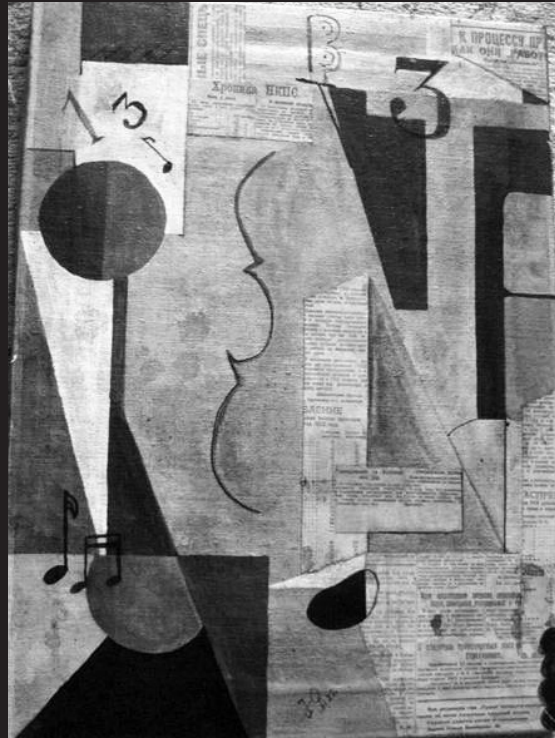


THE UNIVERSITY OF ARIZONA

*Fifth Annual
Graduate Student Music Conference*



*Featuring
Dr. Michael Buchler (Florida State University)*

*and presentations by student scholars
on topics related to music theory,
ethnomusicology and
musicology*

February 28 & 29, 2020

Tucson, Arizona



THE UNIVERSITY
OF ARIZONA

COLLEGE OF FINE ARTS
Fred Fox School of Music

The University of Arizona

Fifth Graduate Student Music Conference

Featuring Dr. Michael Buchler
(Florida State University)
February 28-29, 2020

P R O G R A M

Friday, February 28, 2020

All events are scheduled in room 146, located in the Fred Fox School of Music building.

- 9:30 a.m. Registration/Coffee**
- 10:00 a.m. Conference Workshop**
“Why Can’t We Have Passing Tones (and Other Familiar “Tonal” Categories) in Atonal Music?”
Dr. Michael Buchler, Florida State University
- 11: 30 a.m. Lunch**
- 2:00 p.m. Session 1: Music and Identity**
“Spirituals and Identity in the Harlem Renaissance and the Civil Rights Movement”
LeeLee Hunter, University of Arizona
- “Expressing Mongolian Identity through Piano Performance”
Shuree Enkhbold, University of Arizona
- 3:00 p.m. Break**
- 3:30 p.m. Session 2: Sound and Function**
“Sound Object (Per)Mutation in Wishart’s *Imago* and Hurel’s *Leçon de Choses*”
Elizabeth Hambleton, University of California, Santa Barbara
- “Standing Rock and The Role of Music in Activism”
Matthew Conrad, University of Arizona

This concludes day one of our graduate student music conference. Please feel free to socialize with other conference presenters, attendees, and staff!

Saturday, February 29, 2020

All events are scheduled in room 146, located in the Fred Fox School of Music building.

9:30 a.m. Registration/Coffee

10:00 a.m. Session 3: Collaborations

“Enhancing Music Education by Connecting Improvisation and Composition”
Jakub Rojek, University of Arizona

“The Faun and the Rite: Collaborations that Shocked”
Eleni Stavrianou, University of Arizona

“Leaders Need to Do What Jazz Musicians Do: On the Imperfections of the
Jazz Metaphor in Corporate Management”
Mike Ford, Columbia University

11:30 a.m. Lunch

1:30 p.m. Session 4: Rhythm, Meter, and Form

“Unraveling the form of Zappa’s Peaches en Regalia”
Felipe Villas Boas, Michigan State University

“Metric Stability and Instability in Maurice Ravel’s Piano Music”
Hanisha Kulothparan, Michigan State University

“Rhythm as Function: Labeling the other progression”
Ian Guthrie, Florida State University

3:00 p.m. Break

3:30 p.m. Keynote Address

“A New Deal for the Broadway Stage: Musical Depictions of Labor and
Trade Unionism during the Depression”
Dr. Michael Buchler, Florida State University

6:00 p.m. Social Hour: Gentle Ben’s

ABSTRACTS

WORKSHOP

Why Can't We Have Passing Tones (and other familiar "tonal" categories) in Atonal Music?
Dr. Michael Buchler, Florida State University

Michael Buchler's forthcoming article "Ornamentation as Gesture in Atonal Music" will serve as the springboard for this workshop. In what ways can we use the same terminology and, more importantly, the same musical and methodological impetus in analyzing tonal and atonal music? Workshop participants will discuss these music-analytical issues (particularly, though not exclusively, involving linear/melodic analysis) and also talk through one or two selected compositions.

KEYNOTE

A New Deal for the Broadway Stage: Musical Depictions of Labor and Trade Unionism during the Depression.
Dr. Michael Buchler, Florida State University

The 1930s were both a high-water mark for the expansion of labor unions in the United States and an important period in the coming-of-age of American musical theater. In this talk, I will discuss five shows that very differently portrayed the labor movement during the Great Depression: three from that era: *The Cradle Will Rock* (Blitzstein 1937), *No for an Answer* (Blitzstein 1941), and *Pins and Needles* (Rome, et. al. 1937) and two from the 1960s that were set during the depression: *I Can Get It For You Wholesale* (Rome 1962) and *Flora, The Red Menace* (Kander & Ebb 1965). Music-analytical topics include non-standard phrase structure as text setting and the connotations of Jewish musical tropes in the secular arena.

SESSION ONE: MUSIC AND IDENTITY

Spirituals and Identity in the Harlem Renaissance and the Civil Rights Movement
LeeLee Hunter, University of Arizona

Spirituals were a significant part of the Civil Rights soundscape of the 1960s, but their role in discussions of African American identity dated back decades earlier. In the early 20th-century, composer Harry T. Burleigh's (1866-1949) arrangements of African American spirituals placed these works onto the concert stage sparking debates among Harlem Renaissance thinkers over the appropriate treatment of spiritual melodies, with Burleigh caught in the middle. On one hand, thinkers such as Alain Locke argued that the musical value of the spirituals made them ideally suited to the notion of European high art and that Burleigh's arrangements for solo voice and piano did not reach their true potential, which lay in large-scale choral settings. Conversely, writers such as Langston Hughes and Zora Neale Hurston were suspicious of conservatory trained composers and their incorporation of African-American art into traditional European idioms; they felt that spirituals must be returned to their roots as "songs of the people as sung by them," and not raw

material for European art forms. Influenced by the debate, prominent writers W.E.B Du Bois and James Weldon Johnson urged African-Americans to recognize spirituals as “noble music” and claim the tradition as distinct from European art song.

This paper argues that this debate, specifically the assertion of Harlem Renaissance writers that African-American culture was an integral part of American culture contributed to the intellectual fabric of the Civil Rights movement and manifested through a new revival of spirituals as a way to connect the movement to the struggles of the past. Spirituals were used in three primary ways during the Civil Rights movement: a form of communal singing, inspiration for freedom songs, and in the speeches of Martin Luther King, Jr. This research is significant in that spirituals are typically studied at individual moments in history. Establishing a connection between the spiritual traditions of two important 20th-century movements serves as a lens through which one can view continuity between movements, illustrating that spirituals deserve a more prominent place in the discussion of American musical traditions.

Expressing Mongolian Identity Through Piano Performance

Shuree Enkhbold, University of Arizona

This research focuses on musical works based on Mongolian folk elements and phenomena. Of the many folk-based works in the repertoire, most are influenced by pastoral lifestyle, folk songs, traditional instruments, or dance. Using Sharav Byambasuren as a focus composer, I explore characteristics of Mongolian classical piano compositions written after 1960. Mongolian studies and researches in ethnomusicology over the past decades have broadened people's understanding of the Mongolian culture, encouraging my work for the musical analysis of compositions inspired by the characteristics of Mongolian folk art. Dr. Jennifer Post's research article on Music, Musicians, Climate Change, and New Mobilities in Western Mongolia in which she discusses whether nostalgia plays any role in performances in the lives of the newly urban musicians as they reflect on pastoral lives has inspired my research. *Tumen Ekh* (Myriad's Leader) piano cycle by Sharav Bymbasuren exhibit Mongolian identity through Mongolian folk elements; refined compositional techniques, and informed by the historical, social, and political context produced nationalistic treasures with enduring value. Sharav Bymbasuren's piano cycle directly quotes traditional songs from his homeland, the Hentii province, and from different ethnic groups.

The overall research method for this study combines historical and ethnomusicological approaches to examine the phenomenon of Mongolian piano music and an analytical approach to studying musical scores. Analysis of this piano cycle demonstrates how Sharav uses Mongolian folk elements and successfully combined with modern compositional techniques. Through reflecting on my own experience of participating in music in Mongolia, I will present my editorial adjustments to distill guidelines for the interpretation of the folk song. The piano performance is redefining the old process of musical communication when communicating to urban and global audience. My interest in this research is to promote Mongolian music through my informed performance as it demonstrates the values of my documentation on unique styles and interpretations needs to be passed on to the next generation of pianists and audiences in both Mongolia and abroad. This research focuses on specific harmonic, melodic, and rhythmic choices that illustrate Mongolian identity, and that simultaneously define the composer's styles.

SESSION TWO: SOUND AND FUNCTION

Sound Object (Per)Mutation in Wishart's Imago and Hurel's Leçon de Choses

Elizabeth Hambleton, University of California Santa Barbara

The clang of a tart pan; the clink of two whiskey glasses. From these short yet complex sounds, music pours forth – with a little help from electronic processes. *Leçon de Choses* (1993) by Philippe Hurel (b. 1955) and *Imago* (1994) by Trevor Wishart (b. 1946) are electroacoustic works each composed out of a single sound object. Specifically, both emanate from a single source sound object that the composers electronically modify into increasingly dissimilar sounds to create families of timbral and textural harmonies.

In this presentation, I compare the composers' compositional philosophies, and how they individually approach electronic composition for this unique challenge. As a starting point, Hurel initialized the process by creating a family of seven distinct sound objects and spinning out gestures and themes through that primary group, yet maintained some identifying features of each sound object. Wishart, on the other hand, continually generated new sounds by diverging one sound into two based on a particular trait (e.g. pitch, timbre), resulting in a diverse collection of sounds evolved from a common ancestor. Despite the changes the sounds undertake and the different methods the composers chose to mutate the sound objects, it is worthwhile to note the number of similarities between the pieces, too.

Part of the challenge of analyzing electronic music is the score or lackthereof. Wishart did not notate a score for *Imago*, so all analysis is done aurally and from the stems provided. Hurel did leave a static artifact that at least reflects the overarching form and themes, but does not go into detail about his electronic processes in the document. To perform the individual and comparative analyses, I incorporate score/artifact analysis, spectrograms, and interviews from the composers to complete multi-faceted analyses of the works. I draw on methods of electroacoustic analysis from Leigh Landy (*Understanding the Art of Sound Organization* 2007; "Trevor Wishart's *Children's Stories IP*" 2016), Simon Emmerson ("The Analysis of Electroacoustic Music" 2016), and Michael Young ("Interactive and generative music: a quagmire for the musical analyst" 2016).

Standing Rock and The Role of Music in Activism

Matthew Conrad, University of Arizona

The Standing Rock movement of 2016-2017 was a turning point in Indigenous rights movements both here on Turtle Island and throughout the world. For almost a year, the Lakota Sioux, Hawaiians, Sami, Europeans, and countless others stood together in opposition to the construction of the Dakota Access Pipeline across land owed to the Lakota by treaty. The music at and about Standing Rock was remarkably varied, ranging from Indigenous-produced hip-hop, to other popular styles both Indigenous and non-Indigenous produced, to both sacred and secular music which remained within the Water Protector camps rather than being released as recordings. In the existing literature on this very recent topic, various authors have proposed various ways in which the music of Standing Rock interacted with and contributed to the movement. A common thread throughout each of these proposed roles is the ability of music to contribute to the achievement of a cause. I have come to believe in my review of the literature that music can and does contribute to the progress of a cause, but this does not mean that music directly solves the

issues which activists address. It is rather through a variety of more specific functions that the music of a cause contributes to its success. This paper looks at specific functions of music in activism and their roles in the movement against the Dakota Access Pipeline. These roles include building solidarity and community among activists, mobilization of outsiders to the cause, the psychologically indispensable role of emotional catharsis in trying situations, and similarly, the ability to remain calm in the face of danger. Specific to the Standing Rock movement is the sacred function of music, a role which was fundamental to an Indigenous-led movement philosophically centered around Indigenous spiritualities. Together, these musical functions contributed to the progress of a cause that was unfortunately brought forcibly to a halt, yet represented a paradigm shift in Indigenous activism.

SESSION THREE: COLLABORATIONS

Enhancing Music Education by Connecting Improvisation and Composition
Jakub Rojek, University of Arizona

The presentation lecture/recital outlines the results of an ongoing research study about the role of non-idiomatic improvisational pedagogy in the current education system. The purpose of the research is to enhance the study of music education by creating a method of musical improvisation designed for musicians in general, specifically those who lack specific training in genres typically associated with the art of improvisation. In doing so, it aims to allow musicians to feel the freedom to pursue various directions in their music. The entire notion of music education is redefined, as this research proposes a new, progressive approach to studying improvisation, and thus, music in general. Studying improvisation without a notion of preexisting vernacular opens up new avenues for pedagogical approaches that combine the study of music composition and improvisation, making the act of improvisation less esoteric and more inclusive and transparent. The proposed methodology combines music composition tools (set theory) with instrumental improvisation to enable instantaneous musical creation. Ultimately, its goal is to contribute to the study of improvisation as one of the major pillars of music education, one that can enhance students' creativity beyond the boundaries of a specific medium.

The presentation will involve piano demonstration of the non-idiomatic method as well as power point slides with score examples.

The Faun and the Rite: Collaborations that Shocked
Eleni Stavrianou, University of Arizona

Music is often present in other forms of art. Composers and performers are frequently asked—or choose to—collaborate with dancers and visual artists. This session focuses on a group of artists that formed one of the first modern ballet companies: the Ballets Russes. The impresario Sergei Diaghilev managed to bring together a diverse community of artists of the avant-garde: painters, set and costume designers, dancers, choreographers, musicians and composers. My presentation will elicit the collaborative process by looking back at the early accomplishments of the Ballets Russes, specifically by examining the collaborations in *L'Après-midi d'un faune* (1912) and *Le Sacre du printemps* (1913). I will discuss the formative years of the company, key productions, and the artists involved, up to the premiere of *Le Sacre du printemps*. Finally, I will illuminate

how Nijinsky worked with Bakst on *L'Après-midi d'un faune*, and with Stravinsky and Roerich on *Le Sacre du printemps*.

The audience will gain a better understanding of what a community of artists can accomplish when creating under the same vision. Moreover, attendees will recognize how and why these collaborations worked effectively and how they impacted the dance and music worlds thereafter.

“Leaders Need to Do What Jazz Musicians Do”: *On the Imperfections of the Jazz Metaphor in Corporate Management*

Mike Ford, Columbia University

Starting in the late 1990s, organizational scholars like Frank Barrett and Miguel Pina e Cunha have used the metaphor of musical improvisation as a foil against two of the great pillars of corporate functioning: organizational structure and competitive strategy. The former was codified by Henry Mintzberg (1970s) and deals primarily with the division of labor and coordination through standardization and centralized leadership. The latter, developed by Michael Porter (1980s), focuses on how companies position themselves within a competitive landscape. Interestingly, Barrett and Cunha privilege bebop as the most suitable mode of improvisation from which corporate managers can learn. In a business environment marked by concepts such as efficient markets and perfect competition, it is significant that these organizational scholars prioritize an artform that has been praised, most notably by Ted Gioia (1988), for its imperfection. Although the jazz metaphor has been questioned and critiqued, it remains in use in organizational theory, indicating that the metaphor does indeed provide certain affordances to the advancement of corporate management culture beyond the rigid structure-and- strategy models of the twentieth century. Specifically, the metaphor’s favorable view of imperfection serves as a seed for many of the proposed interventions.

In this paper, I demonstrate the ways in which management literature draws on the jazz metaphor, with its singular focus on bebop, to generate theories and methods for improvisatory business practices. Bebop brings elements to the table that other forms of improvisation do not: its cultural capital as “America’s Classical Music”; an emphasis on collaboration and an alleged flattening of hierarchical structures; and a particular embrace of an aesthetic of imperfection. However, detractors (eg. Buchanan, 2005) point out impediments such as the difficulty to scale improvisation from a five-member combo to a multinational corporation, and the impracticalities of taking turns to “solo” in present-day project management. By applying to organizational studies the robust intellectual tools that musicology and critical improvisation studies utilize to understand the concept of improvisation (see Lewis & Piekut, 2016), I show how bebop’s aesthetic of imperfection has been transferred to non-musical contexts despite the limitations of both the genre and its metaphoric usage.

SESSION FOUR: RHYTHM, METER, AND FORM

Unraveling the form of Zappa’s Peaches en Regalia

Felipe Villas Boas, Michigan State University

Unraveling the form of progressive rock songs can pose a challenge to the music analyst, and such is the case with Frank Zappa’s *Peaches en Regalia* – a song included in the artist’s LP

Hot Rats (1969), one of the first albums to use a 16-track recording equipment in history. Although sections of the song are tonally and texturally well-delineated, the overall form does not seem to comply with a predetermined form that is common in either rock, or classical music. Indeed, the overall organization of the piece is to my understanding rhapsodic – or free – in nature. Nevertheless, a Schenkerian analytical approach reveals that, despite its unusual organization, form and harmony – in both fore- and background levels – are articulated by motives that are present in the first section of the piece. That is, these motivic parallelisms are responsible for articulating local and long-span harmonic progressions, which explains the many corky features of this song and clarifies its odd tonal design.

Metric Stability and Instability in Maurice Ravel's Piano Music

Hanisha Kulothparan, Michigan State University

Maurice Ravel's compositional style had a fluid and continuous characteristic. His innovative use of meter and rhythm helped create this quality within his music through virtuosic passages, dance rhythms, and highly technical gestures. This characteristic creates moments of instability within his piano works. However, Ravel is able to create a deeper level of stability within these passages. I will explore passages of *Alborada del Gracioso*, *Sonatine*, *Oiseaux Tristes*, and *Le Gibet* and how each passage has unstable moments on the surface, but the deeper level of stability still exists.

I will use the analytical techniques of previous scholars within these various Ravel excerpts. Fred Lerdahl and Ray Jackendoff's (1983) preference rules can help within ambiguous readings of a piece. They can clarify or help understand reasons for reading a piece in different ways. Harald Krebs' (1999) terms metrical and grouping dissonance and displacement will serve to describe moments of ambiguity and instability. Gretchen Horlacher's qualitative periodic models help describe some passages in which motives have significance and there is no real metric or grouping ideas otherwise (1995). Finally, Justin London's *Hearing in Time* will help articulate some uncertainties and terms that describe a listener's entrainment to these passages (2012).

Multiple readings of each passage create unstable surfaces throughout because the passage can be heard in different ways. These readings were created through meter changes, ambiguity, displacements, and motives. The hypermeter and form of each passage, however, creates stronger anchoring moments which creates an overall sense of stability. This analysis Ravel's piano works can allow listeners to understand his innovative compositional technique of fluidity, which was significant to the impressionist era.

Rhythm as Function: Labeling the Other Progression

Ian Guthrie, Florida State University

Recent scholarship has explored the role of rhythmic "cells" that complement or replace the standard harmonic phrase models in modal, tonal, and post-tonal Western music. Donald Wilson ("Metric Modulation," 1965) adopts Cowell's divisive notation to represent borrowed rhythms, and although the system primarily represents vertical and horizontal proportions within music, it is perhaps the best source from which to adapt for post-tonal rhythmic analysis. While the symbology of Christopher Hasty (*Meter as Rhythm*, 1997) distinguishes "beginning" and "continuing" rhythmic perceptions in periodicity, it does not delineate specific rhythmic cells nor how they may specifically relate to particular harmonic functions. Conversely, the system utilized

by Joseph Swain (*Harmonic Rhythm*, 2002) addresses contextual harmonic progressions and rhythms in tandem, but fails to assign independent functional roles to the rhythmic cells. The new system proposed in this paper synthesizes these models to provide a workable analytical system that identifies and categorizes harmonic function, exemplified through analyses of Chopin, Ravel, Berg, and Lasso. Categorizing rhythmic cells according to their contextual metrical dissonance and harmonic association reveals fascinating correlations between harmony, rhythm, and meter. This approach also suggests how certain composers of different periods chose rhythmic variety based on their use of chromaticism within any given work, how functional rhythmic cells can shape our impression of non-functional and post-tonal repertoire, and how this approach can illuminate supportive areas such as performance practice and composition.

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