

Saturday, September 16, 2016

3:45-5:15

Popular Music and Aesthetics

Zachary Diaz (Stephen F. Austin State University)

The Use of Musical Sampling in the Beastie Boys' *Paul's Boutique* and "The Sounds Of Science"

Throughout what is known today as the "Golden Age" of hip-hop (late 1980s to mid-1990s), the use of musical sampling and remixing was incredibly popular, becoming an art form in and of itself. No other album exemplifies this art form more than the 1989 album, *Paul's Boutique*, by The Beastie Boys. Produced by prolific DJ's the Dust Brothers, the wide array of samples from different genres of music, along with its effect on the musical form and genre of each track, makes this album one of the most important albums in hip-hop history. Through the use of a wide variety of motifs and riffs from the entire pantheon of popular music, the Beastie Boys' create a collage of sounds and melodies, playing with the conventional hip-hop forms that were popular at the time as well as the genre of hip-hop itself. The sixth track of the album, "The Sounds of Science", exemplifies the use of a multitude of samples from several different genres, and by breaking down the track into three sections and dissecting each sample used, one can observe the relationship between the samples and how the synthesis of said samples create a rich and vibrant genre-bending hip-hop track.

John Hausmann (University of Cincinnati College-Conservatory of Music)

Whiteness, Musical Borrowing, and Ethnic Boundary Policing in the Parodies of Cledus T. Judd

Cledus T. Judd is the performance persona of country music parodist, entertainer, and radio personality Barry Poole. Recording between 1995 and 2015, Judd's ten albums and two EPs drew favorable comparisons with Ray Stevens and "Weird Al" Yankovic and proved successful with mainstream audiences, charting on the *Billboard* country charts. The construction and performance of white ethnic identities are prevalent in Judd's music. My paper demonstrates that his parodies assert a white cultural and political hegemony and reinforce a black-white racial binary.

My methodology utilizes the literature on whiteness and country music as well as J. Peter Burkholder's typology of musical borrowing to examine how Judd uses pre-existing music to frame ethnic identities. Judd relies on contrafactum parodies of "authentic" country music to idealize white identities as rural, patriarchal, heteronormative, and politically conservative (as in "Waitin' on Obama"). The parodist relies on stylistic allusions to mitigate the threat blackness poses to these white identities by linking unacceptable forms of white behavior with black music. "Gone Funky" combines an Alan Jackson song with generic markers of black music to mock code-switching whites, underscoring the perils of racial transgression. "Hip Hop & Honky Tonk" positions black music within a cultural space dominated by whites.

I conclude by situating Judd's music alongside other vernacular parodists grappling with ethnicity in contemporary America. I suggest that Judd exemplifies a broad trend of parodists framing blackness as antithetical to whiteness, a rhetorical strategy that reinforces the existence of a reductive racial binary.

John Mattessich (Florida State University)

This Flow Ain't Free: An Examination of Generative Elements in the Music of Kendrick Lamar

Kendrick Lamar's *To Pimp a Butterfly* covers a broad range of social and textual themes throughout its course, employing a wide variety of musical styles and characteristics for particular expressive ends. One aspect of these expressive modes is the way in which he structures his flow throughout the album. This study categorizes the various types of flow using Kyle Adams' definition of flow "[A]ll of the rhythmical and articulative features of a rapper's delivery of the lyrics" (Kyle Adams, "On the Metrical Techniques of Flow in Rap Music," *Music Theory Online* 15, no. 5 (October 2009)) as a starting point. I am specifically examining the structural implications of the different types of flow with respect to their interaction and relationship with the underlying beat in the tracks "King Kunta," "Momma," "u," and "For Free (Interlude)". Starting with a "derivative" notion of flow that parallels the underlying beat in terms of beat division, meter, and hypermeter, these selections from the album illustrate how Lamar varies this relationship toward the other extreme of the continuum, ultimately resulting in a disjunct relationship between the vocals and the musical elements that comprise the underlying beat; a quality of flow which I refer to as "generative." The rhythmic and aesthetic contrasts employed by these different flows create discourse correlating with textual thematic discourse involving pride (sometimes suggestive of braggadocio) and crisis of self. Furthermore, the separation of flow with generative elements from the beat allows for independent structural analysis of flow on its own terms.

Saturday, September 17, 2016

9:00-10:30

Style and Signification

Cameron Steuart (The University of Georgia)

Viotti's Changing Style: The Influence of the Tourte Bow

Giovanni Battista Viotti's last ten violin concertos, written primarily in London between the years 1793 and 1798, deviate substantially from the compositional style of his earlier Paris concertos. In describing this change in style, Chappell White posits that the London concertos "surpass the late Paris concertos not in drama and boldness, but in craftsmanship: fuller orchestration, more varied accompaniment and richer texture, possibly influenced by contact with Haydn." Robin Stowell, on the other hand, argues that these concertos "expand upon the expressive language of his Paris works, and their lyrical melodic qualities... foreshadow the romantic ideal." Explanations such as these, which focus on Viotti as a composer rather than a performer, do not take into account the many changes that were occurring in the construction of bows in the late 18th century, and the influence that those changes undoubtedly exerted upon compositional practice.

In this paper I consider the ways in which Viotti's acquisition of a Tourte bow in the period between the composition of his Paris and London concertos deeply impacted his style, both as a performer and as a composer. By comparing the characteristics of the Tourte bow, as described in contemporary documents, to the observable changes in compositional style of Viotti's concertos, I will argue that Viotti's change in compositional style was the result of a desire to exploit the characteristics of the Tourte bow.

Gui-Hwan Lee (University of Cincinnati College-Conservatory of Music)

Unisons and *Gesto* in Luciano Berio's *Sincronie for String Quartet* (1964)

In this paper, I will present an original argument regarding the unisons in Luciano Berio's *Sincronie for String Quartet* (1964). I argue here that *Sincronie's* unisons, as distinct textural signs, embody one of the composer's signature concepts: *gesto* (gesture). With this concept, Berio referred to formalized expression that can be understood within a certain cultural and historical context (Berio, 1964). Previous scholars have already shown how the composer realized the concept in his vocal as well as theatrical music. Also, the unisons in *Sincronie*, along with *gesto*, were familiar to the scholars who previously discussed the piece.

However, no study has yet discussed in detail how these unisons function as significant embodiments of *gesto*. Thus, I will show three important musical functions performed by the unisons: (1) acting as recurring signposts to clarify the work's structure; (2) emphasizing six important pitches more than others; and (3) serving as the means to achieve the maximum degree of synchronization (as implied in the work's title). I will then suggest that such functions resemble unisons in the classical string quartet, a topic discussed by Janet Levy (1981) and Mary Hunter (2014). By functioning in a manner similar to the genre's conventions, *Sincronie's* unisons become *gesti* that could be recognized by listeners familiar with the language of the Classical string quartet. Consequently, this paper will not only provide a new understanding of unisons in Berio's *Sincronie*, but might also indicate his awareness of *gesti* descended from the chamber music of the past.

Joshua Bedford (The University of Georgia)

Reexamining Violence in Dmitry Shostakovich's Music

From the 1980s into the mid-1990s, scholars began to categorize motives of violence in Shostakovich's music. The "Gewalt-motiv," or violence motive, which contains a dotted quarter followed by three eighth notes, has been found in numerous instances throughout the composer's output but most notably in the opera *Lady Macbeth of Mtsensk District* (1932), his Symphony No. 7 "Leningrad" in C (1941), and his Symphony No. 10 in E minor (1953). In the symphonic works, the motive gets associated and attached to a program—whether the program was intended or not. For example, the motive appears in the "invasion" theme in the middle of the first movement and it appears in the "Stalin-portrait" second movement of the Tenth Symphony (Volkov, 1979). In the opera, the motive clearly accompanies extremely violent moments: the molestation of Aksinya, the seduction of Katerina, the murder of Zinovy, among many others. The "Gewalt-motiv," found for the first time in the violent moments of *Lady Macbeth*, is often associated as an autobiographical insertion of Shostakovich and represents him as a dissident in the symphonic works. In this paper, I will trouble the notion of the "Gewalt-motiv" as a complete representative of violence. I will examine the motive and a few of its variations in the Seventh and Tenth Symphonies and in *Lady Macbeth* to examine the similarities and differences in the possible representations of the motive. Ultimately, I will problematize the motive's ability to continually represent violence in its variants.

10:40-12:10

Transnationalism in Song

Joachim L. Polack (University of Florida)

Transnationalism as Modernism in Antônio Carlos Jobim's Bossa Nova Repertoire

Initially led by a triumvirate composed of Antônio Carlos Jobim, João Gilberto, and poet Vinícius de Moraes, bossa nova emerged in the late 1950s among the upper-class neighborhoods of Rio de Janeiro's *Zona Sul*. The style's unusual sophistication was soon understood as a token of musical and lyrical modernism, partly resulting from its evident compositional cosmopolitanism. The understanding of bossa nova as having represented a cultural paragon of 'modernity' in late-1950s Brazil has since developed into a historiographical trope in specialized scholarship (Ricardo Pessanha and Chris McGowan, 1998; Ruy Castro, 2000). However, at a time when the politico-economic bipartition of the globe and its mechanics of forceful annexation largely encouraged the Romantic return of zealous nationalisms, the current itself, of which Jobim was arguably the major contributor, rapidly became the focal point of national debates surrounding its aesthetic debt to foreign musical traditions, and lack of cultural authenticity (in the Adornian sense), therefore cornering Jobim into systematically repudiating any alleged foreign influence.

Through musical analysis and reevaluations of secondary sources, this study posits that bossa nova's musical agents of modernism be mainly located within its assimilation of the Great American Songbook idiom, and identification to the cultural codes imparted by a US-based popular music industry. Another purpose of this research is thus to demonstrate that, whether deliberately or not, Jobim achieved modernism through combining his own national musical heritage not only with references and allusions to highbrow repertoires (Chopin or Debussy), but also with songwriting canons and traits pertaining to an increasingly globalizing cultural industry.

Lauro Iglesias Quadrado (Federal University of Rio Grande do Sul, Brazil; Fulbright Scholar at The University of Georgia)

"O Would the Atlantic Were All Champagne": The Presence of Popular Music in John Dos Passos's *Manhattan Transfer*

Popular music has helped shape the character of Modernism in its diversified media and ways of expression. The turn of the century from late 1800s to early 1900s displayed swift transformations in how people could perceive and experience different sound possibilities. Modernist writer John Dos Passos, in his 1925 novel, *Manhattan Transfer*, explores different layers of sensory appeal in his fiction, establishing synesthetic relations to reading processes. For this presentation, the prominent aural dimension provided by Dos Passos's narrators is being dealt with through close reading, and text analysis is then focused on how characters and fictional events in the novel are conducted via a path of sonorous narration. These characters are built and placed amid thorough sonic descriptions, which resort to frequent allusions to well-known songs of historical times being narrated, which appear also as mediators of social relations in early twentieth century. Music related to migratory movements, closely linked to each foreign group who found a new life in New York City, is another important sonic presence. Songs mentioned, or embodied as the novel's text itself, assert the importance and relevance of then newfound sound media, as incipient entertainment and music industries were unheard-of defining elements of modern soundscapes and landscapes. This paper concludes that John Dos Passos foresaw the width and presence that different genres of popular music would eventually reach socially, as well as predicted practices in twenty-first century fiction, in regards to wide referencing to popular music by contemporary authors.

Jenitha Kameli (Florida State University)

Latin American Music in Africa: The Case of a Tanzania Musician Salum Abdallah and His Adoration for Cuban Music

A well-known Tanzanian musician of the mid-20th century, Salum Abdullah grew up with family conflict because he was not allowed to play the Latin American music to which he was attracted. He wanted to explore what this music was all about, but he was essentially forbidden from doing so. However, his motivation was so great that he challenged parental authority, especially, that of his father and was able to become a performer of Cuban music. *Ngoma Iko Huku* is his album in the Latin American style and was performed by Salum's band, *Salum Abdallah & Cuban Marimba*. In this paper, I will analyze selections from this album to try to show how Salum's music represents Cuban music influences. I will trace the genre through various technological mediations, live performances, and traveling musicians to show how Salum was influenced by Cuban music. His own musical biography will be traced to show that influence more directly. I will argue that because of Latin American sounds that came through LP recordings, Congolese rumba, the radio, and live performances of Tanzanian dance bands, Salum was influenced to the point of going against his parents' wishes. His album, *Ngoma Iko Huku* will be interpreted as a reflection of a larger global cosmopolitan setting of musical travel and the way that a musical genre moves to and transforms in different geographical and historical spaces and times.

1:00-2:30

Community Connections Through Fieldwork

Jenn LaRue (The University of Georgia)

In Search of the Mütürürü: Preserving a Piece of Kenya's Agrarian Past Through Flute Music

Based on fieldwork observations, interviews, and recordings collected in Kenya during May and June of 2015, this paper will present a brief summary of the search for an "extinct" musical instrument. The Agiküyü are one of the largest people groups in Kenya. However, systematic repression of Giküyü culture led to many traditional elements being forgotten, put aside, or lost completely. The mütürürü was originally an oblique bark flute, eventually existing in more durable bamboo and plastic versions, having between two and six finger holes. The original intent of the project was to document current uses of the mütürürü in Kenyan culture and education. Once in the field, initial investigations at educational centers, universities, and traditional performances seemed to suggest that the flute no longer existed as a result of urbanization, the modernization of farming techniques, and the loss of certain rituals and dances. The purpose then shifted to finding an existing specimen of the instrument. This presentation narrates the journey to the mütürürü and the process of watching the elders in Murang'a County build and play bark, bamboo, and spider web mütürürüs. The paper also documents the process and challenges of reviving a tradition when the previous cultural context for performance no longer exists and examines potential opportunities for a re-introduction of the mütürürü to contemporary Kenyan culture through intentional curriculum, traditional performances, and performance advocacy in Kenyan cultural centers.

Emily Ruth Allen (Florida State University)

"Never Forget": The Holocaust Survivor Band Members as Musical Witnesses

Inspired by famous pianist and Holocaust survivor Alice Herz-Sommer, Saul Dreier and Ruby Sosnowicz, two Holocaust survivors, co-founded a South Florida klezmer group called the Holocaust Survivor Band in 2014. They, along with Ruby's daughter Chana and Holocaust survivor descendant Jeff Black, are the core personnel of the band. One of the ensemble's goals is to spread a message of peace. In order to reach as many people as possible the band tries to make their music accessible by adapting klezmer to various styles and languages (e.g., Polish, Hebrew, Russian, Spanish, and English).

I seek to address the Holocaust Survivor Band both as an active musical ensemble in the present and as a referent for historical engagement. Scholarly literature examines music from or inspired by the Holocaust in detail, but this document discusses what will likely be one of the last musical ensembles led by survivors. The band commemorates fellow Holocaust victims by performing at memorialization events and sites. For example, in July 2016, the group went to Europe to play at former concentration camp sites like Auschwitz. The band members act as musical witnesses—the ensemble can disseminate their stories widely through both press coverage and repertoire that reflects their life experiences. I demonstrate this commemorative process by discussing the band's origin, the backgrounds of the ensemble's first-generation survivors, and crowd reactions at a concert with an audience of survivors. The Holocaust Survivor Band's endeavors—musical and non-musical—implore us to never forget.

Carrie Danielson (Florida State University)

Composing Childhood: Movement, Mimesis, and Musicking at a Tallahassee Community Center

In the field of ethnomusicology, research into music and childhood has expanded to acknowledge children as agents of their own musicultural lives and identities. Children's musical creations can thus be viewed as a reflection of their social worlds, yielding insight into definitions and constructions of childhood.

Children's musical creations often combine aural, visual, and kinesthetic approaches, marking a mode of composition that accepts a creative and indeterminate musical reality. That is, for children, musical composition lies in a cognitive realm that blends sights, sounds, movement, and imagination. In this paper, I will draw upon field research I conducted at a community center in Tallahassee, Florida to discuss how children evoke and comment upon their childhood through musical movement and mimesis. I will describe how children abstract movements and spatial relationships into sound, creating social structures based on multisensory aesthetic experiences.

My discussion involves analytical consideration of musical creations collected during my fieldwork in conjunction with interviews with the children who produced them. By examining the intrinsic links between sound, movement, and creativity in children's lives, this paper attempts to construct a space for adults to become listeners of and participants in children's musicking processes, expand knowledge about how music is conceived, and offer insight into the complex nature of children, their music, and the world in which they participate.

2:40-4:10

Nationalism and Identity

Mary Helen Hoque (The University of Georgia)

“True Hundred-Per-Cent Americanism”: American Music’s Identity Crisis, 1890-1945

Closely tied to the history of American music is the historiography of Americanism in music, which asks not just what populates our music history but what makes it specifically *American*. This body of work is primarily concerned with detailing the “Americanness” of our art or concert music tradition and our assumed struggle to declare our independence from and/or parity with the European art music tradition. While this topic has been taken up by recent scholars and argued to various conclusions, what makes music “American” is no new debate. Dvorak’s arrival in 1892 and his subsequent assertions that a true American music could be based on the integration of Native and African-American musics was a moment of catalyst in a debate that had already been stirring and would continue on into the mid twentieth century. This paper asserts that not only was this debate significant in American music canon formation, American composers’ stances on the issue fundamentally influenced their compositional languages. This paper examines five arguably “American” works by five American composers to illustrate both the debates waged and the musical implications of these debates, including Edward MacDowell’s *Woodland Sketches* (1896), Charles Ives’ *Concord Sonata* (1919), Henry Cowell’s *The Banshee* (1925), Aaron Copland’s *Rodeo* (1942) and Roger Sessions’ *From My Diary* (1940).

Nate Reuchel (Florida State University)

Irish Traditional Music in Southern Oconto County

This ongoing ethnographic study focuses on the knowledge of Irish traditional music of second generation Irish-Americans residing in the southern half of Oconto County Wisconsin. Three individuals were selected as subjects of this research ranging in age from 83 to 85. There were two women and one man selected, and all have resided in the county for the vast majority of their lives. Two of the individuals can trace their ancestry to the Leinster region of Ireland, while one can trace their ancestry to the Ulster region of Ireland. The participants were asked simply to sing any traditional music, as defined as music of simple character, handed down among the common people by oral tradition, that they were exposed to while growing up. They presented a range of both American and Irish traditional music. Patterns that emerged throughout the study included the consistent use of compound meter, the performance practice of octave displacement, one instance of cadential displacement, as well as the performance of melodies written by Irish-Americans. Information from this study will be used in further research into the musical knowledge and stylings of other Irish-Americans living in the county as well as helping to develop a sense of how assimilation into American culture influenced the traditional music of Irish-Americans residing in the area.

Jeffrey Taylor (University of Memphis)

Musical Pan-Celticism at the 1975 Veillées d’automne

The *Veillées d’automne* folk festival held at the Université de Québec à Montréal from November 17–21, 1975 was a key event in the Québécois folk music revival. In addition to pillars of Québécois folk music such as *violoneur* Jean Carignan, *accordéoneur* Yves Verret, and string band *Le Rêve du Diable*, musical representatives from Acadia performed on Monday, Brittany on Tuesday, Louisiana on Wednesday, and Ireland on Thursday. Québécois performers were included as well on each of these days, culminating in a concert on the final day of the festival (Friday) which would include representatives from all traditions. This final concert, called the “*veillée des veillées*,” was filmed in a documentary of the same name by André Gladu for the National Film Board of Canada.

This festival, with Gladu’s documentary as well as the 1975 double album, is invaluable to ethnomusicological study of the folk revival in Quebec. In this paper I will focus on the relationship between Quebec nationalism and Pan-Celtic identity at *Veillées d’automne*. I will demonstrate that the inclusion of non-Québécois musicians at this festival, particularly Irish and Breton musicians, is indicative of a sense of musical kinship felt by Québécois folk revivalists toward the musical traditions of other Celtic and Francophone regions. I will then relate this musical kinship to the cosmopolitan nationalism which prevailed in Quebec during this time. This paper will also include information gleaned from interviews with some of the performers at this festival regarding their careers prior to and after *Veillées d’automne*.