American Musicological Society
South Central Chapter (AMS-SC)

Music Theory Southeast (MTSE)

Society for Ethnomusicology
Southeast and Caribbean Chapter (SEMSEC)

Annual Meetings
Hugh Hodgson School of Music
University of Georgia
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ABSTRACTS

Friday 9:00 Sessions

Funk and Pop (MTSE)

Nonlinear Time in Funk as Exemplified in James Brown's *Say It Live and Loud*

Gabriel Miller (Ohio State University)

In *The Time of Music*, Jonathan Kramer provides a categorical vocabulary with which to describe various kinds of time. He finds *linear* time to be normative for common-practice tonality, whereas *nonlinear* time is created by some twentieth-century compositions in which goal-directed harmonic motion does not control the temporal continuum. Kramer's discussion focuses on linear and nonlinear time in traditional Western music; I wish to expand this discussion to include vernacular musics, and in particular, funk. It is my assertion that essential to an understanding of funk music is an awareness that the primary temporal continuum it generates is nonlinear. This is demonstrated through an analysis of time in the album *Say It Live and Loud*, recorded in 1968 by funk pioneer James Brown.

Four categories of nonlinear time posited by Kramer are germane to this paper. Continuous nonlinear time, in which neither goal-directed harmonic motion (linearity) nor interruptions of the temporal continuum (discontinuities) affect the time, is called *vertical* time. Discontinuous nonlinear time, or *moment* time, features temporal interruptions that create distinct sections within a piece. Specific types of moment time include *mobile* time, in which the order of sections is arbitrary, and *composite* time, which features levels of linearity in the foreground. Each of these kinds of time is exemplified by one (or more) composition(s) from Brown's album. Drawn from the analysis of time in these works are implications for funk music in general—most notably, that it necessarily creates one or more of the four categories of nonlinear time.

Burning Bridges: Defining the Interverse Using the Music of U2

Christopher Endrinal (Florida State University)

The word "bridge" suggests a connecting or transitional function. A physical bridge is an agent of transition, used to get from one side of a gap to another. When applied to the analysis of form in rock-pop music, however, the section traditionally labeled as the "bridge" does not necessarily connect two other sections. Often, there are no harmonic and/or melodic associations to surrounding material. Therefore, the label "bridge" does not adequately describe the function of the section.

Using melodic, harmonic, lyric, and reductive analyses of "bridge" sections in the music of Irish rock-pop group U2, this paper defines and illustrates the "interverse," a new term that replaces "bridge" in rock-pop songs. Specifically, four types of interverses are identified, each based on its relationship to preceding and succeeding material. A more specific definition of this section allows for detailed classification of structural and stylistic features a particular musician or group employs, thereby promoting a more thorough understanding of the formal processes and song construction and more detailed differentiation between artists and genres. Second, this paper uses the methods mentioned above in conjunction with selected terminology from Moore (2001), Stephenson (2002), and Covach (2005) to define, illustrate, and distinguish the other sections of a rock-pop song, namely the introduction, verse, chorus, refrain, interlude, transition, and conclusion. Third, this paper demonstrates that U2's sustained success is due not just to marketing and commercial promotion, but also to a combination of a unique sonic signature and a diversity of musical forms among their songs.

Klang, Kar, und Melodie: A Crash Course on Musical Narrative

Juan Chattah (Agnes Scott College)

Mark Wingate describes his *Klang, Kar, und Melodie* as "a day in the life of a commuter in an American metropolis…this piece is a hallucinatory journey through the congested arterial streets

and back alleyways of an American city near the end of the millennium…it starts innocently during a sunny morning on a downtown Austin corner….” This inspired composition, which earned him the *Prix de la Musique Electroacoustique Caractère* during the 23rd International Electroacoustic Music Competition in Bourges, France, unmistakably unfolds a narrative plot. But what exactly contributes to this perception? How can music narrate a story? Is there a systematic theory that helps identify, name, and analyze the basic constituents and techniques of musical narrative?

Recent scholarship challenges the notion of musical narrative by attempting to establish a parallel with literary narrative. In calling attention to the absence of a narrating voice, the inability of music to narrate in the past tense, and inconsistencies about agency, criticism on musical narrative erroneously sought to equate music with language based on epistemological correspondences rather than structural ones.

This crash course seeks to: 1) rethink and clarify linguistic terminology and methodologies while adapting these to musical analysis; 2) propose a taxonomy that helps identify the features that contribute to the perception of narrative qualities in music; 3) establish an inter-disciplinary and inter-analytical approach applicable to instrumental music regardless of its style, generative process, and organizing principles. The paper concludes by introducing the narrative cube: a three-dimensional model that evaluates, comparatively, the musical parameters that generate narrative interpretations.

Issues in World Popular Music (SEMSEC)

Female Pop Singers, Sexuality, Goddess Cults, and the Politics of Neatness in 21st-Century Vietnam

Dale A. Olsen (Florida State University)

Young and beautiful female singers dominate Vietnam’s contemporary popular music scene, constituting about 90 percent of performances and recordings. Similar to Vietnam’s tourism industry, which often portrays Vietnam’s women according to a Western ideal of Asian beauty, both diminish the significance of the roles played by Vietnamese women throughout history. I will argue that what appears to be appropriation of sexuality in Vietnam’s pop music industry is actually a form of female empowerment that is inherent in Vietnam for three reasons: 1) an innate Confucian belief that *yin* is the Great Mother and *yang* is the Primal Father; 2) the feeling, nurtured by centuries of war, that the mother is the cultural embodiment of grief, memory, and nostalgia; and 3) a subconscious adherence to a female goddess cult as evidenced by the veneration of and reverence for Quan Am (Buddhist Goddess of Mercy) and the Virgin Mary, both symbolizing youth, fertility, gentleness, purity, and motherhood. Similar feminine beauty is portrayed on stage by Vietnam’s pop music divas, and when deviation from the goddess cult purity occurs, the singers may be open to critique and censorship by Vietnam’s communist government. The censorship involves an official neatness code that regulates type of clothing, facial makeup, hair color, length of hair, and a number of other exterior physical characteristics. How Viet Nam’s contemporary popular music artists deal with the communist government’s politics of neatness and other forms of censorship will be discussed in this paper.

Making Violence Ordinary: RTLM Radio and the Rwandan Genocide

Jason McCoy (Florida State University)

This paper explores the role of the radio station, RTLM (*Radio-Télévision Libre des Mille Collines*), in instigating the Rwandan genocide that lasted from April to July 1994, during which nearly one million Tutsis and Hutu sympathizers were killed by Hutu militants. RTLM wielded considerable influence in cultivating anti-Tutsi ideology and mobilizing Hutus to enact violence upon their Tutsi and sympathetic Hutu neighbors. The station employed an informal, convivial call-in talk show format that featured African, American, and European popular music in addition to specifically anti-Tutsi songs composed by the popular Rwandan musician, Simon Bikindi. By connecting listeners to one another through its call-in format, investing its rhetoric with free-spirited comedy, and contextualizing itself against a symbolically “Western” cultural backdrop, RTLM became a locus of

community in which mass violence was not experienced as extremist, but rather as a normative and necessary response to a perceived threat.

Through a historical ethnomusicology approach, this paper draws upon extant material from broadcast samples, eyewitness records, and song lyrics to explore the strategies by which RTLM enacted a genocidal agenda. In particular, this paper analyzes the text of two songs by Bikindi, "Nanga Abahutu" ("I Hate These Hutu") and "Bene Sebahinzi" ("Sons of the Farmers"), focusing on certain rhetorical devices used to foster Hutu solidarity as a collective identity constructed in opposition to both Tutsis and Hutu sympathizers.

Lamenting Stolen Culture to the Culture Thieves: Dougie Maclean and the Deterritorialization of Scotland

Paul F. Moulton (Florida State University)

The Scottish Celtic composer Dougie Maclean focuses his music on the preservation of Scottish traditions. Fearing a culture crisis, he has written songs, such as "Stolen," that express alarm at the disappearance of his native traditions. His nationalistic music makes him popular in Scotland, but his music also appeals to many outside Scotland. This paper addresses reasons for outside audience attraction to this nationalistic music. It then shows how marketing to a transnational audience dissolves the traditional borders of Scotland and encourages further erosion of national identity.

Maclean's music often criticizes English hegemony and foreign investors who buy Scottish land. While directed towards Scottish audiences, these songs also appeal to people outside of Scotland who feel external pressures in their own lives. The location becomes less important then the themes of resisting change and preserving culture in a postmodern age. This music exemplifies what Malcolm Chapman describes as one of the chief characteristic of Celtic music: the portrayal of the disadvantaged Other in a struggle against modernization and encroaching powers. Chapman discusses this characteristic in relation to those within Celtic countries, but Maclean's international audience reveals that this Celtic schema also appeals to non-Celts. By communicating to the non-Scottish, Maclean's music participates in what Arjun Appadurai has described as one of the main aspects of the modern global word: "deterritorialization." By calling attention to disappearing Scottish traditions Maclean's music ironically encourages the interest of the tourists and investors he bemoans.

Jazz (Joint)

"Let the Tapes Roll": The Role of Teo Macero in Miles Davis's *Bitches Brew*

Renato Buchert (University of Tennessee, Knoxville)

Throughout his career, trumpeter Miles Davis made several indispensable jazz albums, including *Kind of Blue* (1959) and *Birth of the Cool* (1949). Among his most important albums is *Bitches Brew*, recorded in 1969. *Bitches Brew* was the first major jazz album in the fusion style, which combined jazz's improvisational language with elements of popular music, specifically rock and funk music. While the music itself certainly merits discussion, the approach here shall focus on the technological aspect of this album, especially on the indispensable role of studio producer Teo Macero in the creation of *Bitches Brew*.

The production process of this album was unique and unprecedented in jazz music. Before, jazz was mostly recorded live with little, if any, editing during post-production. During the recording sessions for this album, Miles Davis instructed Macero to "let the tapes roll," while Davis proceeded to perform. These tracks on the album therefore were not recorded start to finish in their entirety, but rather, sections were recorded one at a time, then the sections were then spliced together by Teo Macero in the post-production process. This process was dependant on the technological advances in recording equipment, then available. "Bitches Brew" and "Pharoah's Dance" are the only tracks to be examined because they serve as archetypes of this process.

Dave Brubeck and Polytonal Jazz
Mark McFarland (Georgia State University)

Dave Brubeck said that he wished to fuse the traditional jazz vocabulary with polytonality. His early composition lessons with Milhaud are the likely impetus behind this life-long interest. This paper will explore polytonality in Brubeck's works spanning the composer's long career. The main goals of this study are to explore the various means Brubeck used to achieve polytonality and the methods by which polytonality is incorporated into his works. Included in the discussion of the latter goal is an analysis of the means by which Brubeck is able to move from a polytonal to a tonal phrase. Most importantly, this study introduces a new analytic system for the identification of the relative dissonance of polychords in order to reveal the manner by which Brubeck is able to create directed musical motion and cadential gestures in a polytonal context.

Jazz Influence in Two Concertos of Aaron Copland
Reed David (University of Kentucky)

Aaron Copland's two jazz-influenced concertos, the Piano Concerto (1926) and the Clarinet Concerto (1948), came into the world in very different circumstances. In 1926, Copland's understanding of jazz was rather limited, not extending much beyond the commercial music of Tin Pan Alley and a fixation on jazz's rhythmic aspect. This point of view was expressed in his writings and reflected in his compositions. By 1948, he was writing much more discerningly about jazz, showing an awareness of many of the latest trends in the style and a realization that there was more to jazz than rhythm. Paradoxically, though, his jazz-influenced compositions from after 1926, including both the Clarinet Concerto and his works from between the concertos, do not reflect the growth of his understanding, in particular retaining his previous fixation on rhythm.

In this paper, I will explore this paradox through an examination of Copland's writings and compositions. I will discuss his articles on jazz written for Modern Music magazine in the 1920s and 1930s, as well as references to jazz in three of his general books on music. I will then discuss his jazz-influenced works from 1923 to 1948, with a particular emphasis on the concertos. I will show how Copland used jazz in the concertos, with his writings on, and previous uses of, jazz as my guide. Through all of this, I intend to show that his writings reflected a growing understanding of jazz, while his use of jazz in his compositions changed little over time.

Musical Taste, Musical Structure (AMS-SC)

The Structural and Dramatic Role of the Piano in Richard Strauss's *Kramerspiegel*, Op. 66
Matthew Ryan Hoch (Shorter College)

Although widely neglected in scholarship and performance, Richard Strauss's song cycle *Krämerspiegel* is worthy of study primarily because of the unusual role of the piano accompaniment. Strauss's use of extended passages for solo piano clearly reflects the influence of Robert Schumann. Indeed, the solo passages for piano in Songs VIII and XII of *Krämerspiegel* pay direct homage to *Dichterliebe*'s postludes in the eighth and twelfth songs of that cycle; the fact that the final postlude of *Krämerspiegel* is in D-flat—the same key as the postlude to *Dichterliebe*—is certainly no coincidence. Nevertheless, this study demonstrates that the piano takes on a far more prominent role in *Krämerspiegel* than in any of Schumann's song cycles; in fact, the piano now is *more* important than the voice. For this reason, *Krämerspiegel* assumes an important place in the evolution of the lied accompaniment. The presentation focuses in particular on the extended piano prelude to Song VIII and its varied return as the postlude to Song XII. This highly expressive music is clearly meant to evoke the "sublime"; as such it contrasts strikingly with the rest of the cycle, which is essentially a satirical attack on music publishers of Strauss's time. The *Krämerspiegel* theme embodies not only the struggle of the artist to overcome adversity, but also the timeless purity of art and music. At the end of his life, Strauss reprised this theme in his opera *Capriccio*, again reiterating these timeless aesthetic principles.

Taste in Transition: *The Musical Entertainer* and English Popular Song in the Late 1730s

Kevin Kehrberg (University of Kentucky)

In January of 1737, the English engraver George Bickham junior (?1706-1771) began issuing, in parts, a volume of popular English songs that would by its end number 100 folios. He titled it *The Musical Entertainer,* and the endeavor proved so successful that Bickham already began preparing a second volume by the following year. The publication's appeal rested largely in the lavish engravings that accompanied each musical selection—it was a pioneer in the creation of illustrated music books.

In addition to this historical distinction, Bickham's *Musical Entertainer* also appears at a particularly important moment within the history of English song. In 1728, John Gay's *The Beggar's Opera* exploded onto the London scene, creating a frenzy for ballad opera that prompted a plethora of mediocre knockoffs. However, as Roger Fiske (1973) and Eric Walter White (1983) have noted, this enthusiasm was surprisingly short-lived, lasting until roughly 1736. Thus, *The Musical Entertainer* presents an important snapshot of English musical taste right at the tail end of the boom in ballad opera.

Although survey-oriented inventories exist (e.g. Charles Cudworth, 1965), this paper provides a more accurate and informed description of *The Musical Entertainer*'s contents and identifies theatrical and compositional sources for many of its selections. In doing so, it presents the book as an important transitional work within the evolution of English theater music—an integral link between the end of ballad opera and the beginnings of English comic opera that became popular in the latter half of the eighteenth century.

Soviet Film Montage and Shostakovich's Symphonies

Kerry Klefstad (Belmont University)

From the earliest years of his career, Shostakovich was associated with Soviet film, first as a pianist-illustrator, and later as a composer of film music. He began accompanying silent films in 1924, the same year that he composed his First Symphony. His first film score, for *New Babylon,* was completed in 1929. Shostakovich worked closely with his film directors to create a series of socialist realist films.

His short career as a film accompanist and his early collaborations with film directors served as a sort of artistic apprenticeship at the very time when he was developing his compositional voice. Later, Shostakovich's symphonic music was criticized for many things: naturalism, sprawling structures, and even "bad editing." Many of the idiosyncrasies of Shostakovich's symphonic style—abrupt shifts in mood and texture, expressive detail, and musical "stock footage" from other composers—might be better understood in the context of his early experiences with Soviet film. Montage techniques like parallelism, tonal editing, and expressive detail can help us to make sense of moments in Shostakovich's symphonies that seem outside the normal symphonic discourse. Shostakovich's music operates, expressively and structurally, in many of the same ways as early Soviet film.

Montage techniques, as Joan Titus has written, were closely associated with socialist realist and pro-Soviet themes. Film directors deliberately used expressive devices to manipulate the audience's emotions. Shostakovich's use of Soviet montage, conscious or not, helps to explain the broad emotional appeal of his symphonies.

Friday 10:45 Sessions

Form and Drama (MTSE)

Visions of Heaven and Hell, Chromatic Ascents and the Displaced *Ursatz:* The First Movement of Bruckner's Ninth

Boyd Pomeroy (Georgia State University)

Schenkerians have traditionally been wary of tackling the music of Bruckner, in large part owing to its harmonic unorthodoxy—and beginning with Schenker himself, famously dismissive of his former teacher's skill (or lack thereof) in the art of *Auskomponieren*. With much recent Bruckner analysis characterized by Schenker-skepticism, one aim of this paper will be to demonstrate just how much light the Schenkerian approach can shed on the originality of Bruckner's symphonic method.

Although the central compositional idea of chromatic ascent towards an elusive, late-materializing, or otherwise problematized *Kopfton* is not unique to this movement (cf. Edward Laufer's work on Bruckner), its overtly dramatic realization here surely is, tied in with a characteristically Brucknerian expressive dialectic of darkness and light.

Sonata-formal issues raised include Bruckner's highly individual adaptation of the three-key exposition, tonicization of the major dominant in a minor-mode context, and formal fusion of development and recapitulation. In voice-leading terms, this fused space belatedly supplies the structural upper-voice motion conspicuously missing from the exposition, but cast adrift, by an unbridgeable divide, from its grounding in the tonic.

Far from being anachronistic for Bruckner's harmonic and formal practice, the Schenkerian approach brings into sharp focus a creative tension between sonata-formal process and tonal structure—or the familiar dichotomy of "outer" and "inner" form, the massive dislocation between the two employed in the service of a profoundly bleak expressive trajectory. At the same time, it also serves to illuminate the centrality to his "modernist" symphonic practice of a constructive engagement with Viennese Classicism.

The Second Repeat in Beethoven's Sonata-Form Movements: Tonal, Formal and Motivic Strategies

James S. MacKay (Loyola University, New Orleans College)

Around the middle of the classical period, there was a paradigm shift concerning sectional repeats in sonata-form movements. Whereas previously the repeat of both halves (exposition and development/recapitulation) was virtually pro forma, by the late 1700s only the first repeat was commonly observed. When the second-half repeat is frequently requested, it could merely be a convention of the era, but once composers began to request this repeat infrequently, the request took on greater significance.

Whereas Haydn and Mozart requested the second repeat frequently, even in their late works, Beethoven requested this repeat rarely (nineteen times in works with an opus number). This infrequency is noteworthy: are there issues of formal balance, or tonal/motivic connections that would be lost if this repeat were omitted? I will examine these works in depth, noting similarities in their formal balance, motivic content, tonal procedures and large-scale design. Though many of these movements date from Beethoven's early period, he also requested the second repeat six times after 1800, including in the finale of his last quartet, Op. 135. Thus, repeating a sonata-form movement's second half remained an option for Beethoven late in life, when he had ostensibly broken definitively with the formal conventions of his Classical predecessors.

Sixteenth-Century España (AMS-SC)

Improvisation, Composition, and Pedagogy in Tomás de Santa María's *Arte de tañer fantasía*

David Marcus (Clark Atlanta University)

Part Two of Santa María's celebrated Spanish treatise of 1565 instructs the keyboard and vihuela player in "the art of playing *fantasía*." The instruction sheds light on contemporary *tientos* and *fantasias de consonancias* by Milán,and Narváez, but it also allows us to glimpse a very distant musical culture. In the 16th century, playing an instrument, improvising, and composing notated musical works are not three distinct activities, as they seem in modern times, and species counterpoint is not the only route to musical creation. One learned to play as much from guided improvisation as from written drills, and one learned to compose from the former as well.

The presenter, a jazz pianist, will demonstrate the method at a keyboard. Santa María's hands-on approach to "playing in consonances" (*tañer a consonancias*) includes both extemporaneous diminution of a memorized "skeleton" and more careful polyphonic composing "in one's head." Recent scholarship demonstrating a paucity of fully notated scores buttresses this view of Renaissance composition.

The *Arte de tañer fantasía* also anticipates crucial aspects of Baroque style and Baroque composition pedagogy: (1) the bass, rather than the tenor, determines Santa María's *consonancias*, (2) the bass-treble duet have conceptual and aural priority over a tenor's cantus, and (3) the student memorizes harmonized bass scale segments, as was done in many Baroque keyboard treatises. This *"règle de lóctave*" will also be demonstrated. The latter only became supplanted by the contrapuntal methodology of Zarlino and Fux in the late 18th century.

The Repertory of the Spanish Cathedral Bands

Kenneth Kreitner (University of Memphis)

If you accept my contention that the loud bands of sixteenth-century Spanish churches did not routinely accompany their singers on conventional polyphony, then the question becomes, what *did* they play? The broad answer is that they played essentially four types of music: alternatim performances with the singers on the psalms of Vespers; music to accompany processions and as preludes and postludes; little spacers between items of the liturgy; and music for the elevation of the Host.

This paper overlays this scheme onto the five surviving manuscripts—Granada 975, Utrecht 3.L.16, Lerma 1, Segovia 6, and Puebla 19—that seem to represent the repertory of these church bands. All five are at least a bit problematic for one reason or another, but they add up to a fairly coherent picture, mixing fabordones, hymn verses, chansons, madrigals, Spanish songs, motets of various nationalities, and just a few works of apparently instrumental origin. The paper outlines the similarities and differences among the manuscripts and establish a sort of core repertory of music appearing in more than one (despite their geographic and chronological span); it seeks to draw solid connections between the different genres and their use in the liturgical situation; it muses on the paths taken by some of this music from the secular world into the holiest moments of the church year; and it will do much, I hope, to illuminate the lives of these attractive but somewhat mysterious ensembles of the sixteenth century.

Southern Traditions (SEMSEC)

The "Dr. Watts Hymns" of the African-American Church: The Development of a Religious Song Tradition

Erica Lynne Watson (University of Memphis)

The "Dr. Watts Hymns" of the African-American church are potentially one of the earliest combinations of African musical traits and British hymnody. They have been a part of African-

American worship services for over three hundred years. The most notable feature of the hymns is the slow lining out process by the hymn leader. Lining out began in seventeenth century British churches as a process to teach new hymns, but African-Americans transformed the process into a performance practice that has been adhered to for centuries. Over the course of time, African-American worshippers have been exposed to hundreds of hymns, but designate only a few as "Dr. Watts Hymns." Although the hymns are termed "Dr. Watts Hymns," Dr. Isaac Watts did not write many of the hymn texts.

Conclusions for this study were based on printed materials and fieldwork that involved "participant observation" and interviews. The research revealed that the tradition is practiced with a great amount of variation amongst African-American church congregations. It was also revealed that the African-American congregations surveyed only had five or six "Dr. Watts Hymns" in their repertoire; however, with the aid of the written literature and "participant observation," the researcher was able to document twenty-eight "Dr. Watts Hymns."

It appears that the legacy of the great English hymnist, Dr. Isaac Watts, has been left in the hands of contemporary African-American church congregations. This presentation will trace the development of the hymn singing tradition amongst African-Americans and offer discussion of performance practices associated with the hymn singing.

Exalting the Valleys: Images of the Natural World in the African-American Slave Spirituals

Carrie Allen (University of Georgia)

This project examines potential sources and interpretive significance of the imagery of the valley and the wilderness in the texts of a number of slave spirituals. A comparison of the use of these images in both the slave spirituals and in antebellum white shapenote hymnody demonstrates that the two traditions shaped and adapted their common Biblical source materials in drastically different ways. The paper accounts for these conceptual differences by examining two potential factors beyond slaves' acceptance of and loyalty to the Bible as possible reasons for their sacralization of the images of the valley and the wilderness. The paper argues that one possible reason for slaves' receptivity to and conceptual adaptation of these specific examples of Biblical topography might have been the retention of parts of an African worldview that invested the natural world with sacrality. Secondly, the paper discusses several layers of the slaves' daily interaction with the natural world in the southern United States, arguing that these interactions influenced the use of the imagery of the valley and the wilderness in the spirituals. The paper concludes by acknowledging the complexity of meanings that these images held for the singers of the spirituals. Particularly, the conclusion focuses on ways in which the metaphorical power of the valley and the wilderness, mediated through sacred song, permitted slaves to conceptually invert their existing social order.

Literature and Music (AMS-SC)

Marriage and Love in the Tale of *Griselda*

Mary Macklem (University of Central Florida)

The archetypical character of Griselda, made famous in the last story of Giovanni Boccaccio's *Decameron* (1351) and used as the basis of several operas throughout the eighteenth century, offers rich insight into eighteenth-century conceptions of love and marriage. The original tale tells of Griselda, a peasant girl, who marries the Gualtiero, the Marquis of Saluzzo. Unbeknownst to Griselda, Gualtiero puts his wife through countless tests of her fidelity; he supposedly arranges for the death of their daughter, forces Griselda to leave the castle stripped of her clothes and belongings, and, later, demands Griselda's assistance in wedding preparations for his new wife-to-be.

Changes to the narrative in eighteenth-century theatrical examples suggest changing attitudes toward gender, love and the expression of the passions. This paper will share the results of comparison of three different versions of this story as created for eighteenth-century operatic stages: the original libretto (Apostolo Zeno, 1701), Alessandro Scarlatti's music (1721), and Antonio Vivaldi's music (1735). Indeed, comparison of these examples reveals Griselda to grow increasingly more vocal and more emotional as she struggles with internal conflicts of motherhood and wifely love and duty. And, while her eighteenth-century characterization gives her more voice than in the original tale, it also delineates a construct of love and marriage determined by shifting eighteenth-century understandings of female love and responsibility.

Luca Marenzio and the *Pastor fido* Madrigal

Seth J. Coluzzi (University of North Carolina, Chapel Hill)

Battista Guarini's pastoral tragicomedy *Il pastor fido* (1590) holds a prominent place in the history of the Italian madrigal, most notably due to the settings of many of its passages by Luca Marenzio and Giaches de Wert at the end of the Cinquecento, and by Claudio Monteverdi in his Fourth and Fifth Books at the start of the next century. Marenzio is generally credited with instigating the *Pastor fido* vogue that erupted around 1600. It has long been believed that the composer's sudden interest in the play in his Sixth (1594) and Seventh (1595) Books was inspired by two visits Guarini paid to Marenzio's Roman patron, Cinzio Aldobrandini, in 1593-95.

The texts of Marenzio's settings of the play, however, might indicate something much different, and might potentially demand significant revisions to the history of the *Pastor fido* madrigal. While Marenzio's madrigal texts differ considerably from the corresponding passages in the 1590 edition, many of these discrepancies may be accounted for by early drafts of the play sent by Guarini to others for criticism. The source of Marenzio's texts, therefore, might have been a pre-publication manuscript of the late-1580s, and in turn, the *Pastor fido* settings of the Sixth and Seventh Books might have been composed years earlier than believed. The possible emendation of the chronology of Marenzio's madrigals suggested by these textual correlations would alter not only our understanding of the genesis of Marenzio's interest in the play, as it would no longer coincide with Guarini's visits to Rome, but also the greater history and genealogy of the *Pastor fido* madrigal that stretches into the mid Seicento.

The Protest Latin American Popular Music (SEMSEC)

This panel addresses the various forms of popular music in Latin American, represented here by Argentina, Brazil, and Chile. Popular music in these countries has been invariably defined by protest in its many manifestations from the *Nueva Canción* in Chile, to the Argentinean Tango, Choro, and Urban Music in Brazil. In addition, we will examine politicized lyrics and musical forms that by expressing the songs, addressed cultural, social, and/or aesthetics problem.

Choro in Rio de Janeiro: Traditional vs. Progressive in the Revival Process
Thomas Garcia (Miami University, Ohio)

This paper explores choro, an urban popular music genre that originated in Rio de Janeiro in the late 19th century, and its recent surge in popularity. Although there is a revival of the genre in the 1970s-80s, this paper argues that it is in the second revival period that opposing traditional and progressive paths are felt more strongly.

New Song Movement in Chile: The Committed Song of Victor Jara
Patricia A. Dixon (Wake Forest University)

Victor Jara's committed song of revolutionary character is traced back to the earliest forms of musical practices in Chile. The Chilean verse of the *Cantores a lo Poeta* forms the basis of a committed expression since the 1800's in the "literatura de cordel" or rope literature, as represented in the *cantos a lo humano* and *cantos a lo divino*. This presentation shows the evolution of a long rural tradition of music and poetry and how Victor Jara derives inspiration and meaning from it in order to deliver a universal message still relevant in present day Chilean society.

The Only Cool Song is the Protest Song: Brazilian Popular Music during the 1960s
Irna Priore (University of North Carolina, Greensboro)

This paper will address popular music in Brazil from about 1964-1968. After the 1964 military coup, the protest song movement took shape as one of the most engaged and motivated trends in Brazilian Popular Music. Styles that were not compatible with an open leftist political agenda were crushed and demoralized. With the motto of educating the people, the protest song movement sought to annihilate *Bossa Nova* and Rock and Roll, claiming they were both alienated forms of expression. Musically, there was a clear effort to substitute foreign practices (such as the use of jazz harmonies and altered scales) for Brazilian ones (simple forms, the mixolydian mode, the use of folk instruments, etc). This friction brought Brazilian Popular Music to a crisis, which was partially resolved by the advent of *Tropicalia*.

Song and Narrative (MTSE)

Personal and Tonal Transformations in Frank Loesser's "My Time of Day"
Michael Buchler (Florida State University)

"My Time of Day" is one of the most beautiful yet least known songs in *Guys and Dolls* (1950), a show replete with popular favorites. Why it failed to make *Your Hit Parade* is no great mystery: in only twenty-nine bars, this song touches upon six different keys. These extraordinary tonal shifts and lack of repetition portray a man (Sky Masterson) who had been happy and confident but who is re-evaluating his life, exposing—and coming to terms with—his frailties and desires. The talk provides a structural and hermeneutical analysis that particularly focuses on the dramatic role of modulation.

In addition to a close reading of the music and text of "My Time of Day," I will briefly discuss Joseph Mankiewicz's cinematic rendition of *Guys and Dolls* (1955), which omits this song and the duet "I've Never Been In Love Before" in favor of a new song: "A Woman in Love." I will suggest that what is often referred to as a simple substitution to accommodate Marlon Brando's vocal limitations has far broader dramatic consequences, substantially changing the narrative as well as the character of Sky Masterson.

Tin-Pantithesis Man: Acceleration in Cole Porter's AABA Songs
Karen Wicke (University of North Carolina, Chapel Hill)

Cole Porter is known as one of the most talented songwriters in 1930s American pop. Witty, racy lyrics and an eclectic yet sophisticated musical style give Porter's music a unique voice. Although Porter worked in the Broadway milieu, he never wrote for Tin Pan Alley publishers. Accordingly, there are major distinctions in Porter's style and his incorporation of standard formal structures. Breaking away from the Tin Pan Alley tradition of a lyricist-songwriter team, Porter's solo approach allowed him to manipulate musical forms to highlight his virtuosic lyric-writing skills.

In this paper, I survey formal aspects represented in 135 Porter songs and posit a new model for his use of AABA song form. Through analysis of hypermeter, rhyme, harmonic rhythm, and phrase rhythm in several representative songs, I reveal some of his favorite techniques for treating the bridges, or B sections, of the standard 32-bar forms. These manipulations of form stand in stark contrast to the work of George Gershwin, Richard Rodgers, Kurt Weill, and other contemporaries. Taken together, Porter's techniques create a sense of acceleration from the B section into the final A section. This acceleration creates a space for Porter to flex his muscles as a skilled lyricist, inserting the additional rhymes, sexy double entendres, and witty asides that are hallmark features of his style. Finally, these formal models, centered on lyric virtuosity, are brought to bear on Porter's biography and his strategy of isolation from Tin Pan Alley.

Mendelssohn's "Allnächtlich im Traume," Op. 86, No. 4:
Music, Text, and Meaning in a 19th-Century Song
Michael Baker (Western Carolina University)

Until quite recently, the solo songs of Felix Mendelssohn have attracted relatively little attention from music theorists and song scholars. This is due to the long-held belief that Mendelssohn's songs do not illustrate the type of close relationships between the poetic text and their musical settings that are often present (and indeed venerated) in the songs of the great masters of the genre, namely Schubert, Schumann, Brahms, and Wolf. However, closer inspection of the songs reveals that often there are in fact correspondences between the overall poetic meaning of a given text and its musical setting in Mendelssohn's songs, though not in the same way as in Schubert's songs. Furthermore, these correspondences are often represented by curious and idiosyncratic middleground phenomena, where the meaning arises not in how an individual word is set, but through the effects of the poem's general idea upon the melody and the song as a whole.

In this paper I will examine Mendelssohn's "Allnächtlich im Traume seh' ich dich," Op. 86, No. 4. Specifically, I will compare the structure and meaning of Heine's poem to Mendelssohn's musical setting. In doing so, I hope to show not only that Mendelssohn was keenly aware of the overall meaning and inner structure of Heine's poem, but that this potent meaning bears great impact upon the unique characteristics of the fundamental structure for his setting.

Southern Voices (Joint)

Performing Race, Performing Creed: Black Catholic Music in Durham, North Carolina
Douglas Shadle (University of North Carolina, Chapel Hill)

At Holy Cross Catholic Church in Durham, North Carolina, music in the Sunday Mass articulates specific racial and religious identities: black and Catholic. Since its founding by the Jesuits as an African-American mission in 1939, this parish community has experienced the dramatic changes induced by the liturgical renewal movement, the Second Vatican Council (1962-65), the civil rights era, and, more recently, the influx of immigrants to the region. Throughout its history, the musical life of the parish has played an essential role in defining its place within the local area and the worldwide Church. As early as the 1940s, church musicians tested the limits of orthodox musical practice in order to stake out an identity that was both black and Catholic, a mixture that often appeared impossible within an ecclesial structure that practiced overt and covert racism.

The history of the parish's musical practices closely mirrors that of international attempts to create a black Catholic style of worship. This paper traces the development of black Catholic music since the 1950s and shows how life at Holy Cross fits into this larger narrative. Specifically, it explores the compositional strategies and performance possibilities of Guido Haazen's *Missa Luba* (1958), Clarence Rivers's *American Mass Program* (1963), Mary Lou Williams's *Mary Lou's Mass* (1970-71), and *Lead Me, Guide Me: The African-American Catholic Hymnal* (1987). This exploration reveals how music at Holy Cross has negotiated the space between local needs and Church doctrine through the types of music it adopts and their manner of performance.

Hypermetric Irregularity, Incongruence, and Innovation in the Songs of Roy Orbison

Mark Richardson (East Carolina University)

Nicknamed "the voice" by rock critics, Roy Orbison brought a new dimension to early rock music with his broad vocal range and operatic approach to the ballad. Though mostly known for his distinctive three-octave range (from low baritone to a high register falsetto) and his lyrics that turned away from male bravura and instead spoke of vulnerability, loneliness, and dreams, Orbison was an accomplished songwriter who wrote most of his own material—songs that did not follow an established formula. In fact, Orbison's songs were often more complex formally than the alternating verse and chorus structure so frequently heard in the songs of the day. Perhaps more striking, however, are the metrical shifts in established hypermeter within songs that disrupt the listener's expectations and contribute to increasing the tension or anticipation of a musical climax. Hypermetric units, once established, can be perceived as irregular by internal repetitions of strong and weak hypermeasures or by contraction or expansion. Harald Krebs discusses these conditions of hypermetric irregularity as they apply to the songs of Josephine Lang, and these conditions could just as well apply to selected songs of Roy Orbison. This paper will explore hypermetric irregularities (such as expansions and contractions) in Orbison's "It's Over" (1964), "Crying" (1961), and "Oh, Pretty Woman" (1964); it will also provide a more detailed exploration of the interaction among three discrete layers of hypermeter (vocal solo, chorus, and bass) within Orbison's "Only the Lonely" (1960).

"Stay Out of the Way of the Southern Thing": The Drive-By Truckers and Southern Gothic

Travis D. Stimeling (University of North Carolina, Chapel Hill)

Founded at the height of Athens, Georgia's "Redneck Underground" scene in the 1990s, the Drive-By Truckers have been lauded for creating stark representations of the American South that deliberately eschew those put forward by commercial country music. Many of their songs discuss characters with significant problems, including substance abuse and poverty. The emphasis which the band places on troubled characters has led cultural critics S. Renee Dechert and George H. Lewis to locate the band's songwriting approach within the "Southern Gothic" literary tradition. Following on Dechert and Lewis's discussions of the Drive-By Truckers' lyrical Gothicism, this paper proposes to extend those notions into a systematic study of the band's signature sounds and use of musical tropes, quotations, and references to Southern sonic landscapes to better understand their Gothicism.

This paper addresses the musical techniques by which the Drive-By Truckers construct a "Southern Gothic" sound. The band's six studio albums reveal that this effect is achieved through a small but versatile collection of musical topoi drawn from 1970s hard rock but modified to underscore the grotesque and fantastic nature of the band's lyrics. After establishing this body of topoi, this paper focuses on their 2001 concept album *Southern Rock Opera*, which utilizes these musical influences to proffer an ambivalent meditation on the musical, political, and social legacies of the American South. Like Southern Gothic literature, the Drive-By Truckers' deformation of southern musical stereotypes offers an alternative vision of southern history and of the state of the contemporary American South.

Classical and American (Joint)

Henry Cowell's "United Quartet" as a Model of Transethnicism

Chris Ballengee (University of Florida)

Musicologist David Nicholls suggests that Henry Cowell "virtually invented" transethnicism in Western art music, a concept Nicholls defines as "the employment or evocation of musical styles and techniques from cultures other than the composer's own." Clearly, however, since many before Cowell attempted to incorporate extra-cultural material into their compositions, Nicholls' characterization of Cowell's work seems problematic. In what sense does Nicholls separate Cowell from his well-known predecessors? By exploring the tradition of exoticism in Western art music, this paper more narrowly characterizes transethnicism as an *approach* to composition rather than as a compositional style, one that cannot be defined simply by identification of borrowed melodies but by recognition of the sentiment of the composer and the audience's perception of the composer's intentions. As an example, I use Cowell's String Quartet No. 4 (1936), commonly known as "United Quartet" because of the inter-relatedness of its component parts as well as the incorporation of "classical, primitive, Oriental, and modern" elements that create a unity of time and place within a Western context. I first negotiate the composer's eclectic compositional approach—one that is clearly Eurocentric despite its reliance on extra-cultural material—then argue for the importance of intentionally as well as final product. Though musicologists clearly cannot ignore the completed work, the parts are sometimes as important as the whole. As such, this paper focuses aspects of ambiguous terminology by placing the composer's message at the core of a redefined transethnicism.

Transpositional Combination and the Analysis of Form in George Crumb's *Lux aeterna*

Brian C. Mosely (University of Cincinnati)

In analytical discourse about George Crumb's music, scholars have revealed that his compositions are often organized into elaborate formal schemes. Because Crumb's music often operates within the framework of pitch collections such as the whole-tone and octatonic scales, many studies have tended to characterize formal sections according to alternation between these collections. In this paper, I propose a move away from generalizing Crumb's music according to large pitch collections and a refocusing of analytical energy on the individual realizations that create these large pitch collections. By using transpositional combination (TC) as a tool to examine pitch organization in George Crumb's *Lux aeterna*, I will show how the details of collectional construction influence the formal structure.

An initial perspective views *Lux aeterna* as a series of formal sections defined by TC or non-TC properties. The regular diminution of each subsequent section's length creates a process of formal liquidation. Alternatively, a TC process called syntagmatization shapes a very different view of musical form in the piece—one closer to an arch with a dramatic climax that coincides with the half-point of the work. Aside from drawing attention to these two perspectives, this paper will discuss how they interact with one another, not necessarily to create a unified view of musical form, but to shape a new perspective that appreciates both formal characteristics.

Transformation of the "Psycho Theme" in Bernard's Herrmann's Music for *Psycho*

Stephen Husarik (University of Arkansas, Fort Smith)

Thirty years of research have uncovered many interesting facts about Bernard Herrmann's music for the film, *Psycho*. Fred Steiner (1975) convincingly discussed its modular organization, Royal Brown (1982) uncovered its harmonic idiom and Graham Bruce (1985) sorted its themes into comprehensible groups. Recently, William Wrobel (2003) cataloged materials from Herrmann's *Sinfonietta* (1936) to show the influence of reused material upon *Psycho*. Until now, however, no one has shown how "*The Psycho Theme*" (labeled as such in the musical cues for the film) is transformed in the music, how it functions within the film and its structural implications. Using transcriptions

and portions of Herrmann's original manuscript, this paper explores the rhythmic and tonal transformation of the *Psycho Theme* and illustrates how the celebrated slasher theme relates to it. The author asserts that Norman's Bates' "mother" is represented by the concept of atonality (and not a theme) and explores the origins and dramatic implications of atonality in the second half of the film. The psychiatric death of Norman Bates is related to thematic transformation and atonality. Constructs borrowed from the fields of drama and acoustics provide a new context for understanding how the timbre of Herrmann's monochromatic string orchestra is appropriate for this film.

Playing "Outside": Exploring the Boundaries of DIY Music Communities (SEMSEC)

The moniker "Do It Yourself" or DIY, was first applied to specific musical practices found within the American punk rock scene of the early 1980s. These were musicians who embraced the 1970s British punk image of alterity while vehemently shunning major recording labels, opting instead to focus on gaining as much creative and financial control as possible of their own performances, products, distribution outlets and media images. This endeavor relied and continues to rely primarily on social networking, where the success of "indie" fanzines, radio shows, record labels, internet sites and word-of-mouth are key.

Since the early 1980s, the DIY acronym has come to cover a fractious hodge-podge of multiple musical sub-cultural territories now found worldwide, so much so that it has lost much of its original cache. Further, a large percentage of what is called DIY or "indie" music is made by musicians who temporarily claim the status of alterity as a kind of badge of honor, while harboring fantasies of major label fame and glory. Nevertheless, there remains within the DIY realm those musicians who distinguish themselves by performing outside the mainstream, even the mainstream of DIY.

In the past decade, the term 'outsider music' has been used to describe a subset of musicians within the DIY community. Outsider musicians are frequently described as having little or no formal musical training in the traditional sense, and as a result their songs may exhibit a certain naive disregard for structural or performative convention. Through four case studies, this panel investigates musicians who either self-identify as 'outsider' or have been labeled thus by others. We wish to explore the relationship between individual DIYers, their music, and the communities in which they operate.

Exhuming *"Le Cadavre Exquis"* in Cyberspace:
Musical Collaboration within a Community of DIYers at iCompositions.com
Trevor Harvey (Florida State University)

iCompositions.com is a community-oriented website aimed at "empowering the independent musician," serving as a tool for self-promotion and distribution of do-it-yourself (DIY) musicians. Within the iCompositions community, however, is an active group of collaborators who form virtual rock bands, pass around remixes, and participate in musical games, such as "cadavre" collaborations. Based on a nineteenth-century parlor game, *cadavre exquis*, or "exquisite corpse," earned its name from the result of collaborative poetry by Surrealists in 1925. This practice, in which individual artists create their contribution somewhat independently of any knowledge of their fellow collaborators' efforts, has been adapted by members of the iCompositions community for the development of collaborative musical activities.

In this paper, I will discuss the process behind creating "cadavres," as well as other collaborative works on iCompositions.com. As virtual "one-man-band" garage bands, these home-bound musicians often record and remix all tracks of their own compositions using Apple Computer's consumer-oriented music production application, GarageBand. Creating music within an isolated home-studio environment, these musicians may be presented as "outsiders" to the more immediately social, face-to-face garage band scene. By investigating the results of and reactions to these online collaborations, I will argue that between the individual efforts of the personal computer musician and the final collaborative musical product is an inter-subjective experience through which "outsider" musicians find sociability inside a DIY community.

"Throwin' Rocks at Windows": Ethnomusicological Reflections on *Human Skab*
Frank Gunderson (Florida State University)

Human Skab was a child rock group from the small logging town of Elma, Washington, led by a precocious pre-teen boy named Travis Roberts. Other members of his group included his younger sister Cheyenne, his younger brother Austin, and his older cousin, me.

I first started recording Travis in 1984 when he was just eight years old. Travis would come home from school with a list of song titles that he had come up with while sitting in class. Then he would set up his assortment of instruments on the floor, which included among other things, an old ten-dollar Martin guitar with three strings, a toy gun, a garden rake, and a He-Man "Escape From Witch Mountain" microphone. Then he would come up with melodies and stream-of-consciousness lyrics, cued only by the previously-written song titles.

Travis' songs dealt with such topics as natural disasters, being lost and killed, as well as burning demons. He was an unusual receptacle of 80s American pop culture, a sponge soaking up his environment and spewing it back. His main musical influences were *Dawn of the Dead* movies, *Twisted Sister*, Ronald Reagan and *Motley Crew.*

This presentation, based on interviews with fellow band members, and on personal observations and reflections, will explore the nature of purposeful "Bad Music." Further, it will reveal how working with *Human Skab* provided deep personal revelations about what the nature of music is and can be, and how these revelations led me to the study of ethnomusicology.

DIY Anarchy, Community, and Alterity: The Protest Music of Cakalak Thunder
Crystal Bright (Independent Scholar)

The term "anarchy" has been commonly conceived of as dealing with chaos or disorder. As a result it has generally been marginalized and stigmatized as an undesirable state. In practice however anarchists advocate the use of egalitarian principles where there are no appointed leaders or social classes. It is distinguished by the consensus process, whereby everyone's opinion is taken into consideration. In this presentation, I will delineate how a group of anarchist activists, or what I call DIY anarchists, make music in the form of a protest drum corps group known as Cakalak Thunder based in Greensboro, North Carolina. The members' ideals of creating intentional communities, and their alternate notions of value and exchange relating to music-making and lifestyle choices, set them outside of mainstream consumer society. Even though the anarchist members of Cakalak Thunder intentionally marginalize themselves from capitalist music-making practices and are a tight-knit group, they incorporate a type of music that opens up their space to "outsiders." The samba *batucada* music they utilize is an attempt to share their space in order to present a way of music-making and life characterized by anarchism – a path they feel is more cooperative and beneficial to human survival. The combination of anarchist ideals and the DIY ethic shape the way they interact in their musical space, as well as their shared living spaces. I will briefly illustrate how the group approaches performance and composition, and how they proliferate their views of community, non-hierarchy, consensus-building, and non-capitalist modes of exchange through their music.

Takemitsu and Ligeti (MTSE)

Narrative and Inter-Self: Form and Expressive Meaning in Takemitsu's *Rain Tree*
Tomoko Deguchi (Winthrop University)

The title of Toru Takemitsu's *Rain Tree,* a work for three percussionists, is inspired by the image of the tree that appears in Oe Kenzaburo's short novel *Atama no ii ame no ki (The Ingenious Rain Tree).* In this paper, I explore how musical form emerges as the music unfolds in time, and how it interacts with broader questions of expressive meaning in *Rain Tree.* I base my discussion on the studies of scholars who explore the idea that music has a narrative, and that expressive meaning can

be articulated according to a literary analogy. My interpretation of meaning in *Rain Tree* refers to the issue of "inter-self" in Japanese literature. As in other artistic genres, there are unique narrative characteristics in Japanese literature that are essentially distinct from those of Western literature. The concept of the "self," "inter-self," and "non-self" as discussed in David Pollack's *Reading Against Culture* offers insight into the analysis of the narrative in Takemitsu's *Rain Tree*. Pollack's concept of the inter-self is influential to my recognition of the protagonist of *Rain Tree,* who acts or behaves in the way suggested by the attributes of music, as well as of the functions of certain sections of the music. When the identity of a single motive changes from a state of, for instance, "self" to one of "non-self," the music exhibits an ambiguity that requires a constant updating of the interpretation of the formal function of motives and sections.

Voice Leading and Harmonic Background in Toru Takemitsu's *A Bird Came Down the Walk*

Bruce Reiprich (Northern Arizona University)

Toru Takemitsu's *A Bird Came Down the Walk* (1994) for viola and piano illustrates the extent to which the composer made reference to tonal relations in the latter portion of his career. By focusing upon the opening section of *A Bird Came Down The Walk*, this paper addresses the complexity of harmony and counterpoint that lies beneath the surface of the music. Voice-leading graphs are combined with the analysis of pitch-class sets, Messiaen's modes of limited transposition, and motivic parallelisms and nestings to show how Takemitsu fused organizational practices from the past and the present. Embedded, and sometimes overtly stated, seventh chords (set class 4-27 [0258]) and pentatonic chords (set class 5-35 [02479]) are analyzed as referential sonorities among a wide variety of chord types; the most significant of them function as strategically placed "consonant" harmonies akin to Schenker's *Stufen*.

With Pipes, Drums, and French Horns: Pitch (Space) amid Stylistic Conflict in György Ligeti's *Hamburg Concerto*

Alan Theisen (Florida State University)

Scored for solo horn and chamber orchestra (with two Basset horns and four obbligato natural horns), György Ligeti's *Hamburg Concerto* progresses rapidly through seven short movements, many of which are further separated into epigrammatic musical moments possessing distinct musical procedures drawn from one of the composer's earlier stylistic periods. *Solo-Intermezzo-Mixtur-Kanon*, the central movement of the composition, is particularly beguiling for its stark juxtaposition of four seemingly incongruous musical surfaces. Although it may be tempting to perceive this segment of the concerto as a post-modernist patchwork, hearing the music as such would prove contrary to Ligeti's avowed concern with long-range coherence and temporal continuity.

Building on research by Jonathan Bernard and Jane Piper Clendinning, I will demonstrate that the fourth portion of the *Hamburg Concerto* is an intricately constructed set of "theme and variations," linked by sequential motivic developments and pitch-space correlations. I will also examine how Ligeti specifically arranges the sectional variations paradigm to create a unified narrative which progresses from melody alone to the evaporation of motive itself. Furthermore, my paper elucidates other specific pitch space relationships within and between formal subunits in the fourth movement and discusses the composer's choices of orchestration as having a direct relationship to musical connectivity. Understanding the evolution of motivic ideas and the projection of pitch spaces will ultimately lead to a deeper knowledge of Ligeti's aesthetic concern with continuity amid dissimilarity.

Voice and Drama (AMS-SC)

Capinera and the Color of Bird Song in Messiaen's *Saint François d'Assise*

Camille Crunelle Hill (Elizabethtown Community and Technical College)

In Messiaen's 1983 opera *Saint François d'Assise,* songs of birds fill multiple roles. They set the scenes, provide interludes, and respond to the principal personages. Capinera, the *fauvette à tête noire* or blackcap, accompanies Saint François. Especially in the sixth tableau, the sermon to the birds, he sings a response to Saint François's words.

Although Messian left few sketches, his settings of the songs of Capinera demonstrate components of his composition: notating the songs in the field, choosing the instruments, registers, and tempi, and underlaying the songs with harmonies that evoke his visions of sound colors.

Messiaen analyzed many of his methods for working with bird song in the *Traité de rythme, de couleur, et d'ornithologie,* the collection of notes he wrote between 1949 and 1992. His notes on the *fauvette à tête noire* include detailed ornithological descriptions and notated songs, where he locates chant neumes and Greek meters. Through a series of examples, he analyzes the harmonies of Capinera's songs that appear in *Saint François*. In the final volume of the *Traité*, he reveals the catalogue of his chords and the colors he envisions with each sound complex.

Since Messiaen consulted his notebooks of birdsongs and his catalogue of chords as he composed, an examination of the songs and harmonic patterns for Capinera in *Saint François* provides a valuable insight into his whole process of assembling songs, chords, and colors.

A New History of the Viennese *Sepolcro*

Janet K. Page (University of Memphis)

In late 17th and early 18th century Vienna, devotional productions concerned with the events of Good Friday, or with Old Testament scenes thought to prefigure them, were acted out and sung in front of a model of the Holy Sepulcher, set in front of an elaborate painted backdrop. This genre, known as the *sepolcro*, was related to liturgical traditions followed in Italy and elsewhere, but seems to have been unique to Vienna; it has long been associated specifically with the Habsburg court chapels there. But such works were also presented in other locations: *sepolcri* by Carlo Agostino Badia were performed in the Ursuline convent church in Vienna each year from 1695 to 1702. The traditional *sepolcro* faded away in the early 18th century, but devotional musical works continued to be presented on Good Friday and Holy Saturday, especially when the court arrived in the course of its rounds of the city churches to offer devotions at the many models of the Sepulcher erected there. By the late 1720s a new type of *sepolcro* had developed. The new *sepolcri* were in German rather than the Italian of earlier ones; they were presented in convents, monasteries, and parish churches; and they were more sentimental and popular in character, probably intended more for ordinary people than for the court and nobility. This paper offers a provisional history of the Viennese *sepolcro* as it was performed outside the court chapels, focusing particularly on convent performances identified through musical manuscripts, libretti, and documents.

Health, Healing, and Processes of Transformation: Perspectives from Medical Ethnomusicology (SEMSEC)

WoMPIT-ing in the E-WoMP: Exploratory Methods of Improvisational Music-Play in a Medical Ethnomusicology Program for Children with Autism Spectrum Disorders

Michael B. Bakan, Megan Bakan, Benjamin Koen, Rachel Goff, Sally Kahn, Frederick Kobylarz, and Lindee Morgan (Florida State University)

The study of "free improvisation" has yielded important research in ethnomusicology, jazz studies, and related disciplines. This paper offers an ethnographically grounded, epistemological examination of concepts and practices of free improvisation within an alternative—and arguably "atypical"—musicultural environment: the Exploratory World Music Playground (E-WoMP) of the Children's Happiness Integrative Music Project, or CHIMP.

CHIMP is an interdisciplinary program with applied and research components, which was created for the purpose of advancing self-efficacy, response-ability, and social agency in children diagnosed with Autism Spectrum Disorders (ASD). The cornerstone of the program is its music-play sessions, which take place in a specially designed "world music playground" environment at Florida State University. These sessions center on child-directed, exploratory play involving two to three children with ASD together with their co-participant parents and the two ethnomusicologists/music-play facilitators of the interdisciplinary research team.

While our earlier reports on CHIMP have focused principally on the practices of the participating children and their outcomes, here we shift attention to the strategies, priorities, challenges, and musico-epistemological transformations of the music-play facilitators themselves *as music improvisers*. In particular, we will look–both pragmatically and critically—at the World Music Play Improvisation Technique (WoMPIT) they have developed: its functional value in promoting efficacy and agency among program participants; its practical implications (and applications) for improvisational processes of musicking; and the alternative framework of aesthetic value in improvised music that it engenders within this unique, child-directed music-play environment.

Suffering and Transformation in the Firewalking Ritual of the Bulgarian Nestinari

Plamena Kourtova (Florida State University)

The significance and transformational potential of musical experience with respect to pain and suffering has become an important trope in the recent discourse of medical ethnomusicology. This paper explores experiential processes in the firewalking ritual of the Bulgarian *nestinari* and their transformative qualities in terms of human suffering.

The nestinari, or firewalkers, are considered to be intensely spiritual people who enact messages from "above" by means of prophesying, healing, and dancing on hot embers in honor of their patron saints, St. Konstantin and St. Helen. In the context of their annual celebration they become *prihvanati*; that is, they experience an ontological tension between the human world and the divine force that results in their being "lifted up." In this process, firewalkers are believed to absorb all human suffering and transform it by virtue of their bodily engagement with the burning fire. Their ritual performance is accompanied by music played on the gaida (goatskin bagpipe) and the tapan (large, double-headed drum played with sticks), which imbue the dancers' experience with a sense of inspiring sacredness, a transformational process wherein they are able to burn away all that is bad.

This paper examines the transcendent state of firewalkers as a process wherein musical, physical, and metaphysical experiences interact and result in what psychiatrist Stanislav Grof (2000) terms the holotropic state; literally, "moving towards wholeness." Building upon Grof's framework, I examine how achieving this state of experiential wholeness fosters individual and communal transformation and is intimately linked to and integrative of musical experience.

Kachashi: Dancing Transformative Potential in Okinawa
Jeff Jones (Florida State University)

A vast body of research in the humanities, health sciences, and social sciences details the global pervasiveness of illness related to stress and depression. In this paper, I examine a genre of music and dance known as *kachashi* that serves a significant role in ameliorating the harmful effects of stress and depression among people in Okinawa. In the aftermath of the traumatic battles of World War II that devastated their homeland, subsequent periods of Japanese and American occupation, and a very slow and challenging (and still ongoing) process of sociocultural revitalization, many Okinawans are intimately familiar with stressful and depressing conditions. However, stress- and depression-related illnesses are not pervasive in Okinawa. In fact, Okinawans have the highest rate of healthy longevity, and the lowest instances of cancer, heart disease, Alzheimer's, and dementia in the world.

In the current paper, this seemingly contradictory phenomenon is explored through the lens of medical ethnomusicology, which seeks to elucidate relationships between music, culture, health, and healing. After detailing contexts of kachashi performance and providing an overview of musical sound, I present informants' reflections on the meanings and motivations of kachashi. Building on these foundations, I posit that, as part of a larger complex of cultural practices, kachashi is both a symbolic embodiment of Okinawan ideology and virtues, and a metaphor for how Okinawans deal with matters of significant existential relevance. When Okinawans dance kachashi, they access a culturally mediated transformational potential that allows them to engage, negotiate, accept, cope, and even transcend distressing conditions, and such transformational processes facilitate health and well-being.

Race, Region, and Resistance (AMS-SC)

"Stooping to Jazz":
The Repertory of the Boston Pops Orchestra and Perceptions of Race in the Classical Concert Hall
Ayden Adler (Eastman School of Music)

As conductor of the Boston Pops from 1930 to 1979, Arthur Fiedler popularized classical music to an extent no other conductor has. In various journalistic accounts, however, the beloved conductor has at times been characterized ambivalently, as perhaps more of a "showman" than a "serious" musician. This polarization, sometimes expressed as a tension between "highbrow" and "lowbrow" culture, actually reflects a larger dichotomy inherent in American cultural life that has been explored within the context of social class by scholars such as Michael Broyles and Lawrence Levine. This paper argues that the issue of "class" needs to be inflected by the omnipresent American issue of "race." In the 1930s and 40s, perceptions of race colored the critical and popular reception of the Pops repertory, which Fiedler expanded from standard classics to include orchestral works influenced by American popular and vernacular styles—music that concertgoers of the time erroneously considered "jazz."

Based upon extensive primary research in Fiedler's papers at the Boston Public Library, Boston University, and the Boston Symphony Orchestra, this paper defines what "jazz" meant to Boston Symphony audiences in the 1930s and 40s within the context of existing racial consciousness. It explores the repertory performed by Fiedler and the Pops and examines in detail the contemporary reception of some of the most performed works touted as "jazz" at the time. As symphony audiences dwindle and remain largely white, it is perhaps time to examine the persistent racial assumptions that lie embedded in the classical canon and in the cultural prejudices employed, consciously or not, to assign value to different types of music.

Exorcising the Specter of George Pullen Jackson's Upland South:
Southern Identity and Its Antebellum Understandings of Region and Place
Nikos Pappas (University of Kentucky)

Beginning with George Pullen Jackson, in his *White Spirituals in the Southern Uplands*, scholars have come to term the music "developing" from New England psalmody as Southern music for several reasons. First and foremost, earlier compositions from Great Britain and New England, and (then) newer compositions from the South appeared in four tunebooks that have an unbroken tradition of continuous performance in areas of the rural American South from the nineteenth-century onwards, *The Sacred Harp* being the most famous. Secondly, the contemporary practice of music from these books represented a sacred parallel to the Northern academic "contemporary ancestor" conception of rural Southern people during the period of initial scholarly inquiry into shape-note music (1920-1940).

This paper will explore antebellum conceptualizations that defined Southern identity and its regional boundaries, in contrast to the present post-bellum applications to an antebellum United States. Though Jackson was concerned primarily with the historical Southern source material that shaped those Southern books then in continuous contemporary use, his conception of the antebellum South and West encompassed a large homogenous single region defined by those states identified as Southern during the Civil War. However, cultural definitions in the American South of Jackson's 1930s differed considerably from those in the 1830s. As a result, he imposed a geographic, political, and cultural boundary on a region that did not exist according to antebellum definitions. From this conceptual division of North and South, later scholarship continues to perpetuate this inapplicable North/South dichotomy of musical culture, within its contemporary cultural parameters.

"Ich hörte die Allmutter": Interpreting the First Symphony of Karl Amadeus Hartmann
David Chapman, Jr. (University of Georgia)

Karl Amadeus Hartmann's Symphony no. 1, *Versuch eines Requiems*, was written during the early years of the Nazi Regime. It was originally conceived as a cantata for solo alto voice and large orchestra on texts by Walt Whitman, as a personal comment on the miserable conditions under the Third Reich. The First is unique among Hartmann's eight symphonies as the only one to use the voice, and such discontinuity within the composer's oeuvre begs explanation and interpretation. This paper presents an interpretation of the work as a sophisticated political expression of the composer's resistance to the Regime, cloaked by layers of self-concealment to protect the composer from reprisal.

The first of these layers is the use of the musical idiom as a vehicle for political expression, a concept that is certainly not unique to Hartmann. Second, the symphony is interpreted as a dramatic elegiac monologue by the *Allmutter*, the "attempted requiem" from the symphony's subtitle, who mourns the loss of her beloved sons and daughters in "a great misery." The third and perhaps most abstract layer is the untexted orchestral variations that comprise the middle movement of the symphony. Scholars have suggested that the theme of this movement is a particularly meaningful gesture of personal identification for the composer – Hartmann's own "lyrical I." These expressive constructs, along with Hartmann's modernist aesthetic and appeals to Jewish musical traditions, make the work a subtle and meaningful political statement against the Nazi Regime.

Rock and Roll (Joint)

Moving beyond the Secondary: Towards an Ethnomusicology of Mainstream Popular Music
David B. Pruett (Middle Tennessee State University)

As a fieldwork-based discipline, ethnomusicology comprises numerous approaches to researching and documenting musics of varying soundscapes. Fieldwork methodologies seem to equal the growing number of fieldwork opportunities available to ethnomusicologists, including those in popular music studies. Unfortunately, because of limited accessibility to major artists, research in mainstream

popular music has been limited largely to musical analysis using secondary sources such as commercial recordings, television footage, and articles in newspapers or magazines. This paper will demonstrate that these constraints no longer dominate popular music research.

Based upon my dissertation research on Nashville's MuzikMafia, this paper will examine how I approached the modern context of mass-produced commercial music ethnomusicologically, namely through fieldwork among the artists themselves. I will describe how I gained inside access to well-known artists such Gretchen Wilson, Big & Rich, Cowboy Troy, Kid Rock, and Hank Williams Jr. and how my findings frequently differ from those presented in the media. Areas of particular interest include the complicated and symbiotic relationship between individual identity and public persona, the role of artist intention in popular music analysis, and the reliability of information disseminated by the mass media. I will also address the broader implications of ethnomusicology's presence in popular music studies in an effort to show that not only is fieldwork in the popular mainstream possible, but such research, heretofore dominated by the popular press, contributes much to the ongoing development of ethnomusicology.

Rock's Compositional Space: The Stereo Field and Its Relation to Formal Structure

Bryn Hughes (Florida State University)

From a music-theoretical perspective, this paper addresses the manipulation of timbre, volume, and space within the context of a recorded rock song. Using the musicological and ethnographic studies of Albin Zak and Thomas Porcello to gain an understanding of the sound engineer's compositional process, I create a taxonomy of descriptive metaphors for the ways in which timbre and volume affect stereo space. In my analyses of three recorded rock songs, I investigate the use of these effects as a means of delineating formal structure.

While this paper does not aim to provide a comprehensive solution to the problem of defining the score in recorded music, it does provide a methodology for using technological aids to support analytical claims. Specifically, spectrograph readings are used to examine the dynamic intensity across the frequency band, while waveform readouts and stereo oscilloscope displays are used to show the span of stereo space used at significant structural events. These computer-generated outputs provide useful visual confirmation of the musical factors contributing to these events. The resulting analyses allow one to gain an appreciation of each song's rich and interesting structural features.

Rules of Engagement: Punk and the Origins of Indie Rock

Eugene Montague (University of Central Florida)

The traditional account of the origins of independent rock, or "indie" as it is perhaps better known, has it emerging in the 1980s as a direct result of the earlier punk movement. In this narrative, indie's ideals stemmed from the punk DIY spirit, while its music developed from the guitar tradition that punk revived. Following from this, indie is valued because it shares in the authenticity of punk. Recent work by Hesmondhalgh, Hibbett, and others question the valorization of indie, pointing to the practical limits of its independence and its rather conservative aesthetics. Yet these studies leave unexamined the notion that punk and indie are fundamentally similar.

This paper, in contrast, argues that indie should be understood as a reaction against punk. Building on work by Gendron and Waksman, I will show that most punk bands of 1975-7 shared a broad practice of engagement with the mainstream, in social, political and musical terms, and that this engagement is directly opposed to the withdrawal from the world that characterizes indie rock. If punks sought to shock their audience, they rarely chose to ignore it, and this standpoint went hand-in-hand with an unashamedly populist politics that had little in common with the later subtleties of indie. In musical terms, moreover, punk's chief focus was energy, an energy that engaged its audience as a group, in direct contrast to the inward, self-centered gaze of the indie genre. The origins of indie, therefore, lie in direct contrast to the music and culture of punk.

Theory and Pedagogy (MTSE)

On the *Z*-relation Problem

Clifton Callender (Florida State University)

Two pitch-class sets are said to be *Z*-related if their respective interval vectors are identical and they are not related by transposition or inversion. The all-interval tetrachords [0146] and [0137], which share the interval vector á111111ñ, are a familiar example. For an unfamiliar example, consider the pcset $X = \{0, \sqrt{2}, \sqrt{2}+3, 6\}$. Is *X* *Z*-related to any other pcset? We cannot simply generate a list of all *Z* relations and look to see if *X* is on the list. Since *X* exists in *continuous* pitch-class space, our list would have an *infinite* number of items. Our difficulty in predicting *Z*-relations for sets such as *X* points to a deeper problem concerning *Z*-relations: we do not really understand why they occur. The purpose of joint research with Rachel Hall is to shed some light on the matter by drawing upon and extending the relevant existing mathematics and music theory. Mathematically, the *Z*-relation is an algebraic property relating to the factorization of polynomials. Whether this algebraic property has a relevant musical interpretation depends on the particular case. Several quite general categories of *Z*-relations are presented.

Pitch in Rock Music: A Primer

Guy Capuzzo, (University of North Carolina, Greensboro)

The college teacher of rock harmony faces a daunting task. While excellent pedagogical contributions by Covach (2005), Burns (2000), and London (1990) are available, these studies concentrate on form and two single songs, respectively. The only current instructional textbook for rock harmony written by a music theorist is Stephenson (2002), which omits important topics such as centricity. In sum, there is a lack of pedagogical sources united in place and approach; more pedagogical work on rock harmony is needed. In this paper, I present a primer for pitch in rock music. I have used the material successfully in graduate seminars on rock analysis as well as with undergraduates. I assume two semesters of undergraduate music theory.

Maximal Evenness as Conceptual Framework for a Course on 20th-Century Theory and Analysis

Adam Ricci (University of North Carolina, Greensboro)

Pitch-class set theory as it is often taught suffers from two problems. On the one hand, it often seems completely disconnected from tonal theory; on the other, the sheer number of objects involved can be overwhelming. This paper outlines a course on twentieth-century music that seeks to address these problems through John Clough and Jack Douthett's concept of maximal evenness.

The course begins with a determination of the maximally even (henceforth, ME) sets in the chromatic scale. Most are familiar: some represent symmetrical divisions of the octave (augmented triad, diminished-seventh chord), while others do not (pentatonic and octatonic scales). Both tonal and "atonal" sets are represented, as well as some sets that can be used in either context. Comparing ME sets in the chromatic scale with those in the diatonic scale leads naturally to a study of enharmonicism, often the final topic covered in tonal theory.

Students then learn the distinction between pitches and intervals and between transpositions (rotations of pitches) and modes (rotations of intervals). The existence of simple formulas for the number of transpositions and modes of an ME set facilitates comprehension of this distinction. Having completed the conceptual framework, the course continues by examining particular ME sets in detail, linking the use of each set to a piece and musical procedure.

As a bridge to the complete roster of set classes, different transpositions of each ME set are combined, producing some new sets that are also musically important. As the full apparatus of pitch-class set theory is erected, the ME sets continue to serve as landmarks to which the many other sets can be related in various ways. Applications to rhythm are briefly addressed.

Saturday 10:45 Sessions

Plastic Violins and Beehives (AMS-SC)

Mario Maccaferi Presents the First Plastic Violin

Jeremy Michael Tubbs (University of Memphis)

The career of Mario Maccaferri (1900-1993) was incredibly varied: luthier, classical guitarist, professor, reed innovator, inventor, and businessman. His career began at the age of eleven, when he started working for Italian luthier Luigi Mozzani, and ended only with his death in 1993. During his long career, he built innovative guitars including the Selmer-Maccaferri Jazz guitar played by Django Reinhardt; won awards in Europe for violin building; developed high-quality woodwind reeds through his business, The French-American Reed Company; toured Europe as a concert guitarist; was a friend to guitar virtuoso Andrés Segovia; taught classical guitar at the Conservatory of Sienna; became a plastic magnate as a result of producing and selling millions of plastic ukuleles, guitars, and other instruments; designed eight-track and standard cassette tape housings; and, later in retirement, developed the first high-quality plastic violin. The last achievement is the subject for this paper.

Why did Mario Maccaferri, at the age of 86, believe that he needed to develop a professional, concert level plastic violin? Why did he spend $350,000 of his own money researching, testing, and building the instrument? This paper will answer these questions by carefully examining Maccaferri's personal documents and interviews. This paper will also discuss the creation process, the instrument's debut at Carnegie Hall along with the reviews of the concert, and the instrument's fate beyond the recital. Finally, the study will look at the structure of instrument and the unique qualities it possesses.

AIDS and the Music of the B-52's

Fred Everett Maus (University of Virginia)

The B-52's exemplified the fun of non-conformity throughout their career. Initially two women and three gay men, the group displayed the exuberance of collaboration between gay men and women, constituting an alternative to the heterosexual masculinity that has dominated much popular music.

The B-52's became famous in the late 1970s. They were in the public eye during the beginning of the AIDS epidemic, and lost one member to AIDS. "Deadbeat Club," from their 1989 album *Cosmic Thing,* was the first song created by the B-52's as they recovered from the loss of band member Ricky Wilson. It is a song of mourning for him. Its memory of hedonism can be heard as ambivalently mourning and hoping to maintain the hard-won pleasures and freedoms of the years before AIDS.

After the success of *Cosmic Thing*, the B-52's returned with one more album, *Good Stuff*. The album appeared in 1992, at a time when much popular music, by musicians as diverse as Nirvana, Lou Reed, Tori Amos, and R.E.M., overtly addressed issues of death and trauma. Arguably these dark thematic concerns were, in part, a mournful response to the AIDS epidemic. *Good Stuff*, in contrast, for the most part celebrates hedonism and the pleasures of sex. In responding to AIDS by celebrating sex, it is politically valuable in ways that more mournful music cannot be. Tellingly, the album does not identify itself as a memorial but is, instead, dedicated to those who are living with HIV.

Reinterpretation (SEMSEC)

The Second Trip, or "Be Careful What You Wish For": Re-Adapting to the Field

Laurie Semmes (Appalachian State University)

This paper addresses the other side of fieldwork, concerning issues that arise as the researcher negotiates the field while working to complete the project which is the focus of study. Acculturation is the predominant issue, regarding the level of the fieldworker's ability to adapt successfully. More

specifically, this paper focuses not on the initial experience but, rather, on the second trip. Various reasons exist for any ethnomusicologist to revisit the field several years after the first contact; this discussion is based on such a trip I took to Ukraine six months after the Orange Revolution. Since my original focus of study was the *bandura*, Ukraine's national instrument, and because the Ukrainian people had, in December 2004, protested the orchestration of Soviet-based power in the fixed election of Viktor Yanukovich, spawning the revolution and resulting in the subsequent election of Viktor Yushchenko, I correctly anticipated that bandura activity would have since gained political and social ground. What I did not foresee were other changes that had occurred in Ukrainian culture, as well as those that I had unwittingly allowed in my personal concept, memories, and expectations of the culture during my seven-year absence. This paper therefore focuses not on the current proliferation of bandura activity in Ukraine, but rather, on the reality of philosophical and cultural differences, as well as the need for the creation of coping mechanisms, that arose during this fieldworker's second-trip experience.

Songs We Can Cry To: *Taratīl* and the Coptic Christian Diaspora in Tallahassee, Florida
Carolyn M. Ramzy (Florida State University)

Broadly, this paper explores the integral role of *taratīl,* the most prevalent genre of non-liturgical devotional music among Coptic Orthodox Christians. *Taratīl* are poetic folk songs imbued with symbols and metaphors from Coptic culture. Much of these texts are figurative, using imagery and culturally entrenched metaphors to discourse about individual meditations, feelings, and personal angst.

Upon immigration to the diaspora, however, many of these symbols are intensified and transformed to take on more significant meanings. Through symbolic interplay, and the inspired conversations that follow, this genre allocates a realm for expressing sensitive and personal issues, ranging from homesickness and nostalgia to varied emotions such as sadness, grief, and anxiety.

In 2005, after a riot broke out in Alexandria Egypt between Muslims and Christians, the Coptic Patriarch addressed the Coptic community in a highly publicized event. However, during this speech, the Pope began to openly weep. In response, church musicians began to sing *taratīl*. This was captured on video footage, which was aired all over the diaspora, including a small Coptic congregation in Tallahassee, Florida. Only when the songs began did many members of this congregation begin to candidly cry and express their own grief regarding the political situation back home.

This paper examines the role of *taratīl* in facilitating interpretive spaces in which Coptic immigrants can contextualize some of the distress and sadness that surrounded both the riots and the Pope's outburst. It also discusses the transformation of song metaphors as they are reinterpreted in new contexts of the diaspora.

Variation (MTSE)

What's in a Theme? On the Nature of Variation.
Roman Ivanovitch (Indiana University)

Most accounts of the way in which variation works presuppose—reasonably enough, it seems—a linear (and logical) trajectory of derivation in which the theme is conceived as a repository of elements from which variations will subsequently pick, emphasizing one or another facet of the theme. The theme, then, "gives rise" to, or shapes, the variations. The present paper argues that the situation is more complicated than it first appears. In any practical audition, the theme is a remembered reconstruction: necessarily temporally extinct, it exists only in the mind of the listener, an act of memory exerted on the sounding present. Space opens up, then, for the flow of influence to reverse: rather than "selecting" elements from a predetermined collection, the variations have the ability to *constitute* those elements of the theme, to reshape our apprehension of the theme. What is "structural" in the theme is fluid, constantly reformed. Using examples from Mozart, Beethoven, and

elsewhere in the literature, the paper aims to show how such considerations of the nature of variation can have subtle implications for our notion of structure and derivation in general.

Spiral Form: Reconceptualizing Thematic Returns in Developing Variation
Shannon Groskreutz and Crystal Peebles (Florida State University)

There is a large body of post-tonal music that is generally characterized by developing variation. In such music, the basic thematic ideas are endlessly reshaped, and literal repetitions are rare. However, even in such pieces—and generally overlooked by scholars—thematic repetitions do occur, and the process of developing variation is momentarily suspended, often with striking rhetorical and formal effects. These thematic recurrences create a different sense of the shape of the music, more as a spiral than as a ceaseless directed flow. In order to account for the spiral shape that the thematic returns suggest, we have created a subcategory of developing variation, which we refer to as spiral form.

The spiral shape encapsulates both organic motivic development, represented by traveling along the spiral, and the recurring theme, represented by the highest point, or apex, of each rotation. The conception of spiral form will be examined in the following pieces: Ernst Krenek's Suite for Violoncello Solo, Op. 84, first movement; Arnold Schoenberg's Op. 11, No. 1; and culminating with Claude Debussy's Prelude IV, Book 1. This paper defines explicit musical domains for what constitutes thematic returns that temporarily suspend the surface motivic development. A deeper level of development is revealed by the recontextualization of the thematic returns. The conception of spiral form provides a new analytical tool that creates a visual representation of the entire organic process, allowing the analyst to perceive not only surface motivic growth, but also long-range thematic transformations.

Saturday 2:00 Session

Keynote Address

Categorization, Cultural Knowledge, and Cognitive Musicology
Lawrence Zbikowski (University of Chicago)

In this paper I tell three closely related and overlapping stories. The first begins in 1926 with Mort Dixon and Ray Henderson's "Bye Bye Blackbird," and culminates in Miles Davis's historic recording of the tune in 1956. The second has to do with the processes of categorization through which humans structure their understanding of the world, and which provide a model for the ontology of a musical work. The third concerns disciplinary innovation, and in particular the incorporation of perspectives from cognitive science into research on the history, culture, and structure of music.