**American Musicological Society–Capital Chapter**

**Fall 2013 Meeting**

**Shenandoah Conservatory at Shenandoah University, Ruebush 128**

**Oct. 5, 2013**

**Program**

9:00 Coffee and Registration

**Session I Music and Sound in Film and EDM**

**(Chair: Laurie McManus, Shenandoah Conservatory)**

9:30 Topher Booth (Catholic University of America) “Preexisting Music as Character Development in Art Cinema”

10:00 Daniel Rosen (University of Western Ontario) “Producing Contemporary Electronic Dance Music: Exploring the Musical Creativity of Digital Signal Processing Plug-ins”

10:30 Break

**Session II Women Making Music   
(Chair: Ronit Seter, Fairfax, VA and Jewish Music Research Centre, Jerusalem)**

10:45 Erica Rumbley (University of Kentucky) “From the Parlor to the Concert Hall: Music Instruction at Ward's Seminary (1866–1913)”

11:15 Nessyah Buder (Shenandoah Conservatory) “Taboo Issue of a Rapping Jew”

**11:45 Lunch**

**Session III Musical Meanings in England**

**(Chair: Andrew Weaver, Catholic University of America)**

1:15 Joseph A. Mann (Catholic University of America) “’Listen to Patience in a Dying Song:’ Moral and Musical Modeling in *A Pilgrimes Solace*”

1:45 Jenni Swegan (University of Richmond) “Handel’s *Theodora* in Context: Death, Sexuality, and Punishment”

2:15 Break

**Roundtable: Issues in Music Scholarship and Reprint Permissions**

**(Chair: Rosemary Green, Shenandoah Conservatory)**

2:30 Lars Helgert (Catholic University of America) “Music Scholarship and Music Publishers: Some Common Difficulties with Obtaining Reprint Permission for Scholarly Writings”

Respondent: Keith Salley (Shenandoah Conservatory)

3:15 Business Meeting

**Abstracts**

“Preexisting Music as Character Development in Art Cinema”

Topher Booth

Film music can be classified in many ways, one of the most obvious being whether it was composed for the particular film or it was preexisting music chosen for a specific reason. Preexisting art music is able to enhance the viewer's experience through its relationship to the visual component. Recognizable preexisting music compounds this ability, enabling the viewer to better understand a given character, event, or sequence. In art film, the meaning of particular scenes can be fundamentally shifted by the presence of preexisting nondiegetic music, the features of which often reveal character perspectives that would be concealed without the presence of music.

In this paper, I will demonstrate the ability of preexisting compositions to enact such shifts as seen in three films, which differ considerably in style and genre: Lars von Trier's *Melancholia*, Woody Allen's *Match Point*, and Terence Malick's *The Tree of Life*. In each of these films, preexisting music is textual, either operatic or otherwise conceived around a specific text, which impacts our understanding of the protagonist and thus of the narrative as a whole. Through my discussion of the textual impetus behind the music in each film, I will illustrate how the auteur chose to fashion this protagonist, guided in part by the preexisting textual/musical relationship. Furthermore, I will show how the timing of musical examples indicates a certain intentionality within each selection, as the director chose to insert a precise length of music at a certain point within the narrative.

“Producing Contemporary Electronic Dance Music: Exploring the Musical Creativity of Digital Signal Processing Plug-ins”

Daniel Rosen

This paper is part of a broader ongoing effort to elucidate recording practice as musical practice, per se. In it, I explore the musical creativity exhibited using specific Digital Signal Processing (DSP) plug-ins in the creation of contemporary Electronic Dance Music (EDM). I comprehensively demonstrate how several common practice EDM processing techniques (i.e., side-chain compression, filtering, etc.) produce straightforwardly musical consequences, using examples from commercially available EDM recordings produced after 2011. EDM producers exhibit much of their musical creativity through what is traditionally referred to as "post-production," redefining what we understand to be "musicality" and "musical practice," which is the focus of this paper. I conclude with a brief consideration of the challenge my argument presents to traditional academic modes of music analysis, specifically, that recording practice can be understood as musical practice rather than a technical support for musical practice. I also consider the work of prevalent EDM scholars such as Mark Butler and examine the lacunae left for the field of musicology to explore in EDM scholarship.

“From the Parlor to the Concert Hall: Music Instruction at Ward's Seminary

(1866–1913)”

Erica Rumbley

In the wake of the American Civil War, W. E. Ward’s Seminary for Young Ladies was formed in Nashville, Tennessee to prepare young southern ladies for a future in a changing society. In its early years, the school placed great emphasis on teacher education, yet the “ornamental” studies, such as music, needlework, and painting, were not neglected. These subjects were still considered an important part of female education, and musical studies focused on genteel repertoire, performance “soirees” in the school’s parlor, and feminine instruments such as the piano and harp. Combined with a rigorous general curriculum, the “ornamental studies” helped to create refined southern belles who were also capable of functioning in the Industrial Age. As the region recovered from war and reconstruction, music instruction continued to be a source of pride for Ward’s Seminary, and advertisements boasted of the music faculty, practice facilities, and concert opportunities. By the last decade of the nineteenth century, the school possessed a sophisticated music program featuring theoretical, historical, and applied music studies along with structured performance requirements designed to prepare students for careers in music as teachers and performers.

Music instruction at Ward’s Seminary presents a microcosm of the changing status and role of women in the South after the Civil War. Just as music instruction at the Seminary moved from parlor performances to professional instruction and organized student recitals, so women in the south were liberated from the domestic sphere to venture into academia, office-work, and education. Using information gleaned from historical documents, manuscripts, and newspapers as well as contemporary accounts, this presentation will reconstruct the curriculum, repertoire, and faculty of Ward’s Seminary, and will demonstrate how the music program at the school changed along with post-bellum southern society.

“Taboo Issue of a Rapping Jew”

Nessyah Buder

What happens when the process of performing music and lyrics directly conflicts with certain beliefs and practices of the artist’s religion? In multiple religions, it is forbidden for women to dress ostentatiously, act provocatively, protest cultural traditions or problems, or even perform artistically in public. All of these activities are an integral part of the rapping community. Many female rap artists such as Nicki Minaj and Fergie use provocative costume and dance moves in their music videos. Others, such as Queen Latifah, Missy Elliott, and MC Lyte, dress in sweat suits and “bling” chains, deliberately defeminizing themselves in order to channel a masculine presence of authority in their fight against the practice of objectifying women. None of these rappers are Muslim, Mormon, or Jewish. What happens when a female Orthodox Jew wants to be a rap artist?

Rinat Gutman is the only female Orthodox Jewish rapper in existence. In this paper I analyze the reasons why she is the only one. I will consider the Orthodox customs requiring women to dress modestly and prohibiting them from singing in public, lest they sexually entice a man. I will also explore the ways Gutman navigates the issues of explicit language and sexual themes stereotypically associated with rap, which clash with the Orthodox Jewish mindset. How can a female Orthodox Jew rap at public concerts and on YouTube music videos without coming into serious conflict with her own religious beliefs, and those of her fellow Jews? This paper will address the issues of tzniut (modesty in dress) and Kol Isha (the voice of a woman) in relation to Rinat Gutman’s rapping career, analyzing her song “Ner Dolek”/“A Lit Candle” in particular. This paper will show the ways in which, through her modest manner of dress, her demure physical demeanor, and the religious content of her raps, Gutman actually reflects and honors her orthodox Jewish background.

“’Listen to Patience in a Dying Song:’ Moral and Musical Modeling in *A Pilgrimes Solace*”

Joseph A. Mann

Upon his return to England in 1609, John Dowland found a musical community far below the standards he came to expect on his travels abroad. Cantors were ignorant of good taste and the use of the hexachord, and lutenists were arrogant and incapable of defending their profession against foreigners. Dowland’s displeasure with the English musical community features almost exclusively in the preface of his last publication, *A Pilgrimes Solace* (1612). So fervent was Dowland for change, that his advocacy did not end with the final line of his preface, but was infused into the whole of the collection (either consciously or unconsciously). Scholarly literature on Dowland, however, has remained silent on the possibility of a link between the preface and the contents of the collection. Therefore, this paper to examines the texts and music of *A Pilgrimes Solace* for possible pedagogical elements and argues that a large portion—if not all—of this collection could have served as instructive moral and musical material aimed at inspiring improvement in the young musicians that Dowland hoped would stand up for their profession and make competent musicians of themselves.

Dowland’s pedagogical aims are especially apparent in three aspects of the collection. First, over half of the texts emphasize virtues that would be beneficial for young musicians to practice, especially patience, faith, reason, and hope. Second, the *Solace* was also the first of only two lute-song collections from England that contain sacred texts, thereby emphasizing piety in a previously secular genre. Finally, turning to the music, the *Solace* is one of only two lute-song collections to use all three forms of the hexachord, which is especially significant considering that one of Dowland’s principal complaints in the preface has to do with ignorance of the hexachords.

By exposing the potential pedagogical purpose behind Dowland’s *A Pilgrimes Solace*, this paper proposes a new interpretation of Dowland’s reason for publishing this work and encourages further pedagogical reevaluation of Dowland’s output and the output of his contemporaries.

“Handel’s *Theodora* in Context: Death, Sexuality, and Punishment”

Jenni Swegan

This paper analyzes the reception of Handel’s oratorio *Theodora* (1750), in which two young Christians are martyred in Roman Antioch. It was a box-office failure, which modern scholarship has attributed both to librettist Thomas Morell’s departure from Scriptural narrative and to the earthquakes that preceded the work’s premiere. I suggest an alternative explanation for this failure by considering the oratorio’s text and music through previously neglected cultural lenses, including contemporary notions of suicide, legislation and discourse on rape, socio-religious bases for the idealization of virginity, and punishment practices. A variety of primary sources illuminate these practices, from contemporary newspapers and legislative documents to religious treatises and political and social commentaries. I also draw from modern Handel studies and broader socio-cultural examinations of eighteenth-century London.

I claim that *Theodora* invited comparisons between the behaviors of its Roman antagonists and those of London’s upper class, including state complicity in sexual misconduct, the marginalization of religious minorities, and the use of brutal judicial punishments. The Romans’ exuberant choruses in the oratorio celebrate practices that they shared with England’s ruling powers, even as England sought legislatively and culturally to disguise them. As the English elite derived its moral legitimacy from idealized notions of classical Rome, it seems that audiences were either to reject the oratorio or discard fundamental ideals upon which their social hierarchy was structured.

Roundtable: Issues in Music Scholarship and Reprint Permissions

“Music Scholarship and Music Publishers: Some Common Difficulties with Obtaining Reprint Permission for Scholarly Writings”

Many types of music scholarship cannot be conducted without the use of written musical examples. In the United States, musical works published after 1922 cannot be excerpted in print without the permission of a copyright holder, which is in most cases a music publishing firm. In effect, this means that music publishers hold considerable leverage over music scholarship, because the latter often cannot be completed without the consent of the former. Music publishers often try to use this leverage to charge high fees for reprint permission and to insert clauses that will allow them to charge even more. MFN (Most Favored Nation) is a clause commonly used by music publishers; it stipulates that any fees charged by one publisher must be paid to all publishers from whom reprint permission is sought. Publishers also frequently attempt to insert term limits into reprint permission licenses, which allow them to charge more fees when reprint licenses expire. Fair Use is an inadequate defense against these business practices, because publishers of scholarly writings are often unwilling to risk litigation by claiming that reprints for scholarly purposes constitute Fair Use. This paper is based on the author's own difficult personal experiences attempting to secure reprint permission from four different music publishers for a scholarly article to be published in 2014. These experiences suggest that current law and business practices in the area of reprint permission for published music are often a significant impediment to scholarship of 20th and 21st century works. This topic should be more widely discussed, so that alternatives to reprint permission can be considered and at the very least scholars can be made aware of possible problems before undertaking research projects that involve copyrighted music.