

mmrc

MIDWEST MUSIC RESEARCH COLLECTIVE

MMRC Fall 2018 Conference
The University of Kansas
Friday and Saturday, September 21-22

All events will take place in the Hall Center for the Humanities, unless otherwise noted.

Friday, September 21

12:00-1:00 PM Registration

1:00-1:15 PM Welcome

Brent Ferguson, President, MMRC
Robert Walzel, Dean, University of Kansas School of Music

1:15-2:45 PM Session 1: Acoustical Story Telling

Chair: Ingrid Stölzel, University of Kansas

Portrayals of Female Exoticism in the Early Broadway Years: The Music and Performance Styles of Comedy Songs in the Follies of 1907

Mary Beth Sheehy, University of Kansas

Dramatic Frames and Textural Space in Britten's Curlew River

Stanley Fink, Florida State University

Problematizing Tonic: The Spiritual and Voice-Leading in Queen's "Somebody to Love"

Sammy Gardner, University of North Texas

2:45-3:00 PM Break

3:00-5:00 PM Session 2: Systematizing Sounds

Chair: Scott Murphy, University of Kansas

Chabanon, Rameau, and the "Nerveux système": Listening (to) Bodies in Early Modern France

Stephen M. Kovaciny, University of Wisconsin-Madison

Chopin's Introvert Paradox: Topical Ambiguity, Liminal Liveness, and a Haunted Recording

Sean Gower, University of Cincinnati

Freedom Isn't Free: Differences in Approaches to Small Group and Large Ensemble Improvisation
Andrew Janak, University of Nebraska, Lincoln

On the Turing Test and the Entailments of Style: Jazz Robots, Metapragmatics, and Improvisation
Brian Miller, Yale University

5:00-7:00 PM Dinner

(on your own- we have a group reservation for 40 so feel free to join us)

Lawrence Beer Company
826 Pennsylvania St, Lawrence, KS 66044

7:30-9:30 PM Concert and Presentation

Swarthout Recital Hall, Murphy Hall, 3rd Floor (northwest corner)

Bryan "Kip" Haaheim, University of Kansas

Saturday, September 22

8:00-8:30 AM Registration

8:30-10:30 AM Session 3: Identity Building Through Music and Place

Chair: Sherrie Tucker, University of Kansas

Beats and Brotherhood: The DIY Hip-Hop Recording Studio as Black Public Sphere
Jasmine Henry, Rutgers University

Carnatic Music Transplanted to America: Innovations of Youth in "Sustaining Sampradaya"
Rachel Schuck, Frost School of Music- University of Miami

Philmont Campfires and Presentational Participation
Ellyn Washburne, University of Kentucky

Confessions from the Killing Jar: "Coming-out" as Reclamation and Selfcare
Laura Schwartz, University of Pittsburgh

10:30-10:45 AM Break

10:45 AM-12:15 PM Workshop

Turning Your Conference Presentation into an Article
Dr. Hannah Lewis, University of Texas at Austin

12:15-1:30 PM Lunch

(On your own)

1:30-2:30 PM Keynote Address

Capturing Liveness: Music in Early French Sound Cinema
Dr. Hannah Lewis, University of Texas at Austin

2:30-2:45 PM Break

2:45-4:15 PM Session 4: Twentieth-Century Reception Histories

Chair: Paul Laird, University of Kansas

The Tragic Phase of Irony: Tracing the Interaction of Pastoral and Military Topics in Vaughan-Williams' Pastoral Symphony
Paul Garza, University of Houston

Spanish Opera at the Crossroads: Conrado del Campo's El final de don Álvaro (1910)
David Ferreiro, Complutense University of Madrid

Lost in Translation: Introducing Bossa Nova to American Listeners
Rami Stucky, University of Virginia

4:15 PM Conference adjourned: Thanks for your participation!

Abstracts

Portrayals of Female Exoticism in the Early Broadway Years: The Music and Performance Styles of Comedy Songs in the Follies of 1907

Mary Beth Sheehy, University of Kansas

The *Follies of 1907* initiated Florenz Ziegfeld's lasting Broadway legacy, a revue known for its opulent costumes and scenery, its provocative musical numbers, and, perhaps most of all, for its chorus girls. The *Follies* strove to portray an "All American" female sexuality, an image suggested through songs that emphasize the "exotic" as an opposition to Ziegfeld's ideal "American" woman. Featuring an all-white cast, the *Follies of 1907* highlighted comedic musical numbers performed in blackface, which exoticized—thereby sexualizing and demeaning—the protagonists they portrayed.

This paper analyzes three unrecorded "exotic" songs from the *Follies of 1907*—"My Pocahontas," "Miss Ginger from Jamaica," and "Come Down Salomy Jane," which respectively portray a Native American woman, a black Caribbean woman, and a black woman from the American south. I scrutinize the lewd lyrics, racialized performance practices, and stereotyped "exotic" musical styles of these songs—three elements that reveal the prejudicial portrayal of marginalized peoples in early Broadway history. Through a detailed examination of the text and musical elements of the songs, I uncover several implications of the comedic sexualization of non-white women on stage and the staggering popularity that such performances gained within the white American public at the time.

Dramatic Frames and Textural Space in Britten's Curlew River Stanley Fink, Florida State University

Benjamin Britten's parable for church performance, *Curlew River* (1964), shows an exceptionally diverse array of influences. The dramatic inspiration includes Japanese Nō theatre and the medieval mystery play, while musical sources include plainsong, Japanese Gagaku music, Balinese gamelan music, and contemporaneous post-tonal techniques. Peter Evans (1996) notes the renunciation of harmony in *Curlew River*, as if Britten had begun again from monody. Mervyn Cooke (1993) investigates the Eastern influences on *Curlew River* and finds examples of heterophony. My analysis reveals that textures in *Curlew River* extend beyond monophonic and heterophonic.

David Huron (1989) postulates a "texture space," a two-dimensional space that plots onset synchronization and semblant (i.e., similar) motion. The textures in the corners of the space—homophony, monophony, polyphony, and heterophony—represent the four possible combinations of these two features. I posit that *Curlew River* occupies an unusually large area of texture space and that Britten coordinates his choice of textures with the frames of the opera.

Graham Elliott (2006) describes the "triple frame" within which the plot of *Curlew River* is situated. The triple frame consists of the procession of the entire ensemble to the acting area, the Abbott's address to the congregation, and the interlude—during which several monks robe ceremonially to assume their character roles. In my analysis, I show that Britten deploys monophony during the procession, homophony during the address, and heterophony during the interlude. Deep within the frames, Britten staggers the entrances of parts—yielding minimal semblant motion—and introduces two new notational symbols for the purpose of achieving an abnormally low amount of onset synchronization. The result is a polyphonic texture that accompanies the Madwoman as she recounts an old riddle. I demonstrate how stable passages with tonal centers frame passages of chromatic excess, thus serving as protection (for the supporting characters) against the "contagion"

of the protagonist's madness. Britten uses each of the four possible textures to highlight multiple chronologies within his narrative and to differentiate the cast of the Parable from the other characters in *Curlew River*.

Problematizing Tonic: The Spiritual and Voice-Leading in Queen's "Somebody to Love"
Sammy Gardner, University of North Texas

Queen's "Somebody to Love" is arguably the most successful song of their critically acclaimed 1976 release, *Day at the Races*. The song gives an account of the singer, Freddie Mercury, who is desperately trying to find somebody to love and the music portrays this struggle by problematizing the arrival on tonic at the end of several formal sections, which manifests in the interaction between the bass and the melody. While each of these two parts create stable harmonies on their own, they are in conflict because each part articulates a different harmony, or what has come to be known by, what scholars such as David Temperley, call the melodic-harmonic divorce. The melodic-harmonic divorce is problematic because one expects the various independent voices to be in agreement with the harmony. In "Somebody to Love," these situations emerge when the melody arrives on the tonic, but the bass contradicts that arrival by emphasizing the subdominant. I compare the melodic-harmonic divorce in this song against the nearly identical melody in the nineteenth-century spiritual *Swing Low, Sweet Chariot*, which lacks the melodic-harmonic divorce. Further, I compare the lyrical themes in "Somebody to Love" with that of the spiritual to examine how the lyrical themes are related.

My methodology consists of an examination of the melody, harmony, and text of the nineteenth-century spiritual "Swing Low, Sweet Chariot," in order to determine how the melody and harmony can occur in a more traditional musical setting. I then compare those results to "Somebody to Love" to highlight how even though the melodies are nearly identical, the cadential harmonies in "Somebody to Love" undercut the expected tonic arrival. I examine the voice leading through a Schenkerian lens, with which I pinpoint the precise harmonies explicitly outlined in the voice part and contrast it with the harmonies produced by the bass, piano, and guitar. Additionally, I demonstrate how the resulting harmonies fit into the standard, common-practice period phrase model and analyze the interaction between the harmony and text.

Chabanon, Rameau, and the 'Nerveux système': Listening (to) Bodies in Early Modern France
Stephen M. Kovaciny, University of Wisconsin–Madison

Eighteenth-century France is often associated with illumination. This is no doubt reflected in the epistemological undercurrent of the time: nearly every discipline tried to both understand and legitimize itself through observation and examination. Nowhere is this ideation more prominent than two seemingly disparate disciplines—atomy and music theory. Anatomy experienced a veritable explosion of somatic inquiry, dissecting and studying the human body in new and exciting ways. Likewise, music theory witnessed equally provocative developments in the realms of harmony, establishing for the first time a reified principle of chordal identity. Perhaps these explorations are unrelated; perhaps not. These discrete disciplines followed a common epistemological thread. Within this century of discovery, nothing could be left concealed for long.

This paper thus investigates the role of uncovering in contemporaneous anatomy and music theory, especially within discussions of nerves and the nervous system, "les organes des sensations" according to the *Encyclopédie*. In particular, I examine Michel-Paul Guy de Chabanon's writings on musical phenomenology in relation to Jean-Philippe Rameau's theory of harmony and early modern anatomical thought. As I show through close reading, both Chabanon and Rameau rely on nervous system metaphors to contextualize their comments on auditory perception. But what is important is

how these references are not strictly analogical; on the contrary, Chabanon and Rameau use such physiological conceptions to engender their coextensive arguments about the embodied passions and their musical expression. I ultimately contend that we can only reconcile such metaphors when they are placed within and against the long eighteenth century's preoccupation with listening to the hidden, interior body.

Chopin's Introvert Paradox: Topical Ambiguity, Liminal Liveness, and a Haunted Recording
Sean Gower, University of Cincinnati

Analysts and historians of Chopin's music are confronted with a peculiar dilemma: while Chopin's music employs a lively array of gestures and figures that might evoke extra-musical content, Chopin was notably silent on the meanings of his work. The contrast is heightened by the metaphorical language that contemporaries used to celebrate his music, often describing Chopin as a "poet." The situation is mirrored in today's scholarship: many commentators have explored the connotations of Chopin's music, while others have called for interpretive caution. This paper widens research on the hermeneutics of Chopin and, more specifically, on topic theory by exploring topical meaning as a lively site of contention in Chopin's Polonaise-Fantasy and third Scherzo.

The paper reconsiders the issue in light of two perspectives. The first is analytical: I turn to the semiotician Umberto Eco's notion of the "symbolic mode," a literary style he has found in mid nineteenth-century French literature. The symbolic mode refers to a literary passage that is markedly suggestive, but resists clear signification, calls for multiple interpretations, and "does not attempt to get immediate concrete results" (Eco 1984: 132). I explore the relevance of this concept to the Polonaise-Fantasy and third Scherzo. The emergence and play of musical topics is both suggestive and ambiguous. Topical signifiers coalesce and alternate in unconventional ways. This analysis challenges the definition of topics as "conventional figures" and recasts Horton's claim that nineteenth-century topic labels are "as problematic as they are advantageous" (2014: 642).

The second perspective is historical: I offer a brief reading of Balzac's novel *Le chef d'oeuvre inconnu* as an example of ideas circulating in Chopin's salon circle. The novel calls for interdisciplinary unity and for more ambiguous, polyvalent, and dialogic forms of art. Chopin's music takes on a particular "liveness" in this context: the conversation *around* Chopin allowed his compositional style and persona – of semantic silence – to become even more suggestive.

Freedom Isn't Free: Differences in Approaches to Small Group and Large Ensemble Improvisation
Andrew Janak, University of Nebraska, Lincoln

In jazz improvisers are known for some combination of their creativity, virtuosity, sense of time, timbre/tone quality, and command of jazz vocabulary. Star soloists throughout jazz history have become almost mythical figures, with jazz pianist and ethnomusicologist David Ake referring to tenor saxophone titan John Coltrane's personas over his life as "being, becoming, and transcendent," adjectives more likely used to describe a divine being rather than a jazz saxophonist. Despite the fact that most well-known jazz musicians are renowned for the improvisational prowess, there are many situations where limitations are imposed on the freedom that an improviser craves. Large ensemble improvising can inhibit a soloist's freedom as the composer/arranger uses backgrounds, harmony, and prescribed length to manipulate how the soloist approaches improvising. Using analysis of modern tenor titan Rich Perry's solos as a point of departure, this paper explores the differences Perry's approaches to improvising in large and small group settings.

Perry has recorded extensively as a leader and sideman in small groups and is an active soloist in two of the most renowned big bands active today – The Vanguard Jazz Orchestra and Maria Schneider Orchestra. In small groups Perry uses a stream-of-consciousness motivic approach that doesn't always have a clear climax, while in large ensembles he reacts to the band textures around him to shape a solo that fits the arc of the composition. Both approaches work beautifully for the situation he is in, but when improvising in a big band Perry finds that in improvisation freedom is not always truly free.

On the Turing Test and the Entailments of Style: Jazz Robots, Metapragmatics, and Improvisation
Brian Miller, Yale University

While we need not look far to see how algorithms measure and constitute culture—think of targeted advertising, predictive policing, or Cambridge Analytica—music theory has done its own part to make the world a little more algorithmic. Even leaving aside the burgeoning subfield of corpus studies, scholars of partimenti have demonstrated how tonal compositions, far from organic unities sprung from the depths of singular genius minds, can in fact be understood as the combination, permutation, and elaboration of simple schemata, like branches in a decision tree whose leaves are the sonatas and symphonies of Mozart. And even improvisation, rather than spontaneous and raw, can be understood in terms of habituated action fitted to contexts that are variable, yes, but in the aggregate predictable in their variations.

So what happens when you give a robot the collected solos of Coltrane and Monk, a key finding algorithm and a marimba, and put it on stage with human beings? To be clear, while such a robot exists, it has yet to win any cutting contests. But while improvising robots lack the patina of scholarly respectability garnered by corpus studies of Bach's chorales or Palestrina's masses, I suggest that they raise many of the same questions about musical style and the relation between computation and cognition, and in a context that forces their creators to deal with the fundamentally pragmatic, indexical, interactional nature of musicking at large.

This paper explores the implications of that suggestion. First, I outline the musical implications of the Turing test—a classic measure of computational aptitude that is widely discussed and almost as widely misunderstood in both popular and scholarly accounts. Next, I give a semiotic account of human-computer interaction, focusing in particular on the aforementioned robot, Shimon, developed at Georgia Tech. In Shimon's performances, human and algorithmic capacities and ontologies meet, together improvising a shared metapragmatic context (Figures 1 and 2 demonstrate an individual semiotic process and its elaboration in human-machine joint attention, respectively). And, perhaps unsurprisingly, algorithmic interventions (and musical missteps) tell us as much about human ontologies as about the limits of computation.

Beats and Brotherhood: The DIY Hip-Hop Recording Studio as Black Public Sphere
Jasmine Henry, Rutgers University

In recent years, the proliferation of affordable do-it-yourself (DIY) music technologies and the rise of vocal-centric recording studio practices has assisted young black music-makers in combatting the financial, geographic, and technological constraints traditionally associated with studio recording. Drawing upon participant observation and Michel de Certeau's theory of "space as a practiced place," this paper examines recording practices, social rituals, and placemaking within the context of a contemporary DIY hip-hop recording studio operated by two young black males in the United States. I argue that in the process of transforming a rented office space into a profitable DIY

recording studio, the participants simultaneously created and continue to maintain a safe and un-surveilled space where blackness, masculinity, and brotherhood is freely expressed, negotiated, and practiced. My findings illuminate the musical and social significance of young black males engaging in entrepreneurial, decision-making, and technological roles such as audio engineering—a role that has traditionally been viewed as a white male preserve. Ultimately, this paper frames the DIY hip-hop recording studio as a newer addition to the black public sphere—joining spaces such as the black barbershop, street corner, and church where business, community-building, and identity formation intersect and serve a primary role in protecting young black male bodies in the United States.

Carnatic Music Transplanted to America: Innovations of Youth in “Sustaining Sampradaya”

Rachel Schuck, Frost School of Music- University of Miami

1978 marked the first year of the Cleveland Thyagaraja Festival in Ohio. Taking inspiration from the annual Thyagaraja Aradhana in Tiruvaiyaru, India, the festival has made waves in both the Indian and North American communities, attracting over 8,000 attendees for the 12-day event. An explicit goal of the festival is to support and encourage youth involvement in order to preserve veneration for the Carnatic tradition. Scholars such as Kathryn Hansen, Alison Booth, and Jeff Roy have explored the adaptation of Carnatic music to new developments and technologies such as an increasing global accessibility and the revision of traditional pedagogy for internet lessons. These scholars, however, have primarily been concerned with online communities. As of yet, most live experiences and community-building festivals remain untheorized. Such festivals reveal much about transnational identity formation among Asian American musicians.

As Carnatic music’s education system shifts and develops, performance practices and live venues reflect the impact of this music’s migration to the U.S. In 2007, the Thyagaraja Festival Committee introduced the “Sustaining Sampradaya” program. This program serves as an educational opportunity that pairs renowned teachers with auditioned students and includes elements of live musical performance. The additions to this music’s pedagogical structure reveal the impact of transnational elements in the transmission and success of Carnatic music among youth in the community. The involvement of young Carnatic musicians makes southern Indian classical music more accessible to American musicians performing in all styles. In this paper, drawing on ethnographic observations of the 2018 festival and interviews with organizers and participants, I demonstrate that the performance spaces and community accessibility provided through the Cleveland Thyagaraja Festival’s education program reveal the globalization of this tradition and contribute to the transformation of South Asian identity in American education and music performance contexts.

Philmont Campfires and Presentational Participation

Ellyn Washburne, University of Kentucky

The largest youth camp in the world, Philmont Scout Ranch is a 140,000-acre Boy Scout camp in the southern Rocky Mountains. Crews of teenaged male and female Scouts come to Philmont to experience ten-day backpacking treks, hiking their gear from campsite to campsite and climbing mountains as tall as 12,584 feet. They also experience live music in fairly unconventional venues. Some Philmont staff members who are stationed in remote backcountry cabins present nightly campfire shows outside under the stars, without electricity or amplification. People who attend these performances often remember them for years. While the campfires involve staff members

performing music for the campers, they are also viewed as community events where staff and campers make connections and enjoy each other's company. These two aspects of Philmont campfires correspond with two types of music-making classified by Dr. Thomas Turino in his book *Music as Social Life: The Politics of Participation* (2008).

Turino proposed four fields of music-making, dividing music into categories or fields based on the attitudes and practices of those performing it. Two of the fields deal with recordings. The other two, participatory and presentational music, are live. In this paper, I explore the ways that Philmont campfires incorporate both the presentational and participatory fields of Turino's model, and the reasons for the incorporation. Based on my Philmont experiences and the feedback received from other staff members, I conclude that Philmont campfires blend aspects of the participatory and presentational fields. The format of and attitudes towards campfires reflect the manner of Philmont's day-to-day operations and the nature of its community.

Confessions from the Killing Jar: "Coming-out" as Reclamation and Selfcare
Laura Schwartz, University of Pittsburgh

In her 2017 American Musicological Society endowed lecture, Susan McClary compared the conclusion of Kate Soper's dissertation —analysis of her piece *Voices from the Killing Jar* (2010-2012)—to McClary's own experience of having to "come-out" as a woman in the field of musicology. While the phrase "coming-out" is never used in Soper's dissertation, she describes the process of acknowledging herself as a minority gender. Soper's acknowledgement mirrors a coming-out as a moment of reclaiming selfhood and selfcare. In this paper, I argue that *Voices from the Killing Jar* is Soper's reclamation and emphasis of her gendered self that she had minimized to be accepted as a serious contemporary composer in the United States.

I argue that Soper's reclamation of selfhood is achieved through a crafted coming-out confession as a method of selfcare. Through Chloe Taylor's interpretation of Foucauldian technologies of self, I examine movement *VI. Interlude: Asta Sollilja*. *Interlude* focuses on the reality of Asta Sollilja—a tragic character from Harold Laxness's *Independent People*. Through what I call 'sonic confessional intimacies,' Soper's music sonically forms Asta Sollilja away from her killing jar — nineteenth-century rural Iceland and anxiety. The techniques of 'sonic confessional intimacies' such as a broken ground bass, vocal failure, and phrase repetition stem from musical indexes of the western traditions of lament and mourning. In *Interlude*, Soper composes an expanded representation Sollilja by writing into Sollilja's story a moment of personal care. In embodying Sollilja through performance and writing a moment of care for Sollilja, Soper performs her own selfcare. Within the argument of my paper, I add Soper's piece as an example of music as a technology of self-formation and selfcare.

The Tragic Phase of Irony: Tracing the Interaction of Pastoral and Military Topics in Vaughan-Williams' Pastoral Symphony
Paul Garza, University of Houston

With his Pastoral Symphony, Ralph Vaughan Williams both engages with and resists the expression of idyllic English pastoralism. Though the composer is often noted for his mastery of the pastoral, there are occasions in his music where this pastoralism is challenged and even overtaken. Drawing on studies in narrative theory, gesture, and embodiment by Byron Almen and Robert Hatten, this study follows the narrative trajectory of Vaughan-Williams' Pastoral Symphony and examines the troping of pastoral and military topics to illuminate deeper meaning within the work.

Furthermore, this study explores through topical and gestural analysis how a narrative archetype can span multiple movements of a single work.

Vaughan Williams described this symphony as wartime music, not the idyllic English landscape assumed by his critics. It is instead a portrayal of the French pasture and the detrimental effects of war experienced first-hand by the composer. This narrative trajectory falls into the tragic phase of the ironic archetype wherein a negatively inflected transgressive agent overtakes a positive initial order and leaves something of lesser value in its place. Vaughan Williams's depiction of the pastoral topic in the introduction to the first movement invokes earlymodern French style to establish a pastoral grounding for the symphony. Analysis of each movement through the lenses of gesture, embodiment, and topic theory brings to light a progressive change in rank between the two topics in which pastoralism eventually yields to military. Binary oppositions between diatonicism and pentatonicism, brass and woodwind instruments, and simple and compound meters help dictate this battle. Additionally, as balances shift in the actantial level, the military reveals itself to have been lurking in the background from the very beginning. Within the microcosm of this symphony, the fragility of nature and folly of mankind clash in tragic irony as the horrors of war are not only explored by this music, but actively engaged.

Spanish Opera at the Crossroads: Conrado del Campo's El final de don Álvaro (1910)
David Ferreiro, Complutense University of Madrid

The status of Spanish opera around 1910 is the consequence of a debate that featured three tendencies, all of them, of course, with their hybrids and half-way points: first, considering the genre of Zarzuela as the only legitimate Spanish opera; second, following the Italian opera tradition but using the alternate Latinate language of Spanish; and third, introducing Spanish folk music into an international operatic style, usually based on that of Richard Wagner—the so-called “Nationalism of the Essences.” In 1910 these debates came to a head, since Wagnerism reached a peak of popularity, asserting pressure to include Wagnerian elements into Spanish opera. However, this moment was short-lived since the outbreak of World War I in 1914 brought to Spain an animosity against all things German. Subsequently, this important side of Spanish musical identity was muted and Manuel de Falla (1876-1946), seen as the heir of Isaac Albéniz (1860-1909) and highly influenced by French music, became the symbol of Spanish music nationalism. This view was prevalent throughout the 20th Century and remains so to this day.

The present paper is focused on the composer Conrado del Campo (1878-1953) and his first opera, *El final de don Álvaro* (1910), which epitomizes the moment at which the pressure to include Wagnerian style within Spanish opera was at a peak. He was, together with Falla, one of the most important composers at the time, not only because of the inherent quality of his prolific catalogue, but also because of the influence of his aesthetic ideas on his students at the Conservatory of Madrid. Although performed only twice, this opera, premiered at the Royal Theater of Madrid in 1911, had an excellent critical reception. By analyzing its structure, tonality, melody and dramaturgy, I show how the composer cleverly combines Wagnerian elements with Spanish folkloric materials to create his own solution for the debate of a national opera. My final goal is to revive this opera again at the Royal Theater of Madrid in 2021, to support the broader academic movement that seeks to reclaim this unfairly muted side of early twentieth-century Spanish musical culture.

In 1962, Verve Records released “Desafinado,” a single recorded by Stan Getz and Charlie Byrd that stayed on the *Billboard Hot 100* for sixteen weeks. The success of the single propelled the album, *Jazz Samba*, to the *Billboard* pop charts where it stayed for seventy weeks. In March 1963, the Recording Academy awarded Getz a Grammy for Best Jazz Performance thanks to his playing on “Desafinado.” The album’s incredible success led the *Chicago Defender* and *Washington Post* to credit Getz and Byrd with introducing Brazilian bossa nova to American listeners.

However, their rendition differed from the original “Desafinado,” which was composed by Antônio Carlos Jobim and first performed by João Gilberto on the latter’s album, *Chega de Saudade* (1959). The bridge to “Desafinado” – which oscillates between A-major and A-minor in Gilberto’s recording – stays in A-major during the Verve rendition. Additionally, Jobim’s long 60-bar form confused the band. After one statement of the melody, Charlie Byrd took an acoustic guitar solo over an F9 vamp provided by bassist Keter Betts. However, Gene Byrd, Charlie’s brother, thought that the band would solo over the 60-bar form. After 16-measures, Gene heard his chords clashing with the vamp and stopped playing. But such errors did not deter Verve producer Creed Taylor. The Brazilian rhythms, like those played rather faithfully by the album’s percussionists Buddy Deppenschmidt and Bill Reichenbach, Sr., sounded too fresh and novel to American ears.

More importantly, these errors and differences in Verve’s version of “Desafinado” profoundly impacted American popular music. By stripping “Desafinado” of its modal mixture and emphasizing static vamps, Getz and Byrd inadvertently created a style of music that merged Brazilian percussive rhythms with the American blues. Artists such as Cannonball Adderley and Quincy Jones capitalized on their predecessor’s success and released recordings marketed as “bossa nova” that followed their formula. Throughout the 1960s, r&b, rock, and soul artists infused their blues harmonies with bossa nova rhythms. Although the music of James Brown typically does not evoke the easy-listening sounds of Getz and Byrd, songs such as “Bring It Up” and “Licking Stick” are nevertheless indebted to Verve’s “Desafinado.”

Biographies

Keynote

Hannah Lewis is Assistant Professor of Musicology at the University of Texas at Austin. Her research focuses on music for film and visual media, early twentieth-century French music, American experimental music, and musical theater. She received her PhD in Historical Musicology from Harvard University in 2014, and she taught at Tufts University before joining the faculty at UT. Her book, *French Musical Culture and the Coming of Sound Cinema*, was published earlier this month as part of Oxford University Press's Music and Media series. Her work has also appeared in the *Journal of the American Musicological Society*, *Journal of the Society for American Music*, *Musical Quarterly*, the *Journal of Musicological Research* and *The Cambridge Companion to Film Music*, and she has presented at national and regional meetings of the American Musicological Society, Society for Cinema and Media Studies, Music and the Moving Image, and the Society for American Music (where she received the Mark Tucker Award in 2014). She is currently co-editing a volume with James Buhler titled *Voicing the Cinema*, and is beginning work on a new project, which examines the screen adaptations of Rodgers and Hammerstein's stage musicals.

Presenters

David Ferreiro Carballo is a Researcher in the Musicology Department at the Complutense University of Madrid, where he is writing his dissertation on the lyrical works of Spanish composer Conrado del Campo (1878-1953) under the direction of Elena Torres Clemente (Complutense) and Patrick McCreless (Yale University). In addition, he has a four-year scholarship from the Government of Spain to promote the University Teacher Training. He is also a member of the research group «MadMusic» from the Complutense Institute of Musical Sciences, which works on the spaces, genres and audiences of Madrid's music scene from the 17th to the 20th centuries.

Stanley Fink is a PhD student at Florida State University, where he is working on a dissertation on post-tonality in Benjamin Britten's church parables. Other research interests of his include popular music, choral music, and form. This year, Stanley presented at MTSMA, WCCMTA, MTMW, and WUGSOM. Stanley is also a co-chair for FSU's Music Theory Society Forum in 2019.

Stanley was awarded a Legacy Fellowship from FSU in 2016. Stanley has an M.M. in music theory from Indiana University, Bloomington. He is also a pianist, having studied with Jean-Louis Haguenaer at IU and Robert Durso in Philadelphia.

Sammy Gardner is a native of Philadelphia Pennsylvania. He is a graduate student in music theory at the University of North Texas, where studies with Diego Cubero, Thomas Sovik, and Timothy Jackson. At North Texas he has taught classes on popular music and American culture, Freshman aural skills, sophomore music theory, and medieval music. His primary research interests are music of the 18th-century and music cognition. He has presented his research throughout the United States, Canada, and Europe.

Outside of music theory, he is an active performing musician in both the guitar and lute, playing jazz, classical, and pop music.

Paul Garza is a bass trombonist and teacher based in the South Texas area. A Corpus Christi native, he earned his Bachelor of Music degree from Texas A&M University-Corpus Christi and is currently pursuing a Doctor of Musical Arts degree at the University of Houston where he also received his Master of Music degree. He currently teaches undergraduate music theory courses at the University of Houston and applied low brass at the North Harris campus of Lone Star College in Houston, TX. Additionally, he maintains an active low brass studio for students of all ages throughout the Houston area. As a trombonist, Paul has performed with the San Antonio Symphony, the Mid-Texas Symphony, and the Corpus Christi Symphony, among many others. As a music theorist, Paul has presented lectures at conferences in the United States and Canada on a variety of subjects including semiotic analysis and popular music analysis. His current research involves applying existing methods of semiotic analysis to solo literature written for the trombone.

Sean Gower is a graduate student in musicology at the College-Conservatory of Music at University of Cincinnati. His current work concerns music and sociology, French Romanticism, and film music of the 1960s. Sean is an editorial assistant for the *Journal of the American Liszt Society* and is also active as a piano performer.

Jasmine Henry is a musicology Ph.D. student and part-time lecturer at Rutgers University. Her research focuses on do-it-yourself (DIY) music-making practices in contemporary hip-hop and R&B music. As an adjunct professor, she teaches music business, music technology, and music appreciation courses at several institutions in New Jersey. Currently, Jasmine serves as the President of the Rutgers University Musicological Society (RUMS) and recently chaired the RUMS 2018 Graduate Student Music Conference.

Dr. Andrew Janak is an active saxophonist/composer/arranger currently based out of Lincoln, NE. He has worked with many performing ensembles around the Midwest such as the Omaha Symphony, Bob Lark Alumni Big Band, Tom Matta Big Band and Nebraska Jazz Orchestra. Currently he is the adjunct instructor of Saxophone at Doane University in Crete, NE. An active composer/arrange, Andrew has also been commissioned to arrange big band music by jazz legends Randy Brecker and Victor Lewis. Andrew graduated with a degree in music education from the University of Nebraska-Lincoln, a Master of Music in jazz composition from DePaul University and a DMA in jazz studies/composition at the University of Nebraska-Lincoln.

A native New Yorker, **Stephen M. Kovaciny** is a doctoral candidate at the University of Wisconsin–Madison. One of Stephen’s colleagues recently described him as “a theorist with a musicology problem,” a description he simply adores. His research—which has been presented throughout the United States and Canada—focuses on the intersects of the history of theory, the history of (medical) science, and the history of ideas. His dissertation investigates aspects of exteriority and interiority in the musical writings of Michel-Paul Gui de Chabanon and Jean-Philippe Rameau as they relate to broader anthropologies of early modern phenomenology, language, and aesthetics.

Brian Miller is a Ph.D. candidate in music theory at Yale, having previously completed a B.S. in computer engineering and an M.M. in music theory at the University of Kansas. His dissertation examines Leonard Meyer's theory of musical style, reading it alongside approaches to style from art history and anthropology and providing a critical account of its legacy, particularly in the context of information-theoretic and algorithmic approaches to music, from analysis to composition to improvisation. More broadly, his work explores the ways musical issues intersect with questions in the philosophy of language, media theory, and biosemiotics.

Rachel Schuck, a native of Philadelphia, is in her second year in the M.M. Musicology program at the Frost School of Music, University of Miami. She received her B.M. in music education and flute performance with minors in music history and voice from West Chester University of Pennsylvania. Her research interests include classical music of South India and more broadly the relationship between national identity, performance contexts, and education in the South Asian diaspora. Schuck is an active member of the Society for Ethnomusicology, and looks forward to presenting her research at several conferences this year.

Laura Schwartz is a Ph.D. candidate in the Music Composition and Theory at the University of Pittsburgh. She is a recipient of an Andrew Mellon Predoctoral Research Fellowship for 2018- 2019 for her dissertation research on self-formation in the verbally notated music of Jenifer Walshe and Pauline Oliveros. Her primary research areas include: verbally notated scores, technologies of self, listening, voice/self in video game music, and Pauline Oliveros. As a composer the music Laura writes and performs explores gesture-time, electric fans, and egg shakers. For more information visit: lauraroseschwartz.com.

Mary Beth Sheehy is a second-year student at the University of Kansas, where she is pursuing a Ph.D. in Musicology and a certificate in Women, Gender, and Sexuality Studies. Her research interests include the music and performance styles of women in the early twentieth-century revue, particularly the Ziegfeld Follies, and representations of the Other on the Broadway stage. She has presented her work at the annual conference for Song, Stage, and Screen: Studies in Musical Theatre and plans to speak at the American Musicological Society conference this fall.

Rami Stucky was born and raised in Wichita, Kansas, but left when he turned 18 to attend college in the Northeast. In 2013, he moved to Seattle to pursue a career as a rock drummer, but realized he arrived to the city's local music scene about twenty years too late. In 2016, he enrolled in the University of Virginia's Critical and Comparative Studies program where he currently studies jazz history with Scott DeVeaux. His father, only half-jokingly, often asks when he will finish his dissertation on "elevator music."

Ellyn Washburne is a Ph.D. candidate in Musicology at the University of Kentucky, where she directs the bluegrass ensemble. She earned a B.S. in Music from the University of Evansville in 2013. Ellyn's research interests include old-time, bluegrass, cowboy songs, the Boy Scouts, and the music of Philmont Scout Ranch, which is the topic of her dissertation (a work in progress). For the past nine summers and one autumn, she has worked at Philmont Scout Ranch as a program counselor, camp director, backpacking guide, Activities assistant manager, and musicologist. Her field recordings can be found at philmontfieldrecordings.bandcamp.com.

Parking

Friday: if you would like to park on campus on Friday, please register with KU Parking and Transit using the link provided in a separate email. If you have not received the link, email mmrc@ku.edu to request a copy. Once you click the link, you must provide some information about your vehicle. If you are renting a car, you may still follow the link and fill out a form on the day of the conference. If you do not plan on parking on Friday, please do not fill out a form.

Saturday: parking is free in most lots on Saturday. Park in the blue, red, or yellow lots near the Hall center. Signs at the entrance of each lot will indicate their color and the normal parking hours.

Food

Throughout the conference, we will provide water, coffee, and small snacks. However, meals will be on your own. Below you may find a small list of suggested restaurants in downtown Lawrence on Massachusetts Street (for a more complete listing, please see <https://unmistakablylawrence.com/explore/eat/>).

Baan Thai
The Burger Stand at the Casbah
Free State Brewing Co.
Limestone Pizza Kitchen and Bar

The Mad Greek Restaurant
Merchant's Pub & Plate (Vegetarian/Vegan)
McLain's Market
The Roost

Sponsors and Gratitude

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