

Capital Chapter of the American Musicological Society



Music

Spring 2022 Meeting
Towson University
Saturday, April 23, 2022

PROGRAM

- 10:00 a.m. Welcome / Registration / Dues / Refreshments
(special thanks to the Iota Delta chapter of Kappa Kappa Psi for providing refreshments)
- 10:30 a.m. **Session I** (Aaron Ziegel, chair)
 - **Abigail Ryan**: “Re-Writing the Canon: Incorporating the Music of South Asia into the Kindergarten through Twelfth Grade Music Curriculum in the United States of America”
 - **Lars Helgert**: “Song Wars: Competitive Text Setting in Nineteenth-Century American Music (Isaac Baker Woodbury vs. Herrman S. Saroni)”
 - **Elizabeth Massey**: “The Cibell: Inventing English Tradition”
- 12:00 p.m. Lunch Break
- 1:30 p.m. **Session II: Irving Lowens Award for Student Research**
(Matthew Franke, chair)
 - **Meghan Creek**: “Heritage or Hatred?: The Confederate Flag and the Politics of Race in the Southern United States Metal”
 - **Katerina Kotar**: “The Fabric of Performance: Costumes, Corsetry, and Verdi’s *Rigoletto*”
- 2:30 p.m. Break and Lowens Award Ballot Tabulation
- 2:45 p.m. Business Meeting / Elections / Lowens Award Results
- 7:30 p.m. Towson University opera performance, complimentary tickets available:
Michael Ching’s *A Midsummer Night’s Dream* (Stephens Hall Theater)

*Funding to defray the costs associated with hosting
this meeting is generously provided by the
James Muse Anthony Fund for Music Enhancement.*

SESSION I, PAPER 1 (10:30 a.m.)

Re-Writing the Canon: Incorporating the Music of South Asia into the Kindergarten through Twelfth Grade Music Curriculum in the United States of America

Abigail Ryan

The lack of diversity within the American music educational system is not a new concept, even with common knowledge amongst educators that students perform better—and avoid negative long term effects on mental health—when curriculum provides reflection and representation. Additionally, students who learn about many cultures and musics are less likely to form negative biases about said cultures, proactively preventing bullying situations before they occur. One cultural area that is consistently overlooked in increasing diversity, equity and inclusion efforts in music education is that of South Asia, partially due to the ethnocentrism of the United States that only increased post-9/11. Other than reflecting students’ underrepresented—in most Western musical canons—backgrounds, the characteristics of musical cultures South Asia provide indispensable musical techniques that should be valued in the music classroom—including a variety of scale types, incorporation of emotional and improvisational elements, and the rhythmic system of *takadimi*—even if there are no students of South Asian descent present. In this paper, I discuss the opportunities for inclusion and beneficial effects on students of all backgrounds that South Asian musical representation in kindergarten through twelfth grade music curriculum of public schools in the USA can create. Framing my writing through scholarship from Divya Arya, Arathi Govind, and André de Quadros—and an informal survey I conducted of music educators—I pose alterations to the aforementioned musical canon to achieve more South Asian representation. Specifically, I explain the importance of South Asian music through genres including Hindustani, various vernacular styles, and popular styles like Bollywood music.

SESSION I, PAPER 2 (11:00 a.m.)

Song Wars: Competitive Text Setting in Nineteenth-Century American Music
(Isaac Baker Woodbury vs. Herrman S. Saroni)

Lars Helgert

Pamphlet wars are well-documented historical events, and the publication of “answer” songs to controversial existing music is also widely known. This paper concerns the related-but-less-studied phenomenon of competitive text setting (roughly contemporaneous musical settings of the same text by competing composers), focusing on two widely published American composers of the mid-nineteenth century: Isaac Baker Woodbury (1819-58) and Herrman S. Saroni (c. 1823-1900). I will demonstrate how these composers each used new settings of texts previously set by the other in an attempt to proclaim the superiority of their aesthetics, appropriate their competitor’s market position, and raise their public profile. I analyze the songs “The Merry Sleigh” (G.W. Patten) and “Speed Away” (Emily Weed). These competing settings, which seem to have been popular, show dramatically different approaches to composition and consumer engagement. Though both composers wrote for amateur musicians, accessibility and simplicity were the main characteristics of Woodbury’s settings, while Saroni sought to “elevate” American musical tastes by adopting features of the German lied (especially text expression and theoretically correct harmonic practice). Both composers were also music critics, and their published writings illuminate the aesthetic views shown in their songs as well as their mutual enmity. Competitive text setting (which also involved composers such as Stephen

Foster and Judson Hutchinson) is of broad interest for its direct approach to competition in a saturated American sheet music market, for its use of conflict to garner public attention, and for its contribution to our understanding of the period's developing popular/classical dialectic.

SESSION I, PAPER 3 (11:30 a.m.)

The Cibell: Inventing English Tradition

Elizabeth Massey

In Restoration England (1660–1707), religious disputes between Protestants and Catholics dominated not only politics but everyday life, mapping onto the long-simmering conflicts between England and France. Popular music both referenced these seemingly constant tensions and participated in reifying the antagonistic relationship between the two religions and regions. Using theories of intertextuality, semiotics, and nationalism, this paper presents a case study of the cibell dance genre to examine how Restoration popular music helped to create a Protestant English national identity based on the Protestant Self defined against the Catholic Other. Ironically, the first cibell was written by the French composer Jean Baptiste Lully for his opera *Atys* (1675); the tune is from a chorus sung in response to the goddess Cybelle's arrival, the goddess's name providing the genre's name. Despite this origin, the cibell was known in England as a country dance and associated with age and folkloric tradition. Using evidence of printed dance collections, dance performance traditions, and texts set to cibells, I argue that the cibell created a sense of vertical community in England, connecting English citizens across time. I then use late-eighteenth-century sources to show how the cibell retained these associations and, having already primed and conditioned English citizens to believe that cibells were authentic to their nation, became an invented tradition to define what it meant to be English. This provides evidence for how the mundane, common, and generally unremarkable nature of this popular music helped to make the ideas it indexed just as common, normalizing xenophobic, jingoistic Protestantism as part of English national identity.

SESSION II, PAPER 1 (1:30 p.m.)

Heritage or Hatred?: The Confederate Flag and
the Politics of Race in the Southern United States Metal

Meghan Creek

“I will die fighting for my heritage, my pride.” Philip Anselmo, singer of the New Orleans-based supergroup, Down, and a revered member of the U.S. metal scene, declared these words to a cheering crowd during a concert in 1995. A large Confederate flag decorated the stage as a backdrop. Anselmo is perhaps better known as the singer for the now-defunct band Pantera, a Texas outfit remembered for their unapologetic Southern pride, which they signified with album titles like *Cowboys from Hell* and abundant Confederate flag iconography. As with Down and Pantera, this flag is used by many bands that belong to the Southern United States metal scene, a symbol some associate with their Southern identity and heritage. With names like Eyehategod and Dixie Witch, Southern metal bands follow the 1970s and 1980s generation of Southern rockers also famous for their use of the Confederate flag, including Lynyrd Skynyrd.

This paper argues that the Confederate flag signifies whiteness and musicians' use of it helps to establish the metal scene as a white space. Despite the catchphrase that the Confederate flag represents "[Southern] heritage, not hate," its presence can create a hostile environment for non-white scene participants and reinforces the scene's white racial frame (Feagin 2009). Because Pantera is widely considered to be one of the most iconic US metal bands in the genre's history, this paper examines how Confederate flag imagery also impacts the national metal scene. Anselmo's career and musical output with Pantera and several other bands offer a case study to further scrutinize these issues. This paper draws on public discourse among scene members, musicians, and the metal press; interviews I have conducted with scene members in Washington D.C. and the Southern U.S.; and analyses of sonic aesthetics and lyrical themes. Ultimately, I illustrate how the unchallenged acceptance and glorification of Confederate flag-waving bands like Pantera in the metal scene maintains its white hegemonic order. This paper contributes to current scholarship on how racial ideologies are sustained through cross-modal media, and how these processes can marginalize or violently exclude non-white participants in a music scene.

SESSION II, PAPER 2 (2:00 p.m.)

The Fabric of Performance: Costumes, Corsetry, and Verdi's *Rigoletto*

Katerina Kotar

Costumes have a huge impact on any staged production. They exist as a silent third voice in the dialogue between the music and the libretto. Dress history is a burgeoning scholarly field, and its connections to music is thus far unexplored. This paper sets the stage for an exploration of historical dress as important material context behind music, and the ways in which it could be employed as an experimental factor in performance practice: from technique, to posture, to the expression of character and the understanding of gender identities. In particular, supportive garments (such as corsets) have a the most direct and intimate relationship with how the body moves and can therefore create sound. I argue that the use of historical clothing and undergarments helps facilitate a more profound understanding of period music.

Using Verdi's opera *Rigoletto* (1851) as a case study, I set up a new method of examining the bodily context of historical performance. Verdi's *Rigoletto* provides a unique opportunity to study cross-era relationships, as the original designs exist within the conventions 1850s dress but attempted to evoke the 1520s setting of the original story (Victor Hugo's *Le roi s'amuse*). Starting with the original concept sketches for the costumes, I build an analysis of iconography combined with examination of extant garments to address the ways in which *Rigoletto* showcases a nineteenth century approach to evoke sixteenth century dress. I compare styles, sensibilities, and dressmaking techniques, as well as how the designs compare to extant garments from both periods. Picking up the metaphorical thread from the "carnal musicology" of Elisabeth Le Guin, I aim to take an archeological look at the way dress impacts the character embodiment, sound production, and vocal technique in staged productions.