



**17th Annual
Western University
Graduate Symposium
on Music**

August 26-27, 2016

Talbot College, Room 141

**Organized by the Society of Graduate Students in Music at
the Don Wright Faculty of Music**

Friday August 26, 2016

12:00 PM

Opening Reception—Talbot College, Room 141

12:45 PM

Dr. Catherine Nolan, Associate Dean, Graduate Studies

Opening Remarks

1:00 PM

Session 1: Compositional Approaches and Identities

Chair: Stephen Bright

Michael Lukaszuk, College Conservatory of Music—University of Cincinnati “Aspects of Computer Music Composition in *Przypadek*, for Fixed Format Electronics”

Gregory Walshaw, Emmanuel College, University of Toronto

“The Curious Case of D Minor: Re-examining Arguments Concerning BWV 565”

2:15 PM

Session 2: Music in Social Contexts

Chair: Dr. Emily Ansari

Mitchell Glover, University of Western Ontario

“Negotiating Hostility: the Berlin Philharmonic Orchestra in the United States, 1955”

Ryan Persadie, University of Toronto

“The Queens of Soca and Chutney: Trinidadian National Identity, Douglarization and Inter-racial Collaboration”

Friday August 26, 2016

3:30 PM

Session 3: Harmonic Function

Chair: Martin Ross

Kyle Hutchinson, University of Toronto

“When is a Triad Not a Triad? Disparate Harmonic Entrance and Exit Functions, and their Role in Tonal Analysis”

Mary Blake Bonn, University of Western Ontario

“The Other Dominant: The Subdominant as a Scientific Fiction in Music Theory Before and After Riemann”

4:45 PM

Session 4: Oratorio

Chair: Dr. Catherine Nolan

Melissa Pettau, University of Toronto

“Casting the Apocalypse: Dramatic Characters in Ralph Vaughan Williams’ Oratorio Sancta Civitas”

Steven Hicks, University of Toronto

“Times Change: Distorted Temporality, Representation of the Divine, and the Audience of Alessandro Scarlatti’s ‘il primo omicidio;’”

7:30 PM

Reception, provided by the Society of Graduate Students in Music

Saturday August 27, 2016

9:30 AM

Session 5: Pedagogical Strategies

Chair: TBA

Meganne Woronchak, University of Ottawa

“The Value of Reflective Journaling with Advanced Piano Students”

Rebecca Long, University of Massachusetts Amherst

“There’s a Map for That: Using Mind Maps to Engage Today’s Music Student”

10:45 AM

Session 6: Music in the Cold War

Chair: April Morris

Mark McCorkle, University of Western Ontario

“Pathologizing the Iron Curtain: Jung, Copland, and Cold War Musical
Aesthetics”

Aldwyn Hogg Jr.

“Charles Ives, Cold War Revisionism, and the USIA”

11:45 PM

Lunch

Saturday August 27, 2016

12:45 PM

Session 7: Women in Music

Chair: Dr. Norma Coates

Tonia Passwater, Graduate Center, City University of New York

“Contesting Ideologies of Womanhood: The Impact of the Great Depression on American Women Modernist Composers”

Tegan Niziol, University of Toronto

“The Keyboard Trios of Joseph Haydn: Showcasing the Female Musician”

2:00 PM

Session 8: Music, Text, and Meter

Chair: Steven Janisse

Robert Komaniecki, Indiana University

“Coercing the Verse: An Analysis of Musical Relationships Between Lead and Guest Rappers”

Chantal Lemire, University of Western Ontario

“At the ‘Crossroads’: Speech/Music Interactions in Spoken-Word Songs”

3:30 PM

Keynote Presentation

Dr. Karen Fournier, University of Michigan

“Punk Feminism: Notes from the British Underground circa 1977”

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Special Thanks to:

Dr. Karen Fournier for graciously agreeing to be our keynote speaker

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Program Abstracts

Compositional Approaches and Identities

Chair: Stephen Bright

“Aspects of Computer Music Composition in *Przypadek*, for Fixed Format Electronics”

Michael Lukaszuk, College Conservatory of Music, University of Cincinnati

This paper will provide a survey of three significant aspects of my approach to writing fixed format computer music as demonstrated in a recent composition called *Przypadek*. These include: the use of physical modeling software instruments, algorithmic devices and splicing audio material. The thread that connects these three aspects in my piece is how they can work together to create an ambiguous relationship between real-world and computer-generated sounds.

The use of the computer as a tool for replicating acoustic sounds, especially the sounds of musical instruments gives computer musicians a unique opportunity to develop material that feels quite natural and familiar but can be extended beyond the physical limitations of the objects that we use to create such sounds in the real world. With the many ways that the distribution and synthesis of sound can be automated using computer music languages, this approach to composing with ambiguous or extra-real sounds becomes even more flexible.

We are now in a “golden-age” of electronic music in which technology is no longer too cumbersome to realize the composer’s vision in real time. I also wish to discuss the importance of splicing in my work to demonstrate how such a fundamental compositional technique can also be used create powerful and effective sonic gestures.

I intend to support my ideas using samples from the audio recording of my piece, images of spectral analyses and by demonstrating small, and simple computer music programs that I wrote to generate the sound material in *Przypadek*.

“The Curious Case of D Minor: Re-examining Arguments Concerning BWV 565”

Gregory Walshaw, Emmanuel College, University of Toronto

In the July 1981 issue of *Early Music*, Peter Williams argued that the Toccata and Fugue in D Minor (BWV565) was unlikely to be the work of J.S. Bach. He rightly raises the very opening of the toccata and the final cadence of the fugue as highly unusual and likely unique examples of writing for the organ. He contends, both in his 1981 article and in his second volume of *Organ Music of J.S. Bach* (2003), that the work is most likely a transcription for keyboard of a work for solo violin. This paper will examine his arguments, offer correctives for unsupportable claims, and seek to provide a more balanced view on the questions that remain. Williams is correct that it is a highly unusual work, yet much of what he finds objectionable or questionable is present in other Bach organ works. Further, when works of other composers are surveyed, free organ works in D minor frequently present themselves as belonging to a sub-genre within the repertoire of the period. By examining similarities with works by Pachelbel, Buxtehude, Fischer, Telemann, and Lubeck, BWV565 can be seen as following

patterns that establish a subset of organ repertoire—one which seemingly invites many of the features of which Williams complains. This paper seeks to establish BWV565 more securely as a work for organ, since if Williams was correct regarding a string original, this would seem to now demand that multiple works by several composers were also transcriptions of now-lost solo string pieces. While the evidence cannot support a claim that BWV565 is definitively the work of Bach, the work does contain features overlooked by Williams which make the attribution reasonable.

Music in Social Contexts

Chair: Dr. Emily Ansari

“Negotiating Hostility: the Berlin Philharmonic Orchestra in the United States, 1955”

Mitchell Glover, University of Western Ontario

This paper considers the development of American social and political sentiments towards West Germany after World War II through an examination of conflicting reactions in New York City to the Berlin Philharmonic Orchestra’s 1955 U.S. tour. This significant cultural event received funding from the Chancellor of West Germany and State Department approval. I argue that because the tour took place the same year that West Germany joined NATO, both governments perceived it as a valuable diplomatic tool to facilitate better relations between their countries. New Yorkers reacted in many different ways to the presence of the Berlin Philharmonic in their city, but the U.S. and West German governments worked together to ensure that those who opposed it did not affect the tour.

Scholars have shown much interest in Cold War musical diplomacy in recent years, particularly the U.S. government’s deployment of American musicians overseas—including in West Germany. They have also assessed the impact of German émigrés on musical culture in the United States. Yet reaction to the presence of former Nazi musicians in the United States during the 1950s has been little considered. I make use of government documents and newspaper articles from the period to interpret how Americans responded to the presence of these artists in their country and also use the tour as a means to better understand the U.S. strategic approach to rebuilding West German society.

“The Queens of Soca and Chutney: Trinidadian National Identity, Douglarization and Inter-racial Collaboration”

Ryan Persadie, University of Toronto

The popular music genre known as chutney-soca is native to the island-nation of Trinidad and Tobago. Debated within the West Indies and in diaspora as a marker of Trinidadian national identity, chutney-soca is a party music that is performed and enjoyed at carnival events, parades and outdoor parties known as fêtes. Chutney-soca is a tradition that is a culturally syncretized amalgamation of both Indian and West African musical-cultural

features, reflective of the two dominant ethnic groups of the nation. The genre draws upon West African rhythmic cycles that are also featured in such Afro-Trinidadian musics such as calypso, while simultaneously including vocal lines that incorporate Bhojpuri-Hindi lyrics and Indian-derived melodic ornamentations. Chutney-soca aims to create solidarity between Afro- and Indo-Trinidadians by acknowledging interweaving historical pasts in slavery and indentured labour, and by illuminating colonial tensions in a post-colonial society. Since achieving independence from the British Empire, Trinidadian cultural theorists have debated their understandings of national character, identity and definitions of “Trininess”. However, chutney-soca has remained absent from this discourse. Conclusions from this debate have resulted in a representation of “Trininess” that has been dominated by black voices, narratives and symbols, dramatically “othering” and isolating Indo-Trinidadians into a discriminatory image of the foreigner. This has led to a stark divide between these ethnic groups in Trinidad, often resulting in acts of violence and racial prejudice.

Upon analyzing the interracial collaborations of Afro- and Indo-Trinidadian popular singers, the concept of douglarization carries much importance. Defined as the process of Indo-Afro racial mixture, douglarization is used as a model of analysis when discussing chutney-soca as a hybridized music and marker of identity. Analyzing the collaborations of popular artists Arti, Destra Garcia, Alison Hinds, Drupatee Ramgoonai and Zoelah, I argue that chutney-soca forms a douglarized musicality that allows the Afro- and Indo-Trinidadian to maintain a cultural identity of Trininess, previously defined by the Afro-European mixtures of creolization, while simultaneously maintaining cultural origins with Africa and India. As such, chutney-soca disrupts the racial divide between Afro- and Indo-Trinidadians allowing for a music that reflects and reimagines a non-isolating and non-discriminatory national character and identity.

Harmonic Function

Chair: Martin Ross

“When is a Triad Not a Triad? Disparate Harmonic Entrance and Exit Functions, and their Role in Tonal Analysis”

Kyle Hutchinson, University of Toronto

The extensive chromatic syntax found in late nineteenth-century music is often an impediment to the undertaking of convincing tonal analyses. Those analyses that have been undertaken often focus on middleground tonality to the exclusion of the harmonic surface (Darcy, 1993; Marvin, 2001; McCreless, 1982). While valuable, these insights into deeper levels of structure are often unsupported by the harmonic surface due to the inability of current harmonic theory to accurately describe the role extended chromaticism plays in deeper-level tonal expansions of *Stufen*. This paper develops a new theory of complex enharmonic reinterpretation that allows for more convincing analyses of passages otherwise resistant to tonality.

I begin by suggesting that chords such as $vii^{07}_{\#3}$ and vii^{07}_{b5} exist as chromatic alterations of diminished seventh chords: a possibility suggested, but never fully-developed, by theorists such as Schenker (1906), Louis & Thuille (1907), and Smith (1986). I theorize that such chords

retain dominant function despite the alterations if the diminished seventh (or augmented second) interval—exclusive to the diminished seventh chord in tonal harmony—is unaltered and resolves conventionally, and illustrate this using a passage from Strauss' *Till Eulenspiegel*. After establishing these chords as viable harmonic possibilities, I present my next example: Schoenberg's analysis of the *Todestrank* motif from Wagner's *Tristan und Isolde*. Schoenberg suggests that the A-major triad found in the motif is not directly relatable to the passage's C-minor tonality, and suggests a brief, albeit analytically unconvincing, modulation to account for its presence. My analysis suggests that the A-major triad can be enharmonically reinterpreted as E-()-Bbb-Db, or vii^{o7}_{b5} (with omitted third) of F; F-minor being indeed where the A-major triad resolves. I support this analysis by noting that the voice leading between the A-major triad and subsequent F-minor triad matches exactly the voice leading of conventional diminished-seventh resolutions. I generalize this as a theory of disparate harmonic entrance and exit functions, wherein a chord's resolution is incongruent with how it is expected to function. The remainder of the paper applies this theory to increasingly complex passages from Brahms, Riemann, and Wagner, emphasizing tonal readings of these passages despite their abundant chromaticism.

“The Other Dominant: The Subdominant as Scientific Fiction in Music Theory Before and After Riemann”

Mary Blake Bonn, University of Western Ontario

A central theme of Alexander Rehding's 2003 book *Hugo Riemann and the Birth of Modern Musical Thought* is the role of harmonic dualism in the development of Riemann's theory. Invoking the work of the philosophers Hermann Rudolf Lotze and Hans Vaihinger, Rehding frames harmonic dualism as a scientific fiction: a deviation from reality used as an expedient logical crutch. Following Rehding, I explore another scientific fiction in Riemann's thinking: the subdominant. Along with the tonic and dominant, this chord holds a central place in theories of harmonic function. However, tonal space is not perfectly symmetrical, and it is hardly self-evident that the subdominant must have a place at the table with the tonic and dominant. The scientific fiction of the subdominant as underdominant, equal and opposite to the dominant, was nevertheless central to Riemann's conception of tonality. This paper explores the roots of Riemann's subdominant and its ramifications for later theories of tonal and atonal music.

I begin by examining the role of the subdominant in the theories of Jean-Philippe Rameau, Moritz Hauptmann, Arthur von Oettingen, and Hugo Riemann through the lens of the scientific fiction. I trace the subdominant from its christening in Rameau's *Nouveau système de musique théorique* (1726) through its appropriation in Hauptmann's triad of triads, and I discuss its central place in Riemann's dualistic conception of tonal space. I then explore the role of the subdominant and the legacy of Riemannian thought in the more recent theories of Daniel Harrison and David Lewin. In discussing Harrison's work, I focus in particular on the two postulates on which he bases his *Harmonic Function in Chromatic Music* (1994): that

dualistically paired concepts can be used in tonal music and that the tonic is flanked by two salients called *dominant* and *subdominant*. In my discussion of Lewin, I explore his fascination with inversional balance in his writings preceding *Generalized Musical Intervals and Transformations* (1987). I conclude by juxtaposing Lewin with Riemann, discussing the role of psychology in Riemann's musical thought and the role of the mind and the imagination in Lewin's theories.

Oratorio

Chair: Dr. Catherine Nolan

“Casting the Apocalypse: Dramatic Characters in Ralph Vaughan Williams’ Oratorio *Sancta Civitas*”

Melissa Pettau, University of Toronto

Compiled from the Biblical Book of Revelation, the text for Ralph Vaughan Williams' only oratorio, *Sancta Civitas* (1926), describes the destruction of Babylon and the coming of a new Holy City. The oratorio calls for distant, full, and partial choruses, and a baritone soloist. Vaughan Williams divides the narration of the piece amongst the choruses and soloist, but does not define any specific characters within the oratorio. Charles McGuire (2004) asserts that there are indeed no characters in this piece, and describes it as a *lauda* oratorio, praising God without telling a story, and allowing the listeners to immerse themselves in a community celebration. However, through analysis of textual distribution by vocal part, and distinctive musical features, I will show that this piece does indeed contain implicit characters, allowing the individual vocal parts to function as *dramatis personae*.

Of the four vocal parts, only the baritone soloist functions as an individual character, while the full, partial, and distant choruses each serve as groups of people commenting from a unique perspective. The allocation of the baritone soloist to a single character is clear from narrative lines that begin with “I saw” or “I heard,” and through the placement of the baritone's solos in the piece. The distant choir gains its characterization as a heavenly chorus from the distant trumpet that always accompanies it, and by singing text only in praise of God, rather than narrating the events taking place within Babylon and the Holy City. Though the full and partial choruses share many musical and textual features, even singing together for portions of the oratorio, the emphasis of each falls on different aspects of the narration. For example, the partial chorus sings an ascending perfect fifth, reminiscent of the distant trumpet call, which is answered by the full chorus, indicating that the partial chorus is closer to Heaven and the Holy City than the full chorus. Close musical and textual analysis show that implicit characterizations of the vocal parts enhance the dramatic function of this piece, suggesting a re-evaluation of *Sancta Civitas* from a *lauda* oratorio into a dramatic oratorio.

“Times Change: Distorted Temporality, Representation of the Divine, and the Audience of Alessandro Scarlatti’s ‘il primo omicidio’”

Steven Hicks, University of Toronto

The oratorios of Alessandro Scarlatti betray, in content and organization, a stylistic allegiance to the operatic styles typically associated with the composer. Indeed, through the late seventeenth century, in the hands of Scarlatti and his contemporaries, the oratorio genre would diverge considerably from humble beginnings in the liturgical oratory and become a form of public entertainment supplementing, and in some cases, substituting for opera. Scarlatti's use of typically-operatic compositional procedures points towards this altered social context of the oratorio; I argue that Scarlatti's invocation of da capo aria form also generates new layers of meaning within the quasi-sacred contexts of the oratorio genre. In this presentation, I will demonstrate how the use of the da capo aria in Scarlatti's *Cain, overo il primo omicidio* is not only appropriate to the oratorio as a form of public entertainment, but as well, distorts the temporal flow of the narrative, superseding Earthbound conceptions of time contributing to the divine subject matter.

Altering notions of 'time' in musical structure have been considered at length by Karol Berger (2007, 2012). In short, he suggests that in the music of the seventeenth century, time does not follow a linear trajectory as does, for example, a Wagnerian music-drama. Where notions of linearity in music require epistemological considerations of greater breadth than can be achieved in the time allotted, in this presentation I will bring to attention the ways distorted temporarily functions within the narrative to contribute to the rhetorical force of the story. Specifically, I will discuss the characterization of Abel, the murdered brother. Where the da capo aria distorts time and forces each character into the realm of the sacred, Abel's death likewise occurs not once but twice, evidencing Berger's claim that "there is no time like God's time" (2007). The temporal organization of Scarlatti's oratorio then is appropriate to the social contexts, becoming a substitute for opera and mirroring its conventions and while doing so enforces the defining sacred subject matter of the oratorio genre.

Pedagogical Strategies

Chair: TBA

“The Value of Reflective Journaling with Advanced Piano Students”

Meganne Woronchak, University of Ottawa

From a pedagogical perspective, this paper explores how my engagement with reflective journaling with my piano practice as an undergraduate student evolved into a master's thesis about the value of this activity with advanced piano students. For context, I provide an overview of my literature review that shows researched benefits to using a reflective journal. These include: developing critical awareness and new perspective, problem-solving skills, and independent learning skills. Given the success of reflective journaling in the literature, I hypothesized that the training of advanced piano students could be enhanced by the addition of journals to assist with their piano practice, specifically when learning new repertoire. I conducted a reflective journal study, which is the first of its kind with piano students. Using the model by Plack and colleagues (2005) for developing and assessing reflection in reflective journal entries, I examined the journal entries of 18 advanced piano students to explore the development of reflection over a period of four weeks. Results of my research study suggest that reflectively trained piano students develop more critical reflection compared to a control group. Also, reflectively trained students perceive the same benefits to journaling as their counterparts in other disciplines. The most frequently referenced reflective elements include listing practice strategies and expressing feelings about the learning process. In this paper, I expand on the study results as well as share feedback provided by the participants. Concluding remarks promote reflective journaling in the context of the piano studio, provide tips for mindful piano practice, and suggest pathways for further piano pedagogy research on this topic.

“There’s a Map for That: Using Mind Maps to Engage Today’s Music Student”

Rebecca Long, University of Massachusetts Amherst

As higher education moves towards a learner-centric model incorporating flipped classrooms and peer education, educators search for new methods to help their students learn and synthesize information. This new model heavily emphasizes the use of technology, collaboration between students, and engaging students’ creativity. Mind maps respond to the highly visually-oriented culture today’s student comes from by asking students to construct an equally visual map of super- and subordinate nodes that organizes information. By allowing students to experiment with various ways of presenting information visually, mind maps involve a creative process that asks students to synthesize the larger picture from what they have learned. Far from the realm of crayons and erasure marks many instructors remember from their youth, mind maps today rely on technology for their ease of editing and collaboration. With apps available on computer, tablet, and smart phone, students and teachers can easily discuss, edit, and review virtual mind maps from the comfort of their office or dorm.

Other fields, including mathematics and economics, successfully implement mind maps in their classrooms. The potential applications of mind mapping to the music curriculum are boundless. In music history, a student could use a map to model the life of a composer or the overall style of a period. In music theory, one can envision mapping chord function, cadence, or form. Mind maps also allow a researcher to group and track sources or to construct and edit an outline, creating a resource useful for undergraduates, graduate students, and professionals alike. This presentation first examines basic examples of mind maps and how other fields use this tool in the classroom. Then, I provide examples of how an educator might implement mind maps in his or her classroom. Finally, a brief comparison of the various mind mapping apps available will aid instructors looking to explore their potential further.

Music in the Cold War

Chair: April Morris

“Pathologizing the Iron Curtain: Jung, Copland, and Cold War Musical Aesthetics”

Mark McCorkle, University of Western Ontario

Cold War musicology frequently discusses the divisive effects of the post-war political separation between East and West on music. For Aaron Copland in the 1950s, an awareness that tonality was increasingly associated with Communism and serialism with democratic capitalism led him to seek to balance his musical and political identities. Jennifer DeLapp-Birkett has argued that in his first atonal work, the Quartet for Piano and Strings (1950), Copland used serialism to protect himself politically in an anti-communist American culture. However, Copland maintained his famous “open” and accessible sound by implying tonal associations in his employment of the twelve-tone method.

I view this synthesis of “opposing” musical styles as both a representation of Copland’s individual and social identities and a critique of the divisive Iron Curtain. To inform a new reading of the Piano Quartet I consult the “duality of man,” a psychological theory by Carl Jung that describes the human mind as the sum total of numerous perceptual dichotomies. Jung uses the Cold War construct of the Iron Curtain as a metaphor for a problematic split within the psyche. He discusses how the Iron Curtain’s splitting of the world puts the mind in a constant state of pathological tension and thus forms a critique of global Cold War culture. Both Copland and Jung wished for the deconstruction of the divisive ‘Iron Curtain,’ both as a psychological and political phenomenon: the Piano Quartet can thus be understood to articulate Copland’s conception of the kind of post-Cold War utopia Jung describes.

“Charles Ives, Cold War Revisionism, and the USIA”

Aldwyn Hogg Jr., University of Western Ontario

During the Cold War, the United States Information Agency (USIA) used the music of Charles Ives as cultural propaganda. For those with some familiarity with this propaganda agency’s aims and activities, this statement would probably seem unexceptional. The USIA co-opted the cultural products of many prominent American artists to both engage the Soviet Union in a global “war of ideas,” and to promote and spread American ideals around the globe. Ives featured prominently in this venture. His music and narrative were touted during the Cold War by the agency as being emblematic of American freedom and individuality, and his music was praised in discourse at the time for its artistic autonomy and independence from European traditions.

Indeed, Ives today is so widely regarded as the Father of American Music, that his co-optation by the USIA might seem unremarkable. However, as I will argue, it was only after a revisionist reconception of Ives’ persona and compositional ethos that began in the 1930’s that the potential of his music and biography could be realized as viable American propaganda by the USIA. Culminating in Sidney and Henry Cowell’s biography of Ives published in 1954, *Charles Ives and His Music* (the first of its kind), the discourse on Ives had gradually shifted from examining his ethnographic concerns and use of folk-material to typecasting him—through the exaggeration of his relationship with Transcendentalism at the expense of other elements of his narrative—as a bastion of rugged American individualism, freedom, and artistic autonomy. By invoking Pierre Bourdieu’s ideas on capital, I will further account for Ives’ co-optation by the USIA by likening the increase of his music’s prestige and popularity to an increase in its cultural capital.

In addition to contributing to the rich field of scholarship examining Ives-historiography, it is my hope that this paper will both stimulate more research on the political use and reception of Ives’ music during the Cold War—an area in Ives scholarship that is, most curiously, hitherto not well explored—and speak more broadly to the implications of revisionism in the Cold War.

Women in Music

Chair: Dr. Norma Coates

“Contesting Ideologies of Womanhood: The Impact of the Great Depression on American Women Modernist Composers”

Tonia Passwater, Graduate Center, City University of New York

The impact of gender on the careers of American women modernists in the early twentieth century is undeniable. The exact nature of that impact, however, is contested. In her 1994 essay, “A Distinguishing Virility,” Catherine Parsons Smith argues that modernism is inherently masculine and precludes the success of female modernists. Ellie Hisama, in her 2001 book *Gendering Musical Modernism*, argues to the contrary that women created a distinctive space within modernism. I complicate both stories by illustrating two distinct phases in musical modernism: before the Depression, when women could ride the wave of feminism to a place in the avant-garde and during and after the Depression, when anti-feminist rhetoric emerged as economic insecurity increased, creating a much more hostile environment for women composers. Using newspaper reviews and reviews from specialized publications such as *Modern Music* and *The Musical Leader*, I illustrate the changing nature of the reception of music by modernist women during the years from 1925 to 1945.

During these decades, America experienced an ideological shift from first-wave feminism back to the Victorianism of an earlier time. This transition, provoked by the Depression, altered views concerning acceptable roles for women. In this paper, I show the impact of these views on the lives, careers, and music of female modernists, including Ruth Crawford, Johanna Beyer, Marion Bauer, and Jessie Baetz. I argue that ideological shifts during the Depression and the resultant “contesting ideologies of womanhood” had a stronger impact on the careers of modernist women than has heretofore been acknowledged.

“The Keyboard Trios of Joseph Haydn: Showcasing the Female Musician”

Tegan Niziol, University of Toronto

The keyboard was a prominent fixture in Joseph Haydn's prolific musical output, inspiring approximately sixty solo sonatas, a dozen divertimentos and concertinos, and over forty keyboard trios with cello and violin. Both solo and accompanied, his keyboard music was an expression of private sentiment, intended for performance in the home or salon. Most often, these works were performed by women, for whom the instrument had become a focal point of their education and socialization (Fillion 2005). Keyboard proficiency was the cultural mark of femininity and the class status of women. Although music was viewed as a necessary female accomplishment, danger existed in musical excess. Because women were deemed intellectually inferior, they were expected to perform only simple music (Leppert 1988, 1993). Female performance of difficult, virtuosic, or improvisatory music was considered highly inappropriate and immodest (Helyard 2011). The socially-constructed conflation of women

and keyboards provides a rich opportunity to explore how considerations of gender may have influenced Haydn's composition of keyboard music.

Of Haydn's abundant keyboard output, the trios are especially suited for analysing the effects of gender on his compositional style. Although the keyboard part would have been performed by a woman, the string parts would have been performed by men, allowing for examination of the interaction between musical parts intended for opposite genders. Unlike the string quartets, which exhibit independent importance of each musical line, Haydn's trios locate the keyboard at the focal point, relegating the strings to secondary positions. Analyses of several trios of the 1790s, Hob XV: 14, 18, 20, and 27, reveal various musical features in the keyboard part that would be deemed inappropriate for women to perform by prevailing social protocols of the time. These characteristics position the keyboardist as an ensemble leader and include: grand gestures typical of public performance, virtuosic and improvisatory passages, and performance indications that present a striking visual image of the keyboardist. Although opposing “proper” female etiquette, these musical features serve to highlight the great skill and mastery of the keyboardist and suggest Haydn created a role for the female performer that radically differed from contemporary expectations of women.

Music, Text, and Meter

Chair: Steven Janisse

“Coercing the Verse: An Analysis of Musical Relationships Between Lead and Guest Rappers”

Robert Komaniecki, Indiana University

Since the emergence of rap music in 1970s Manhattan, many scholars have studied the genre from various cultural and ethnomusicological perspectives. In recent years, music theorists have begun to analyze rap music in considerable detail, focusing on such aspects as rhyme scheme, microtiming, production, and *flow* (i.e., “all of the rhythmical and articulative features of a rapper’s delivery of the lyrics”).

The purpose of this presentation is to demonstrate the ways in which rappers and their featured guest artists musically influence one another, imposing certain quantifiable aspects of their delivery upon each other to create a more unified flow style throughout a track. The presentation will begin with a brief overview of necessary rap music jargon (*end rhyme, enjambment, compound rhyme, etc.*) before launching into several pointed analyses of rap tracks, utilizing rhythmic staff notation, lyric grids, and color-coding to demonstrate various musical aspects.

Musical influence and imposition in rap music can take many forms—as a result, each analyzed track will exemplify different types of flow cohesion between rappers. An analysis of Dr. Dre’s “Forgot About Dre” (1999) featuring Eminem will show a rhythmic cell being transferred and developed between the two rappers, as well as an idiosyncratic “framed” rhyme scheme that is employed by both artists. Raekwon’s “House of Flying Daggers” (2009)

featuring Inspectah Deck and Method Man will exemplify unity in end-rhyme technique, as well as rhythmic delivery. In his track “Blood Hound” (2003), rapper 50 Cent imposes nearly all quantifiable aspects of flow on featured artist Young Buck.

The examples listed above demonstrate many different ways in which the influence of a track’s main rapper can be heard on his or her featured artists, including unity between rhyme schemes, similar rhythmic cells, and use of multi-syllabic rhymes. Through this analysis, we can not only get a better sense of characteristic styles of individual rappers, but also develop a deeper understanding of the collaborative nature of rap music.

“At the ‘Crossroads’: Speech/Music Interactions in Spoken-Word Songs”

Chantal Lemire, University of Western Ontario

If we can conceive of music as performance—indeed, if we tend to agree with director and drama theorist Richard Schechner that “just about anything can be studied ‘as’ performance,”—then just about anything that can be studied as performance might be studied for its musicality. Of course, some performances are more conducive to musical study than others, and the present study concerns one such type of performance activity: spoken-word. Spoken-word is an influential genre of the 20th century that incorporates aspects speech and music, creating its own unique space between those two realms. Spoken word is written *for* performance, and the specific rhythms, pitches, contours, and accents of a spoken-word performance are crucial elements in its design. While spoken-word has been studied as a literary genre and a cultural movement, there has been little analysis of its musical properties in performance.

This paper examines the interaction between text and music in singer/songwriter Tom Waits’s 1993 spoken-word song, “Crossroads,” examining what happens to the prosody when it is spoken over a metric accompaniment. Does Waits adjust his recitations? Does our perception of his speech change? Using methodologies from phonology (Bruce Hayes’s metrical stress grids) and music theory (Christopher Hasty’s process-based theory of rhythmic projection), I examine the interaction of the accompanying music and the text recitation in moments where their alignments are especially unconventional. Oftentimes, these moments are the most “musical” and demonstrate a highly deliberate rhythmic organization. The combined methodologies offer one way to signify how spoken word artists use rhythm in a way that transforms speech into music.



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