliciting sympathy for the central characters. By associating positive emotions with the central characters of the story, Tesori heightens the tragedy of their ultimate victimhood.

SESSION 10 ABSTRACTS (SATURDAY AFTERNOON) CONTINUED

Dickie Lee (University of Georgia)
"An Agential Narrative of Belatedness in *RENT*"

While it is problematic to imprint a composer's psychological state onto their music, some interpretations benefit from a biographical account of musical narrative. I suggest that Jonathan Larson's posthumous rock musical *RENT* is an agential dialogue between *RENT* and Larson. Put another way, *RENT* is interpreted as a subjectivity, expressing a narrative of belatedness, that tells a story about "a composer who almost realized his dream" (Tommasini). Larson's untimely death the morning of the premiere imbues *RENT* with tragic meaning associated with one of its recurrent themes: time.

In this reading, Larson's death is bound to *RENT*'s narrative through a reading of two deaths (where the composer's real death casts a shroud over his symbolic death), binding Larson to a fictional Larson agency. *RENT* and Larson become inferred as an agential subjectivity that communicates belatedness through intertextuality and/or harmonic/lyric associations with time. *RENT* frequently moves from style to style, and musically represents that subjectivity through implicit, stylistic intertexts and explicit, strategic musical borrowings.

By resurrecting *La Bohème* as the source for *RENT*, Larson establishes a profound sense of late style in the musical through intertextuality, influence, and memorialization. The current endeavor posits Larson as a being lost in time, reaching into the past to find ways to recontextualize the present. While the biographical approach to musical narrative comes with potential pitfalls and problems, it (necessarily) enriches the interpretation of intertextuality, agency, and temporality in *RENT*.

Harry Ward (University of Arizona)
"'What we already are, what we have never been': Uncanny Resemblances and Defamiliarization in the Musical Postmodern"

"What we already are, what we have never been" is a purely existential description of the musical postmodern, an era of music that juxtaposes the familiarity and comfort of Western Art Music with the manipulation of common tonal idioms into *something* familiar, yet seemingly odd or strange—*something uncanny*. It is *Uncanny* for a composer to take someone else's work and make it their own, and yet, defamiliarization allows for an intertextual reference to *become* something else, *function* as something else, and *mean* something else.

In this presentation, I utilize the essence of Freud's *Uncanny* to theorize the technique of defamiliarization—the artistic technique of presenting to audiences common things in an unfamiliar or strange way—as it relates to intertextual reference. Specifically, I present original analyses of defamiliarized motifs from di Lasso and Beethoven in Alfred Schnittke's String Quartet No. 3 (1983), as well as Arvo Pärt's defamiliarization of the Adagio from Mozart's Piano Sonata No. 2, K. 280 (1774), in his *Mozart-Adagio* (1992). Analysis presented attempts to show how the overall form of these compositions is impacted when compared with their intertextual reference(s).

Matthew Bilik (University of North Texas)
"Key Duality and Melody-Bass Disjunction in Fauré"

This paper explores how the sensation of two active keys, known as key duality or tonal pairing, often results as disjunction between the melody and bass. Two of Fauré's late chamber works, the Piano Quintet No. 2 (1921) and the Piano Trio (1923), demonstrate a distinct manner of key duality that arises not as a juxtaposition of two keys but from the superposition of two, à la polytonality. Employing motivic segmentation and voice-leading analysis, I adapt the research of Boyd Pomeroy (2004) and Peter Smith (2013) to illustrate how the sensation of two tonal centers emerges when the tonal outline of a melody projects its own center—separate from that of the underlying accompaniment. Other times, the bass appears divorced from the upper three (SAT) parts; this also results in key duality if the two musical strands express different tonal centers. Sensitivity to the tonal profile of these outer voices helps reveal the origins of key duality in this perplexing twentieth-century repertoire.

SESSION 11 ABSTRACTS (SATURDAY AFTERNOON)

Derek Myler (Eastman School of Music)
"'You Keep Me Hangin' On': The Phenomenology of Pedals in 1960s/70s Pop-Rock"

Consider a typical dominant pedal in the bass of a keyboard suite that is rearticulated at regular intervals across a multi-measure span: should we regard the pedal as a continuous phenomenon or as a series of discrete events? The note decays and is restruck multiple times, but my referring to "the" pedal in the singular belies an instinct to regard it as a single tone. In this paper, I present an argument for the perceptual continuity of such extended pedal points, with special focus on examples from pop-rock repertoires of the 1960s and 70s. I argue that the intellectual tension induced by my tracking of *that* tone in the bass through comparison of its past and present phases is the process that ensures the perceptual continuity of the pedal object.

More complex patterns of rearticulation, such as those that populate the surface of 1960s/70s pop-rock, complicate the experience of continuity. Examples drawn from the Beatles, Styx, the Jackson 5, Stevie Wonder, and the Supremes illustrate such perceptual issues: pedals are presented under increasingly intricate figuration and thickening textures that threaten the pedal's disappearance in the overall mix. Indeed, in some cases the pedal disappears entirely before reemerging at crucial formal junctures. Such problems of locatability notwithstanding, I argue that the perception of continuity is secured for each pedal in these songs. In this paper, then, I am interested in the phenomenology of pedal—that is, in exploring the perceptual problems posed by particularly persistent popular pedal points.

Louis Morales (University of Northern Colorado)
"Traditional Korean Elements in K-pop through Zeitgeists Lenses"

Implementing traditional musical elements into modern popular music can be an ingenious way to amplify the cultural sound of a nation on a global scale. However, logistically these elements can be perceived and understood across borders differently, apart from their original identity and function, bringing the duality of pros and con into the cultural fusion. This paper aims to focus on the presentation of *samul nori* along with additional Korean traditional musical elements in a genre popular worldwide, the Korean Pop (K-Pop) culture. Through analysis of the four elements — instrumentation, rhythmic characteristics, structure, and cultural context — in the multimedia works of three K-Pop groups—BTS, ToppDogg, and B.A.P.—traditional elements and altered elements along with fusion elements can be identified and examined. Besides the analysis, fieldwork research in interviewing Korean scholars, *samul nori* ensemble directors, and university students can provide the *pros* and *con* of this type of cultural presentation. This research will shed light on the authenticity of the traditional elements of *samul nori* being represented through K-Pop and provide a proof that musical fusion can serve as one of effective methods in promoting traditional Korean music.

Charles Wofford (University of Colorado Boulder)
"An Immanent Critique of Improvisation"

This paper applies immanent critique to the concept of musical improvisation and probes how that concept enables musical discourse. From the Latin *improvisus*, "unforeseen; unexpected," and generally meaning to act "without preparation," improvisation *requires* preparation (called "practice") on the part of musicians to develop and maintain improvisational prowess. Musicians may spend years learning their instrument, practicing technique, and internalizing the music of other players before they go on a stage and play something "unprepared." Even authentically unexpected events (such as a guitarist breaking a string) are improvised around in accordance with how generally well-practiced the musician is. Audiences know this, at least tacitly. Yet upon entering the context of a given performance, audiences judge that knowledge irrelevant, engaging in what Walter Benjamin called a "distracted participation." Improvisation is thus not only an act by performers, but also a judgment by audiences. Derived from Hegel, immanent critique explores how an internal contradiction exposes the conditions of possibility for a text. In the case of improvisation, the internal contradiction is that one must prepare to do the

SESSION 11 ABSTRACTS (SATURDAY AFTERNOON) CONTINUED

unprepared; preparation is the *condition of possibility* for doing the musically unprepared. Immanent critique shows how, like the musical "work," "improvisation" is a metaphysical illusion required to make sense of certain musical practices and enable discourse around those practices. Also like the musical work, the term "to improvise" did not enter the English musical lexicon until the early nineteenth century. It therefore indexes part of a shift in musical discourses into the Romantic Era.

Alissa Settembrino (University of Arizona)
"The Blues, Bossa Nova, and Descargas through Rote Teaching and Improvisation: A Bi-Musical Approach to Modern Band Pedagogy"

The demand to find practical, tangible methods to include non-Western practices in public school music programs has been a "hot topic" in music education since the turn of the twenty-first century, especially when including more Latin American music. Teachers, scholars, and musicians alike have consistently expressed support to add more Latin American and popular music into music education programs, but precedented layers of curriculum politics, pedagogical indoctrination, and overall lack in accessibility to resources and professional development opportunities have prevented this shift from evolving. Still, many music educators do not hold adequate training or experience in teaching non-Western music genres because they were never exposed to it in a holistic way.

To make this possible, it is necessary to debunk the preconceptions of teaching by ear and using improvisation in settings other than jazz. When scaffolded properly, both of these methods can aid students in performing complex rhythms, grooves, and styles, without the process of deciphering musical notation, allowing students to further embrace the music learning and making process.

This paper seeks to prove that rote teaching and improvisation through modern band pedagogy will offer students a bi-musical learning experience when being exposed to the blues, bossa nova, and descargas at the beginner to intermediate levels. Application of how these ideas are already adapted in other parts of the world, and specific pedagogical overlap between these Latin American styles will be discussed. Finally, this paper is supplemented with practical and accessible resources for music educators to implement these methods.

SESSION 12 ABSTRACTS (SATURDAY AFTERNOON)

Zane Cupec (University of Colorado Boulder)
"Orisa Repertory, Voice, and Santeria Healing: Melvis Santa's Afro-Cuban Voice Therapy School"

This paper focuses on the life story, pedagogies, and performances of female African-Cuban pianist and vocalist, Melvis Santa who moved from Havana to New York City in 2014. Ethnography explores her NYC-based voice

school, Afro-Cuban Voice Therapy (ACVT), that combines elements of African-Cuban Santería like òrìṣà (deity) song, dance, and sacred stories, elements of Santa's formal music training in Cuban conservatory like piano vocal warm-up exercises, and elements of neo-spiritual movements increasingly common in the United States like kinesthetic and vocalization exercises drawn from Yoga and Hinduism. Collectively, these activities and approaches coalesce in a learning environment and community that encourages healing, sharing, self-care, and wellness through the lens of Santería spirituality, but not necessarily Santería religion which includes rituals and rites unique to religious space and practice.

I provide an overview of healing in Santería religious context juxtaposed with ethnographic data from Santa's ACVT classes to identify levels of similarities and inconsistencies in approach to healing. Santa uses Santería music and healing to negotiate musical authority by centering herself in a community that is dependent upon (1) the interconnected relationships of òrìṣà, community, and individual, (2) the related harmony and balance of spiritual energies, and (3) the transfer of ashe (divine energy or life force). The negotiation, both generational and gendered, challenges social norms that have long privileged elder men. Musical expression, movement, and

SESSION 12 ABSTRACTS (SATURDAY AFTERNOON)

parables serve to reclaim the matriarchal dynamic that existed in early twentieth-century Cuba when women maintained powerful lead roles at the center of religious communities.

Lydia Wagenknecht (University of Colorado Boulder)
"*Una conciencia antártica*: Lluvia Ácida and Apolitical Polar Politics"

The Chilean city of Punta Arenas has become a hub for Antarctic research in the last 60 years, and now it will have an International Antarctic Center to prove it. Initiatives like the recently approved center reflect an impetus by community leaders to build an Antarctican, "polar" identity within the community. In the arts, electronic music duo Lluvia Ácida manifests this identity-building project in their works *Ciencia Sur* and *Insula in Albis*. These mini documentaries feature clips of Antarctic researchers against the backdrop of the duo's electro-industrial compositions drawn from the region's soundscape.

In this paper, I examine the ways in which Lluvia Ácida constructs an aesthetics of apoliticality as part of an identity-building project in *Ciencia Sur* and *Insula in Albis*. Drawing from Tania Li, I argue that the group accomplishes this by "rendering technical" (2007); they frame the project as scientific and, therefore, non-political. I demonstrate how the group employs signifiers of nature, technology, electronic music, and documentary formatting in order to create a product with indexical relationships to technicality and naturalness. In addition, I show how this aesthetic of apoliticality serves a broader political purpose within the complex project of building identity in a region with existing identity-related negotiations. Perspectives from the musicians and the context of their oeuvre serve as integral parts of this paper's evidence. On a broader scale, this paper contributes to understanding music's role in research economies, especially those that have experienced drastic growth due to climate change.

Corey Denham (University of Arizona)
"Amadeo Roldan, *Ritmicas* Nos. 5 and 6: Lasting Cuban Influence in Percussion Repertoire"

Cuban composer Amadeo Roldán wrote the first pieces of classical music that used exclusively percussion. *Ritmicas* Nos. 5 and 6 were completed in Havana in 1930. These compositions reflect Roldán's involvement in the *Afrocubanismo* movement, a movement that aimed to celebrate and popularize Afro-Cuban culture. Compositions that use exclusively percussion instruments are now a genre known as percussion ensemble. In the literature on the development of this twentieth-century genre, authors emphasize contributions from Edgard Varèse, Henry Cowell, Lou Harrison, and John Cage, while omitting or underemphasizing the contributions of Amadeo Roldán. Amadeo Roldán knew and worked with Edgard Varèse and Henry Cowell during the years these composers first began writing percussion compositions. The interactions between these composers from 1929-1939 evidence a connected, chronological development of percussion repertoire beginning with Roldán's involvement in the *Afrocubanismo* movement.

This research details ways in which Amadeo Roldán and his percussion compositions directly influenced Edgard Varèse and Henry Cowell, who are well-documented pioneers of percussion repertoire. Using socio-political context, personal correspondence, and musical analysis, this research will attempt to demonstrate the musical connection between *Ritmicas* Nos. 5 and 6 and the percussion compositions of Cowell and Varèse. This research demonstrates that Amadeo Roldán is worthy of more recognition for his role in developing percussion repertoire.