

Sample SMT proposals from the 2022 conference

Proposals for papers

Nathan Cobb. “After ‘After-the-end’”: Poetics of Evaded Closure in Post-Millennial Popular Music.”

Leah Frederick. “Violin Fingerboard Space: Mappings Between Instrumental Spaces and Pitch Spaces.”

Rachel Gain. “Beyond the Audible: Embodied Choreographic Syncopations in Rhythm Tap Dance.”

Toru Momii. “Music Analysis and the Politics of Relatability: Listening to Mitski’s *Be the Cowboy*.”

Nancy Murphy. “Buffy Sainte-Marie’s Self-Expressive Voice.”

Felicia Sandler. “Analytical approaches to African art music: the case of Ephraim Amu.”

Stephanie Venturino. “Who Is Allowed to Be a Music Theorist? Sarah Mary Fitton and Conversations on Harmony (1855).”

Proposals for posters

Sara Bakker. “Studying the Piano Etude: Virtuosity, Perfection, and Disability.”

Daphne Tan, Alexis Millares Thomson, Tegan Ridge, and Emma Soldaat. “Public Music Theory, Then and Now: Introduction to the Victor Zuckerkandl Index.”

Proposals for special sessions

William Ayers (chair and organizer), “Reframing Post-Tonal Pedagogy for the Twenty-First Century.”

Daniel Carsello (chair and organizer), “I Don’t Know Why I Love You Like I Do’: Moving Past the Mythos of Barbershop.”

Michael Kinney and Joseph Straus (conveners), “Musicking in Old Age: Aging Studies and Music Studies.”

“After ‘After-the-end’”: Poetics of Evaded Closure in Post-Millennial Popular Music

Formal structures in popular music are often highly modular, consisting of component parts (verse, chorus, bridge, etc.) that can, at least hypothetically, be freely arranged. Thus, while scholars have suggested many criteria for closure in popular music (Spicer 2004; Everett 2009; Attas 2011), there is always the potential to evade such closure by appending additional, unexpected sections to the end of a song. In the past two decades, an increasing number of popular musicians from a wide array of genres have begun to exploit this potential for its expressive effect, including figures such as Billie Eilish, Fleet Foxes, and Frank Ocean, among others (Figure 1). In this paper, I adapt Caplin’s theory of formal functions (1998) to propose three models for evading large-scale closure: *unprepared coda*, *extension*, and *interruption* (Figure 2).¹ These models, defined by the number of sections that they contain and their degree of independence from the preceding material, are distinct from conventional closing sections in that they involve a disruption in one or more musical domains.

Building on these formal observations, I show that the disruptive effect of an evasion can serve a variety of poetic ends—facilitating moments of musical contrast, narrative reframing or, in especially dramatic cases, complete narrative rupture. Drawing on Schmalfeldt (2011), I show that these expressive effects emerge from the “retrospective reinterpretation” of preceding musical material that is catalyzed by an evasion. For example, in “Goodbye July / Margt Að Uggá” by Hjaltalín (Figure 3), conventional closing rhetoric in the “Outro ⇒ Postchorus” is

¹ Caplin’s formal functions have formed the basis of other investigations into popular music form, such as Summach (2011) and Osborn (2013).

interrupted by an unprepared modulation from A-Major to F-Major, a decrease in tempo, new instrumentation, and the introduction of a female vocalist singing in Icelandic. This evasion of closure precipitates a formal reinterpretation of the song, such that what originally appeared to have a binary structure (with two iterations of the {Verse, Chorus} cycle), is, by the end of the song, recontextualized to be the “AA” of a larger “AABA” structure (Figure 4).² Most crucially, by recasting the song’s temporal functions (“whole \Rightarrow beginning,” in operational terms), the musicians of Hjaltalín are dramatically underscoring a parallel narrative disruption: what begins as a raucous aubade to “July” ominously transforms into a desperate attempt to fend off an unknown antagonist lurking “in the shadows.”

In this paper, I analyze a stylistically diverse collection of songs to demonstrate that evasions of closure are not only a common feature of recent popular music, but also a versatile means by which musicians create emergent meaning through formal structures. By considering form as a poetic device, I show that the material that follows an evasion does not constitute the “after-the-end” of a song, but rather an opening up to new structures, new materials, and new perspectives.

² Terminology and labeling conventions for formal cycles is based on Summach (2012). The graphing technology used in Figure 4 is borrowed directly from Caplin (2009).

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Selected Examples	
Unprepared Coda	“Suburban War,” Arcade Fire (2010) “35:31,” Childish Gambino (2020) “Neu Roses (Transgressor’s Song),” Daniel Caesar (2017) “He Doesn’t Know Why,” Fleet Foxes (2008a) “Cherry,” Harry Styles (2019)
Prolongation	“bad guy,” Billie Eilish (2019) “Halley’s Comet,” Billie Eilish (2021) “The Plains / Bitter Dancer,” Fleet Foxes (2011) “Third of May / Ódaigahara,” Fleet Foxes (2017) “Colorado,” Grizzly Bear (2006) “Goodbye July / Margt Að Ugga,” Hjaltalín (2007) “Strawberry Bubblegum,” Justin Timberlake (2013) “Gagarin,” Moses Sumney (2020) “America,” Sufjan Stevens (2020)
Interruption	“The Season Carry Me,” Anderson .Paak (2016) “Lovers in Japan,” Coldplay (2008) “I Wouldn’t Ask You,” Clairo (2019) “The Crane Wife 1 & 2,” The Decemberists (2016) “Rusalka, Rusalka / Wild Rushes,” The Decemberists (2018) “Mykonos,” Fleet Foxes (2008b) “Nights,” Frank Ocean (2016) “u,” Kendrick Lamar (2015) “SICKO MODE,” Travis Scott (2018) “911 / Mr. Lonely (feat. Frank Ocean & Steve Lacy),” Tyler, The Creator (2017)

Figure 1. Selected Examples (detailed case studies in bold).

Type	Structure	Autonomous/ Non-Autonomous	Expressive Effect
Unprepared Coda	Body + [<i>concluding</i>]	Non-Autonomous (One-Part)	Contrast
Extension	Body + [... + <i>concluding</i>]	Non-Autonomous (Multi-Part)	Contrast and/or narrative rupture
Interruption	Body [... + <i>concluding</i>]	Autonomous	Narrative rupture or reframing

Figure 2. Three Models of Evasion.

Verse 1	Verse 2	Chorus	Verse 3	Chorus	Outro ⇒ Postchorus	Bridge	Verse 3	Chorus	Outro	
0:01	0:32	1:02	1:27	1:58	2:40	2:49	3:43	4:14	4:59	
20 mm	20 mm	16 mm	20 mm	32 mm	4 mm	24 mm	20 mm	32 mm	4 mm	
“Goodbye...”	“We lie here...”	“Cause...”	“We’ll try...”	“Cause...”	Inst.	“Við...”	“We’ll try...”	“Cause...”	Inst.	
AM ♩ = 158 Male vocals English text Full Band (Rock band/Violin/Bassoon/Bass Clar.)						FM ♩ = 75 Female vocals Icelandic text VL/Bsn./B. Cl.	AM ♩ = 158 Male vocals English text Full Band			

Figure 3. Formal structure of “Goodbye July / Margt Að Ugga,” Hjaltalín (2007).

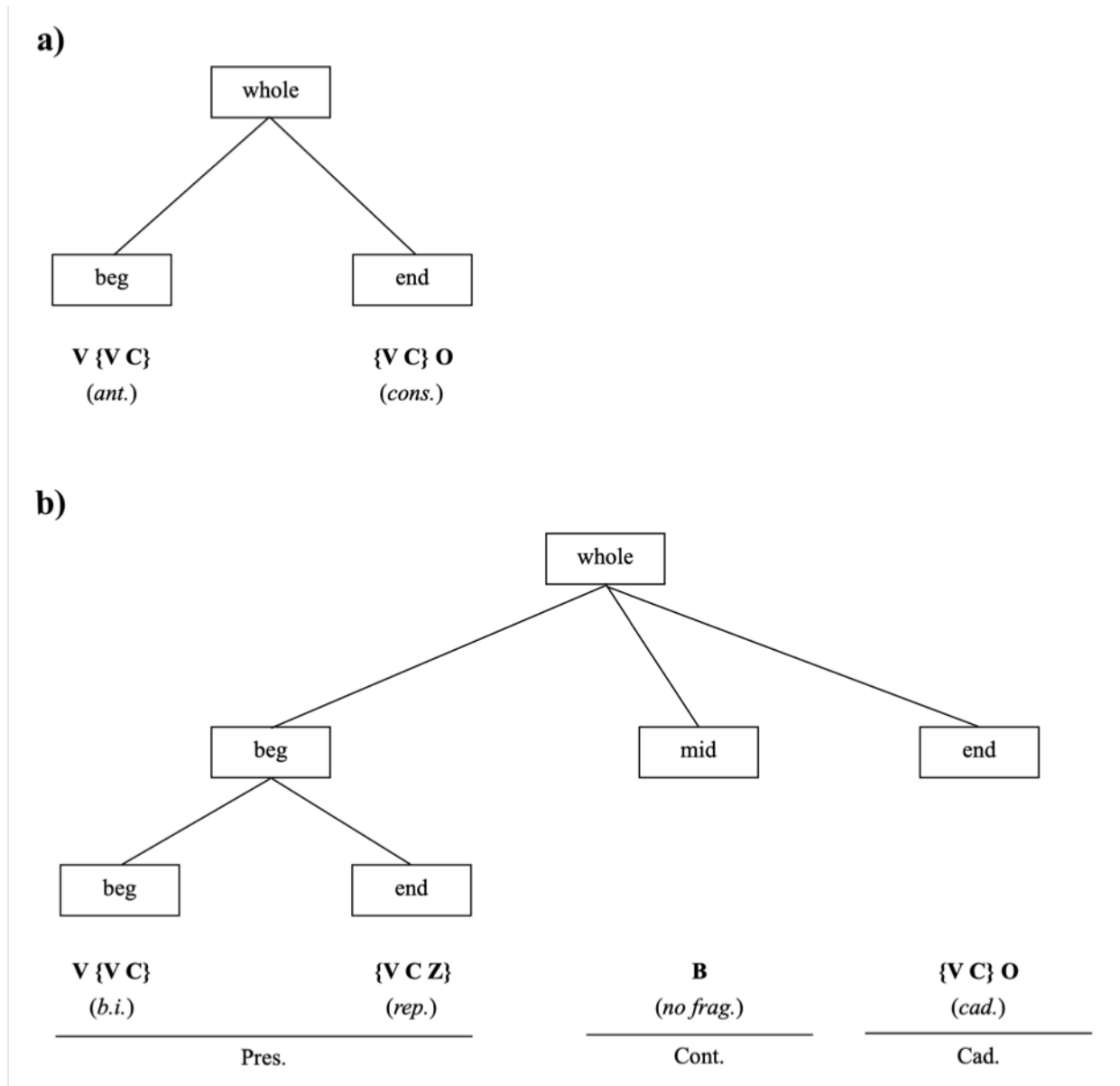


Figure 4. Temporal functions of “Goodbye July / Margt Að Ugga.”

VIOLIN FINGERBOARD SPACE: MAPPINGS BETWEEN INSTRUMENTAL SPACES AND PITCH SPACES

Within the growing literature on instrumental spaces, several scholars have proposed models of string instrument fretboards (e.g., Rockwell 2007; Koozin 2011). Of these, De Souza's (2018) generalized fretboard space—conceived of as an infinite two-dimensional array of strings and frets [Figure 1]—is the most formally developed, as its construction satisfies Lewin's (1987) requirements for a generalized interval system (GIS). Though Rockwell (2007, 205) briefly proposes a way to map fretboard locations to pitches, the suggestion remains underdeveloped, and most related analyses capture patterns in instrumental spaces without any reference to their corresponding pitch relationships. Outside of the area of instrumental spaces, scholars have developed a variety of mathematical approaches to describe relevant formal constructions, including properties of pitch spaces (Hook 2022), mappings between GISes (Hook 2007), and voice leadings (Straus 2005; Callender, Quinn, and Tymoczko 2008; Straus 2018). Drawing a connection between these instrumental and mathematical approaches, this paper uses the interval space of the violin to examine the formal relationships between instrumental spaces and pitch spaces.

Mappings from fingerboard space to pitch space reveal intervallic relationships that are salient to a performer based on the physical layout of pitches on the instrument. For instance, while playing the opening of Augusta Read Thomas's *Incantation* (1995) [Figure 2], a violinist may notice the prevalence of 3-semitone and 1-semitone shapes in their left hand. When these intervals are played on a single string, they sound as a m3 and m2. When they involve across-string motion, however, these shapes can sound as a variety of intervals: the 3-semitone shape sounds as a m7 when the shape involves an ascending string crossing, and the 1-semitone shape can sound as a m6 or d5 with string crossings. That is, in the interval space of the violin, there is a sense in which a m2 is “equivalent” to a m6 or d5 for a performer.

The relationship between the underlying algebraic structures of violin fingerboard space and other pitch spaces can be further formalized by defining structure-preserving mappings (GIS homomorphisms) between the spaces [Figure 3]. Each GIS captures intervals in different contexts; for instance, the G \sharp_4 –F \sharp_5 from *Incantation* is measured as +10 semitones in PITCH, but is understood as an ascending 3-semitone shape along the fingerboard in FRET. Mappings between GISes are made possible by the violin's tuning in consistent fifths; by contrast, the algebraic structure is absent when mapping fretboard elements to pitches according to a guitar's standard tuning, which contains a third among mostly fourths.

Throughout the paper, theoretical relationships are explored through several analyses of works for solo violin. The expanding dyads in Augusta Read Thomas's *Rush* (2004) demonstrate how small intervals in pitch-class space require an extended left-hand stretch. J. S. Bach's G-minor Presto illustrates how triadic arpeggiations are realized as irregular triangulations of the fingerboard [Figure 4]. Finally, Ross Lee Finney's *Fantasy in Two Movements for Solo Violin* (1958) demonstrates how the pitch relationships between an idiomatic 12-tone row and its inversion are realized on the instrument [Figure 5].

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FIGURE 1. “Generalized fretboard space” (after De Souza 2018, Fig. 5) adapted to represent the fingerboard space of the violin. Each point on the instrument is identified with three labels: an ordered pair (f, s) indicating the “fret” f and string s ; another version of the same label (to allow for ease of reading) with the string indicated as a superscript letter: f^s ; and the corresponding note in pitch space, given standard violin tuning: G_3 – D_4 – A_4 – E_5 .

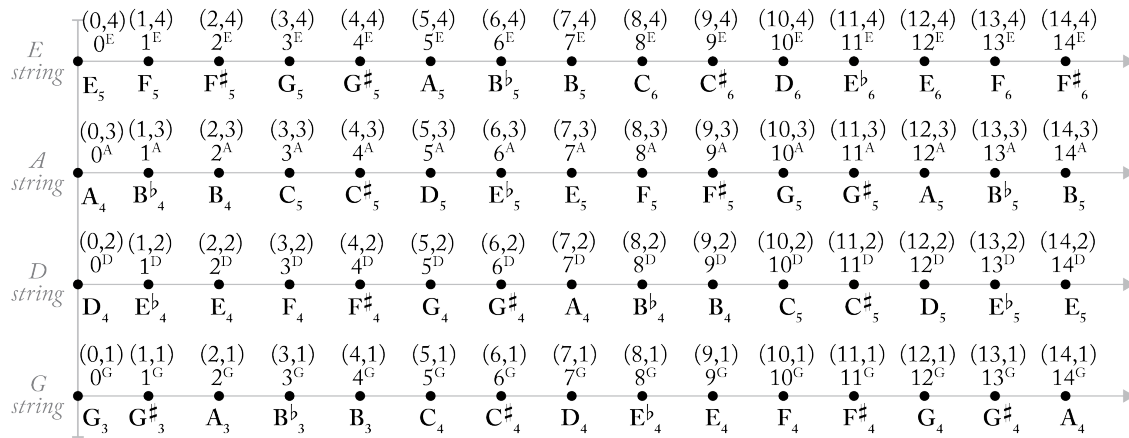


FIGURE 2. Augusta Read Thomas, *Incantation* (1995), mm. 1–9; (a) annotated score and (b) intervals in fingerboard space. Bracket colors indicate the left-hand shape: blue indicates a 3-semitone shape; green indicates a 1-semitone shape. (The highlighted interval $G\sharp_4$ – $F\sharp_5$ is used in Figure 3.)

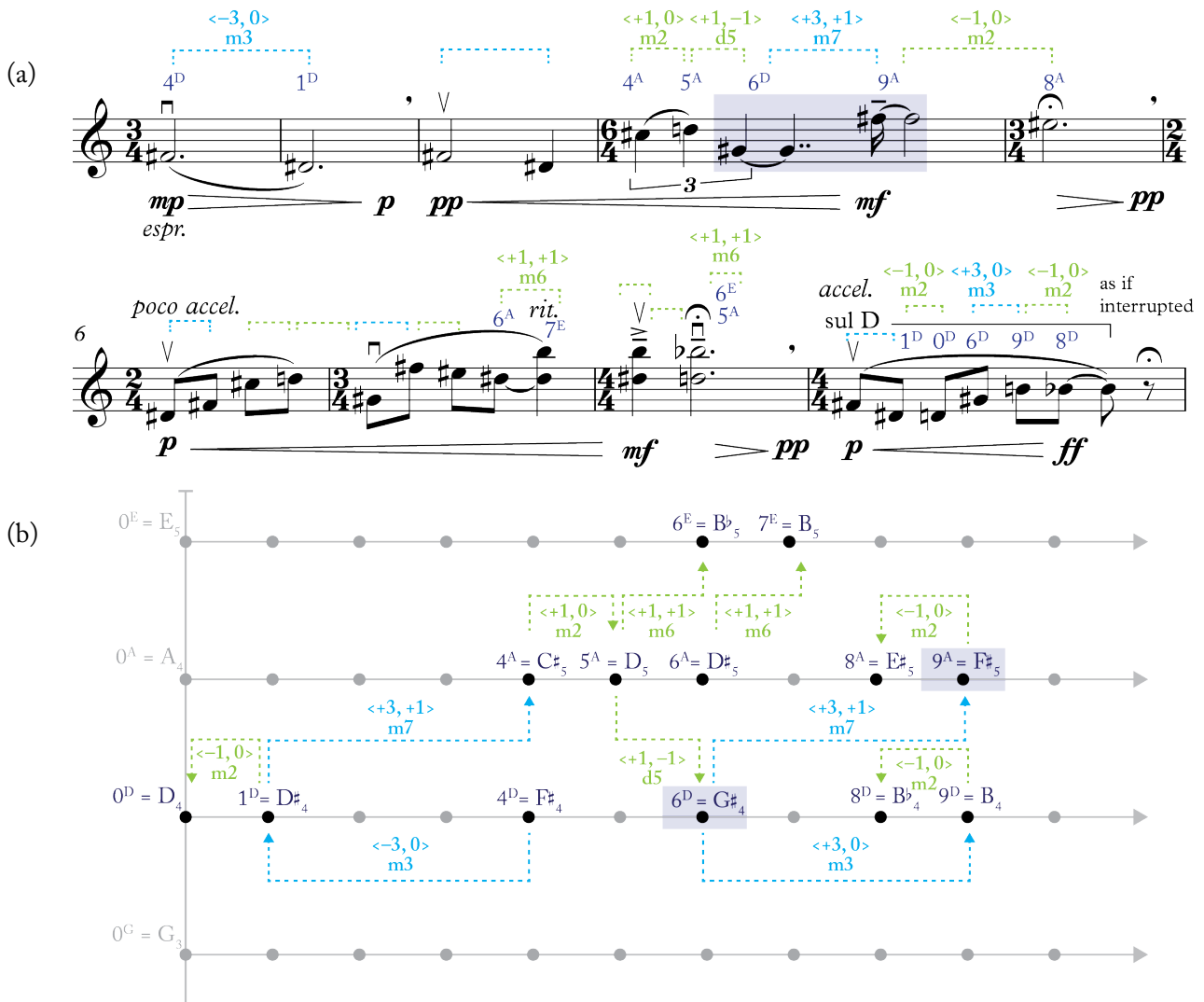
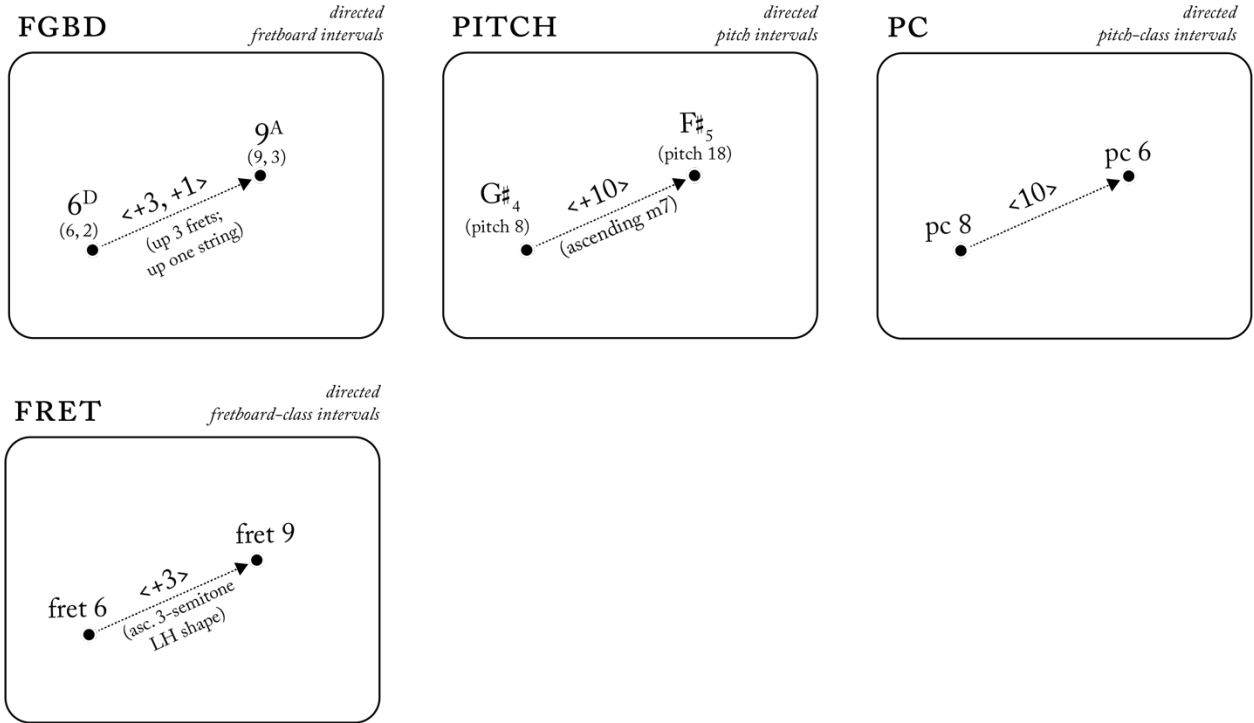


FIGURE 3. (a) The interval $G\sharp_4-F\sharp_5$ (highlighted in Figure 2) represented in a variety of Generalized Interval Systems (GISes): fingerboard space (FGBD), traditional pitch space (PITCH), pitch-class space (PC), and FRET, a space that captures the distance along the fingerboard, ignoring string crossings; (b) the GIS homomorphisms between these spaces.

(a)



(b)

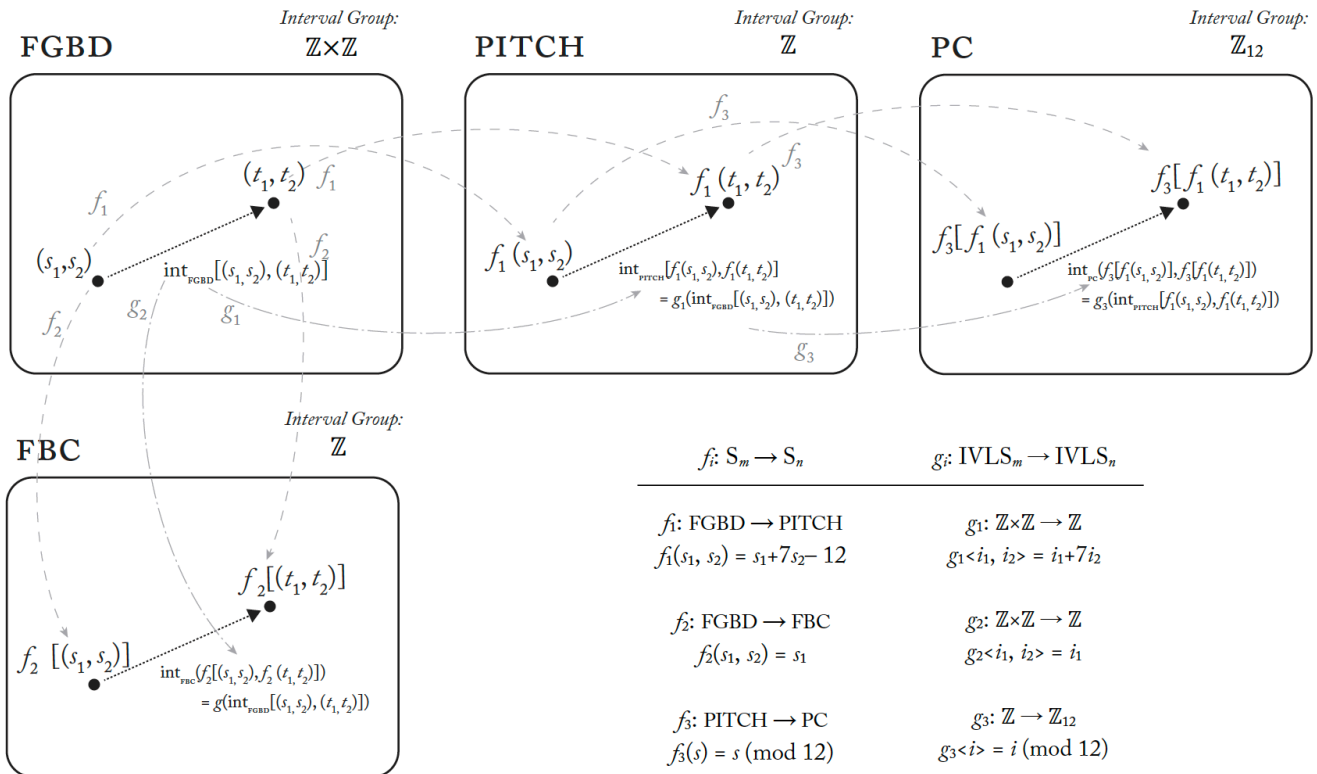


FIGURE 4. J.S. Bach, Violin Sonata No. 1 in G minor, BWV 1001 (1720), Presto, mm. 1–3; (a) annotated score excerpt; (b) triadic arpeggiation in fingerboard space showing how the descending G-minor triad appears as an irregular triangulation of the space. Colors group fingerboard space intervals by interval class: blue indicates ic 3 (m3/M6), purple indicates ic4 (M3/m6), and green indicates ic 5 (P5/P4).

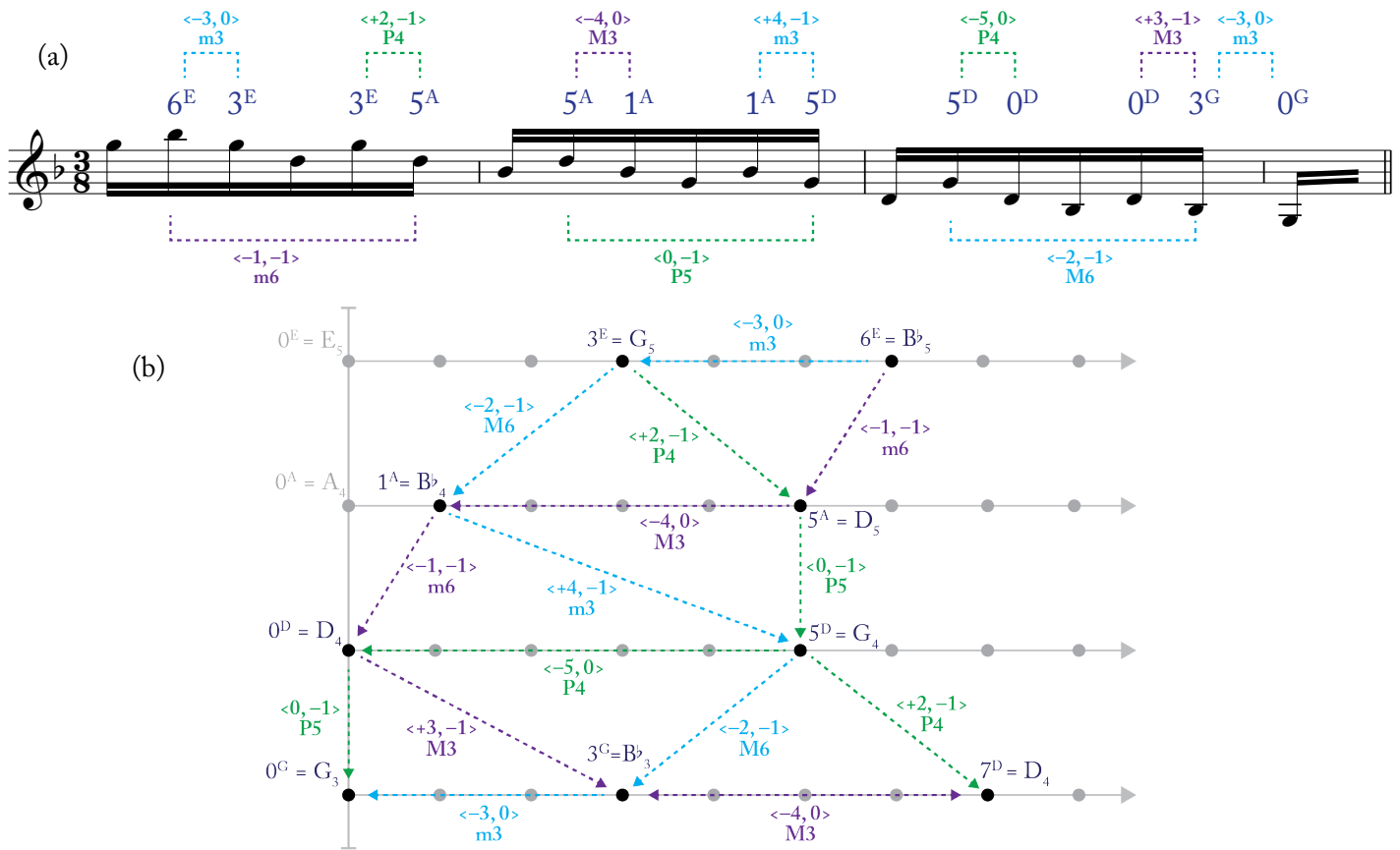
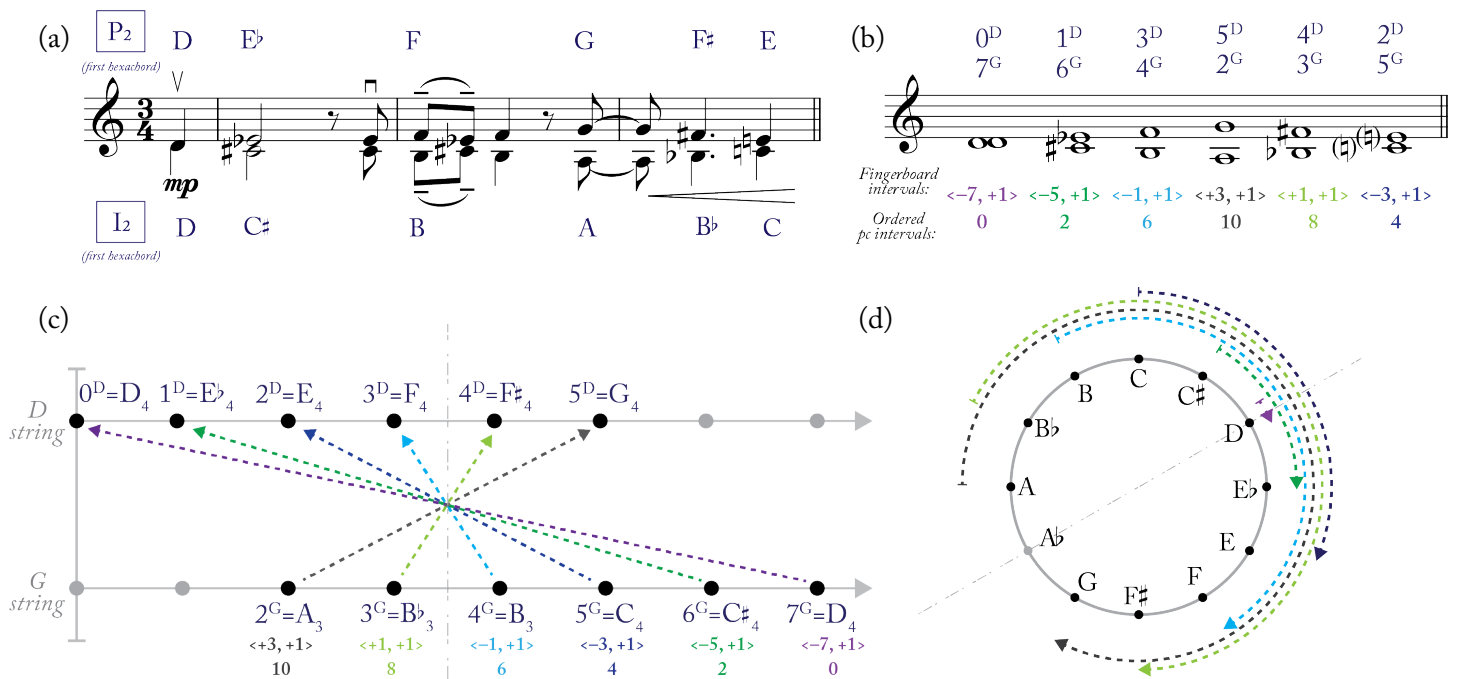


FIGURE 5. Ross Lee Finney, *Fantasy in Two Movements for Solo Violin* (1958), mm. 1–3; (a) annotated score showing inversionally related rows (analysis from Straus 2009); (b) score reduction; (c) dyads in fingerboard space with inversional axis between frets 3 and 4; (d) dyads on pitch-class circle with inversion around D.



Beyond the Audible: Embodied Choreographic Syncopations in Rhythm Tap Dance

Rhythm tap dance is an art form that occupies a peculiar status. Although broadly classified as a dance form, its performers consider it a musical genre, and many self-identify as percussionists and jazz musicians. Accordingly, rhythm tap dancers generally prioritize the percussive, sounding elements of their performances over the visual ones. However, an analysis of a performance considering only musical factors such as rhythm, accent, meter, and phrasing overlooks a crucial factor: the bodily motions that generate these elements. The dance steps used to realize the rhythms are not incidental; rather, they have their own grammar and draw on schematic combinations of steps held in the “musician’s storehouse” (Berliner 1994), acquired from a lifetime of learning tap’s conventions (Robbins and Wells 2019). A basic, paradigmatic deployment of dance steps typically aligns with—and thus reinforces—the rhythmic groupings, meter, and phrasing generated through percussive strikes of the shoes. However, a skilled dancer will combine steps in creative ways that produce complex choreographic phrasing that conflicts with their rhythms and the underlying meter. Analyses overlooking rhythm tap’s physical element thus do not account for the dissonance dancers experience between their sounded rhythms and the intricate choreographic phrasing that produces them.

In this paper, I argue that tap dancers use a range of choreomusical devices to create embodied syncopations and grouping dissonances that are not audible on the music’s surface. Tap dancers frequently perform seemingly simple motor rhythms realized using sequences of steps that they experience as syncopated. Through their steps, dancers mentally group the individual percussive attacks of the tap shoes into units with discrete beginnings and endings, analogous to musical motives (Example 1). I identify several factors that influence how dancers conceive step sequences as units, namely gravity and physical stability, genre conventions internalized through statistical learning, reification through nomenclature, and parallelisms. When dancers initiate choreographic units on weak beats or misalign musical and choreographic phrasing, this produces an embodied sense of syncopation.

Using a tap notation system I developed that highlights step groupings at various hierarchical levels through slurs (Example 2), I reveal how tap dancers—including Dianne Walker (Example 3),

Dormeshia Sumbry-Edwards, and Jason Samuels Smith—saturate apparently simple motoric passages with choreographic syncopations produced by step groupings. Moreover, I argue that attentive audience members who are well versed in tap dance might consciously or unconsciously imitate dancers' actions through mimesis and thus experience the steps and their groupings in the same syncopated manner (Cox 2017, Leaman 2021a). My work draws on my own experience as a tap dancer and synthesizes scholarship on music and dance (Jordan 2011, Robbins and Wells 2019, Bilidas 2019, Leaman 2021a), rhythm and meter (Krebs 1987, Cohn 2016), and embodied music cognition (Cox 2017). This research provides a framework for examining syntactical and embodied aspects of dance from a music-theoretical perspective, contributes to a burgeoning subfield of tap dance research in music theory, and facilitates recognition and appreciation of the choreomusical artistry exhibited by dancer-musicians in this underexamined African-American vernacular art form.

SUPPLEMENTARY MATERIALS

Example 1: Dancers' grouping of individual attacks of the tap shoes in a repeated "5-beat paradiddle" step (dig-spank-heel-step-heel), with pitch analog.

Here, four factors determine grouping (indicated by slurs): parallelisms arising from the repetition of the step sequence (dig-spank-heel-step-heel), genre conventions (ubiquity of this step sequence), the reification of this common step sequence through nomenclature ("5-beat paradiddle"), and a sense of physical stability at the end of each 5-beat unit from standing on both flat feet (marked by an "X").

The image shows two musical staves. The top staff is in 4/4 time and contains three groups of five eighth notes, each group slurred together and marked with an 'X' above it. Below the notes are the labels: 'dig spank heel step heel, dig spank heel step heel, dig spank heel step heel.' The bottom staff is also in 4/4 time and shows a pitch analog of the top staff, with a melodic line that follows the rhythm of the eighth notes.

Example 2: Basic tap notation symbols. (my own)

	Step (etc)		Brush		Flat scrape
	Heel		Spank		Outside edge scrape
	Stamp/ Stomp		Inside edge	<div style="border: 1px solid black; border-radius: 15px; padding: 5px;"> <p>Optional Diacritics</p> <p> Anchored by foot</p> <p> Anchored by floor</p> </div>	
	Dig		Outside edge		
	Knock		Scuff		

Example 3: Choreographic syncopations in a performance by Dianne Walker at DC Tap Fest XI, Washington, DC, 2019. <https://www.youtube.com/watch?v=L8mYLwFvCZg> 2:03–2:10.

The top line represents the rhythms Walker produces.

The second line indicates step groupings using slurs. Symbols denote the specific steps (see Example 2).

The bottom line reduces the texture to its groupings, with one note per step grouping and a textual indication of the resultant additive rhythm, measured in 8th notes.

The score is organized into five time segments, each with three staves: Rhythm (Rh.), Choreography (Ch.), and Groupings (Gr.).

- 2:03:** Rh. staff shows a 12/8 time signature. Ch. staff shows slurs over groups of notes. Gr. staff shows a single note per group with labels 3+, 4+, and 4+ below.
- 2:04:** Rh. staff continues. Ch. staff includes a solid black circle and a hatched triangle. Gr. staff shows labels 5+ and 6+ below.
- 2:06:** Rh. staff continues. Ch. staff shows slurs. Gr. staff shows labels 4+, 4+, and 5+ below.
- 2:07:** Rh. staff continues. Ch. staff includes a solid black circle and a hatched triangle. Gr. staff shows labels 5+, 4+, and 4+ below.
- 2:08:** Rh. staff continues. Ch. staff includes two solid black circles. Gr. staff shows a label 3+ below.

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Music Analysis and the Politics of Relatability: Listening to Mitski's *Be the Cowboy*

Japanese American singer-songwriter Mitski has repeatedly expressed discomfort with the media's persistent expectations to make her cultural, racial, and ethnic identities legible to white audiences. Drawing upon Édouard Glissant's theory of opacity (1997) and recent work on the minoritarian politics of relatability (Huang 2018; Lee 2019; León 2017), this paper argues that an analogous expectation exists within music analysis, which similarly demands that the music of minoritized musicians be rendered legible through the dominant epistemological paradigms of white Euroamerican male theorists (Hisama 2021; Robinson 2020). In particular, I demonstrate how one of the primary goals of music analysis in U.S./Canadian music theory—to establish interpretive ownership over a work's structure through the classifying and hierarchizing of musical features—is incompatible with Mitski's use of unconventional formal song structures.

Through an analysis of melody, timbre, and instrumentation in “Washing Machine Heart” and “Why Didn't You Stop Me?” from Mitski's *Be the Cowboy* (2018), I propose a music analytical orientation that disengages from the taxonomic discourses that are prevalent in the analysis of popular song form. By embracing ambiguity and unknowability, my analysis mirrors Mitski's refusal to make her identity legible according to dominant societal categorizations of race, ethnicity, gender, and nationality.

I begin by demonstrating how taxonomic methods of analysis are especially widespread in the literature on popular song form (Osborn 2013; Nobile 2020; Temperley 2018). These approaches generalize the parameters of a song (lyrics, harmony, instrumentation) to provide criteria for categorizing its formal sections (verse, chorus, bridge). Drawing upon experiential approaches to analysis (Lewin 1986; Attas 2015), I then outline an in-time account of Mitski's songs without indulging the impulse to decipher sectional boundaries. My analyses demonstrate how Mitski's eschewal of conventional repetition patterns induces sensations of formal disorientation and uncertainty. In my discussions of the two songs, I deliberately avoid notated musical examples to emphasize my experiential engagement with the music and to interrogate the role of Western staff notation as a colonialist technology for producing knowledge about musical and racial Others (Goodman 2018).

My analysis of “Washing Machine Heart” shows how each formal section exhibits sonic characteristics of multiple section types. Section A, for instance, resembles both a verse and refrain, whereas Section C thwarts an expectation of a climactic chorus by incorporating sonic features that are typical of a bridge and pre-chorus (Table 1). The sense of formal ambiguity is further enhanced by the absence of external repetition, with each section stated only once in the song. In “Why Didn't You Stop Me,” rapid changes in texture, uneven phrase lengths, and a mid-sentence separation of lyrics across sections produce a persistent sense of formal instability, preventing listeners from apprehending the formal function of each section (Example 1).

By embracing ambiguous sectional identities in Mitski's music, I offer one possible approach for resisting music theory's desires for legibility and classification. Respecting Mitski's right to opacity, I argue, enables a reparative approach to listening (Cheng 2016) that extends care towards the musicians under study.

Table 1: Formal Ambiguity in “Washing Machine Heart”

	Formal and Sonic Features
<p>Section A</p> <p>First statement (0:07–0:16) Second statement (0:16–0:25) Third statement (0:30–0:38)</p>	<p><u>Verse-like Features</u></p> <ul style="list-style-type: none"> • Repeated melody is set to different lyrics in each statement • Advancement of lyrical narrative throughout the three sections <p><u>Chorus-like Features</u></p> <ul style="list-style-type: none"> • Statements of Section A share identical melodic and textural characteristics • Articulation of song title in the lyrics • Stability of sonic intensity (Peres 2016)
<p>Section B</p> <p>First statement (0:25–0:29) Second statement (0:56–1:09)</p>	<p><u>Verse-like Features</u></p> <ul style="list-style-type: none"> • Melody and lyrics recall those of Section A <p><u>Pre-chorus-like Features</u></p> <ul style="list-style-type: none"> • Intensification of sonic energy through the addition of guitar and synthesizer • Melodic syncopation suggests a build-up function
<p>Section C</p> <p>First statement (1:09–1:22) Second statement (1:23–1:36) Third statement (1:36–1:50)</p>	<p><u>Bridge-like Features</u></p> <ul style="list-style-type: none"> • First statement features an abrupt reduction in texture • Diminishing sonic energy with slower rates of harmonic change compared to other sections • Introduction of entirely new melodic material <p><u>Chorus-like Features</u></p> <ul style="list-style-type: none"> • Lyrics with lower syllabic density than that of other sections (e.g., “Do mi ti, why not me”) • Lyrics offer self-reflection through repetition (Neal 2007) • Repetition of a single three-note motive contributes to the melody’s memorability <p><u>Pre-chorus-like Features</u></p> <ul style="list-style-type: none"> • Second and third statements exhibit a build-up of sonic energy through successive addition of instrumental layers (Spicer 2004)

Example 1: Distribution of lyrics and changes in instrumentation across Sections A and B (0:02–0:25), “Why Didn’t You Stop Me”

	Lyrics:	Instrumentation:
Section A		
Measure 1:	<i>(I know that I</i>	Voice, bass, drums
Measure 2:	<i>ended it, but</i>	
Measure 3:	<i>why won’t you chase</i>	
Measure 4:	<i>after me?) (You</i>	
Measure 5:	know me better than	
Measure 6:	I do, So why	
Section B		
Measure 1:	didn't you	Two vocal layers, claps, guitar, bass, drum
Measure 2:	stop me?)	
Measure 3:	<u>(Why didn't you</u>	
Measure 4:	<u>stop me</u>	
Measure 5:	<u>and paint it o-</u>	Voice, bass, drums
Measure 6:	<u>-ver?)</u>	

Each sentence in the lyrics is bracketed in parentheses and coded in *italics*, **bold**, and underline to highlight the misalignment between the lyrics and melodic phrases.

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Buffy Sainte-Marie's Self-Expressive Voice

Buffy Sainte-Marie is an Indigenous (Plains Cree) singer-songwriter who emerged in the folk-inspired 1960s Greenwich Village coffeehouse scene. Her provocative protest song “My Country ‘Tis of Thy People You’re Dying” is an anthem to decolonization. Sainte-Marie refers to it as “Indian 101” for people who have been denied the real history of North American Indigenous life. Her lyrics recount acts of genocide against Native Americans, with each stanza’s refrain stating the song’s title to the tune of “My Country ‘Tis of Thee.” Her pointed refrain invites an interrogation of the title’s possessive adjective and asks her listeners to recall lyrics like “Sweet land of liberty” from the patriotic song source and ask, “liberty for whom?”

While this protest song is a vehicle for Sainte-Marie to educate her audiences about Indigenous history in North America, the lyrics are only one aspect of the song’s expressive impact. In this paper, I draw on work on voice (Malawey 2020) and self-expression (Green 2007) to explore Sainte-Marie’s self-expressive voice in three performances of “My Country” between 1966 and 2017 (see Example 1). I explore techniques of “expressive asynchrony” (Yorgason 2009; Murphy 2019), flexible meter (Murphy 2022), and techniques of vocal production, including her wide vibrato (Rings 2015) and characteristically raspy vocal timbre, which add layers of expressive impact to her performances.




In other songs (like those in Example 2), Sainte-Marie uses techniques of expressive asynchrony (non-alignment between melody and accompaniment) to convey an aesthetic of self-expressive imperfection for songs without autobiographical lyrics. In “My Country,” asynchrony seems to arise spontaneously, projecting a sense of authentic emotion in performance, in dialogue with other “imperfect” performance traditions that influenced Sainte-Marie’s music, like the Delta blues. The flexible meter (fluctuations in durations between beats) of “My Country” changes across recordings (see Example 3), with her 2017 version offering the most striking contrasts between durations and an overall faster tempo, both of which reflect an urgent delivery of the song’s (unfortunately) timeless message.

In all three performances of “My Country,” Sainte-Marie transforms two techniques of her striking vocal production. First, she shifts her characteristic vibrato from consistent and clearly defined (Example 4a) to animated and uneven (Example 4b) at moments of expressive importance in performance. Second, her vocal timbre becomes raspier and more guttural, signaling spontaneous emotive responses to lyrical meaning. These two transformed techniques of vocal production are in dialogue with each other throughout and between performances of “My Country,” signaling their important role in Sainte-Marie’s self-expressive rhetoric for her Native American protest songs.

I conclude this paper by investigating voice beyond the “sonic materiality” (Malawey 2020) of Sainte-Marie’s performances to consider “voice” as a metaphor and as a marker of identity. As an Indigenous singer, Sainte-Marie’s protest songs (what she calls “activist songs”) represent a network of signals of self, including group membership and agency. Sainte-Marie’s self-expressive voice is a vehicle for meaning beyond the lyrics and the sonic qualities of her protest songs, offering insights into her expression of self through musical performance.

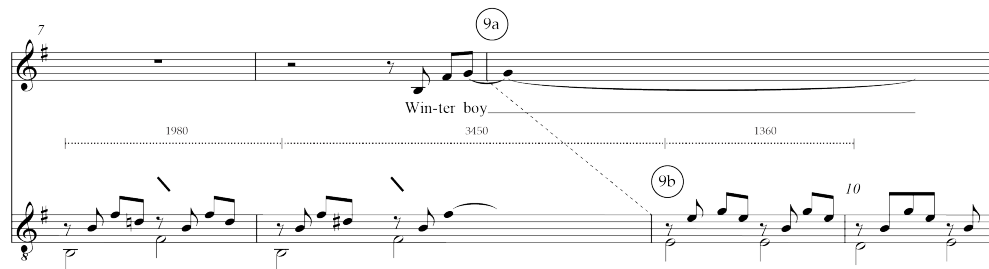
Supplemental Materials:

Example 1: Recordings of “My Country ‘Tis of Thy People You’re Dying”

Year	Recording	Format	
1966	<i>Little Wheel Spin and Spin</i>	Studio recording	
1966	Pete Seeger's <i>Rainbow Quest</i>	Television program	
1966	<i>Medicine Songs</i>	Studio recording	

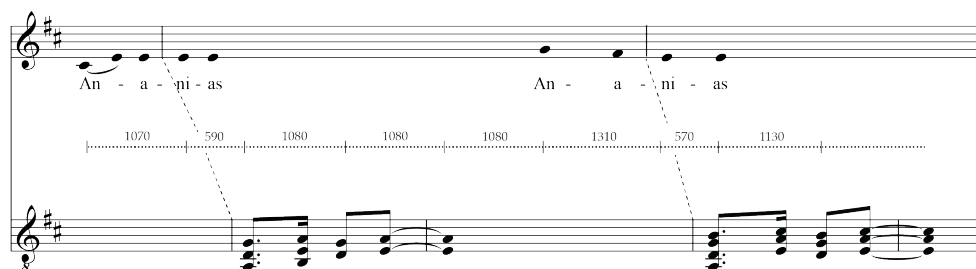
Example 2a) Expressive asynchrony in “Winter Boy,” *Little Wheel Spin and Spin* (1966)

Spans between the staves indicate duration lengths, measuring inter-onset intervals in milliseconds. Diagonal lines between bars indicate a conception of these as asynchronous measures between the voice and guitar.



The musical score for "Winter Boy" consists of two staves. The top staff is the vocal line, and the bottom staff is the guitar accompaniment. The vocal line includes the lyrics "Win-ter boy" and "10". The guitar line features a rhythmic accompaniment. Horizontal lines with numerical values (1980, 3450, 1360) indicate inter-onset intervals between notes in the vocal line. Diagonal lines connect these intervals to the corresponding notes in the guitar line, illustrating asynchronous measures between the voice and guitar. Circled labels "9a" and "9b" are placed above specific notes in the vocal line.

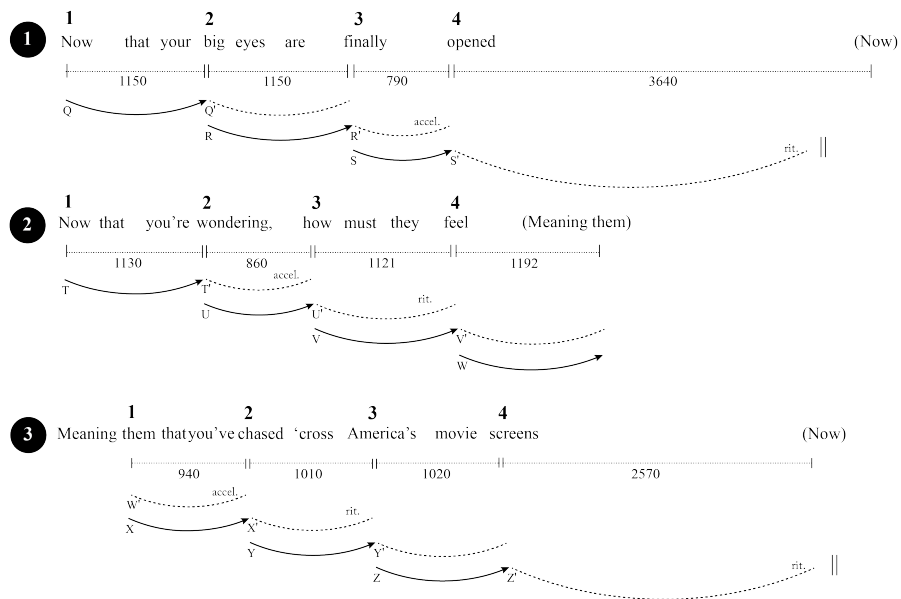
b) Expressive asynchrony in “Ananias,” *It’s My Way!* (1964)



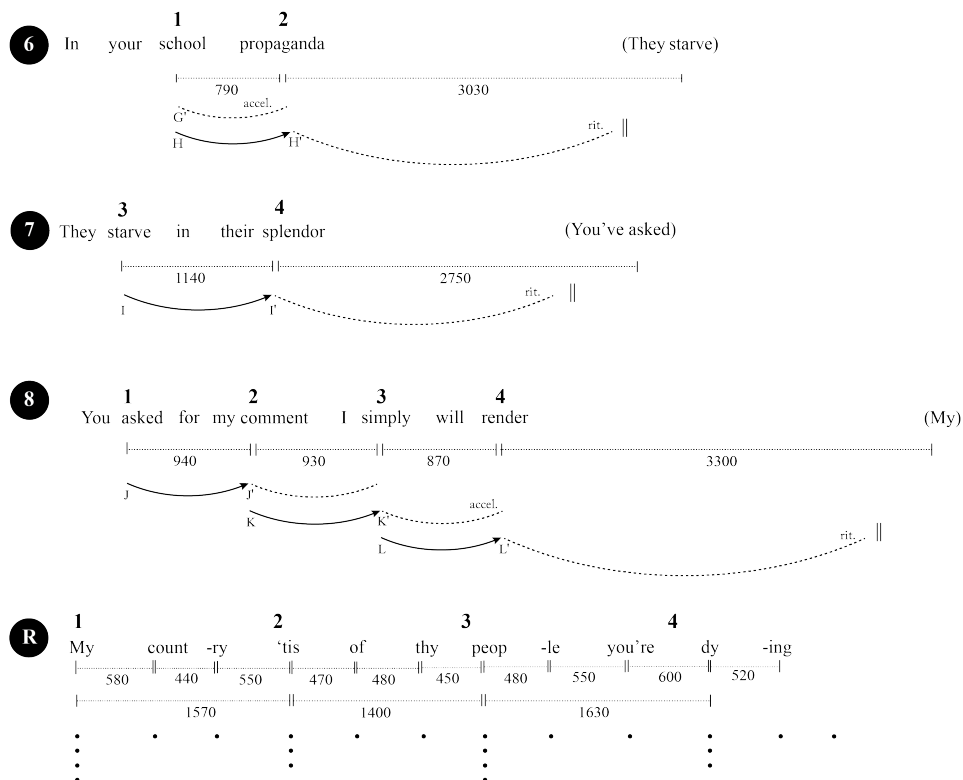
The musical score for "Ananias" consists of two staves. The top staff is the vocal line, and the bottom staff is the guitar accompaniment. The vocal line includes the lyrics "An - a - ni - as" and "An - a - ni - as". The guitar line features a rhythmic accompaniment. Horizontal lines with numerical values (1070, 590, 1080, 1080, 1080, 1310, 570, 1130) indicate inter-onset intervals between notes in the vocal line. Diagonal lines connect these intervals to the corresponding notes in the guitar line, illustrating asynchronous measures between the voice and guitar.

3a) Flexible Meter in “My Country,” from *Little Wheel Spin and Spin* (1966)

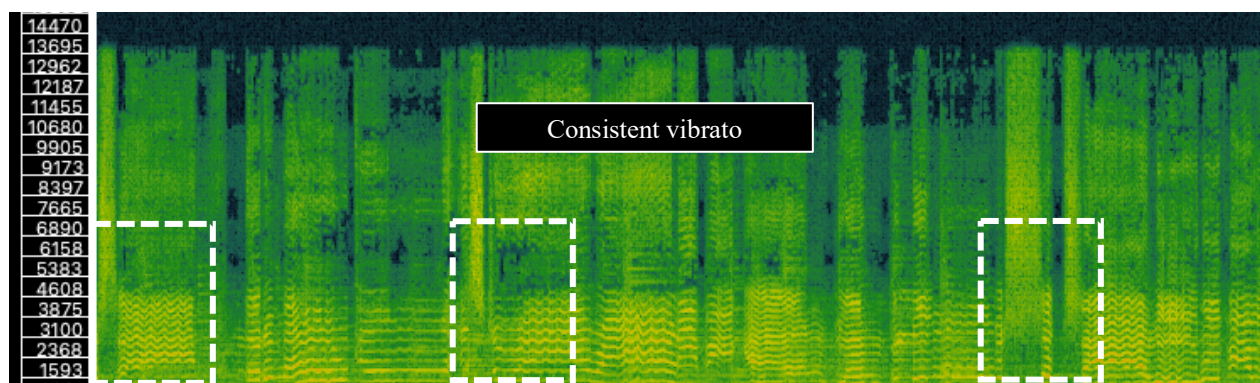
Numbers above the text indicate hyperbeats. Spans below the staff indicate duration lengths, measuring inter-onset intervals in milliseconds. Symbols below the staff are borrowed from projective meter (Hasty 1997; Murphy 2022) to show the perception of duration lengths in comparison to the previous duration. (“*Accel.*” indicates a faster duration than the previous; “*rit.*” indicates a lengthening of the second duration.)



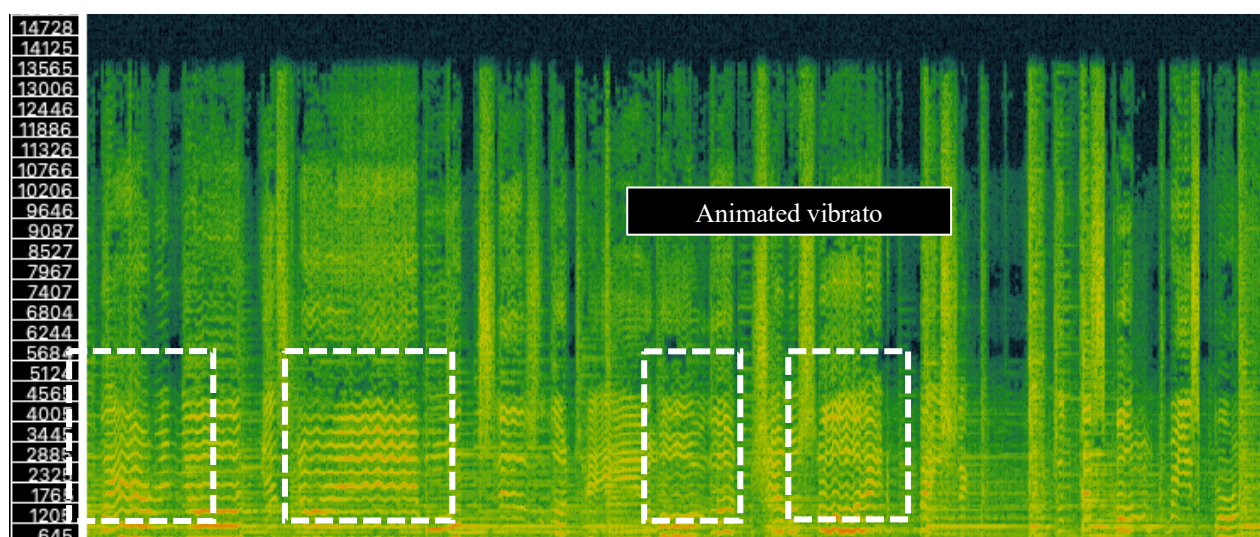
b) Flexible meter in “My Country,” from *Medicine Songs* (2017), end of verse 1 with refrain



Example 4: Transformed vibrato in “My Country,” *Little Wheel Spin and Spin* (1966)



(a) 1:17–1:26: “Then further say that American history really began when Columbus set sail out of Europe”



(b) 1:41–1:51: “And yet where in your history books is the tale of the genocide basic to this country’s birth”

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Proposal: Single Author Paper Presentation – 45 Annual Meeting of SMT, Nov. 10-13, 2022

Title: Analytical approaches to African art music: the case of Ephraim Amu

Description:

For all the scholarly attention dedicated to African musics, study of African **art** music is comparatively rare. Musicologists and theorists have typically devoted their care to European art music, where ethnomusicologists lean toward indigenous and popular music categories. Agawu suggests that the neglect heralds a dismissal on the part of ethnomusicologists: that African art music's mixed origins—showing both European and indigenous African features—renders it, to the less judicious, “inauthentic,” hence less appealing for study. (Agawu 2003,119) Yet, African art music composers generate music enthusiastically performed, consumed and celebrated by musicians and listeners across the continent; repertoire rich for study.

Of particular interest to me is the art music of Ephraim Amu (1899-1995). His work is largely unexplored theoretically, despite his stature as the “Father of Ghanaian art music,” and architect of the regional choral idiom. Now that his music is available through the digital archive housed by the Ephraim Amu Foundation, it is possible for performers, scholars, and theory departments hungry to diversify their curricular offerings to access his work.

The presence of Western harmony, SATB texture, and an encoding in staff notation in his works all lead Western theorists to turn toward analytical tools for Western repertoires. Alas, these are only partially of use. Drawing on the work of Benjamin Aning, Kwasi Ampene and J.H. Kwabena Nketia for traditional repertoires, alongside studies by Kofi Agawu, Alexander Agordoh, Misonu Amu, Timothy Andoh, George Dor and Adolphus Turkson for the music of Dr. Amu, I provide a model for an analytical approach to Amu's music. Initial steps include identification of musical features, determination of the cultural contexts from whence they come, and consideration of how these contribute to the character of the work as a whole. I then explore how the combination of the various musical features Amu weaves together creates a music that is novel, fresh, Ghanaian and simultaneously, entirely his own.

Appended to this proposal are two different annotations of the score ***Onipa da woho so***. The first (Ex. 1) highlights Amu's dissonance treatment, one aspect stemming clearly from his Western musical training in the colonial period and his studies in London (Royal College of Music, 1936-1941). The second score annotation demonstrates application of Nketia's analytical observations regarding Akan traditional song (Ex. 2). Amu noted that the handling of indigenous features in his compositional practice stemmed from his study of traditional song retrieved through field work. Catalogs of his recordings show extensive study in the Akan areas, and ***Onipa*** was composed for a church in Akropong, located in the Akan region. Nketia illustrates how melodies in Akan song are primarily segmented tetrachordally (Exx. 3 and 4). Similar segmentation is apparent in ***Onipa***.

By exploring points of correspondence in practice that allow for a dovetailing of systems, we observe how Amu creates a cohesive expression. Yet, meaning is derived from communication of values, or novelty in the thwarting of norms, both of which are celebrated in Amu's work, and which I take up after the more formalist analysis.

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Who Is Allowed to Be a Music Theorist?

Sarah Mary Fitton and *Conversations on Harmony* (1855)

Alexander Rehding (2020) is absolutely correct: we must build a countercanon of theorists traditionally excluded from our histories of music theory. This paper examines one such excluded figure, Sarah Mary Fitton (1796–1874). Fitton’s *Conversations on Harmony* (1855), a series of dialogues between the fictitious young Edward and his mother, was popular with students and amateur musicians in Great Britain and continental Europe during the nineteenth century. Study of her work (Rainbow 1986, 2009; Shteir 1996) has centered exclusively on its educational contributions. I take the *Conversations* beyond its usual music-educational context, focusing on Fitton’s original theory of augmented sixth chords and her distinctive approach to chromatic scale harmonization. That Fitton’s work has not been recognized as music theory raises important questions about the role of both gender and class in music-historical narratives.

Fitton’s original theory of augmented sixth chords departs from Alfred Day’s (1845) method involving fusion and double roots, an approach well known throughout Great Britain at the time. As shown in Examples 1 and 2, she derives augmented sixth chords from altered dominant seventh chords, diminished seventh chords, diminished triads, and minor triads. While Day treats augmented sixth chords as dominants, Fitton considers augmented sixth chords as functionally fluid; regardless of function, they resolve to a root-position triad. Furthermore, all augmented sixth chords, not just German sixth chords, initiate modulation. In the first progression in Example 3, a German sixth chord resolves to a root-position G major triad, which transitions to the key of C minor. In the second progression, a French sixth chord built on lowered $\hat{7}$ in C major resolves to an A major triad, which leads to the key of D major.

After introducing augmented sixth chords, Fitton turns to harmonizing the chromatic scale, which, since representing “a succession of unfinished modulations,” lacks a fixed rule (1855, 196). Fitton’s chromatic scale harmonizations extend her theory of augmented sixth chords through omnibus progressions: in Example 4, a small omnibus progression (Telesco 1998) appears in reverse; in Example 5, a classic omnibus, albeit without an initial chordal seventh, prolongs V/IV. Other harmonizations—shown in Examples 6 and 7, respectively—emphasize French sixth chords and common-tone diminished seventh chords.

In conclusion, I consider several crucial questions about Fitton and the *Conversations*. How have Fitton’s gender and social standing as a governess affected her reception as a music theorist? Why has her pedagogically oriented *Conversations* failed to enter our canon of music-historical narratives? For music theorists, is music education a degraded category? Why do Fitton and other women—such as Anne Young (Raz 2018a, 2018b), Oliveria Prescott (Lumsden 2020), Nanine Chevé, Grace Alverson, Louisa Kirkman, Amy Dommel-Diény, and F.J. Hughes—not count as music theorists? How can the study of these authors, as well as those from other marginalized communities, help us reframe our own music-theoretical questions? Most importantly, how can such studies help us understand and reform our methods of discipline formation?

(485 words—500-word limit)

Selected Examples

Example 1. Augmented sixth chords derived from (1.) a second-inversion dominant seventh chord, (2.) a first-inversion diminished triad, and (3.) a first-inversion diminished seventh chord. Fitton, *Conversations on Harmony* (1855, 149).

Chord of the Augmented Sixth.

1. Chord of the Dominant seventh. 2nd inversion.	2. Diminished chord. 1st inversion.	3. Chord of the Diminished seventh. 1st inversion.
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Example 2. Augmented sixth chord created by raising the root of a first-inversion minor triad. Fitton, *Conversations on Harmony* (1855, 150).

1. Perfect minor chord. Not inverted.	2. 1st inversion.	3. Chord of the Augmented sixth.
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Example 3. Augmented sixth chord after tonic chord initiates modulation from (1.) C major to C minor and from (2.) C major to D major. Fitton, *Conversations on Harmony* (1855, 190).

1. C major.	C minor.	2.	D major.
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Ger_5^6
 Fr_3^4

Example 4. Reverse small omnibus in harmonization of an ascending chromatic scale on C. Fitton, *Conversations on Harmony* (1855, 197).

reverse small omnibus

V_2^4 ————— V^7

Example 5. Classic omnibus prolonging V/IV in harmonization of a descending chromatic scale on G. G. Fitton, *Conversations on Harmony* (1855, 198).

classic omnibus in C major

V^6 ————— V^7
 of IV = C major

Example 6. Harmonization of a descending chromatic scale on C with alternating French sixth chords and root-position major triads. Fitton, *Conversations on Harmony* (1855, 197).

alternating Fr_3^4 and root-position major triads

Example 7. Harmonization of an ascending chromatic scale on G ending with a common-tone diminished seventh chord. Fitton, *Conversations on Harmony* (1855, 198).

G major: CT^{°7} V₅⁶ I

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Studying the Piano Etude: Virtuosity, Perfection, and Disability

Poster Abstract: 489 words

The etude genre, a nineteenth-century mainstay of professional and amateur pianism, aims to develop virtuosity (Au 1999). Etudes lure pianists with promises of super-human abilities in numerous areas, including strength, flexibility, and coordination (Ex. 1). Although such polished technique is highly desirable, the implications of valorizing virtuosity remain largely examined. Etudes's core premise striking: bodies are deficient and need correction, akin to what Joseph Straus has called an Overcoming narrative (2018). Indeed, even our language is problematic: "virtuosity," so emblematic of etudes, comes from "virtuous," which has gendered, moralizing undertones through associations with male strength and female chastity (Ex. 2).

But what if etudes were not explicitly about correcting faulty bodies? In this poster, I identify two composers from the 20th century whose piano etudes challenge the perfect technique the genre idealizes. I argue that György Ligeti challenges our preference for perfect technique by writing apparent mistakes into the score, while Conlon Nancarrow challenges our ideas of what a performer looks like by writing for player piano. Both composers were fascinated with machines (Clendinning 1993, Gann 1995) and wrote etudes that are exceedingly difficult to play, but did so in divergent ways. I frame these challenges as alternate narratives following Straus (2011): Desirable-Difference in Ligeti, and Escapist-Fantasy in Nancarrow.

I develop the Desirable-Difference narrative by comparing representative passages from Ligeti's etudes (1985–2001) to more traditional etudes. I show that he upends the etude genre from within by writing a variety of "mistakes" into the score. Example 3a–c shows passages with apparent wrong notes, uneven trills, and hiccupping scales. Each of these draws on common "problem areas" in pianistic technique: Performers are dedicated to achieving so-called clean octaves, sparkling trills, and pearly scales. Ligeti, however, makes them aspire to apparent deficiencies. In making "wrong" notes right, Ligeti subverts our expectations of virtuosity and perfection.

I develop the Escapist-Fantasy narrative by examining the extreme complexity of representative Nancarrow etudes for player piano (1948–1992). These pieces explore ostinati, isorhythm, and complex canonic techniques, including augmentation and diminution, acceleration and deceleration, superparticular tempo ratios, and textural inversion in up to twelve voices. Nancarrow frequently arrives at complexity that is extremely challenging for humans, but occasionally also literally impossible, as in Canon 2: $\sqrt{2}$ (Callender 2014). In writing for player pianos, he challenges ideas of what performers look like. While traditional audiences sit where they will see the pianist's hands and bask in the excitement of challenging music performed live, Nancarrow's concert etudes look different. The precise technique that produces the intricate music is not to be seen, only heard.

Together, Ligeti and Nancarrow pose foundational challenges to the purpose of the etude genre, challenges that confront performers and audiences alike. Performers must adopt a flexible interpretation of what perfection sounds like, while audiences must rethink their preference for physically embodied music. Ligeti and Nancarrow show us a vision of the etude is not about correcting faulty bodies, but about celebrating difference.

Example 1. Corrective Tendencies in Traditional Piano Etudes

Piano etudes assume certain fingers are weaker and less independent than others and seek to remedy the imbalance through music.

Desirable Ability	Musical Manifestation in Etudes
Accuracy	Leaps, passagework, moving between white/black notes, etc.
Agility	Even tempo, accurate notes, etc.
Balance	Between melody and harmony, registers, etc.
Coordination/independence	Of hands, of fingers, use of pedals, etc.
Evenness	Rhythm, parallel 3 ^{rds} and 6 ^{ths} , etc.
Flexibility	Hand span, moving between white and black notes, etc.
Strength	Independence of fingers, evenness of passagework, control of volume, etc.

Example 2. Etymology of “Virtuosity” and Relationship to Morality

*Definitions below are taken from www.merriam-webster.com. Especially relevant meanings are **bolded**.*

Definition of “Virtuous”

1. **Morally excellent: righteous**
2. **Chaste**
3. Potent, Efficacious

Definition of “Virtue”

1. a) **conformity to a standard of right: morality**
b) **a particular moral excellence**
2. a beneficial quality or power of a thing
3. **manly strength or courage: valor**
4. **a commendable quality or trait: merit**
5. **a capacity to act: potency**
6. **chastity, especially in a woman**
7. virtues plural: an order of angels

Example 3. Ligeti Etudes Create a Desirable-Difference

a) “Wrong notes” in Etude No. 6, mm. 118–119

Octave passages are much more common, which makes these major 9ths sound like mistakes.

cresc.

118

cresc.

senza ped.

8b

Etc.

b) “Uneven trills” in Etude No. 10, m. 1

12/8 p

sempre simile

c) “Hiccupping scales” in Etude No. 3, mm. 30–32

Diamond noteheads in the right hand are held down silently; small noteheads in left hand will not sound, but are indicated nonetheless to be played.

30

mf

Selected Bibliography

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Public Music Theory, Then and Now: Introduction to the Victor Zuckerkandl Index

This interactive poster presentation features the Victor Zuckerkandl Index, an online, publicly accessible database of unpublished correspondence, manuscripts, and other archival materials related to the music theorist and philosopher Victor Zuckerkandl (1896–1965). Today, Zuckerkandl is best known to English-language scholars for his two-volume *Sound and Symbol* (1956, 1973) and for *The Sense of Music* (1959), a treatise based on his teaching notes at St. John's College. Although Zuckerkandl's ideas are often referenced by music theory specialists, his writings and lectures were almost exclusively for general audiences: the interested public, liberal arts students, and professionals in other fields—all of whom had little to no formal musical training.

Created by a team of music theorists and librarians, the Victor Zuckerkandl Index upholds Zuckerkandl's commitment to making scholarship accessible to a wider community. The starting points for this project are digitized materials collected by the first author at three archival sites: St John's College Annapolis, Maryland, USA; the Eranos Foundation, Ascona, Switzerland; and the Austrian National Library, Vienna, Austria. While some of these sites have title lists for their Zuckerkandl holdings, none have detailed finding aids. Further, accessing the Eranos Foundation is difficult, given its remote location. The Victor Zuckerkandl Index addresses these challenges by providing detailed summaries of 211 unpublished items (approximately 1740 physical pages) related to Zuckerkandl's life and work. See **Example 1** for an image of the Index's homepage, which shows four series (types) of documents. **Example 2** shows a sample item of correspondence; it features a detailed description of the format and contents of the original document, a reference list of related published items, and hyperlinks to related correspondence and manuscript drafts within the Index.

Our poster presentation will showcase the structure and contents of the Index, along with its search and browse features. We will also describe how we worked collaboratively and remotely during the COVID-19 pandemic to create relational links between documents, how we used context cues to locate missing pieces of information, and some challenges we faced in deciphering handwritten documents; see **Example 3** for a comparison of handwriting across several letters. Moreover, we will foreground some insights we gained in our close examination of the archival materials. For instance, Zuckerandl's correspondence with Rudolf Ritsema and Olga Fröbe-Kapteyn, leaders of the storied Eranos circle, reveals Zuckerandl's dedication to this center of Western esoteric thinking, as well as his anxieties about discussing music (theory) with its multidisciplinary audience. Finally, we will discuss how we created blog posts and used the library's social media platforms to share the completed Index with a larger public.

The Victor Zuckerandl Index enables other researchers with an interest in Zuckerandl's work—and the people, organizations, and ideas associated with him—to see rich summaries of relevant items, without or before viewing the original documents themselves. We suggest that this project highlights the benefits of researcher-librarian collaborations and that it could serve as a model for others who wish to share their archival findings more widely.

(495 words)

Collection 62 - Victor Zuckerkandl index

- [Collection] 62 - Victor Zuckerkandl index
 - [Series] A - Correspondence
 - [Series] B - Manuscripts
 - [Series] C - Readers' reports
 - [Series] D - Miscellanea

Identity area	
Reference code	CA OTUFM 62
Title	Victor Zuckerkandl index
Date(s)	<ul style="list-style-type: none"> 1927-1994 (Creation)
Level of description	Collection
Extent and medium	Approx. 1740 pages + 2 folders of textual records

Context area	
Name of creator	Zuckerkandl, Victor (1896-1965) Biographical history: Victor Zuckerkandl (1896-1965) was an Austrian musicologist and educator, whose writings touched on music psychology, anthropology, literature, and politics. Born on July 2, 1896, to a family of Viennese-Jewish intellectuals, Zuckerkandl's early life ... » read more
Repository	[REDACTED]
Archival history	The materials described are items located in three archives: the Austrian National Library, Vienna, Austria (Österreichische Nationalbibliothek, ONB); the Eranos Foundation, Ascona, Switzerland (Eranos); and Greenfield Library, St. John's College, ... » read more
Immediate source of acquisition or transfer	Items were digitized by [REDACTED] on the following dates: <ul style="list-style-type: none"> Greenfield Library, St. John's College, Annapolis, MD, USA, on July 12-13, 2016 (access granted by Catherine Dixon, Library Director) Austrian National Library, Vienna, Austria, on May 29-3 ... » read more

Content and structure area	
Scope and content	This collection contains an indexing of selected unpublished materials related to the music theorist and philosopher Viktor Zuckerkandl (1896-1965). Included are descriptions of digitized correspondence, manuscripts, and miscellanea. The three archives ... » read more
System of arrangement	The collection consists of 4 series: (A) Correspondence ; (B) Manuscripts ; (C) Readers' reports ; (D) Miscellanea.

Conditions of access and use area	
Conditions governing access	Access to digitized materials vary depending on location of physical media. Contact [REDACTED] for more information.
Language of material	<ul style="list-style-type: none"> Dutch English French German

Allied materials area	
Existence and location of originals	The items in this index are from the Austrian National Library, Vienna, Austria (ONB); Eranos Foundation, Ascona, Switzerland (Eranos); and the Greenfield Library, St. John's College, Annapolis, Maryland, USA (St. John's). The library/archive and folder ... » read more
Related units of description	Related materials within the index are cross-referenced at the item level.

Notes area	
Note	To cite the index: [REDACTED]

Access points	
Genre access points	<ul style="list-style-type: none"> Textual records

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[Dublin Core 1.1 XML](#)

Related people and organizations

[Zuckerkandl, Victor](#) (Creator)

Related genres

[Textual records](#)

Example 1. Homepage of the Victor Zuckerkandl Index (identifying information redacted)

Item 013 - [Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, September 26, 1959]

[Item] 013 - [Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, September 26, 1959]
 [Item] 014 - [Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, November 14, 1959]
 [Item] 015 - [Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, February 6, 1960]
 [Item] 016 - [Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, March 11, 1960]
 [Item] 017 - [Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, June 18, 1960]
 [Item] 018 - [Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, July 9, 1960]

Victor Zuckerkandl index > Correspondence > [Letter from Viktor Zuckerkandl to Olga...]

Identity area

Reference code CA OTUFM 62-A-013
 Title [Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, September 26, 1959]
 Date(s) September 26, 1959 (Creation)
 Level of description Item
 Extent and medium 2 pages, handwritten in black ink; year written with pencil and accompanied by question mark

Context area

Name of creator [Zuckerkandl, Viktor](#) (1896-1965)
 Repository [REDACTED]

Content and structure area

Scope and content Zuckerkandl thanks Fröbe-Kapteyn for the invitation to the upcoming Eranos conference and mentions that he has known about Eranos for twenty years. Zuckerkandl states he has begun work on a second volume of *Sound and Symbol (Man the Musician)* in which he wishes to discuss musical sound as a vehicle for the self-realization and self-knowledge of man. He proposes a few titles for his 1960 lecture ["Die Tongestalt", "Wesen und Sinn der Tongestalt", "Der Mensch im Spiegel der Tongestalt"], asking Fröbe-Kapteyn which one she prefers, or whether he should think of a different title.
[read less](#)

Conditions of access and use area

Language of material German

Allied materials area

Existence and location of originals Eranos, Folder 1
 Related units of description Book:
 • Zuckerkandl, Viktor. 1973. *Man the Musician*, translated by Norbert Guterman. Vol. 2 of *Sound and Symbol*. Princeton: Princeton University Press.
 • German Publication of Vol. 2: Zuckerkandl, Viktor. "Das Buch von der Musik." In Lipp, Gerhard. 2002. *Das musikanthropologische Denken von Viktor Zuckerkandl*. Tutzing: Hans Schneider.
 Article:
 • Zuckerkandl, Viktor. 1960. "Die Tongestalt." *Die neue Rundschau* 71, no. 4 (Winter): 720-56.
 Lecture given at Eranos 1960, published:
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 Correspondence:
 • See related correspondence between Zuckerkandl and Fröbe-Kapteyn discussing plans for the 1960 conference.
[read less](#)

Related descriptions
 • [\[Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, November 14, 1959\]](#)
 • [\[Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, February 6, 1960\]](#)
 • [\[Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, March 11, 1960\]](#)
 • [\[Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, June 18, 1960\]](#)
 • [\[Letter from Viktor Zuckerkandl to Olga Fröbe-Kapteyn, July 9, 1960\]](#)
 • [Man the Musician: Sound and Symbol II Cover page](#)
 • [\[Man the Musician: Sound and Symbol III Foreword and Part I: Musicality\]](#)
 • [\[Man the Musician: Sound and Symbol III Part II: The musical ear\]](#)
 • [\[Man the Musician: Sound and Symbol III Part III: Musical thought\]](#)

Access points

Genre access points [Textual records](#)

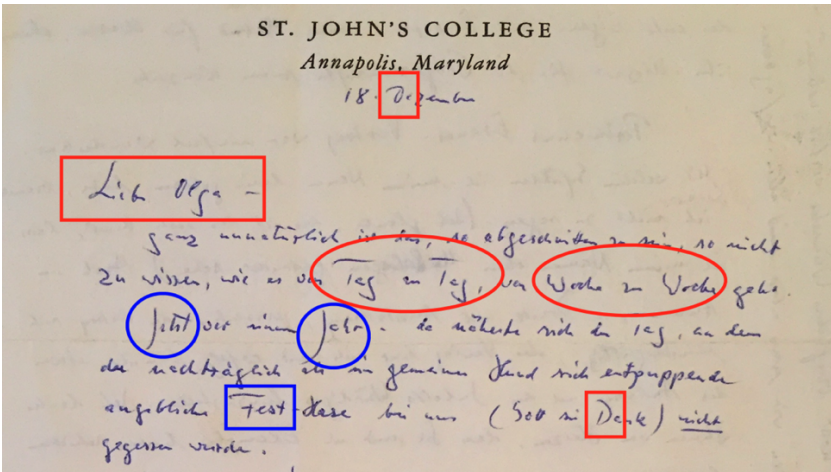
Clipboard
 Add
Explore
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Export
[Dublin Core 1.1 XML](#)
Related genres
[Textual records](#)

← Detailed description of letter contents.

Published works by Zuckerkandl that are related to letter contents.

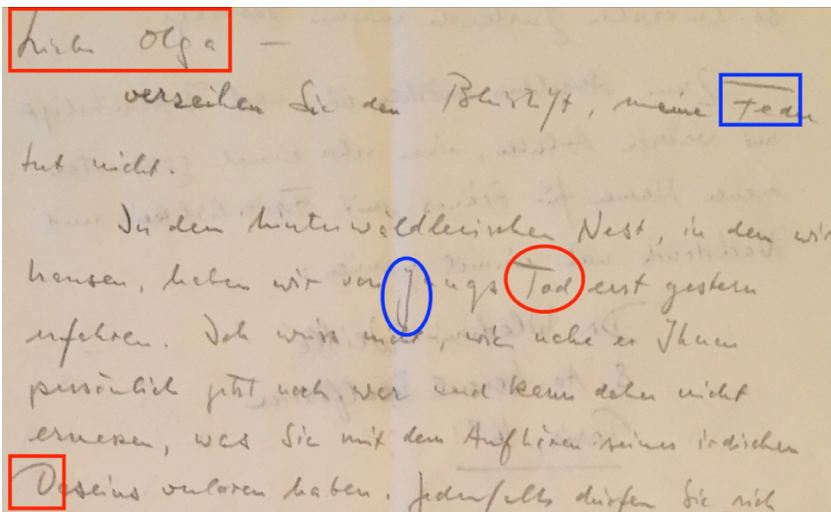
Links to other correspondence and manuscript items within the Victor Zuckerkandl Index that are related to this letter.

Example 2. Series A – Correspondence, Item 013



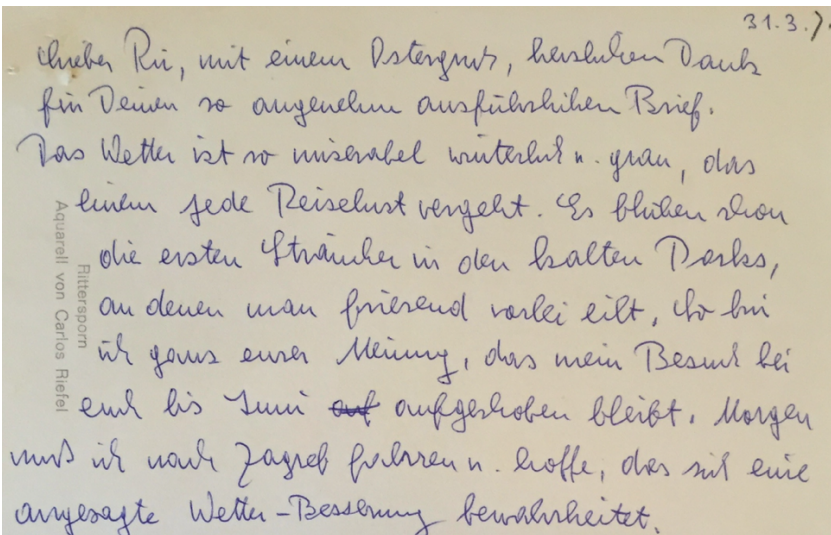
Series A – Correspondence Item 034

Recipient (“Liebe Olga”) and sample characteristic letters highlighted in a neatly written document, easily identified as Zuckerkandl’s.



Series A – Correspondence Item 025

For comparison, the same characters highlighted in a less well-preserved document. Context clues aid in dating undated documents.



Series A – Correspondence Item 129

Despite context clues pointing to Zuckerkandl as a possible author, comparison of handwriting points to a different author.

Example 3. Comparing handwriting across three letters, toward identifying authors and creation dates

Selected Bibliography

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Reframing Post-Tonal Pedagogy for the Twenty-First Century

Session Rationale

Recent discussions on the pedagogy of undergraduate music theory have promoted shifting away from the development of traditional skills such as part writing (Burns et al. 2021) and pitch-class set theory (Buchler 2020). Such shifts present both moderate organizational challenges and unique opportunities for teachers, especially at moments in the curriculum when post-tonal music and theories are introduced (often in the final semester of a theory sequence). With continuing efforts promoting diversity and inclusion in the study of music theory (Ewell 2020, Marvin 2021, and Hasegawa 2021 among many others), teachers of post-tonal music stand at the nexus of intersecting paths leading toward important pedagogical change. While post-tonal theory classes are generally students' first engagement with experimental or avant-garde music, these classes are occasionally spaces of uncertainty and bewilderment for students (as concepts of tonality are replaced or altered to accommodate different conventions and methodologies), and (worse yet) these classes can be used to inculcate students in other forms of orthodoxy, as when the introduction of the "powerfully reductive apparatus" of set classes leads to unmusical analytical interpretations (Buchler 2017). The current state of music theoretical discourse seems to promote the idea that the final semester could serve not just as an introduction to radical sounds but also as a foundation for radical methods of knowledge acquisition by dealing with a diverse collection of musical resources and texts.

This alternative-format special session includes six short position papers (each less than ten minutes) that reconsider the what, why, and how of post-tonal pedagogy: what repertoire and theoretical concepts we teach, why we engage with these pieces and ideas, and how we teach them. The methodologies outlined in these papers reframe learning outcomes and pedagogical strategies for contemporary classrooms, attempting to broaden *perspectives* on post-tonal music and analysis. The authors, a slate of teachers at different career stages (from graduate student to full professor), do not only attempt to expand the repertoire of post-tonal music to fit existing theories; rather, they consider topics that tackle bigger questions about post-tonal music and contextualize the roles of post-tonal theories in a wider university education, ultimately paving the way for new methods of engagement and a renewed focus on inclusive learning.

Following sixty minutes of planned paper presentations, the speakers will take part in thirty minutes of open discussion (with questions and comments from attendees) on the topic of reframing the teaching of post-tonal music for today's students. This special session is meant to spark conversations about post-tonal pedagogy, its current trajectory, and new ways that we can direct our teaching to promote continued engagement with critical issues in contemporary music study.

Works Cited

- Buchler, Michael. 2017. "A Case Against Teaching Set Classes to Undergraduates." *Engaging Students: Essays in Music Pedagogy* 5. <http://flipcamp.org/engagingstudents5/essays/buchler.html>.
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“I Don’t Know Why I Love You Like I Do”: Moving Past the Mythos of Barbershop

The term “barbershop singing” conjures up an idealized mythic past of sentimental small-town America populated by Norman Rockwell’s enduring stereotype of white male barbershop singers (barbershoppers). However, this mythologized version of barbershop erases the contributions of marginalized communities, especially those of Black recreational and professional quartets and women’s and mixed-gender quartets. Although Lynn Abbott, Gage Averill, and Jim Henry have provided convincing arguments for the African-American origins of barbershop, and Frédéric Döhl has shed light on the early contributions of women’s and mixed-gender quartets, the hegemonic construction of barbershop harmony largely remains. More recently, Liz Garnett and Clifton Boyd, following Eric Hobsbawm, characterize this history as an invented tradition upheld through the use of false narratives and regulatory theoretical frameworks.

This Norman Rockwell image/fantasy has been central to the Barbershop Harmony Society (BHS), which has asserted its authority over this singing tradition since 1938. The BHS’s core tenets have tended to be upheld despite the formation of two women’s barbershop organizations (Sweet Adelines, International and Harmony, Incorporated) as well as the proliferation of numerous international affiliates. These organizations have adopted a model of meticulous preparation for competitions that standardize and “preserve” a narrowed practice of the style. Contest rules have become the vehicle by which these organizations regulate their definition of barbershop, one rooted in Victorian ideals of masculinity and uniformity.

We, as a group of scholars in musicology, ethnomusicology, and music theory, seek to explore this microcosm of American musical life by centering on the inequities inherent within. Through five contributions that problematize barbershop’s invented traditions, we posit that to go beyond conventional barbershop dogma requires reevaluating its musical, organizational, theoretical, and power structures from the perspectives of singers and scholars alike. We will then lead a short and interactive tagging lesson followed by a response from Dr. Gage Averill and an open conversation to collectively consider what the future holds for barbershop musicking and scholarship.

Joint Workshop: Musicking in Old Age: Aging Studies and Music Studies

Conveners: Michael Kinney (Stanford University)

Joseph Straus (The Graduate Center, CUNY)

Presenters: Tiffany Naiman, Simon Buck, Aruna Kharod, Emily Ruth Allen, Samantha Jones, Joseph Straus, Michael Kinney

Respondent: Kathleen Woodward (University of Washington)

Duration: 180 minutes

Aging Studies asks how experiences of aging are shaped by various social, historical, cultural, political, economic, and personal frameworks. Most of the work in this discipline centers visual markers and objects with less attention given to aural constructions of old age. If we are, as aging studies pioneer Margaret Gullette argues, “aged by culture,” how do music and sound factor into cultures of aging?

This workshop carves out a space for Music Studies and Aging Studies to generate much needed dialogue. As music scholars continue to explore themes that intersect directly with issues of old age and aging (late style, biography, memory, performance, creativity, labor, sociality), it is crucial that they engage with methods, topics, and perspectives from Aging Studies that deal with the cultural representations of old age. Likewise, music scholars with expertise in the analysis of musical culture and sound objects can contribute to multisensorial understandings of the aging process.

Participants from all three societies will explore musical representations of aging and old age in seven pre-circulated papers. These papers will consider musicking in old age from three different angles:

1. Musical cultures’ engagement with sociability, intergenerationalism, and historical memory
 - Emily Ruth Allen: older Holocaust survivors and the performance of education.
 - Aruna Kharod: aging, trauma, and cultural participation through performances of Partition songs from the South Asian diaspora.
 - Samantha Jones: old age, dance aesthetics, and impairment among Boston’s Quincy Dancers.
2. Representations of aging in popular music at the intersections of race and gender
 - Tiffany Naiman: audience expectation of women’s aging among Grace Jones, Melissa Etheridge, Patti Smith, and others.
 - Simon Buck: representations of old age, race, and class in the postwar blues revival in the American South.
3. Reception of older performers and audiences in Western classical music canons
 - Joseph Straus: operatic representations and narratives of old age.
 - Michael Kinney: vocal aging and genre definition.

Each short paper summary will be followed by conversation, questions, and critique, beginning with a response offered by Kathleen Woodward, whose foundational work in aging studies addresses representations, erasures, and subject formations in old age.