

The Society of Graduate Students in Music Presents

The 22nd annual

Western University Graduate Symposium on Music

Friday, August 20th–Saturday, August 21st, 2021

Keynote: Dr. Philip Ewell (Hunter College: CUNY)



22nd Annual

Western University Graduate Symposium on Music

WELCOME to WUGSOM 2021!

In our 22nd consecutive year of WUGSOM, and our second year online, we are thrilled to continue the tradition of showcasing excellent graduate student research on music from a variety of disciplines. After last year's smaller, more intimate conference, it has been exciting to open the conference back up to the broader academic community, and we were honored to receive a record number of submissions from students at institutions across the United States and Canada. I would like to thank the program committee for their hard work choosing between so many excellent submissions, and our presenters for enriching our community with their scholarship.

This is the first year that WUGSOM has been put on without a coordinator, so I am also deeply grateful to the SOGSIM executive for stepping up and shouldering additional responsibilities to make sure this conference could go forward. This conference could not have happened without you.

Finally, on behalf of all of us here at SOGSIM, I would like to thank you, our attendees, for bringing your perspective, your questions, and your ideas to this conference. It is my pleasure to welcome you to WUGSOM 2021.

Diana Wu

SOGSIM Chair, 2019–2021

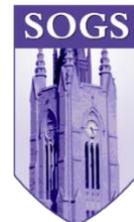
WUGSOM 2021

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With Special Thanks to:

Dr. Philip Ewell for graciously accepting our keynote invitation

The Society of Graduate Students

The Don Wright Faculty of Music; in particular, the Dean's office for their generous support.

Audrey Yardley-Jones (Graduate Program Assistant) and Rachel Condie (Marketing and Communications Coordinator) for their time, assistance, and guidance.

Dr. Kevin Mooney (Associate Dean, Graduate Studies, 2021–Present)

Dr. Catherine Nolan (Associate Dean, Graduate Studies, 2012–2021)

Mark McCorkle and Martin Ross for their advice and perspective

———— SCHEDULE OF PROCEEDINGS ————

Friday, August 20, 2021

(All times are in EST)

10:00 – 10:15am: Opening Remarks (Dr. Kevin Mooney)

10:15 – 11:45: Session 1: Structure and Signification

Chair: Mitchell Glover

Ala Krivov, University of Western Ontario

Dream, Delusion, and Fantasy: Transformations of Reality in Rimsky-Korsakov's Overture to *The Golden Cockerel*

Jesse Kiser, University of Buffalo

Penderecki's Diatonic Chromaticism: Juxtaposition and Superimposition as Process in *Song of the Cherubim*

Lara Balikci, McGill University

Queer Phenomenology and Furniture Music

11:45 – 12:45: Session 2: Connection and Technological Mediation

Chair: Andrew Noseworthy

Abigail Lindo, University of Florida

Beyond Black and White: Humanizing Black Bodies Through Hip Hop Videos in the BLM Era

Fiona Evison, University of Western Ontario

“We have a bloopers reel!”: Shifting values in community musicking during COVID-19

———— **12:45 – 1:45: Lunch Break** ————

1:45 – 3:15: Session 3: Rethinking Music Pedagogy

Chair: Rhiannon Simpson

Hayley Janes, University of Toronto

A Way Through and Forward: Antifragility in Music Education

Anelli Loepp Thiessen & Olivia Adams, University of Ottawa

Anti-Racist Music Education: A Survey of Canadian Music Instructors

Levi Walls, University of North Texas

Radical (Music) Pedagogy: A Bracherian Reading of College-Level Music Studies

———— **3:15 – 3:30: Break** ————

3:30 – 4:30 Session 4: Race, Place, and Music

Chair: Mark McCorkle

Alexandra Burkot, Brandeis University

A Nihondinjansai in Boston: Stephen Sondheim and Miyamoto Amon's Pacific Overtures

Jasmine A. Henry, Rutgers University

Sounds of the Hyperghetto: Sonic Counter-Storytelling in Jersey Club Music Performance

Saturday, August 21, 2021

(All times are in EST)

10:00 – 11:00: Session 5: Harmony on Broadway

Chair: Steven Janisse

Makulomy Alexander-Hills, Columbia University

“Bluegrass Meets Bartok?” Analyzing Adam Guettel’s Harmonic Tools in the Off-Broadway Musical *Floyd Collins* (1996)

Monica Barbay, Florida State University

Suspended Dissonance Stop Cadences in the Music of Pasek and Paul

11:00 – 12:00: Session 6: Gender in Performance

Chair: Lydia Wilton

Clare King, University of Western Ontario

Linkin Park as Boy Band: Understanding Nümetal’s Exclusion from Heavy Metal Canon through Gender, Age, and Commercial Success

Helen Abbot, University of Western Ontario

Feminizing Jacqueline du Pré: Entanglements between Gender, Media and the Personification of Musical Instruments in the cases of Jacqueline du Pré and Mstislav Rostropovich

—————**12:00 – 1:00: Lunch Break**—————

1:00 – 2:30: Session 7: Rhythm and Gesture in Performance

Chair: Martin Ross

Kailey Richards, University of Toronto

Free Your Bow and Strike the Imagination: A Discussion of Affect in Historical Performance Practice

Rachel Gain, University of North Texas

Transcribing Tap: Towards a Descriptive Notation for Analysis

Jake Wilkinson, York University

The Effects of Rhythm and Phrase on a Melodic Gesture

—————**2:30 – 2:45: Break**—————

2:45 – 4:15: Keynote Address

Dr. Philip Ewell (Hunter College: CUNY)

Confronting Antisemitism in American Music Studies

Dr. Philip Ewell (Hunter College: CUNY)
Confronting Antisemitism in American Music Studies

Abstract: With the possible exception of discrimination against women, antisemitism is arguably the world's oldest form of discrimination. For many centuries, and for millennia if one believes ancient religious texts, Jews have faced unspeakable horrors for simply being Jewish. In American music studies, however, because Jews have had a measure of success, especially in the late-twentieth and twenty-first centuries, it's easy to be lulled into the false belief that antisemitism is not a thing, is not operative in what we do in our American music institutions. This is untrue. In this talk I'll discuss how antisemitism most certainly exists in our music institutions and in our interpretations of the music we teach and play, after which I'll offer a few ideas on how to confront antisemitism in American music studies.

Biography: Philip Ewell is an Associate Professor of Music Theory at Hunter College of the City University of New York, where he serves as Director of Graduate Studies in the music department. His specialties include Russian music and music theory, Russian opera, modal theory, and critical-race studies. He received the 2019–2020 “Presidential Award for Excellence in Creative Work” at Hunter College, and he is the “Susan McClary and Robert Walser Fellow” of the American Council of Learned Societies for 2020–2021. In August 2020 he received the “Graduate Center Award for Excellence in Mentoring,” which recognized his “ongoing, long-term, commitment to students at all stages of graduate research.” He is also a “Virtual Scholar in Residence” at the University of the Pacific Conservatory of Music for 2020–2021. As a result of his ACLS award, he is currently working on a monograph—to be published by the “Music and Social Justice” series at the University of Michigan Press—combining race and feminist studies with music and music theory. Finally, he is under contract at W.W. Norton to coauthor a new music theory textbook, “The Practicing Music Theorist,” which will be a modernized, reframed, and inclusive textbook based on recent developments in music theory pedagogy.



Abstracts

Friday, August 20th

Session 1

10:15–11:45

Structure and Signification

Chair: Mitchell Glover

Ala Krivov, University of Western Ontario

Dream, Delusion, and Fantasy: Transformations of Reality in Rimsky-Korsakov's Overture to *The Golden Cockerel*

Richard Taruskin, one of the fiercest advocates for Rimsky-Korsakov's contribution to the history of Russian music, calls *The Golden Cockerel* opera (1907) "a trifling parody" and resents its relative popularity in the West compared to the other more substantial operas. Gerald Abraham expresses similar views and concludes that, except for political satire, one should not be looking for deeper symbolism in this composition. Historical events of the early twentieth century make these opinions appealing and convincing: the anti-government upheaval in Saint-Petersburg in 1905 and Rimsky-Korsakov's alleged participation in it got him dismissed from his post at the Saint-Petersburg Conservatory. *The Golden Cockerel* opera, featuring a foolish Tsar Dodon as a symbol of ignorant autocracy, emerged only two years later, which makes one naturally assume that this piece could have been composed as a response to the political events of the 1905. However, a closer investigation of the musical material of the opera suggests that a meaning beyond "trifling" and "superficial" exists in *The Golden Cockerel* on a compositional level.

My paper undertakes an examination of the ways in which motives that foreshadow later events in the opera communicate with each other and blend into a single unit. By analyzing the varying overlapping motivic elements in the Overture in relation to the extended transformational analysis and Neo-Riemannian techniques as demonstrated in scholarship by music theorists such as John Roeder and Daniel Harrison, this paper intends to challenge the label of triviality attached to *The Golden Cockerel* by Taruskin and Abraham. It will reveal that seemingly unrelated rhythmic, melodic, and structural events of the Overture turn out to be fundamental elements of a meticulously and dexterously crafted operatic reality, where musical elements of varying types that belong to different spaces – hexatonic and octatonic – function in coherent and meaningful way, united by a common goal to delineate a context of musical possibilities, in which the dimensions of real and imaginary are transformed and reversed.

Jesse Kiser, University of Buffalo

Penderecki's Diatonic Chromaticism: Juxtaposition and Superimposition as Process in *Song of the Cherubim*

Most of the analytical and theoretical attention given to the music of Krzysztof Penderecki has focused on his avant-garde compositions as well as his neo-Romantic works from the 1970s (Robinson 1983, Foy 1994, Mirka 2000, Mirka 2001, Murphy 2007), while largely eschewing the style of music he began to write in the mid-1980s. The music from this latter period exhibits a

consolidated musical language featuring smaller performing forces and a greater emphasis on diatonicism. Notwithstanding this renewed interest in seemingly simpler pitch materials, chromaticism remains an essential component of Penderecki's melodic and harmonic language, and its interface with diatonicism is a significant factor in the production of large-scale form. This fascinating interrelationship has not been explored by analysts; although Scott Murphy (2007) discusses melodic practices in Penderecki's neo-Romantic works, he is not generally interested in this music's enigmatic way of handling diatonicism *vis-a-vis* chromaticism. In a close analysis of Penderecki's *Song of the Cherubim* for a *cappella* choir, this paper details a set of characteristics associated with this newer style. I will also demonstrate how Penderecki juxtaposes and superimposes diatonic materials to create dense chromatic landscapes. These transformations, which act primarily on a simple diatonic melody, set up chromatic conflicts in pitch center that span the large ABA formal plan.

Lara Balikci, McGill University

Queer Phenomenology and Furniture Music

How might music act like a table and why should we care? As if part of the wallpaper of the room, repetitive sound such as elevator and ambient music often appears to fade into the background. This musical tradition in Western art music is often traced to French composer Erik Satie's early twentieth-century experiments writing furniture music. How are we to understand these obscure moments of sonic furniture sounding from behind?

In this paper, I apply Sara Ahmed's reading of phenomenologists and their furniture to music theory and *sonic* furniture. Ahmed claims that by working at the table, the table disappears for the writer. Extending this logic to sonic furniture, rather than "work" at the "table," we "listen" to the "sounding environment" (i.e., a musical piece). Through repetition musical furniture may disappear from our sonic awareness. The sounding material seeps into the crevices of the room, forming a sonic wallpaper that one may no longer listen to, yet is still present. Grounded in Ahmed's queer phenomenological approach, my paper analyzes how an experience of musical furniture is created using Satie's *Tapisserie en fer forgé* (1917) as case study. Foregrounding repetition, I present diagrams of two relations of repetition happening at various structural levels as the music repeats indefinitely. I argue that repetition works to create musical furniture as a particular type of sonic object, one which is a uniquely queer phenomenological musical experience that impacts and draws attention to the relationship between bodies and objects.

Abigail Lindo, University of Florida

Beyond Black and White: Humanizing Black Bodies Through Hip Hop Videos in the BLM Era

Hip hop culture has long put black male bodies on display in a threatening manner. They embody the fear of “the other” by challenging societal constructions of what is deemed acceptable for black masculine performance and elevating black perspectives reflective of struggles faced by African Americans in American society. Music videos made for songs about racial inequality connected to the Black Lives Matter (BLM) movement often use black and white as a strategic way to visually allude to the weight and trauma of black racialized existence and how races have often been portrayed in opposition to one another since segregation in America. The act of listening and viewing the video often occurs privately, can easily be repeated, and provides individuals with the comfort and safety of engaging with the performers from a distance. Specifically, white viewers can view black realities without engaging with black bodies, allowing them to better understand the plight of individuals they may not typically convene with and challenging their own racial beliefs. The analysis of three recent black and white hip hop videos will demonstrate the potency of colorless portrayal to negotiate the embodiment of difference and confrontation of racial ideals. Music videos challenge the often-feared visage of the black male performers and humanizes them through their message(s) in the song, surrounding individuals, and/or use of common racial tropes. In this way, music videos are visual agents that give perceivable value to black identity through honest portrayal of black narratives and creative escapism from black realities.

Fiona Evison, University of Western Ontario

“We have a bloopers reel!”: Shifting values in community musicking during COVID-19

In this study, 12 leaders in community music shared their perceptions and experiences of maintaining the “community” in their community music groups from March to August 2020 during a time of global and local disruption. Using Turino’s *Music as Social Life: the politics of participation* (2008) as a framework, I investigate the effects of extraordinary times on musical relations within community music groups. When the face-to-face musical activities that leaders offer their members cannot be enacted due to social disruption, how do those who are committed to the benefits of inclusive music-making respond? What physical, musical, and philosophical complexities must be navigated? For participants in this study, technology became the only route available, but the unique demands of this medium resulted in many leaders adopting new performance values over previously held values of participation. Leaders who were committed to inclusive participation also faced the reality that this medium can be exclusive. This paper examines the complexities intertwined with these dilemmas, and reflects on broader implications to our ways of being together in community. As society eventually moves forward from the pandemic crisis, practical applications of “lessons learned” will help community music educators to consider again the values that ground their practices and interactions.

Hayley Janes, University of Toronto

A Way Through and Forward: Antifragility in Music Education

Nassim Nicholas Taleb (2012) is a former risk analyst and options trader who coined the term ‘antifragility’ to describe the opposite of fragility and the phenomenon of things gaining from disorder. In this paper, I present an initial exploration of antifragility in the context of music education with a focus on the COVID-19 pandemic by engaging with Taleb’s (2012) theory of antifragility, my own experience as a studio-based violin teacher, and diverse literatures on the related concept of ‘resilience’. I argue that the concept of antifragility offers a strength-based perspective and an empowering way for music educators to interpret current adversity, the challenges of resisting broader oppressive conditions, and the disorder yet to come. Specifically, I draw on a social psychology perspective to suggest that the concept of antifragility emphasizes how individuals, communities, and society can gain from current adversity, thereby becoming stronger and developing the reserve necessary to resist the conditions that created the need for antifragility. The challenges that accompany resistance continue to provide strength-building opportunities in preparation for future disorder. Though the idea of antifragility presents a promising way to navigate challenging circumstances, there are also potential shortcomings to consider. In particular, I question what ethical implications arise when antifragility is applied to a complex system like music education, whether all disorder is the same, and who creates the conditions that require some to be more antifragile than others.

Anelli Loepp Thiessen & Olivia Adams, University of Ottawa

Anti-Racist Music Education: A Survey of Canadian Music Instructors

As pedagogical music practices develop throughout North America, they continue to uphold the Euro-Western systems from which they came. This process enacts what George Lipsitz refers to as possessive investment in whiteness (2018), which occurs by prioritizing the music of white male composers (Ewell 2020) and excluding BIPOC and female composers from conservatory curricula (Claiborne 2018, Shihabi 2019). Educators are increasingly aware that indirect and structural violence occurs when they do not challenge Eurocentric music curricula (Sandoval 2016), but until recently, no concrete data on music educator’s perspectives on anti-racist pedagogy existed. In fall 2020, we conducted a digital survey open to all members of the Canadian Federation of Music Teachers Association, receiving responses from music instructors across the country. The survey covered questions of terminology, repertoire, teaching practices, socio-economic issues, BIPOC representation, and decolonization practices within the studio. We conducted the study to understand better what private teachers know and what resources they need. The results indicated that Canadian private music instructors desire to move toward equity, diversity, and inclusion but don’t feel that they have access to the resources to help them do this. While some are resources available for those teaching music in school classrooms, few are accessible for private music teachers. This presentation will examine the results of this study, situating the findings in research on

anti-racist and decolonial perspectives on music education. Drawing on the scholarship of Philip Ewell, Juliet Hess, Loren Kajikawa, and Margaret Walker, we interrogate how current private music education curricula limit teacher's access to equitable resources and suggest ways that music instructors can improve their anti-racist music pedagogy.

Levi Walls, University of North Texas

Radical (Music) Pedagogy: A Bracherian Reading of College-Level Music Studies

Following psychiatrist James Gilligan's observation that "people will sacrifice anything to prevent the death and disintegration of their individual or group identity," Mark Bracher's 2006 book *Radical Pedagogy* examines the central role that identity maintenance plays in education. As Bracher suggests, identity maintenance lies at the root of humanity's most egregious abuses of power, including child/spousal abuse (individual identity maintenance), rape (gender), redlining (class), war (nationality), and genocide (race). Focusing on educational power structures, Bracher observes that entire pedagogical traditions have been framed around the identity maintenance of dominant groups. Despite clear parallels to the state of affairs in college-level music instruction—in which "art music" by white men is over-glorified at the expense of all other genres and demographics—Bracher's theories have yet to be applied to music studies. Such an application would yield valuable insights into the systemic inequalities ensconced within our field.

In this paper, I will examine the role of what Bracher calls "destructive pedagogies" in perpetuating the white-male frame in music studies: "authoritarian pedagogy" privileges the identity maintenance of the teacher over that of the student, resulting in curricula that overwhelmingly reflect the identities of predominantly white-male faculties. "Institutional pedagogy," meanwhile, reduces the goal of education to the acquisition of cultural capital, dictating which repertoires are worth knowing in order to succeed in the eyes of such faculties. Since establishment pedagogy takes its cues directly from authoritarian pedagogy, classical music by white-male composers is encoded as "essential," while other repertoires are considered "supplementary." My Bracherian reading of college-level music studies will be further supported by other research within social psychology, including Eve Sedgwick's theory of homosociality and Henri Tajfel's theory of minimal group effect. Using these theories of social psychology in conjunction with Bracher's identity-centric theories, I will examine how the racist and sexist hierarchies within music studies can be traced from the micro-level of college faculty members to the macro-level of the entire discipline. Most importantly, I will show through these theories that equity within an overwhelmingly white-male field is a virtual impossibility, making the need to decolonize music studies all the more dire.

Alexandra Burkot, Brandeis UniversityA Nihondinjansei in Boston: Stephen Sondheim and Miyamoto Amon's *Pacific Overtures*

Since its premiere in 1976, Stephen Sondheim's *Pacific Overtures* remains one of his least-performed musicals, due to its casting constraints, unusual production design, and puzzling presentation of its story, the rapid westernization of Japan as seen from the perspective of the Japanese. This paper compares the original production directed by Hal Prince and the 2002 revival staged by Japanese director Miyamoto Amon. With its unique, non-pentatonic compositional style, *kabuki*-inspired staging, and attention to historical accuracy, Prince's production still contains a veritable buffet of Japanese stereotypes, such as the sword-happy samurai, the seductive geisha, and the ritual suicide. Miyamoto's revival, originally performed in Japan in 2000, made several important changes to production design, characterization, and staging, to better tailor it for a Japanese audience, reworking some of the more fantastical aspects of Prince's production into something more authentic and grounded, utilizing *noh*-inspired staging, female performers, and overt references to the highly militarized Japanese empire of the mid-twentieth century. Miyamoto's production reveals through its revisions that the original creative team of Prince, Sondheim, and book writer John Weidman, despite their stereotypical depictions of Japan and Japanese culture, nevertheless demonstrated a level of empathy and awareness of differing cultural value unusual for contemporaneous Broadway shows that dealt with non-white cultures, such as *South Pacific*, *Flower Drum Song*, and *The King and I*, as well as presented a stunning critique of American imperialism in the Far East.

Jasmine A. Henry, Rutgers University

Sounds of the Hyperghetto: Sonic Counter-Storytelling in Jersey Club Music Performance

The Newark rebellion, one of 159 racial uprisings that erupted during the "Long, Hot Summer of 1967," is recognized as one of the most volatile and devastating responses to centuries of unyielding anti-Black racism in the United States. In the immediate wake of the uprising, Black communities endured the debilitating consequences of post-rebellion property damage, racialized poverty, police hyper-surveillance and growing mass incarceration. On the other hand, Newark political leaders, activists, and creatives connected to the growing currents of late-1960s and 1970s Black cultural nationalism, countered these systemic inequities with Black Power and Arts movement activism and artistic traditions. Contemporary Newark continues to be a tale of two cities in the wake of the rebellion's aftermath. Despite recent urban renewal efforts, mainstream media and scholarly narratives depict Newark as a dangerous "hyperghetto" overrun by pathologized urban outcasts (Wacquant, 2008) whereas residents frame the city as a place of Black cultural vitality.

In this paper, I show how contemporary Black urban youth in Newark purposefully and inadvertently challenge their mainstream "hyperghetto" status through the performance of Jersey club music, a Newark-originated, post-disco dance music subgenre that emerged in the late-1990s. Drawing from critical race counterstorytelling, Black critical geography, and performance studies theories, I argue that Jersey club music performance functions as a form of embodied counter-sonic

discourse that is collectively articulated and negotiated among Black urban youth in Newark. Based on observations of YouTube videos and in-depth interviews with music producers, DJs, event organizers and dancers, I present a case study of #LinkUpTuesdays, a bi-weekly dance battle series centered around Jersey club music.

Through this work, I reveal how the Jersey club scene participants' insistent rhythms and rapid footwork articulate oft-overshadowed narratives of contemporary Black urban joy, pride, agency, and empowerment and how through the process of battle, they produce sonic interventions and ruptures against larger systemic forces that threaten to dictate their lives. By centering Black urban youth experience, I depict the "hyperghetto" as an important site of (ethno)musicological scrutiny and problematize ghettoization narratives that silence contemporary Black urban independent music scenes and participants.

Saturday, August 21st

Session 5

10:00–11:00

Harmony on Broadway

Chair: Steven Janisse

Makulomy Alexander-Hills, Columbia University

“Bluegrass Meets Bartok?” Analyzing Adam Guettel’s Harmonic Tools in the Off-Broadway Musical *Floyd Collins* (1996)

The musical *Floyd Collins* opened in February 1996 in New York City at the Playwrights Horizons theater off-Broadway as a collaboration between composer Adam Guettel and director Tina Landau. Though the show received mixed reviews in the press, Guettel’s music was widely celebrated, elevating his status as a composer to an “up-and-coming Stephen Sondheim” in the words of some reviewers. But since its premiere, reviewers have struggled to categorize the score’s influences, grasping at desperate sonic descriptions like “bluegrass meets Bartok” and “country music warped by operatic atonality.” One reviewer entertainingly describes Guettel’s score “as a mixture between Stravinsky, Sondheim, and Stevie Wonder.”

When directly asked about his musical vocabulary and the presumed influences it inspires, Guettel asserts that he intends for his music to be accessible: “Vocals are almost always in a major key and usually move easily up and down the scale”, yet he employs harmonies that are “often in a different key than the vocal melody.” Elsewhere, Guettel states that he uses harmony primarily as a coloristic tool, adhering to conventional progressions while utilizing expanded harmonic materials as “emotional syntax.”

This paper closely analyzes finale monologue-song of *Floyd Collins*, “How Glory Goes,” which contains some of the most harmonically calculated material in the musical. Analysis reveals evidence in favor of Guettel’s latter statement, in that the song actually features a relatively benign harmonic outline in spite of curious harmonic twists and turns. Polytonality in the sense of harmony and melody in different keys does not appear to be the basis for “How Glory Goes,” nor most all of the music in *Floyd Collins* more broadly. This close harmonic analysis sheds light on the inspirations for the otherwise opaque descriptions from critics, and provides a glimpse into the compositional techniques undergirding much of Guettel’s music, both in elsewhere in *Floyd Collins* and in his other theatrical work.

Monica Barbay, Florida State University

Suspended Dissonance Stop Cadences in the Music of Pasek and Paul

Over the past decade, Pasek and Paul have become one of the most successful Broadway/Hollywood songwriting teams. They are best known for the stage musicals *Dogfight* (2012), *Dear Evan Hansen* (2015), and the films *La La Land* (2016), *The Greatest Showman* (2017), and their contributions to the live-action remake of *Aladdin* (2019). In this paper, I examine a climactic structural and dramatic feature in many of Pasek and Paul's songs—what I call the *suspended dissonance stop cadence*. I have adopted the term “stop cadence” from Temperley's (2011) “plagal stop cadences.” Suspended dissonance stop cadences are defined by the following parameters: 1) the vocal line contains a long held note; 2) this note is a tendency tone within the key (sometimes made consonant by the accompaniment) and/or is a member of a dissonant chord; 3) a driving accompaniment underscores the suspended note; and 4) the suspended note and accompanimental texture both suddenly stop, creating a dramatic pause. An optional fifth parameter is a resolution of the dissonant note/chord. These dramatic structures also mark significant developments in the narrative of each song and musical. For example, in the song “Tightrope” from *The Greatest Showman*, Charity Barnum sings about “walking a tightrope” in her relationship with her husband P.T. Barnum. Though she describes it as a beautiful adventure, Charity is also beginning to question her husband's dedication to their marriage. This feeling of trepidation is embodied in the suspended dissonance stop cadence used not once, but twice throughout the song. In my presentation, I will show several other examples of these phrase endings in songs from *The Greatest Showman*, *Aladdin* (2019), and *Dear Evan Hansen* as well as comment on their dramatic role in the context of each musical.

Session 6

11:00–12:00

Gender in Performance

Chair: Lydia Wilton

Clare King, University of Western Ontario

Linkin Park as Boy Band: Understanding Nümetal's Exclusion from Heavy Metal Canon through Gender, Age, and Commercial Success

Linkin Park rocketed to fame in 2000 with their first album *Hybrid Theory*, during the height of Nümetal's popularity. In this paper, I examine the album and its reception as a contributor to the exclusion of Nümetal from heavy metal canon among many metal fans and online archives. I use a combined methodology that considers gender theory, theories of youth and fandom, and an analysis of musical content in order to understand the album's reception from both a musicological and theoretical standpoint.

Hybrid Theory peaked at position number two on the Billboard top 200 chart after 62 weeks on the chart. This paper will focus primarily on the concept of the boy band as a contributing factor to its exclusion from metal canon. In her recent book *Boy Bands* (2019), Georgina Gregory highlights the age and gender of fans as some of the defining factors that make a boy band. I review many of the reasons for Linkin Park's perception as a boy band despite not meeting all the typical criteria. Media moguls did not form the band. The band's fan base is not primarily female and yet their fans are still

infantilized and feminized. I argue that these factors contributed to the exclusion of Nümetal from the heavy metal canon.

I also consider the form, timbres, and lyrical content of the songs from *Hybrid Theory* in my analysis of the album's reception as pop music. The album uses familiar pop song structures, combines rap and melodic vocals surging in popularity at the turn of the millennium, and refrains from using any curse words throughout. These factors contributed to the album's marketability and ability to feature on radio and music television. Among the metal community that values being outside of the "mainstream," these factors also help exclude Linkin Park from heavy metal canon.

Helen Abbot, University of Western Ontario

Feminizing Jacqueline du Pré: Entanglements between Gender, Media and the
Personification of Musical Instruments in the cases of Jacqueline du Pré and Mstislav
Rostropovich

In this presentation, I explore the ways in which noted cellist Jacqueline du Pré (1945-1987) was and still is portrayed in the media through a gendered lens. I juxtapose my analysis of du Pré's varied representations with a similar analysis of her slightly older, male contemporary, Mstislav Rostropovich (1927-2007) in North American and British media outlets in order to reveal various gendered inequities that were provoked through constructions of their musical personae. I argue a key aspect of du Pré's and Rostropovich's gendered musical personae was the ways in which each musician was positioned in relation to their cellos literally and figuratively. Du Pré was depicted as subordinate to her instrument, and Rostropovich as in control over his. This positioning serves as a powerful metaphor for their respective places in a patriarchal profession and society and had a particularly profound impact on du Pré's career and how she is remembered long after her death. While du Pré was and still is highly praised for her playing, her legacy also problematically hinges on how she along with her cello were fetishized through the male gaze. My analyses of each cellists' representations in newspaper articles and performance reviews during their lifetimes illuminates the significant role each instrument played in how du Pré and Rostropovich were interpreted through a gendered lens as high-profile performers. Specifically, I argue that the way each player was depicted in relation to their cellos functioned to strip du Pré of artistic agency through a process of 'feminization' and granted Rostropovich artistic agency through 'masculinization'. By placing du Pré's representations next to those of Rostropovich, I hope to shed further light on some of the unique subtleties by which patriarchal logics can operate within specific Western classical music contexts. As such, I view this presentation as responding to ethnomusicologist Deborah Wong's (2015) call to listen to the mechanisms by which normativities are "asserted and maintained". For du Pré and Rostropovich, I will demonstrate how heteronormative logics and their attendant power dynamics were distributed across instruments and bodies in a way that demeaned du Pré's musicianship and elevated Rostropovich's.

Session 7

1:00–2:30

Rhythm and Gesture in Performance

Chair: Martin Ross

Kailey Richards, University of Toronto

Free Your Bow and Strike the Imagination: A Discussion of Affect in Historical Performance Practice

The eighteenth-century violinist, Francesco Geminiani, wrote that “the intention of music is not only to please the ear, but to express sentiments, strike the imagination, affect the mind, and command the passions.” When approaching seventeenth and eighteenth-century music, an understanding of the passions, or affect, is essential to the practice of historically informed performance. In this paper, I will illustrate the ways in which twentieth and twenty-first-century scholars’ interpretation of affect (Buelow, Bukofzer) as a fixed number of static emotions—an understanding that relies heavily on Cartesian dualism and Descartes’ six core affects—has prevented historically informed performers from accessing a physical depth in their expression and has specifically limited string-player’s technical approach to bow-stroke. I will focus on the writings of Aaron Hill (1685-1750), an English actor who wrote thoroughly about performing the affects in his treatise: *The Art of Acting*. Hill’s performative approach to affect centres on the movements of the body and the specific muscles involved in order to project affect. His position provides evidence against the twentieth-century interpretation of affect as being “static” emotion. Thus, I will be using Hill’s treatise to illustrate how the broader concept of the affections during the seventeenth and eighteenth centuries was more embodied than Cartesian dualism would imply. This paper will direct historical research toward two main performance questions: what physical movements are involved in creating affect? How does the performer incorporate theatrical physicality and baroque gesture in performance while also accommodating the technical demands of playing the violin?

Rachel Gain, University of North Texas

Transcribing Tap: Towards a Descriptive Notation for Analysis

Rhythm Tap is a style of tap dance that prioritizes the percussive rhythms produced by the tap shoes over the dance’s visual aspect. Although this art form is primarily musical, it has received minimal attention in music scholarship. Tap is an oral tradition, and as such, there rarely exists prescriptive notation for performances. Analyses would be aided by transcriptions, but tap dance is not easily notated in a way that preserves all elements relevant to analysis. In this paper, I work towards developing a system of tap notation tailored for musical analysis in order to facilitate research in this area.

While it is possible to transcribe and analyze tap on a primarily rhythmic level using Western musical notation, this flattens many important elements of a performance. Rhythm tap typically features an intricate interplay of rhythm and choreography. Dance steps are used akin to motives and can create effects like hidden syncopations not evident in rhythmic notation. Without acknowledging choreography in notation, analyses will neglect these dimensions of a performance.

However, notating dance steps is a complex endeavor. Tap steps can be divided into single-sound components (for example, steps, brushes, and stamps), but using these labels results in crowded

notation in which it is difficult to discern patterns and groupings. Additional issues are created by conflicting terminologies and the lack of textually visible similarity between nomenclature for steps with slight differences. Using the names of multiple-sound steps (for instance, “paradiddle” instead of dig-brush-step-heel) can be useful for finding larger patterns and defining steps’ grouping boundaries, but these labels obscure the constituent parts. Further, there are various structural levels at which one can group step combinations under one label (choosing to group brush-spank as a “shuffle,” or subsuming a shuffle in a “Cincinnati,” for example). The Kahnnotation system developed for tap dance solves some of these issues, but it is challenging to learn to notate and read and does not indicate rhythm. This paper examines the advantages and pitfalls associated with each notation system and makes recommendations for a hybrid notation system that successfully facilitates analysis of choreography, rhythms, and their interplay.

Jake Wilkinson, York University

The Effects of Rhythm and Phrase on a Melodic Gesture

Western music theory, as it is commonly understood today, was developed out of a tradition of melodic counterpoint that forged the seven letter name/twelve note chromatic scale (the well-tempered system). The harmonic functions derived from this melodic tradition use the octave and fifth as its foundation, and the rhythmic formatting is comprised of simple and compound meters.

These musical structures may provide sufficient tools for analysing the genre of jazz that is pejoratively known as bebop. However, problems arise when the hierarchical values (both aesthetic and ethical) that are ascribed to these Western musical structures are misappropriated leading theorists to fallacious propositions about African American music.

Charlie Parker, arguably bebop’s creator, invented a musical system comprised primarily of repetitious licks that derive much of their freshness from their varied rhythm and phrase expressivity: where the licks begin and end and how they alter the meter (phrase-slipping), where they are subdivided on the time grid (single, double, triple and quadruple), the accents (Charleston, tresillo and clave) and their surrounding context. These aforementioned variations have the power to significantly alter a lick’s musical appearance and meaning (Meyer). Extant analysis of Parker’s music has focused primarily on the import of melody: the presence of fragmentary ideas or formula (Owens), revealing of the Ursatz (fundamental structure) through Schenkerian analysis (Martin, Larson), thematic devices (Martin), and the influences on Parker’s melodic concept (Woideck).

This paper seeks to move away from this fetishization of melody, addressing instead the paramount role of rhythm and phrasing as manifested in a single musical gesture (lick) within Charlie Parker’s musical lexicon. This lick, invented by Parker, first appears on the 1945 recording of “Ko-Ko” (Parker) and was played ubiquitously throughout his career. Analyzing this musical gesture may reveal key attributes about Parker’s musical concept and the value structures prevalent within the bebop style.

The broader aim of this work is to present evidence that further justifies the need to redefine the hierarchy of Western musical values to more effectively analyse the immensely nuanced and complex African American art form: jazz.