

REGIONAL MUSIC SCHOLARS CONFERENCE

A Joint Meeting of the Rocky Mountain Society for Music Theory (RMSMT),
Society for Ethnomusicology, Southwest Chapter (SEMSW),
and Rocky Mountain Chapter of the American Musicological Society (AMS-RMC)

School of Music, Northern Arizona University
April 5 and 6, 2013

ABSTRACTS

FRIDAY, APRIL 5

PAPER SESSION 1

12:45–2:45—FORM AND MOTIVE (RMSMT)

Timothy D. Saeed (Louisiana State University)
Gesualdo's Madrigal "Moro Lasso": An Intervallic Germ Cell Analysis

In the music of Carlo Gesualdo, theorists have discussed his use of unorthodox harmonies for over three hundred years. While analyzing the madrigal "Moro lasso," Marshall explores Gesualdo's harmonies as a series of modulations through closely related keys, providing a functional harmonic analysis. Although Marshall's study specifies clear establishment of tonalities, the analysis neglects to provide a formal definition of Gesualdo's many unconventional chord formations. This paper proposes that the projection of the lines created by the juxtaposition of the harmonies is significant and can be understood through the appearance of a germ cell and its linear formation. Building on Marshall's analysis and Kooij's concept of germ cells, I will demonstrate how Gesualdo establishes a clear musical structure through consistent voice leading procedures rather than through consistent harmonic practice. The madrigal "Moro, lasso" will be examined by exploring Gesualdo's treatment of a single intervallic germ cell that generates more complex musical ideas, thereby providing unity and coherence to the local and large-scale contrapuntal and harmonic structure of the work. By using contemporary, analytical voice leading graphs, I will illustrate how at least one voice moves by half step in nearly every harmonic progression, suggesting that the germ cell pervades the entire madrigal. Thus, this analysis will highlight Gesualdo's use of the germ cell unfolding throughout the song, reflecting the mood and significance of specific words of the text.

Jason Britton (Luther College)
Middleground Recurrence of Beethoven's "Es Muss Sein!" Motive in His Last Quartet

Most analytical commentaries on Beethoven's last complete composition, his String Quartet in F major, op. 135, approach the work from a motivic point of view. This comes as no surprise, considering the curious motivic epigraph Beethoven attached to the final movement. The title, "Der schwer gefasste Entschluss" ("The Decision Reached with Difficulty"), with its musical question ("Muss es sein?") and answer ("Es muss sein!") have inspired a host of speculations about the epigraph's significance, both musically and otherwise. In the analytical realm, Arnold Schoenberg (1941), Rudolf Réti (1951), Deryck Cooke (1963), and Christopher Reynolds (1988) have all praised op. 135 for its unified motivic structure across movements. With the exception of Schoenberg, however, these authors tend to be so focused on locating their basic motivic shapes at every turn that they routinely propose readings that contradict the music's tonal hierarchy, at least as it is understood from a Schenkerian perspective.

In this presentation, I endorse John Rothgeb's prescription that "proposed thematic relationships must bear scrutiny in the light of the Schenkerian theory of structural strata" (1983). I begin by considering the aforementioned motivic readings of op. 135 within the contexts of harmony, voice leading, and tonal hierarchy, and then I suggest an alternative analysis that still reveals a rich network of motivic relationships among Beethoven's themes, but at a deeper middleground level of structure. Specifically, I link the unfolded thirds of the finale's "Es muss sein!" motto to several themes in the quartet that demonstrate the same middleground voice leading.

Kyle Jenkins (University of Arizona)
Mendelssohn, Expositional Continuity, and the Intervening P-based Module

Recent nineteenth-century focused literature has dealt with parametric tension in sonata forms, often involving the “misalignment” of tonal structure, thematic design, and rhetoric. This paper examines a type of parametric dissonance found in the expositional second theme (S) referred to as the “Intervening P-based Module,” or IPM (Hepokoski and Darcy 2006). In this scenario S begins normatively but soon reaches a “crisis” that “threatens” the normative drive to essential expositional closure (EEC). Subsequently, material from the primary theme (P) intervenes “prematurely” to rekindle the expected trajectory.

Because of its typical association with the closing section, P’s pre-EEC reemergence can potentially lead to formal ambiguity and thus downplay the EEC’s generically crucial status. This paper argues that despite this ambiguity the IPM offered an alternative resource for achieving formal continuity in an often-sectionalized nineteenth-century exposition. In this manner the phenomenon reconciles the nineteenth-century miniature with an ostensibly goal-directed, continuous sonata exposition. The paper focuses primarily on Mendelssohn’s use of the IPM but it will also examine movements by Schubert, Dvorák, and Tchaikovsky.

Boyd Pomeroy (University of Arizona)
What’s in a Secondary Key Choice? The Diatonic (Sub-) Mediant in Major-Mode Sonata Form

The exceptional rarity of the (minor) diatonic mediant or submediant as the secondary key in major-mode sonata form seems counter-intuitive: as the major-mode analogues of diatonic options from a minor tonic, they might be expected to occur much more frequently. This paper will explore 1) the rationale(s) for their rarity; 2) specific compositional problems they give rise to; and 3) their implications from Schenkerian and Sonata Theory perspectives. Related general questions include the aptness of various canonical Schenkerian models of sonata form, and the expressive correlations of secondary key choices.

In tonal-structural terms, the diatonic mediant possesses little of the dominant's polarity with the tonic, conferring a quality of “weightlessness” to the structure's deep-level arpeggiation. Composers displayed a notable penchant to compensation for this, in avoiding any suggestion of facility by problematizing tonal-formal interaction in ways specifically related to the idiosyncratic key choice—see Beethoven's Symphony No. 7/iv and Quartet in Eb Op. 127/i; Dvorak's Piano Quintet/i; and Tchaikovsky's Symphony No. 1/iv.

The diatonic submediant possesses even less tonal polarity; instead the relative minor is wholly absorbed as a region of the tonic. The upper third of S's fifth-progression in the second key now passively duplicates P's third-progression in the tonic, redoubling the second key's quality of “weightlessness.” Again the few extant examples (principally early works of Brahms—the Sonata No. 1, Op. 1/i; and the original and revised versions of the Piano Trio No. 1, Op. 8/i) rise to the compositional challenge by problematizing tonal-formal interaction in ways related to the idiosyncratic key choice.

12:45–2:45—MUSIC AND METAPHOR (SEMSW)

Richard Haefler (Arizona State University)
Evolution and Development of Text and Melody in O’odham Songs

Numerous studies by Bahr, Haefler, and others have examined the art of poetry in *Akimel* and *Tohono O’odham ñe’ñei* ‘songs’ as they are found within various song cycles. O’odham songs are believed to have been “composed” by “Creator Being,” and given to various entities at the time of the establishment of the earth and O’odham lifeways. No studies to date have considered the relationship of song texts to any preexisting source. However the interpolation of songs within the O’odham origin story presents a unique opportunity to explore the evolution and development of the song texts based on the spoken prose of the narrative as well as offering a very clear example of the development of O’odham “song language” in relation to spoken O’odham. In addition, as an extensive mid-winter ritual including multiple songs this example of oral narrative/song presentation offers the possibility to consider the concept of tune families within O’odham songs only rarely studied to date.

Teresita Lozano (University of Colorado)
“It’s A Coptic Thing:” Music, Liturgy, and Transnational Religious Identity in an American Coptic Community

Music is at the center of the Divine Liturgy of the Coptic Orthodox Church. At St. Mark Coptic Orthodox Church in Englewood, CO (the only Coptic Orthodox parish in the state and among the first established in North America), the community utilizes its liturgical performance to both express its spirituality and negotiate its Egyptian-Coptic identity. It

sustains this identity by creating a cantillation school in which the American-born youth, who are largely not fluent in Arabic or Coptic, are educated in the music and culture of the tradition. For the youth, the adaptation of English to Coptic hymnody, and their ability to participate in the celebration, enables them to maintain and express a complex identity that is rooted in both their parents' Egyptian-Coptic heritage and their American experience. Relying on ethnographic study with the group and drawing on a parallel study on Australian Coptic youth (Rymarz 2008:), this paper argues that St. Mark's cantillation school exemplifies the socio-cultural process of reinterpreting Coptic, Egyptian, and American cultural forms in order to construct a transnational religious identity. This paper also suggests that St. Mark's Coptic community comprises a relevant example of Ingrid Monson's (2000:12) discourse on new approaches to studying African diaspora by "examining the social and cultural processes through which contemporary Africans revise and reinvent notions of cultural legitimacy from generation to generation."

Will Ramsey (Northern Arizona University)

Small Town Synagogues: On the Musical Traditions of Two Synagogues in Flagstaff, Arizona

Lawrence Schiffman concludes his paper on Jewish worship, "History and Liturgy: The evolution of multiple prayer rights," with the observation that "local custom in prayer has been a major feature of Jewish life for its entire history," emphasizing that every synagogue has its own take on what is or is not liturgical. From his conclusion, this paper looks to examine the musical tradition (both liturgical and otherwise) of two synagogues in Flagstaff Arizona, The Chabad Jewish Center of Flagstaff and Heichal Baoranim Reform Temple. Both synagogues are members of the community of Flagstaff, but come from different Jewish Traditions.

The cantillation of the Torah is thought to have been revealed by God at Sinai (Bauer). However these two synagogues differ on the approach to how the Torah (and subsequently the whole of the liturgy) is chanted. For example, in the Chabad synagogue, the rabbi and cantor are both men and the Torah can only be recited by a male. At the reform synagogue, both the rabbi and cantor are women, and the Torah can be recited by either male or female. The Chabad synagogue calls for more solo chanting by the rabbi and cantor, whereas the reform synagogue has more congregational moments. The Chabad synagogue uses much more Hebrew, which results in more sung aspects than the reform synagogue. When the reform synagogue reads prayer in English, they are spoken, not chanted. In either community, it becomes clear that the musical aspect remains central to their worship and needs to be studied more than it has in the past (Klara).

Steven Spinner (University of Colorado)

The Expression of African Consciousness in Ephraim Amu's "Yen Ara Asase Ni"

When I spoke with professor J.H. Kwabena Nketia in Accra about the development of choral music in Ghana, he identified the composition "Yen Ara Asase Ni" ("This Land is Our Own") by his mentor, Ephraim Amu, as the first affirmation of an African consciousness through choral music. As the unofficial national anthem, today this piece is an important expression of Ghanaian cultural nationalism, but paradoxically was composed in celebration of British Empire Day in 1929. Although the harmonic framework reflects Amu's training in a seminary established by German missionaries, he also honors the contour of his native language, Ewe. This represents the beginning of a new style that reflects both his Christian education and his study of local traditional vocal music. To explore how Amu establishes a national, African consciousness that incorporates European elements but is not merely derivative of them, I take a semiotic approach. More specifically, I employ linguistic anthropologist Michael Silverstein's theory of "indexical order" to understand the juxtaposition of styles that results. Amu's actions and words during this period of his life further define his cultural stance. Words are unarguably a powerful political tool, but music can have a propositional function as well, allowing participants to imagine possible shared futures. I reconfigure the concept of musical creativity to acknowledge the intellectual work done by Amu through his manipulation of indexical associations, and in doing so I show how African art music is an integral part of the continuing process of imagining modern nation-states in Africa.

12:45–2:45—ROMANTIC MUSINGS (AMS-RMC)

Heeseung Lee (University of Northern Colorado)

Beethoven's "Pastoral" and "Heroic" Styles in the Finale of the Violin Sonata in G Major, Op. 96

In Maynard Solomon's recent analysis of Beethoven's last violin sonata in G major, Op. 96, Solomon remarks that Beethoven occasionally combined pastoral and heroic styles, calling into mind contemporaries' efforts to restore the balance between classical serenity and romantic turbulence. This cultural and musical phenomenon culminates in the finale of the sonata; although the sense of restoration is achieved not eternally but temporally, the course of action that renders "a pastoral moment at the very instant of its fracture by disruptive forces" creates unusual dynamism in the continuous theme and variation form of the finale.

Considering further Solomon's comments, I discuss in this paper how Beethoven used pastoral and heroic styles together within the rhetoric and structure of the finale. The concerning musical parameters include not merely the pastoral clichés and heroic topoi of Classical music but also harmonic action and rhythm, melodic and rhythmic gestures, and dynamic and tempo changes Beethoven utilized in his symphonies to create pastoral feelings and heroic modes. Identifying pastoral and heroic styles of Beethoven, I read the structure of the finale through the rhetoric of variation form in its dramatic alliance with pastoral genres in literature as well as through the heroic narrative of sonata form.

According to my research and findings, the folk-like squarely symmetrical theme and its first four variations appearing without break unfailingly set the tone of pastoral as a reminder of an imaginary place offering peace and simplicity. The first half of the finale often retreats to a dynamic level of *piano*, consistently counting on the harmonic basis of the I-V alternation. In the second half of the finale, however, the stream of the variation form and feelings of contentment become disrupted by a series of seemingly aberrant statements or transformations of the theme, including the sprawling *Adagio espressivo*, the literal and premature return of the theme in E-flat major, the delayed return and prolongation of the G-major tonality with the mixture of G-minor fugato, and the final virtuosic rendition of the theme in the extended coda. This course of action, not common in the rhetoric of variation form but closely related to that of sonata form, turns the meaning of each variation in the second half of the finale into a precarious and transient one, generating energy and drive to the movement as in Beethoven's heroic works in sonata form.

Melanie Shaffer (University of Colorado-Boulder)
Mad, Sad, or Bad: Interpreting "Gretchen am Spinnrade"

Goethe's poem "Meine Ruh ist hin," which depicts Gretchen at the spinning wheel, invites manifold readings. Many have noted the poem's progression through contrasting emotions as well as its non-linear journey between past, present, and future. Is Gretchen an innocent victim or the source of her own misery? Would the long-desired kisses, even if in death, bring her and Faust together again? Scholarship on the song settings of this Goethe text are often concerned with the development of the song as a genre or how the music expresses the text. However, studies often do not venture into the possible *interpretations* musical settings can suggest. Looking at the well-known Schubert setting along with early songs by Richard Wagner, Giuseppe Verdi, and the 20th century composer Fredric Kroll, this paper addresses how the harmonic and melodic structures of the songs reveal the composers' unique inflection of the story.

The four songs have many similar fundamental characteristics, namely an alternation between a minor key for the refrain "Meine Ruh ist hin..." and other keys, frequently the parallel Major, for the other strophes. This creates specific key associations for Gretchen in her loneliness versus Gretchen's memories of being with Faust. Schubert, Verdi, Wagner, and Kroll all use the rhetoric of the tonal relationships to interpret the possible causes and outcomes of the Gretchen story. Schubert indicates that even at the climax of Gretchen's togetherness with Faust, their kiss, Gretchen ultimately remains alone. Verdi's "Perduta ho la pace" at first implies that Gretchen at least in death, but leaves the listener with a grim, foreshadowing postlude. Wagner's setting actually implicates Gretchen as the cause of her own misery. Finally, Kroll's setting, akin to Wagner's, blames Gretchen's deteriorating mental state not to her loneliness, but to her relationship with Faust. These four composers therefore, not only set the emotional and structural nuances of the poetry, but also highlight unique colors of the poem's interpretive spectrum.

Bettie Jo Basinger (University of Utah)
"Crux fidelis": Religion and Metaphor in Liszt's *Hunnenschlacht*

In several essays of the 1830s, '40s, and '50s, Liszt develops a notion of "musique humanitaire," or a music with an altruistic mission. This philanthropic art form involves both a revolutionary impulse and a religious impetus: writings such as "De la Situation des artistes," the *Lettres d'un bachelier ès musique*, and "Berlioz und seine *Haroldsymphonie*" reveal the composer's desire that music both morally uplift and instruct the masses.

Perhaps because these and Liszt's other writings rarely address "musique humanitaire" systematically, no thorough musicological study of the conception exists. Several articles, as well as Paul Merrick's seminal 1987 *Revolution and Religion in the Music of Liszt*, come close to doing so. Despite their many merits, they nevertheless lacks comprehensive consideration of the symphonic poems, and for this reason, this body of work leaves a lacuna in Liszt scholarship—especially since this composer may well have developed the symphonic poem in an effort to create a genre uniquely capable of expressing humanitarian content.

Hunnenschlacht programmatically depicts Wilhelm von Kaulbach's fresco commemorating the Battle of the Catalaunian Plains (451 CE), a conflict in which combined Roman and Gallic forces halted Attila the Hun's invasion of Gaul. Amongst Liszt's symphonic poems, this piece poses a particular challenge to the composer's verbal formulation of "musique humanitaire." The overtly Christian—if not specifically Catholic—references of the verbal prefaces and the use of the Plainchant "Crux fidelis" would seem to thwart Liszt's attempt to craft a successful example of globally benevolent music. Since any manifest religious basis potentially frustrates the universality of a composition, addressing this particular work to

the general Weimar audience exposes a potential flaw in his ideology.

Yet the wording of the French preface encourages the listener not to interpret the victory of the combined Christians armies as the spiritual defeat of paganism by Christianity, let alone the outcome of a temporal battle. Likewise, the merger of "Crux fidelis" with materials original to the symphonic poems invites the listener to hear the work as the triumph of Christian values, "the virtues irradiating from Christianity," mentioned in the French preface rather than the victory of Christianity itself. Moreover, Liszt's Enlightenment-based understanding of classical antiquity affords a symbolic reading of the work's content: in this allegory, the struggle and ultimate triumph of Christian forces advocates that society strive towards humanistic amelioration.

Cassidy Grunninger (University of Colorado-Boulder)
Countess Greffulhe: Feminism and the Salon Culture in Third Republic France

The salon culture in Third Republic France was a conduit for social, political, and cultural influences, capable of swaying public thought and opinion. Social gatherings of the wealthy and influential upper class, salons served as places where ideas – musical, cultural, social, or political – were introduced and fostered. Although women ran most of the influential salons in Third Republic France, thus fostering the intellectual discourse of the day, they had relatively limited rights in the public sphere. The Countess Greffulhe was one of the most influential women of the period, not only molding musical tastes of the time, but also reevaluating and redefining women's position in French society. Amid the backdrop of several feminist movements in the political sphere, Greffulhe was a liminal figure between the private and public spaces in French society, using her salon to catapult herself into the public sphere of politics, education, and fundraising. Such activity was highly unusual for a woman, even one of her high social standing. Using her family's position and connections, as well as a marriage to a prominent, wealthy man, the Countess changed the expectations of a woman in her station from passivity in the private sphere to activity in the public sphere.

In this paper I will explore the links between feminist movements in the political sphere alongside the Countess Greffulhe's cultural reign. The Third Republic saw a re-emergence of feminists and a surge of movements for true equality between the sexes; however, there were still many barriers to cross. While she did not break down these gender barriers in her society, the Countess Greffulhe was a catalyst for change in gender expectations, allowing women more autonomy in public society. The Countess used the avenues that were open to her to make a difference in the musical and cultural scene around her. While Greffulhe did not link herself directly to outspoken feminists, she cannot but have recognized the struggles of women in this time, and perhaps these struggles further encouraged her to achieve her goals. It is not a coincidence that the Countess was emerging as a cultural force in the public sphere while women of the middle class also emerged to recover past rights, and assert new ones. There is a strong link between the two that can further illuminate and inform how the musical scene in the Third Republic influenced and effected change in the larger political one. This is an important step in research in this period because salon culture organized by women and the feminist movements occurring simultaneously have yet to be explored in conjunction with each other.

PAPER SESSION 2

3:00–5:00—TRANSFORMATIONAL APPROACHES TO CHROMATIC HARMONY (RMSMT)

Frank Lehman (Harvard University)
Theorizing Semitonal Modulations in Schubert's Four-Hand Piano Works

Motions by chromatic semitone are a much remarked-upon component of Schubert's tonal language. Some of the boldest of these occur in works for four-hand piano, including the *Grand Duo* (D812), *Fantasie in F Minor* (D940), and *Lebensstürme* (D947). Collectively these explore a species of semitonal motion—SLIDE—with an intensity unique among 19th Century composers. SLIDE, the transformation that exchanges triads sharing the same third (e.g. C ←→ c#), is a pervasive feature of Schubert's mature works. By extrapolating patterns of SLIDE usage from 23 compositions, using both transformational and Schenkerian methodologies, I arrive at three procedures through which the progression is recurrently integrated into tonal fabrics: 1) SLIDE-mixture; 2) I ← → bii/V ← → bvi-axes; and 3) SLIDE-cycles.

In the cases of D812, 940, and 947, the presence of sonata form additionally forces SLIDE's incorporation into exposition structures. The *Fantasie* explores the formal repercussions of continuous layering of V ← → bvi-axes. *Lebensstürme*

demonstrates the potential for semitonal motions to initiate cycles around the dominant while paradoxically appearing to “shadow” the tonic. Schubert’s semitonal exchanges frequently utilize SLIDE-mixture to usher between natural and flattened versions of a single Stufe. I conclude with an analysis of the *Grand Duo*, whose secondary subject boasts imbricated SLIDE-mixture. To fully appreciate its complex game of semitone relations, the *Grand Duo* correspondingly requires overlapping transformational narratives, as well as a revival of the dualist Karg-Elert’s idiosyncratic *Terzgleicher* function. In studying these works, we stand to understand how composers ensconced within the common practice nevertheless found ways to incorporate chromatically paradoxical materials into diatonic forms.

Owen Belcher (University of Cincinnati)

Harmonic Conflict and Transformation in Two Mussorgsky Songs

While Neo-Riemannian theory is often employed to analyze brief passages and short progressions from the nineteenth-century repertoire, few Neo-Riemannian analyses attempt to interpret entire pieces, and Neo-Riemannian theory and traditional analytical tools are often viewed as diametrically opposed. This paper builds on recent work by David Brown (2002), Steven Rings’s *Tonality and Transformation* (2011) and especially the compositional scripts and analytical approaches developed in Richard Cohn’s *Audacious Euphony* (2012) in order to craft a possible interpretation of two complete pieces through Neo-Riemannian transformational theory.

The analysis examines harmonic conflict in the first two songs of Modest Mussorgsky’s cycle *Sunless*, utilizing both Neo-Riemannian and traditional analytical systems to explore how Mussorgsky’s harmonic choices structure the songs and represent salient aspects of the texts. Both songs engender a conflict between common-tone preserving operations and fifth-related harmonies. In “Within Four Walls,” the opening phrase mixes common-tone and fifth-related harmonies and also “walls-in” the harmonic space of the song. Pessimistic lines of text are set to such “mixed” harmonies, while positive lines of texts are accompanied by harmonies that are either purely fifth-related or purely common-tone preserving. In “You Did Not Recognize Me in the Crowd,” Mussorgsky privileges fifth-related harmonies over common-tone preserving operations and repeatedly reinterprets a “Chord X” at the beginning of each section of the piece. I conclude that Neo-Riemannian transformational theory is uniquely positioned to explore the musical and textual effects of this harmonic conflict.

John Muniz (Yale University)

Transformation at the Margins of Tonality: Scriabin's Seventh Piano Sonata

Theorists of the past few decades have subjected Scriabin’s later works to vastly different analytical treatments, ranging from linear analysis to set-theoretic techniques. This difference in methodology registers sharp scholarly disagreement as to whether these compositions are tonal or not. Scriabin’s consistent harmonic vocabulary, melodic fluency, and recurring emphasis of pitch centers create tantalizing prospects for reading his works as tonal, yet the attempts made so far—founded on (diatonically-based) Roman-numeral and linear analysis—have run aground on Scriabin’s thoroughgoing chromaticism.

In this paper, I consider what the chromatically-oriented tools of transformational theory can offer towards understanding tonality in late Scriabin. Through a transformational network analysis of the Seventh Sonata, I attempt to show that triadic thinking and schemes of transposition place Scriabin in dialogue with the extended tonality of his immediate predecessors and contemporaries. By providing insight into the harmonic procedures of the Seventh Sonata, transformational analysis creates an avenue for understanding tonality in Scriabin’s other middle-to-late works. Conversely, my analysis suggests ways in which triadic transformational methodology itself can be extended to later, more tonally daring repertoires than those to which it has previously been applied.

Peter Purin (Oklahoma Baptist University)

“Are We Back at the Start?”: Monotonal Excursions and Their Dramatic Impact in Four Songs of Stephen Sondheim

Music must ultimately serve drama in twentieth-century American musical theatre. Many famous songwriters of this idiom have written songs that bring about emotional responses to dramatic or comedic situations, mostly through melody. Stephen Sondheim, however, is one theatre composer who uses harmony as a primary means of evoking drama. Within his musicals, foreground and background harmonic progression often becomes the road upon which the dramatic journey takes place. In this paper, I offer my interpretation of Sondheim’s understanding of monotonicity, and how he takes the listener—and the character—on a dramatic journey through the just-tuned *Tonnetz* in four of his songs.

My methodology involves charting harmonic progression through quasi-Schenkerian, monotonal reductions and mapping out progressions on the *Tonnetz*. These tools demonstrate an interpretation of Sondheim’s perspective on how harmony and drama affects his decisions from the foreground to the background. A key change, to Sondheim, is more of a temporary, monotonal excursion rather than a true modulation. I then demonstrate how Sondheim stretches the monotonicity of

progressions to such an extent that they affect the perceived return to tonic, and ultimately the dramatic journey of the character(s) singing the song. I will show that Sondheim's use of monotonal excursions affects the listener's perception of the overarching tonality, and in turn fortifies the dramatic trajectory of the characters within his songs. This is to demonstrate the importance of considering Sondheim the composer as inseparable from Sondheim the playwright.

3:00–4:30 —DIASPORAS (SEMSW)

Davin Rosenberg (Northern Arizona University)
Traditional Flamenco Practice in the Phoenix Diaspora

Phoenix is home to a broad flamenco community encompassing numerous styles and interpretations, including traditional, contemporary, fusion, and theatrical. Traditional flamenco's continued existence, while offering critical musical-cultural experiences for performers and audiences, mitigates ethnocentric views of the art form and positively influences public perception through participation and engagement. Husband and wife flamenco duo Ricardo de Cristóbal, guitar, and Linda Machado, dance, observe historical traditions while incorporating personal ideologies for performance and instruction as they adapt to local environments. Their experiences define their approaches to teaching and public performance, and the equilibrium local artists create between the dichotomy of tradition and commercialization. Discussion demonstrates how Phoenix flamencos create a distinct local identity by reaching past national boundaries to practice a foreign cultural style, concurrently defining their local identity while redefining flamenco.

Amy Swietlik (Arizona State University)
"E assim que eu sonho do velho Brasil:" Brazilian Immigrants Maintaining Identity

The number of Brazilian immigrants in the United States has greatly increased over the past three decades. In Phoenix, Arizona, this population increase reveals itself through a greater number of large Brazilian cultural events and higher demand for live Brazilian music. Music is so embedded in Brazilian culture that it serves as the ideal medium through which immigrants can reconnect to their Brazilian heritage. In this thesis, I contend that Brazilian immigrants in Phoenix, Arizona maintain their identity as Brazilians through various activities extracted from their home culture, the most prominent being musical interaction and participation. Given my research, I believe three primary factors form a foundation for maintaining cultural identity through music within the Brazilian immigrant community in Phoenix. These include the common experiences of immigration, diasporic identity, and the role of music within this diaspora.

Music is one of the stronger art forms for representing emotions and creating an experience of relationship and connections. Music creates a medium with which to confirm identity, and makes the Brazilian immigrant population visible to other Americans and outsiders. While other Brazilian activities can also serve to maintain immigrants' identity, it is clear to me from five years of participant-observation that musical interaction and participation is the most prominent and effective means for Brazilians in Phoenix to maintain their identity while living in the U.S. As a community, music unites the experiences of the Brazilian immigrants and removes them from the periphery of life in a new society.

Jose Luis Puerta (University of Arizona)
Comparative Pedagogical Approaches in the Postcolonial *Rondalla* of Puerto Rico and The Philippines

This research addresses how the prevalence of the *rondalla*, a widely-used plucked string ensemble in Spain, Latin America and the Philippines, is being used to preserve and teach music and culture. This presentation compares *rondalla* practice in Puerto Rico with similar activity in the Philippines. Research for this presentation includes interviews with participants, conductors, and directors of various *rondallas*, and review of scholarly and popular literature. The research and analysis reveal both similarities and differences between national approaches, only in part explained by cultural history. My research also reveals distinctive pedagogical customs that address modern concerns for establishing postcolonial identities in each nation. Teaching strategies, ensemble formation, instrument preservation, and repertoires combine respect for colonial legacy with independent and global cosmopolitan perspectives. For example, the revival of the *triple* in Puerto Rico owes a debt to instructional practices linked to *rondalla* rehearsal and performance. The analysis of *rondalla* practices in the service of the expression of national identity builds upon research by Ricardo Trimillos' concerning ethnic heritage and Filipino *rondallas*, as well as Thomas Turino's observations regarding the popularization of the *rondalla* within the romantic-nationalist *indigenista* movement in the early 20th century Latin America. My work extends the concern for identity to include examination of pedagogical strategies and aims to explain local methods and goals while identifying teaching strategies that may be useful in other contexts.

3:00–4:30 —THEATER AND FILM (AMS-RMC)

Chase Peeler (University of Colorado-Boulder)

Ill-Fated Opera: Puccini's *La Fanciulla del West* in the Age of the Wild West Show

On August 15, 1910, immediately after completing his opera, *La Fanciulla del West*, Puccini wrote to his longtime friend and confidant Sybil Seligman that “*The Girl* has come out, in my opinion, the best opera I have written.” By this time, Puccini had already established himself as one of Western Europe’s premier composers of opera; for him to call *Fanciulla* his best opera to date was a statement not to be taken lightly. His enthusiasm for his new work was paralleled by tremendous excitement in the American and European press for months leading up to the opera’s New York City premiere. The first premiere of an opera by a major European composer in the United States, it remains arguably the most highly anticipated event in the Met’s history and was certainly among the most anticipated works of Puccini’s career. Today, however, a century of hindsight shows that *Fanciulla* has achieved nowhere near the same canonical status as *La Bohème*, *Tosca*, or *Madama Butterfly*, or *Turandot*. Although more recent scholarship and criticism has taken an overwhelmingly positive stance on the opera, most early critical responses were harsh. Within a few short years of its premiere, *Fanciulla* had all but disappeared from the opera houses of Europe and America. Most explanations for this initial negative reception have focused on the opera’s musical characteristics: some have pointed to a lack of the sustained melodic content for which Puccini had become well known; others have pointed to the obvious influence Debussy’s music exerted on the score. The libretto has often been criticized for being too far-fetched, as it features a cast of grisly miners, bandits, and Indians singing in Italian. Annie J. Randall and Rosalind Gray Davis have offered a different perspective by demonstrating how *Fanciulla* was promoted, despite Puccini’s repeated objections, as a distinctly American opera rather than an Italian opera with an American setting. All of these factors likely played a role in the opera’s negative reception, but another factor should also be considered: *Fanciulla*’s premiere in 1910 occurred when Buffalo Bill’s Wild West Show was among the most popular forms of entertainment in Europe and the United States. This show and others like it featured live animals including bison and elk, displays of marksmanship with newly invented firearms, and stylized battles between cowboys and American Indians. Successfully marketed as authentic portrayals of life on the American frontier, these shows had a direct and powerful influence on the collective imaginations of Americans and Europeans. Buffalo Bill defined the Wild West for audiences on both sides of the Atlantic, and unfortunately for Puccini, his opera possessed none of the main attractions that made Wild West Shows popular. Building on what has already been written by Randall, Davis, and others, this paper seeks to add a new dimension to the literature surrounding *La Fanciulla del West*’s unfavorable reception by situating the opera in relation to the international Western fad out of which it arose and by whose criteria it was eventually judged.

Lisa Cook (Metropolitan State University of Denver)

When the Wind Blows: Marc Blitzstein’s *Cradle Will Rock* Comes Full Circle

For years, Marc Blitzstein’s opera *The Cradle Will Rock* has been considered a period piece, dated by its passion for labor unions — something modern audiences have taken for granted — and set in a bygone era. Often, Blitzstein’s plot is as much the focus of a modern production as the drama of its 1937 opening night: the theater padlocked by the government, cast and audience marching twenty blocks to the Venice Theater, and Blitzstein playing the piano on stage in his shirtsleeves while the cast performed from the audience. Other directors have attempted to modernize the work by updating the slang and modifying the libretto to reflect topics more pertinent to their audiences. Directors in the 1960s, for example, changed lines about Carole Lombard to Greta Garbo and referenced Vietnam and the Civil Rights movement. But what does one make of the *Cradle Will Rock* when the last few years more closely reflect Blitzstein’s own?

The economy is in crisis, racial and ethnic tensions run high, charges of socialism are bandied about, and the “news” often reflects the story approved the organization’s corporate owner, omitting other facts if necessary. Although the total number of strikes by public and private workers has dropped considerably in the last sixty years, recent strikes have garnered a surprising amount of negative sentiments. Public unions in particular have been under attack, most noticeably in 2011 when Wisconsin governor Scott Walker pushed a collective bargaining ban through the state legislature. Several states have followed his lead and both public and private sector unions have suffered setbacks. In contrast, unions were so taken for granted in the 1960s that Howard da Silva, the lead in the original 1937 production, told an interviewer, “nobody gets wildly excited now over the fact that we have an AFL-CIO.” Today, however, a great many people are wildly excited about — or wildly opposed to — that union and all like it.

This paper will examine some of the adaptations made in previous eras to keep the opera relevant. It will also draw connections between current events and those three-quarters of a century earlier, as these changes seem to signal an important reversal in today’s society. This paper suggests that *Cradle* isn’t in fact a period piece when seventy-five years after *Cradle*’s premiere, so much of its original content remains wholly relevant — perhaps even more relevant than ever. While no one doubts that working and living conditions have greatly improved for most Americans, the fact that we are once again confronting issues of race, class and economic status in ways that mirror the 1930s is striking. It also requires us to reevaluate our thinking about *Cradle*’s function in theater of the twenty-first century. As Blitzstein wrote in reference

to Leonard Bernstein's 1947 Harvard production, "It is a grim and rather bitter thing to reflect that, doing a 'period piece,' you discover you are still in the middle of the period."

Caleb Boyd (Arizona State University)

Dancing with the Devil: Hanns Eisler's Unsettling Score for the Standard Oil Film *Pete Roleum and His Cousins*

Upon arriving in the United States in 1938, Austrian composer Hanns Eisler (1898-1962) quickly found work writing music for films. During the interwar period, Eisler had made a name for himself as a film composer, particularly with his music for *Kuhle Wampe* (1931), a scathing critique of the German government and global economics written by Bertolt Brecht. The film features a memorable scene of workers marching in Berlin's streets and singing Eisler's militant song *Solidaritätslied*. An ardent Marxist, Eisler was famous throughout Europe for his *Kampflieder*, fighting songs that were sung by huge crowds of Socialists, Communists, and the unemployed. Within Europe's revolutionary environment he saw music as a political tool capable of simultaneously entertaining and educating the masses not only at outdoor concerts, but also in theater and film. In contrast to the American movie industry's customary demand of image over music, Eisler believed in music's potential to provide a symbiotic but also independent level of social commentary to the film's story. He and Theodor Adorno expounded upon these ideas in *Composing for the Films*, a film music study sanctioned by the Rockefeller Foundation.

During his American exile (1938-1948), Eisler wrote several scores for independent films and the Hollywood film industry. Two of them were nominated for an Academy Award: the war films *Hangmen Also Die!* (1943) and *None But the Lonely Heart* (1944). Eisler's second American film score was for the commercial reel *Pete Roleum and His Cousins* (1939), a twenty-minute claymation cartoon bankrolled by the oil industry and showcased at the New York World's Fair. Thus, Eisler belongs to a list of prominent composers who also wrote music for this event, including Aaron Copland, Virgil Thomson, and Kurt Weill. Eisler's collaborators included director Joseph Losey, silent film veteran Charley Bowers, and pianist Oscar Levant. Serving as a public relations gimmick for oil businesses, *Pete Roleum* was a spectacle seen by thousands of Americans. Eisler wrote five songs for the film: "Bucket Song," "Muscle and Strength," "Considering Everything," "We are Pouncing on the Oil" and "Love Terzet." Unfortunately, Eisler's music for the project has been greatly ignored. Although Eisler used many film music clichés, he did not simply capitulate to American capitalism and experimented with techniques later promulgated in his often-cited Rockefeller study. A close analysis reveals that many of these pieces not only act as critically subversive devices contrary to the oil industry's propaganda, but also resemble his earlier *Kampflieder* and his socially critical cabaret songs. Finally, *Pete Roleum* deserves attention because it provided Eisler access to future assignments and popularized him as a film composer in America.

This paper draws on research of Eisler scholars such as Jürgen Schebera, Nils Grosch, and Horst Weber among others, as well as cinema scholars Claudia Gorbman and Rob King. Special attention will be given to the hitherto ignored *Pete Roleum* part scores in the Oscar Levant Collection at the University of Southern California.

Michael Harris (University of Colorado-Boulder)

A Score Full of Grief: Fumio Hayasaka's music for *Sanshō the Bailiff*

When Kenji Mizoguchi adapted the ancient Japanese legend of *Sanshō the Bailiff* for the cinema in 1954, he morphed the tale into an allegory for post-war Japan's struggle to reconcile its tradition rich heritage with the ideals of a modern, democratic state. Likewise, composer and frequent Mizoguchi collaborator Fumio Hayasaka constructed a score that supported and expanded on these ideas, utilizing a mixture of traditional Japanese and European orchestral instruments as aural stand-ins for Mizoguchi's narrative themes. And while using Japanese instruments in film scoring was not unheard of in the '50s, the practice was not widespread, marking Hayasaka's score as quite innovative in its approach to supporting Mizoguchi's film.

This paper will focus on the score's three main musical elements and discuss how they articulate Mizoguchi's narrative interrogation of Japan's struggle to become a modern state after the events of the Pacific war and the seven-year Allied Occupation that followed. These elements are: an orchestral theme that represents a father's instructions to his son to always be merciful towards others, the use traditional music as illustrative of Japan's feudal government and its effects upon the film's central characters, and a mother's voice and song which strives to keep a family intact against forces that have torn it apart.

I will also discuss how Mizoguchi's film, aided by Hayasaka's score, leaves the viewer with more questions than answers as to what is the best way forward. These questions tie into historical trends in pre-war Japanese film and theatre of nihilistic characters and storylines. Here, Mizoguchi used nihilism to show that Japan must transcend simple of ideas of traditional values versus western values as both have contributed to the ruin of the film's central family. Rather, a balance must be struck, though the how is left open by Mizoguchi. Similarly, Hayasaka's score begins to converge on a unity between the Japanese and Western instruments, without actually reaching it. In my reading of the ending, I tie these

elements into the writings of philosopher Keiji Nishitani, who wrote extensively on Japanese nihilism during the post-war era.

Japanese film music is still a relatively niche subject for scholars, even for those who study film music. The contributions of Hayasaka in the 1940s and '50s have been noted by some, though mostly in connection to his work with Akira Kurosawa. In this paper, I present a new interpretation of Hayasaka's score for one of his many films made with Mizoguchi that has been largely overlooked by academics thus far.

SATURDAY, APRIL 6

PAPER SESSION 3

8:30–10:30—PERCEPTION AND EMOTION (RMSMT)

Eleni Kistler (University of Denver)

The Search for Haydn's Musical Persona in a "Simple" Work

The first movement of Haydn's seemingly simple Keyboard Sonata XVI:37 incorporates a concealed second dimension that reveals Haydn's humor through uncertainty, surprise, and double meanings. Haydn engages his audience and creates unity within the movement by cleverly embedding the second dimension into the first through the inconspicuous treatment of small motivic units as well as entire sections of the movement. As a result, the abundance of complex musical devices in what appears to be a straightforward movement establishes that Haydn's simpler works contain many of the elements that bring his musical persona to the foreground and thus are worthy of further analytical exploration.

The characteristic use of ambiguity and surprise in Haydn's music clearly defines his musical persona. Haydn discreetly breaks the conventions of his time and even mocks them using covert musical devices. This new layer of musical devices complicates the choice of analytic approach, demanding a combination of established approaches for a fully informed analysis. This paper will examine a comprehensive set of findings using multiple analytic models, following the approaches suggested by Ethan Haimo, László Somfai, James Webster, Gretchen Wheelock, James Sobaskie, and W. Dean Sutcliffe, to present a fully informed and multifaceted analysis. The analysis will include specific examples of Haydn's humorous but obscure deviations in this movement and will describe the mechanics of each deviation.

James Palmer (University of British Columbia)

Humor as a Sub-Species of Stylistic Disjunction: The Case of Mozart's "Haffner" Serenade

The humor of Haydn's compositions is often remarked upon (Wheelock 1992, Mirka 2009), but—with the exception of the *Musical Joke*, K.522—that is not the case with Mozart's instrumental works. This reception seems counterintuitive given what we know of Mozart's personality (Solomon 2005, Einstein 1962), the wit of his operas, and the creative contexts of his compositions. For instance, the "Haffner" Serenade, K.250, commissioned for Marie Elisabeth Haffner's marriage, guaranteed Mozart a convivial, musically knowledgeable audience that understood Classical formal syntax and could recognize topical anomalies. Thus, he could surprise his listeners with musical events that disrupted the music's rhetorical flow and its topical conventions, (sometimes) creating humor. The Serenade is demonstrably humorous, but in ways that differ from Haydn's humor and require a somewhat different theoretical perspective.

Musical humor may arise when (at least) two radically incompatible instances of a stylistic category—two topics or two formal functions, for example—are juxtaposed to produce stylistic incongruity. For example, a "beginning" formal function may be followed incongruously by an "ending" function (Caplin 1998), producing an effect of disjunction similar to when a "pastoral" topic is juxtaposed with a "tragic" topic (Hatten 2004). Both of these examples create stylistic disjunction, but are not inherently humorous.

To construct specifically humorous circumstances, Mozart often provides a musically dull setup, like the utterances of a comedic duo's "straight man," made from conspicuously conventional, Classical-period rhetoric; and punctuates it with an event that implies a stylistically unexpected formal function or topic. This paper discusses humorous instances of stylistic disjunction that Mozart creates in K.250 using topical juxtapositions and out-of-context formal functions.

David Bashwiner (University of New Mexico)
Scary Music, the Amygdala, and the Value of Neuroscience to Music Theory

Can music be scary? The question may sound like a silly one, but in the sciences an affirmative answer seems all but taken for granted. An example is offered by two studies from the BRAMS laboratory (Gosselin et al., 2005, 2007), which presented brain damaged subjects with music intended to be happy, sad, peaceful, and frightening. The study found that those with damage in the amygdala were impaired in recognizing scariness in music but not other emotions. This finding has the potential to be of value to the music theorist, but additional exploration is required. First of all, what, in the music-theoretical sense, is “scary music”? Secondly, what is the amygdala, and why might it be implicated in emotionally colored perceptions and experiences? This paper explores these questions, firstly by carefully analyzing the stimulus set used in the BRAMS experiments and comparing it with 377 fear-related excerpts compiled in Erdmann and Becce’s (1927) *Allgemeines Handbuch der Film-Musik*. Secondly, it examines the input-output structure of the amygdala and surveys numerous experiments in which the amygdala has been implicated in musical emotion, giving a broader sense of what its involvement means beyond any narrow definitions of “fear” or “scariness.” Exploring the intimate details of both the structure of “scary” music and the capacity for such music to recruit amygdala activation provides not only a sophisticated understanding of what “scariness” in music is but also a compelling case study for how musical interpretation and analysis can be productively complemented by neurological research.

Daniel B. Stevens (University of Delaware)
Symphonic Hearing: Listening as Active Participation

Musically gifted students are intrinsically motivated to participate in musical experiences. Whether playing an instrument or singing along with a favorite tune, these students integrate listening and active participation seamlessly in an act I describe as “symphonic hearing.” Ironically, conventional approaches to aural skills pedagogy often place students in a passive, disengaged position relative to classroom musical examples, leaving them unable to connect the requisite skills and learning objectives with other types of musical experience.

Building on the work of Nancy Rogers, Peter Schubert, and Daniel Stevens, this paper provides a coordinated set of listening strategies, solo and group improvisation exercises, and aural analysis assignments that enables advanced undergraduate and graduate students to listen attentively, actively, and productively to diatonic and chromatic harmony, cadences, modulating phrases, and sonata-length movements. In each exercise, students learn to sing and embellish a continuous harmonic “guide tone” in order to track in real time the large-scale harmonic design of a piece. I conclude by discussing the pedagogical advantages of this ear-based analytical method over more score-based approaches. By prioritizing advanced analysis-by-ear, students learn to approach the score with specific, musical, personally meaningful questions—and to discover that what may look straightforward on paper may hold delightful challenges for the ear.

8:30–10:30—MUSICAL STRUCTURES (SEMSW)

Benjamin Kammin (Northern Arizona University)
**Emerging Methodologies for Transcribing and Typesetting
the Music of Finger-Style Guitarist Leo Kottke**

With roots firmly planted in the vernacular traditions of American folk and blues, Western art music, and all facets of contemporary American culture, the genre of finger-style guitar has evolved and expanded into an art form that merits scholarly study and analysis. The evolution of the steel-string acoustic guitar from an accompaniment instrument to a solo concert instrument changed the way artists composed for it. Charting his own creative course, guitarist Leo Kottke has composed an extensive body of repertoire that has become the cornerstone of an emerging fingers-style guitar canon. Expanding the way the acoustic guitar is played, as well as how it is perceived on the concert stage, Kottke’s strikingly original style has redefined the potential of the instrument and introduced new techniques.

This paper presents a methodology for transcribing and codifying a music that has traditionally only existed in an unwritten form. Through analysis and research that draws from a wide range of resources and technologies, an unprecedented level of clarity and understanding of the music can be achieved. Using Kottke’s 1969 composition “Ojo” as a model, this study outlines a transcription and typesetting process that provides a complete picture of the composition. It integrates comparative analysis of audio and video, analysis of the evolution of form and performance practices, and detailed descriptions of right- and left-hand techniques integral to the understanding and performance of the music.

Peter Fielding (Mahidol University)
Nova Scotia's Chansons d'Acadie

The traditional vocal music of Nova Scotia's French Canadian population is a collage reflecting both its local and global historical connections. Realizing that this orally-transmitted repertoire could become threatened, Boudreau Chaisson collected hundreds of songs during the mid-20th Century from the community of Chéticamp, Cape Breton. Published as *Chansons d'Acadie*, this eleven-volume collection contains music notation and lyrics for 566 songs. Although this is the largest collection of Acadian songs in print, scant attention has been paid to its contents.

This presentation serves to introduce this still in-print collection. Song titles, lyrics, photos, and illustrations reflect Chaisson's perceptions of this community spanning decades. Through the lense of a Kodály-influenced metaanalysis of the music notation, trends and unique examples will be highlighted to show both its great variety as well as its great potential as an untapped resource for use today. Through showing its merits as musical material of value for aural skills education, this can serve as a template for other traditions and repertoires seeking promotion through integration within a formalized music curriculum to reach wider audiences.

Julie Trent (Northern Arizona University)
Music and Architecture

Music and architecture have formed a unique partnership over the course of history, each discipline impacting artists and connoisseurs in the complimentary field through experiences that often determine the inherent success of a work. These art forms are united through the scientific field of acoustics which provides a framework to both create and evaluate how music and architecture can and will work together. From the vantage point of the musician and conductor, it is important to evaluate various spaces in terms of how they will affect ensemble performance in the given venue. This session will analyze the history and impact of the rich sensory interplay between music and architecture to yield a resource for performers as well as ensemble directors in preparing the finest musical experiences for all whom they may impact.

Cara Schreffler (University of Colorado)
Rhythm and Meter as Genre Determinants in Irish Traditional Instrumental Dance Music

Meter, rhythm, and, to a lesser extent, tempo, are the primary identifiers of genre in Irish traditional instrumental dance music, more so than any other musical characteristic. This paper explores some of the ways meter and rhythm determines genre in this music by examining metrical and rhythmic commonalities between multiple musical works attributed to a particular genre of Irish traditional instrumental dance music. There seems to be a paucity of scholarly interest in topics of rhythm and meter in Irish traditional music, with scholars demonstrating a marked tendency to focus on melodic and harmonic characteristics as well as organology and history. Discussions of meter tend to be limited to a brief mention of time signature, yet it is not only time signature that determines genre: rhythmic patterns within the meter consistently differentiate between particular genres, and hypermeter, other metrical considerations, tempo, and form play a significant determining role as well. This paper identifies the rhythmic patterns and characteristics present in a variety of tune types that distinguish the fundamental differences between reels, single jigs, double jigs, slip jigs, slides, hornpipes, and barn dances, as well as non-Irish, imported genres that have been adopted in Ireland and adapted to traditional Irish instruments and styles.

8:30–10:30—REVEALING CONNECTIONS (AMS-RMC)

S. Anthony Amstutz (University of Arizona)
Love Letters, Mystic Visions, and Religious Sensuality in the Music of Hildegard of Bingen

The feminine imagery found in the music of Hildegard of Bingen has been of great interest in recent musicology. One line of research builds upon several well-known letters written by Hildegard when her companion Richardis von Stade left the convent, an event with both political and personal ramifications that ended their domestic relationship. Study of these letters and other writings of Hildegard offer a deeper understanding of her outlook on human sexuality, human nature, and the body, and sheds light upon her theological views of biblical characters such as Eve and Mary. These writings suggest that Hildegard took a surprisingly progressive tone in her conceptions of human sexuality, a tone reflecting her view of the human condition as an amalgam of body, mind, and spirit.

Hildegard was theologically concerned about the Virgin Mary's virginity not only because it offered proof of Christ's divinity, but also because it conformed to her notion that sexual intercourse did not exist in paradise, heaven, or Eden. For Hildegard, reproduction did not depend upon sexual intercourse. She believed that if Eve had not sinned, God would have granted her children in her virginity, just as he granted an immaculate conception to Mary. Because

reproduction did not require sexual intercourse for Hildegard, sensuality was possible without sin. Thus Hildegard and her sisters were able to experience eroticism through the spiritual union with the male God while still being safe from sin. This concept of spiritual sensuality is seen in Hildegard's music, for though she and the members of her convent were virgins, they experienced sensuality in their daily musical praise.

Other scholarship has been offered regarding the homoerotic imagery found in Hildegard's music, but the notion that Hildegard could have had a relationship with another woman has been dismissed. It is true that homosexuality as a modern conception is incongruent with Hildegard's lexicon but, while the terms "gay" and "lesbian" may be loaded with many 20th-century concepts and notions regarding the human self, it is undeniable that same-sex relations have existed through time. It is the intention of this paper to argue that a greater understanding of Hildegard's music can be gained from further investigation into her opinions on the female body, female characters in theology, and female sexuality as conveyed in her writings. The religious imagery and text setting of her music reflects her conception of the female body and will provide new considerations to her relationship with Richardis Von Stade.

Michael Schumacher (University of Arizona)

Influence of Italian Culture on the Motets of Loyset Compère

In the late 15th century and early 16th century styles of art music written by many north European composers acquired "Italianate" features. Loyset Compère, a representative of these composers, travelled to Italy early in this period. Amanda Zuckerman Wesner proposed that stylistic change resulted from travel to Italy by northern composers and direct exposure to Italian culture, finding that the chansons of Compère indeed developed Italian features after his employment in Milan in 1474. However, most of his output dated after his first exposure to Italy, prompting further study of his compositions in another genre. Ludwig Finscher identified "Italianate" features of Compère's motets including pervading imitation and dance-like rhythms in the motets apparently composed in Italy. Debate regarding the chronology of evolution of Compère's sacred compositions justifies further study to investigate Compère's motets with intent to show stylistic change in the years following his first appearance in Italy, 1474.

Motets chosen for study were *Omnium bonorum plena* (written in the year before Compère's first Italian sojourn), the *motetti missales* for the *Missa Galeazescha*, two tenor motets, *Sola caret monstis* and *Gaude prole regia*, and *Officium de Cruce*, a cycle of nine motets. Earliest available manuscripts containing transcriptions of each of these works were dated through the Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400-1550, and the references therein. Unlike *Omnium bonorum plena*, cantus firmus and cantus prius factus were either absent or were used only intermittently in the motets he composed in the Italian period. "Italianate" characteristics including imitation, declamation, and contrasting textures first appeared in the *motetti missales* (manuscript siglum MiLD 3, 1490-1500, probably composed 1474-1475) and were increasingly evident in the tenor motet *Gaude prole regia* (siglum FlorBN II.I. 232, 1516-1521). *Sola caret monstis* (siglum VatS 42) contains declamatory passages typical of the newer style but is an anomaly. Like the older mid-century motet it has a foreign cantus firmus and double cursus. *Officium de Cruce* (printed in Petrucci B, 1503) is a cycle of free motets and the most Italianate, displaying beautiful simplicity and lucidity of texture as well as word painting approaching madrigalism. Although the earliest copy of *Gaude prole regia* appeared at least 13 years later than the first printing of *Officium de Cruce*, the actual dates of composition may have dated as early as 1476.

Despite uncertainties in dates of composition, it appears that Compère's motets became increasingly "Italianate" following his first exposure to Italy. These findings confirm Finscher's conclusions regarding the Italian features of his motets and are consistent with Wesner's findings regarding development of his chansons in Italy. Research into the incomplete history of Compère's movements after he left Milan in 1476 could lead to more accurate dating of composition of his motets, their stylistic evolution and their influence on composers who followed him.

Dawn Grapes (Colorado State University)

Connections and Meaning in William Byrd's 1589 Cupid Songs

In the past, William Byrd's 1589 collection, *Songs of Sundrie Natures*, has often been viewed as an assemblage of random musical compositions quickly gathered together and published as a means to capitalize on the success of the composer's extremely popular collection of the previous year, *Psalmes, Sonets and Songs*. Byrd encouraged this idea of "randomness" with his complete title: *Songs of Sundrie Natures, some of grauitie, and others of myrth, fit for all company and voyces*. The contents of the full collection also support this notion, as it includes a wide variety of works that set both sacred and secular texts. Written for three to six voices, some pieces perhaps were originally intended to function as consort songs. As for topical matter, there are seven penitential Psalms, two Christmas carols, an Easter anthem, several secular songs about nightingales and hawks, and many songs based on poetic texts of love. This last group of songs, which I refer to as the "Cupid songs," has often been overlooked both by scholars and performers. However, these love songs deserve closer inspection, both individually and as a group. This would be true simply based upon the large number of them included in the collection, but a close study of the Cupid songs reveals that Byrd not only wrote them as a set, but also created a musical jigsaw puzzle in the first Cupid song of the volume that connects it motivically to all of the other love songs in the

book. Further, this interconnectivity extends beyond the love songs to the sacred songs, juxtaposing the sacred and the profane in a way that defies randomness. With this musical evidence in mind, it becomes clear that Byrd held a larger purpose for his collection as a whole and that the compositions contained within were intended to be performed or studied as a set, one that conveys a larger moral implication. A cultural reflection on the symbolism of Cupid in the Elizabethan era rounds out this study, suggesting the allegorical meaning Byrd intended.

Amy Holbrook (Arizona State University)

Motto Technique in Mozart's Sacred Vocal Music

The main body of Mozart's sacred vocal music is made up of seventeen masses, four litanies, and two vespers. With only one exception, these works were composed in Salzburg prior to Mozart's move to Vienna in 1781, and so they came into existence before the "Bach year" of 1782. Nonetheless, Mozart's evocation of the *stile antico* in much of the vocal music for the church has yielded an impressive collection of elaborate contrapuntal procedures, fugal expositions, and complete fugues, which exist alongside the more operatic style of much of this music.

In one well-known example, there is a striking fusion of learned and *galant* styles. This is the *Credo* from the *Missa brevis* in F Major, K. 192, composed in June of 1774. Here Mozart repeatedly interjects the slow-moving, four-note tune that he returns to in other works, most prominently much later, in the "Jupiter" Symphony. In the *Credo* it is initially presented as F – G – B-flat – A, all in half notes and harmonized with Fuxian counterpoint. The tune in this rhythm is sounded nine times during the movement, plus in imitative treatment, and it becomes the basis for the fugal subject of the closing *Et vitam venturi est*. The tune tends to open sections, establishing each key, six in all, before a more lively setting of the next segment of text ensues.

This paper argues that the tune is an example of a *motto*, a short, frequently recurring figure that provides motivic unity and also clarifies sectional divisions. In a sense the motto resembles the slow-moving head of a fugue subject, standing out in the midst of a busy texture and affirming the key of the moment. Indeed, Mozart in his fugue subjects from around this time shows an increasing preference for bold, assertive head motives in slow rhythm.

The "Credo, Credo" motto is of such import for Mozart that other instances of similar procedures after K. 192 as well as within it have been neglected. Four mass movements of various musical characters serve as examples: the *Agnus Dei* from K. 192; the *Kyrie* and *Agnus Dei* from the *Missa brevis* in D Major, K. 194 (August 1774); and the *Dona nobis pacem* from the *Missa* in B-flat Major, K. 275 (1777). The applications of motto technique in these movements are examined, as are the implications of the technique for musical interpretation of the text.

PAPER SESSION 4

10:45–12:15—MUSIC OF THE TWENTY-FIRST CENTURY (RMSMT)

Paul Miller (University of Colorado)

Temporal Dissonance in Stockhausen's Late Works

Several recent studies of complex overlapping tempos ("tempo polyphony") have proven useful in gaining a better understanding of the music of Elliott Carter and Conlin Nancarrow. By developing existing methodologies, aspects of Karlheinz Stockhausen's experimentation in this realm come better into focus. By using a computationally-based approach, EPCs (exact points of coincidence) and NPCs (near points of coincidence) were found in *Hoch-Zeiten* (*Sunday* from *Light*, 2001–2) among the five choirs, each singing at a different abstractly-related tempo. These findings prove to be a useful measure of the overall amount of *temporal dissonance* in a given field, as well as a way of differentiating among different sections of the piece. Stockhausen continued to refine his handling of tempo polyphony in *Himmelfahrt* (2004–5, from *Klang*) and *Cosmic Pulses* (2006, from *Klang*) where he combines twenty-four simultaneous tempos.

Jason Jedlicka (Indiana University)

Exploring Augmentation in Steve Reich's *Double Sextet*

Much scholarly discourse on Steve Reich's music has been about rhythm and meter, and for good reason. His innovative techniques of phasing—two voices starting in unison, followed by one of the voices gradually increasing tempo so as to "slip" ahead of the other—and dividing 12/8 meter in various ways so that potentially ambiguous meters arise have earned him a unique niche in contemporary music. Another important technique prevalent in Reich's works—augmentation—is lesser known. While this aspect of composition is obviously not new, Reich has adopted a more liberal approach in its use.

Instead of adhering to direct proportions, the composer freely lengthens note values as he feels appropriate—in fact, he says the process is entirely developed by ear.

I address processes of augmentation in *Double Sextet*, written in 2007 for the chamber ensemble eighth blackbird. My objective is to explore how Reich might determine the length of each note value and how he might develop the process by ear, attempting to systematize an allegedly intuitive process. To aid in my discussion, I apply concepts from diatonic set theory as developed by John Clough and rhythmic theory as developed by Richard Cohn and Justin London. Additionally, I consider phrasing and grouping structures in each of the piece's two distinct strata—what eighth blackbird colloquially refers to as the melodic “front line” and the harmonic/rhythmic “back line”—as they relate to augmentation.

Joshua William Mills (Florida State University)

Latent Tonalities in Michael Hersch's *Two Lullabies*, No. 1

One of the most interesting elements of the ‘return’ of tonality to the new music scene in the late 20th century has been how some composers integrate tonal and atonal harmonic technique into a unified musical language, challenging the familiar tonal vs. atonal dichotomy—and perhaps even the concept of tonality itself—and presenting unique challenges for the analyst. Within this context, American composer Michael Hersch's *Two Lullabies* for solo piano (2011) provides a fascinating case study. Hersch is one of the leading members of the generation of American composers who came of age during this tonal resurgence, and like many of his colleagues, his harmonic technique cannot be described as either purely tonal or atonal. Drawing upon concepts from contemporary orchestrational techniques and work by Timothy Johnson, I use the concept of a sound complex to create hierarchical levels of pitch organization, providing a framework in which some notes can be seen as fundamental to the harmonic structure while others function primarily as coloristic. By applying this concept to Hersch's work, I uncover a latent harmonic organization within the piece that functions convincingly within a tonal, scalar framework: the movement can be read as establishing an Ab minor tonality out of which a subservient element of an early sound complex evolves into a conflicting and ultimately destructive tonal region. This fundamentally tonal reading enables the analyst to describe how Hersch creates, manipulates, and thwarts tonal expectations for expressive effect.

10:45–11:45—INSTRUMENTAL LANDSCAPES (SEMSW)

Josh Bennett and Katherine Palmer (Paradise Valley Community College)

Criollo Clarinets: The Influence of Ethnomusicology on Contemporary Clarinet Literature (PERFORMANCE)

Since the mid-twentieth century, non-western musical sources have greatly influenced contemporary clarinet literature. Performer-composers like Evan Ziporyn, Mauricio Murcia Bedoya, and Michael Tenzer have led this shift in influence by both composing and performing works based on traditional music as diverse as Columbian dance music to Balinese gamelan. This thirty-minute performance by Temazcal Clarinets highlights several different approaches of expressing this new blend of music through solo and duet clarinet literature. The program will feature "Three Duos" for clarinet and bass clarinet by Mauricio Murcia Bedoya, "Four Impersonations" for solo clarinet by Evan Ziporyn, and Michael Tenzer's "Three Island Duos" for two clarinets. During this performance, we compare and contrast the various backgrounds and compositional styles of the composers and discuss how these similarities and differences interact with modern compositional techniques.

Pearson, Jordan (Northern Arizona University)

Gendered Instruments

In the rapidly expanding field of social psychology of music, new issues concerning music as a cultural and social component are emerging interests in psychology and ethnomusicology. This paper explores the phenomenon of gendered musical instruments. Many studies document the likelihood that more female students will pick stereotypically feminine instruments like flute or violin and the likelihood that more male students will pick stereotypically masculine instruments like low brass or percussion. However, few present a reason for the instrument stereotypes or propose solutions to the problem. This paper is a synthesis of studies of elementary school aged children and papers on gender theory. At this time, evidence suggests that instrument stereotypes and choices of students are the result of social conditioning rather than because of inherent preferences according to gender. More study is needed in this subject area, as much relevant research is outdated or comes from a strictly gender-binary perspective.

10:45–12:15—BETWEEN ROMANTICISM AND MODERNISM (AMS-RMC)

Garrett Johnson (Arizona State University)

Dramatizing Nietzsche and Wagner: Wolfgang Rihm's Opera *Dionysos*

Wolfgang Rihm, one of the most important contemporary German composers, has earned prominence for music theater works based on fictitious and real-life figures such as Shakespeare's Hamlet, Büchner's Jakob Lenz, and Sophocles' Oedipus. He is also well-known for his compositions inspired by the life and work of German philosopher Friedrich Nietzsche. One of his most recent works, *Dionysos – Szenen und Dithyramben* (2010), combines these two interests of Rihm. A so-called *Opernphantasie* in four scenes, *Dionysos* is about the final years of Nietzsche's life. The libretto conceived by Rihm features selections of Nietzsche's late poetry, the *Dithyrambs of Dionysus*, written between 1883 and 1888. In this paper I will present a case study of Rihm's *Dionysos*, a work that to date has received little scholarly attention.

In *Dionysos* Rihm utilizes the fragmented poetry of the *Dithyrambs* which Nietzsche wrote just before becoming ill and descending into a catatonic state. The text offers a nightmarish and non-narrative plot suggesting Nietzsche's illness-induced hallucinations and several decisive and catalytic events in his life. The opera's cast includes the protagonist named N. for Nietzsche, Ariadne, a pseudonym Nietzsche once used for Cosima Wagner, "ein Gast [a guest]," recalling Nietzsche's friend and composer Peter Gast, Apollo, a faceless man, and "die Haut [the Skin]." *Dionysos'* libretto and music also refer to Nietzsche's erstwhile prophet of Dionysian art, Wagner. In his *Birth of Tragedy*, Nietzsche claimed that Wagnerian opera was the perfect synthesis of Apollonian and Dionysian elements, which could also be found in Greek tragedy. Using six solo vocalists, a choir and a standard large orchestra, as well as five percussionists, harps, celesta and piano, Rihm musically evokes Nietzsche's mental instability through juxtapositions of stark consonance and dissonance, high and low textures, loud and soft dynamics, as well as densely-orchestrated sforzando-fortissimos. He also weaves leitmotives and various other references to Wagner's music in *Dionysos'* seamless musical textures.

My objective is first to offer background information on Rihm's compositional style and approaches to opera and then shed light on the opera's genesis, structural features and allusions to Wagner. I will also take a close look at the opera's first scene, in which Rihm calls to mind Nietzsche's complex relationship with Wagner by employing motives from Nietzsche's *Thus Spake Zarathustra* and references to Wagner's *Das Rheingold*. Finally, I will assess Rihm's intertextual portrayal of Nietzsche's psyche. I will draw on the writings of Nietzsche, in particular the *Dithyrambs of Dionysus* and *Thus Spake Zarathustra*, and on scholarship about Rihm by Alastair Williams, Peter Becker, Seth Brodsky, Fuyuko Fukunaka, Joachim Brügge and Albrecht Riethmüller. Building on recent research on Rihm, his affinity for Nietzsche and his literary influences and examining Rihm's *Dionysos* score, Nietzsche's poetry and Wagner's *Das Rheingold*, I will provide a detailed look at one of Rihm's most recent music theater works and hope to offer a better understanding of Rihm as an opera composer.

Jason Rosenholtz-Witt (Colorado State University)

The Impassable Gulf: Wagner and Brahms in Schoenberg's *Verklärte Nacht*

When one thinks of the modernist compositions of Arnold Schoenberg, it is easy to forget that he was already twenty-two years old at the time of Johannes Brahms' death. In spite of the challenges from the supporters of Wagner, Schoenberg's Vienna of the 1890s was steeped in the *Brahmsnebel*. Nevertheless, the young composer soon learned to appreciate the music of the New German School, as well. As Schoenberg writes, "I had been a 'Brahmsian' when I met Zemlinsky [Schoenberg's composition teacher]. His love embraced both Brahms and Wagner and soon thereafter I became an equally confirmed addict." Schoenberg's first masterpiece, *Verklärte Nacht*, op. 4 for string sextet, was composed during this period. Written in the closing months of the nineteenth century, *Verklärte Nacht* incorporates compositional techniques from both Wagner and Brahms. In his famous essay "Brahms the Progressive" Schoenberg recalled, "What in 1883 seemed an impassable gulf was in 1897 no longer a problem... What then had been an object of dispute had been reduced into the difference between two personalities, between two styles of expression, not contradictory enough to prevent the inclusion of both qualities in one work." Co-opting from the Wagnerian style, *Verklärte Nacht* employs highly chromatic and tonally ambiguous passages, as well as the use of leitmotif. However, the piece owes as much to Brahms and the Schoenberg-coined technique of developing variation. The Brahmsian scholar, Walter Frisch, claims that Schoenberg came closer in his didactic writings than any other critic to unveiling the most compelling qualities of Brahms' music. By developing variation, Schoenberg is referring to the construction of a theme by the continuous modification of the intervallic and/or rhythmic components of an initial idea. Schoenberg valued this as a compositional principle because it can prevent obvious, hence monotonous, repetition—the kind found in Johann Strauss and Wagner (composers he nevertheless greatly admired). Frisch has already shown us the influences of Wagner and Brahms in the early works of Arnold Schoenberg, and I would like to highlight this piece in particular as the perfect synthesis of these once conflicting compositional styles. By bridging this gulf in 1899, *Verklärte Nacht* represents the logical culmination of nineteenth century German music.

Christopher Sheer (Utah State University)

Aesthetic Discordance in the Post-War Dialogue of Gustav Holst and Ralph Vaughan Williams

The First World War was a transformative experience for artists who were lucky enough to survive it. Then the years following, increased stylistic fragmentation became evident as each individual, faced with the task of making sense of or escaping from his or her wartime experiences—sought to clarify his place in the world.

In this paper I will examine how the war shaped the music and thinking of Gustav Holst and Ralph Vaughan Williams, eventually leading to an aesthetic crisis between the two old friends. From 1914-1919, Vaughan Williams worked first as an ambulance driver and later as an artilleryman on the western front, observing first-hand the carnage of modern warfare. Like many composers who fought, at first he engaged with his wartime experiences through avoidance, in works such as the *Pastoral Symphony* (1922). Later in the 1920s, intimations of violence and battle began to emerge, often uncomfortably, as in *Flos Campi* (1925) and *Sancta Civitas* (1926).

In contrast, Holst was declared unfit for military service, and remained at home raising funds for the war effort. In the last year of the war, he went to Salonika to do war related work, and during this trip saw the Parthenon for the first time, which caused an aesthetic revelation. After the war he spoke extensively in public about these experiences. The effect on his music was immediate, as demonstrated by the *Ode to Death* (1919) and *The First Choral Symphony* (1924).

Using lectures, articles, and compositions by these two composers—in particular Holst's *Choral Symphony* and Vaughan Williams' *Flos Campi*—I will demonstrate how the experience of war deepened already diverging aesthetic attitudes. Vaughan Williams failed to comprehend the universal, yet detached, aims of Holst's *Choral Symphony*, while Holst admitted that he "couldn't get hold of" *Flos Campi*, with its erotic text and voluptuous sound world. The ensuing dialogue demonstrated a profound discordance between Vaughan Williams' focus on national music and Holst's vision of beauty's unity and clarity, shaped by their different experiences in the First World War. These focal points not only demonstrate war's fracturing cultural effects, but they complicate the long-held portrayal of Holst and Vaughan Williams as aesthetic allies.

PAPER SESSION 5

2:15–3:45—ELEMENTS OF TWELVE-TONE DESIGN (RMSMT)

Carl Burdick (University of Cincinnati)

Mature Stylistic Features of Pierre Boulez's *Douze Notations* (1945)

Scholarship on Pierre Boulez's music has focused largely on his more mature works, especially those after *Structures I* (1952). Most interest in Boulez's serial techniques focuses on his post-Schoenbergian practice of total serialism and multiplication. In this paper, I explore the earliest piece in his oeuvre, *Douze Notations* (1945). While this piece employs neither of these techniques, there are numerous stylistic features that figure prominently in Boulez's later works. Both Peter O'Hagan (1997) and Jonathan Goldman (2011) have pointed to some of these relationships, but only in a fairly general way. Other writing (Ofenbauer 1995) on the piece has focused on the relationship with the orchestral version of movements 1–4 and 7 of 1984. My paper focuses on elements of style that are important features of his later works including a rotational treatment of the row, a small section of a work serving as a microcosm of the whole, an interest in clarity of timbre, control of registral disposition of notes, gestural writing, subgroupings of a main row, rhythmic and metrical ambiguity, performer choice, and even a prominent use of the note Eb. These can be found in works that span a broad range of Boulez's output, including *Structures Ia*, *Messagesquise* (1976), *Derive I* (1984), the *Troisième Sonate* (1955-1957), *Domaines* (1961-1968), *Dialogue de l'Ombre*, *Double* (1982-1985), and *Rituel* (1974).

Michael Chikinda (University of Utah)

A Re-examination of Persichetti's Early Works with a Focus on the Violin Sonata, Op. 15, No. 1

Vincent Persichetti remains something of an enigma; he was a prolific composer who wrote works as diverse as symphonies, cantatas, string quartets, works for concert band, and solo instrumental pieces. Yet, he is often only remembered for his compositions for concert band. One piece in his vast oeuvre, however, was miscataloged; my colleague in the string department discovered the Violin Sonata No. 1, Op. 15, 1941 (which was not published, and my colleague obtained permission to perform and record the work from Persichetti's daughter Lauren). The score itself was in the possession of the New York Public Library in a warehouse in New Jersey. There are some tantalizing clues as to Persichetti's compositional choices in this piece written after his "Silent Decade" during the 1930's. At the end of the

manuscript for the Sonata, Persichetti hints that he may have used a twelve-tone row in the composition, which is fascinating because Persichetti is not known as a 12-tone composer. Thus, the focus of my paper will be a reconsideration of Persichetti's early works as 12-tone experiments.

Mary Hansen Murdock (University of Arizona)
Applying Dual Interval Space to Shostakovich's *Suite for Voice and Piano*

Analyzing the twelve-tone compositions of Shostakovich often requires the application of various analytical procedures. Rows rarely adhere to standard twelve-tone procedures and frequently have tonal implications. Stephen Brown's "dual interval space" or DIS is an innovative and enlightening analytical tool that gives clarity and strength to otherwise weak associations. This paper examines "My Verses," the first song of Shostakovich's *Suite for Voice and Piano*, Op. 143, clarifying its twelve-tone elements and noting important tonal implications, while correlating with Brown's findings by extending the analysis to include the use of a dual interval space matrix as an aid in analyzing certain sections of the work. The study also notes important connections between the matrix, the primary row, and tonality.

"My Verses" provides a clear example of the need for multiple analytical approaches. It is an acknowledged twelve-tone composition that also displays centricity. However, certain passages move away from any type of centricity and possible twelve-tone connections in these areas are weak or ambiguous. In these sections, Brown's DIS is applicable. This paper demonstrates not only the necessity of Stephen Brown's DIS model but also its efficacy.

2:15–3:45—PEDAGOGY THROUGH PERFORMANCE (SEMSW)—WORKSHOPS

João Junqueira (University of Colorado)
Samba-de-roda and Candomblé Rhythms

In Salvador, Brazil's northeastern state capital of Bahia, a non-formal school is helping to integrate Afro-Bahian youngsters in their community with an innovative educational approach. Located at Vila América, one of Salvador's poorest neighborhoods, Pierre Verger Cultural Center (PVCC), as the school is called, aims to revitalize Afro-Bahian identity and ensure cultural sustainable development through music and art education. Through drumming, singing, and dancing music derived from the Afro-Brazilian religion Candomblé, PVCC students become familiarized with their cultural heritage and their ancestors' religious practices. In this process, students become agents of transmission for the intangible heritage originated in the West African Yoruba culture. While doing fieldwork for three consecutive summers at that school, I learned some of that music's sacred and secularized rhythms, which have been reshaped throughout nearly 400 years of history in Bahia. In this workshop, participants will be introduced to traditional *Samba-de-roda*, the germinal form of Samba, and will learn some of the secularized and sacred rhythms of Candomblé - *Afoxé*, and *Ijexá* - on various percussion instruments, as well as some traditional melodies that are sung along with the drumming. I will emphasize the musical trends of such rich heritage, and I will present elements of collected data that corroborate the function of Afro-Brazilian music as a life alternative, and as a tool for music professionalization of Vila América's youth.

Ted Solis, with elements of Arizona State University's gamelan "Children of the Mud Volcano"
Low Budget/Small Group Neo-Gamelan: A Participatory Lecture/Demo

We will demonstrate how to run and present a viable, fun eclectic Javanese gamelan with limited resources, personnel, and space, using a very small proportion of our otherwise large Central Javanese gamelan, "Children Of the Mud Volcano." Audience participation is solicited and important.

2:15–3:45—BLURRING THE LINE (AMS-RMC)

Dan Nelson (University of Utah)
Rhythm and Pedagogy: West-African Contributions to American Music

The profound connection between West-African and African-American musical aesthetics demonstrates an uninterrupted cultural influence operating on black music in America from the slave era to the present. For many decades, studies of African-American music supported the idea of a "cultural tabula rasa": that from the fifteenth to nineteenth centuries, the ravages of the slave trade, together with the unrelenting influence of Euro-American culture, severely damaged the cultural link between African Americans and their African heritage. This paper examines the rhythms and pedagogical practices of West-African music and their influence upon the music of African Americans, arguing for a continuous relationship between the two traditions. More than merely surviving the crossing of the Atlantic during the slave era, the African approach to both of these aspects of music have significantly impacted the development of African-American genres in the twentieth century, and in turn, popular music in general.

Until the early 1970s, ethnomusicologists and Americanists working in jazz studies generally denied a meaningful relationship between West African and African-American music. The work of scholars such as Olly Wilson and J.H. Kwabena Nketia served to alter this perception; West-African concepts of rhythm and the pedagogical methods used to pass these ideas from one generation to the next serve as creational influences on the development of African-American musical styles. Following this line of thought, this presentation considers examples of these West-African traits in African-American music ranging from nineteenth-century work songs to mid-twentieth-century jazz, to funk and hip hop. Evidence of these concepts are readily seen in the rhythmic orientation of many of today's most fashionable genres of music, as well as the manner in which the majority of musicians working in these genres have learned and honed their skills.

African-American music did not develop as an anomaly, devoid of any tangible links to a distinct musical heritage. Instead, it represents a continuation of a centuries-old practice that has adapted to a dramatic shift in cultural environment while continually looking to its past for inspiration. West-African rhythmic concepts, as well as the pedagogical techniques used to pass on these concepts, have become demonstrable influences on the development of both African and non-African American musical styles. Over the course of the twentieth century, the creativity and ingenuity of African Americans in maintaining the musical practices of West Africa – practices which were once considered primitive and lacking in artistic value by white America – played an essential role in the development of American popular music.

Ryan Sargent (University of Colorado-Boulder)

When a Mistake Isn't a Mistake: Making Sense of Miles Davis's Improvisational Style

Miles Davis has always appealed to listeners in part because of his ability to surprise them. Yet Davis's musical surprises sometimes bend or even break traditional rules, at times sounding so unusual as to be characterized as "mistakes" by other musicians, listeners, critics, and even music scholars. Sympathetic outside listeners are forced to respond by applying the abundant tools of semiotics, music theory, or literary criticism to make sense of Davis's surprising musical utterances. However, each of these applications falls short of explaining precisely how Davis manages to make sense of his own "mistakes" for audiences. Instead, each application merely conceptualizes his music for outside listeners. How can Davis play "mistakes" that aren't mistakes? How does he convince listeners that his most unusual musical choices make sense?

In this paper I will turn to American philosophy and suggest that William James's concept of "agreeable leading" offers listeners the ideal theory for how Davis's most surprising musical ideas come to make sense for listeners. Agreeable leading forms the cornerstone of James's conception of truth and argues that we verify the truth or falsity of our ideas through experiences in the world. Although a musical idea cannot be "true" or "false," James's use of agreeable leading to verify ideas can be adapted to musical analysis. First I will apply agreeable leading to Davis solos previously analyzed by Robert Walser and Keith Waters, demonstrating how agreeable leading goes beyond describing Davis's "surprises" and instead offers an explanation of how listeners make sense of them. Then I will add my own analysis of a Davis solo, again adapting agreeable leading to musical analysis in an effort to describe how listeners make sense of Davis's improvisation. Analyzing Davis's improvisation in the context of agreeable leading reveals that listeners can make sense of Davis's musical surprises because he tightly connects each musical idea to those surrounding it -- including musical ideas that may seem to be "mistakes." According to agreeable leading, these tight connections verify Davis's choices for listeners (including Davis himself), even when they may surprise audiences.

Sue Neimoyer (University of Utah)

Performance Art? Text Setting and Program in the Experimental Songs of Joni Mitchell

By her own admission, the need to innovate was one of singer-songwriter Joni Mitchell's primary artistic motivations. This tendency, which rejected the idea of being pigeonholed or marketed as a "human jukebox," was particularly evident during the mid-to-late 1970s, when Mitchell's songwriting style went through a series of dramatic evolutionary changes. In the space of four short years, her musical language shifted away from the folk-inspired idiom on which she built her reputation into what can only be called a unique form of avant-garde jazz.

Two songs from that evolutionary period—"Down to You" from *Court and Spark* (1974), and "Paprika Plains" from *Don Juan's Reckless Daughter* (1977)—stand out as intriguing anomalies in her output. Each song features a lengthy instrumental break—something quite rare in Mitchell's oeuvre—that both extends the song's playing time and profoundly affects the way in which it is perceived. Like the improvised sections common to jazz recordings and live performances in both jazz and rock, the sheer length of these instrumental breaks places greater emphasis on what is being played than on what Mitchell sings. However, neither break is improvised, but instead more closely resembles finely crafted classical music, particularly in instrumentation. Mitchell plays the piano during these breaks, but only as part of a larger orchestral ensemble where instrumental color is as vital as the melodic elements. A further intriguing twist is added to "Paprika Plains": the instrumental break, which comprises fully half of the song's sixteen and a half minutes, is meant to accompany a substantial section of the song lyric that Mitchell never sings. The presence of the missing lyrics on the album cover implies that in order to fully comprehend the meaning of the poetry, the listener must read the lyrics silently as the break unfolds.

While both “Down to You” and “Paprika Plains” have been briefly discussed by both Lloyd Whitesell and James Bennighof in their books on Mitchell’s music, neither song’s instrumental break has been explored in any great detail. This paper will touch on “Down to You,” but will place greater focus on “Paprika Plains,” addressing the question of whether the music of the instrumental break should be interpreted as a setting of the silently read poetry, and if so, how music and text reinforce one another. It will be suggested that Mitchell’s intent in “Paprika Plains” was to create a type of performance art faithful to the aesthetic of the singer-songwriter genre: one in which the at-home listener, by reading the unsung poetry, takes an active part in the song’s “performance.”

PAPER SESSION 6

4:00–5:30—AUGMENTED SIXTHS, TRITONES, AND MICROTONES (RMSMT)

Alan Reese (University of Colorado)

Prolongational and Cadential Augmented Sixth Chords in the Music of Debussy and Ravel

Augmented sixth chords have served a variety of functional and contrapuntal roles, from signaling structural arrivals in the Classical period to providing tonal ambiguity in the Romantic era. Little, however, has been written on the uses of the augmented sixth in the music of Debussy and Ravel. When these chords appear in French Impressionism, analysts tend to prefer other explanations. This paper explores two prevalent types of these sonorities in the composers’ music: “prolongational” and “cadential” augmented sixths. The former rests between two occurrences of a sonority (e.g. I – aug. 6th – I), thus serving to prolong this initial harmony. The latter variety entails the movement directly from an augmented sixth to a significant harmonic arrival point without an intervening dominant. The composers’ innovative treatments of these augmented sixths reflect the composers’ connections to late-19th century practices that replace traditional fifth-related prolongational and cadential gestures with others. Examined works include Debussy’s *Prélude à l'après-midi d'un faune*, *Cinq Poèmes de Charles Baudelaire* and Ravel’s *Gaspard de la Nuit*.

Don Traut (University of Arizona)

Tritone Spans in the Largo from Stravinsky’s Piano Concerto

This paper uses the two cadenzas from the slow movement of Stravinsky’s Piano Concerto (1924) to show how the composer employed tritones to move between octatonic and tonal systems in this piece. The free and virtuosic nature of the cadenzas call for post-tonal analytic tools to identify their content, which relates nicely to octatonic collections. Especially prevalent are tritones, heard both vertically and horizontally at important intersections. Linear analysis captures the horizontal function of these tritones and shows how the cadenzas fit into the larger—and more explicitly tonal—framework of the movement. By employing numerous analytic tools, the paper taps into previous work by Kofi Agawu and Chandler Carter and seeks to make specific observations about how Stravinsky moved between different sonic environments.

Crystal Peebles (Northern Arizona University)

Melodic Structure in Ligeti’s “Hora lungă”

The influence of Eastern European folk music in Gyorgy Ligeti’s compositions is widely known, and his Viola Sonata is no exception. This paper specifically examines the melodic structure of the first movement, “Hora lungă,” a title that specifically evokes the Romanian *hora lungă*, an improvisatory song. The formal processes dictating the pitch content or the length of the melody in the other five movements sound highly structured, but the melody in the first movement seems to expand in a free manner. This paper provides a close examination of the melodic structure of the first movement, specifically the “composing out” of the opening melodic gesture over the course of the movement. Through the lens of a paradigmatic analysis, a set of melodic transformations emerge. These transformations coupled with the pitch structure create a highly structured melody that belies the improvisatory character of this movement.

4:00–5:30—MUSICAL CHANGE (SEMSW)

Bofill, Jaime (University of Arizona)

A Genealogy of the Jíbaro Seis

The musical diversity in Puerto Rico’s *jíbaro* tradition is a topic often mentioned by scholars but not well documented (Trapero 1994). From my ethnographic research on the island and in conjunction with the existing literature I have been able to record over 60 styles of *seis*, the genre that constitutes the “backbone” of *jíbaro* music (Lopez Cruz 1967). The

great variety in *seis* is significant especially when compared to similar folk traditions from the Caribbean and Latin America such as the *punto cubano* and *son jarocho*, and attests to the distinct development of this genre. This paper examines the genealogy of the *seis*, by tracing its origins back to the 18th C. Spanish *fandango*, the ensuing process of creolization and “binarization” (García de León, 2002) during the 19th C., and finally the proliferation of this genre thanks to its commercialization in the early 20th C. I will argue that the engagement of *jibaro* musicians with popular styles such as the *danza*, *guaracha*, *bolero*, and *salsa*, thanks in great part to the U.S. recording industry, greatly influenced the proliferation in styles of *seis*, and also introduced new musical practices that enriched and shaped the genre into what it is today.

Stephenson, Emily (University of Denver)
What Really Changes When You “Sell Out?”

“Indie” Rock Perceptions of “Selling Out” in Death Cab for Cutie’s *Transatlanticism*

Though *Transatlanticism* (2003) was Seattle “indie” band Death Cab for Cutie’s fifth full-length album, popular music magazine *Spin* said that Death Cab “never made the truly great album that their best songs promised. Until now.” In addition to being the most critically successful album to date, the album was also the most commercially successful album the band had made. However, upon hearing the album, many of the band’s original fans accused the band of “selling out.” Such perspectives can be seen in both online and print sources. Death Cab has also acknowledged the criticism in interviews. Death Cab remains a commercial and critically successful band to the present day, but the charge remains. “Selling out,” while a popular term, does not have a fixed definition, but generally refers to a band changing aspects of their music and/or persona in order to appeal to a broader fan base and achieve more commercial success. Particularly for a band whose origins were in “indie” culture, where conformity to mainstream and commercial culture is intentionally avoided, early Death Cab fans’ negative reaction to their perception that the band had sold out is understandable. Close reading of *Transatlanticism*, however, suggests that little actually changed in the band’s music and projected personae. This paper will use analysis of both “the music itself” and the culture surrounding reception of the band to explore the factors that contribute to such strong fan reactions.

Yamprai, Jittapim (Mahidol University)
Sounding for Independence: A Key to Survival for Siam

A number of Thai musical genres owe their origins to Western influences, reflecting the political influences and social pressures of European Colonialism. In order to survive as a free kingdom in the late nineteenth century, Siamese kings had to open their country to the West and embrace its culture to present itself as a ‘civilized’ nation. Siamese artists began integrating elements of Western art forms, resulting in new, hybridized genres of Siamese music and drama. They included the use of western instruments and performance practices and intended to appeal to politically important Westerners in Siam. These new genres of Siamese music include: *Duegdamban* drama, a Siamese traditional drama with Western operatic practices; a Siamese version of *Tableaux vivants*, imitating its French counterpart; Siamese musicals *Lakorn Rong*, derived from English musical comedy and traditional Siamese drama; and the Siamese dialect songs *Pleng Oakphasa*, a popular genre imitating the sounds and aspects of other foreign nations. Finally, Siamese composers and Western musicians in Siam created new compositions using Western musical frameworks, especially for military uses, borrowing Western melodies and stylistical practices.

These adaptations and innovations in both music and drama paralleled other changes in perceived social values of the time, aligning with increasing Western interactions and influences. These new hybrid genres helped in part to shield Siam from colonization as it was already presenting itself as a refined culture. By studying the origins of these genres, one can gain a better understanding to the value of both Thai and Western cultural contributions.

4:00–5:00—POSTMODERN CONSIDERATIONS (AMS-RMC)

Kristen Dye (University of Northern Colorado)
Greek Influences in André Jolivet’s *Chant de Linos*

André Jolivet’s *Chant de Linos* (1944) is a staple of the solo flutist’s repertoire, due to its demanding technical and expressive challenges, an expectation of a competition piece for the Paris Conservatory. Despite its fame, though, a satisfactory and coherent analysis of the piece has not surfaced. Instead, *Chant de Linos* has been described in such vague terms as “quasi-rondo” and “somewhat schematic.” It is clearly a *Scena*, a concert or operatic scene in three parts, moving from declamation to lament to wild abandon, and it encompasses a narrative that reflects its origins in the Greek myth from which it was conceived.

In the Greek myths, Linos (or Linus) appears in a few incarnations, but Jolivet seems to have been following one particular version. The accounts of Baby Linos are found in mythographer Konon’s *Diēgēsis* and Pausanias’s *Description of Greece*. The son of Apollo and the Muse Calliope, he was abandoned and condemned to die as a baby, ripped apart by

the wild dogs of King Crotopus, ruler of the city of Argos. Enraged, Apollo then sent the spirit of vengeance to punish the kingdom by killing every first born in the city. In retaliation, the Argives held a festival each year during which they would kill all the wild dogs they could find.

Given André Jolivet's somewhat esoteric preoccupations with magic and ancient Greece, it was unsurprising that the piece was heavily influenced by these concepts. Jolivet's own engraving at the beginning of *Chant de Linos* reads, "The Song of Linos was, in ancient Greece, a type of threnody, a funeral lamentation, a lament punctuated with shouts and dances." These cries, laments, and dances are conveniently highlighted by the structure of the piece, and make for a concise and coherent narrative and effective dramatic scene. But despite its prominence in the flute repertoire, its contemporary cultural context has not been examined.

The parallels between the Greek myth and the flute piece are numerous. The original instrumentation was for flute and piano but it was immediately rewritten for flute, string trio and harp (the ancient affect of these instruments being directly inherited from Debussy). Jolivet also chose to use lengthy articles from Theodore Reinach and Maurice Emmanuel to inform the proper use of the ancient Greek modes.

There also seems to be a strong connection between Jolivet's compositional choices in the *Chant de Linos* and the atmosphere created by the Vichy government. The Nazi regime had a firm hold over the culture in Paris and those artists who chose to resist paid terrible consequences, many with their lives. In that context, the narrative of a myth recounting cries of pain and pity, followed by a lament for the dead, and closing with the slaughter of the "wild dogs" that had wrought such chaos would have been relevant indeed.

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**John Cage's Contribution to the United States Bicentennial
Renga with Apartment House 1776—a Patriotic Composition?**

In 1974, aided with funds from the National Endowment for the Arts, the "big six" American orchestras in Boston, Chicago, Cleveland, Los Angeles, New York, and Philadelphia commissioned John Cage to compose a fifteen to thirty minute work commemorating the United States bicentennial of the American Revolution. In response, Cage created *Renga with Apartment House 1776*, which follows his concept of a "music circus," or simply, a musical composition with a multiplicity of events occurring simultaneously.

Written during a politically turbulent time when Americans challenged social conservatism, fought for civil rights and better environmental policies, and revolted against the relentless United States war with Vietnam, *Renga with Apartment House 1776* features a rich socio-political subtext. Scored for voices, instrumental soloists, and quartets containing brass, winds, and orchestra, *Renga with Apartment House* consists in fact of two autonomous works that can be performed separately, but also together. *Renga* points to Japanese collaborative poetry and the unpredictable character of events and sonically evokes drawings from Henry David Thoreau, the forefather of the environmental movement. *Apartment House 1776* which is marked by layers of eighteenth-century American hymns and folk tunes suggests the different peoples living in America 200 years ago, including Sephardic Jews, Black slaves, Protestants and Native Americans. *Renga* and *Apartment House* share the use of chance procedures and indeterminacy. But although Cage had employed them since the 1950s to reduce his personal tastes in the compositional process and to liberate sound, here they serve as a socio-political metaphor. Cage pointed out that "we need first of all a music in which not only are sounds just sounds but in which people are just people, not subjects, that is to laws established by anyone of them even if he is 'the composer' or 'the conductor.'"

Even though *Renga with Apartment House 1776* is one of Cage's major works from the 1970s, a very prolific period in his career, little has been written about it. In this paper I will examine this composition's genesis and rich ideas and contexts. I will outline the new developments in Cage's political and artistic thought in the 1970s, including his fascination with multiculturalism, anarchism and environmentalism and explore in particular this work's provocative implications of Thoreau's *Journal*, suggesting a subtle critique of American politics at that time. Building on research by scholars such as Jannika Bock, William Brooks, David Cope, Richard Kostelanetz, David Nicholls, David Patterson, and James Pritchett, I will provide new insight into this work and its contexts through an examination of the sketches for *Renga* and *Apartment House* and related Cage correspondence housed at the New York Public Library as well as through an assessment of the reception of the first performances of this composition.