

**Spring 2015 Conference of the  
American Musicological Society – Southwest Chapter**

Saturday, April 11, 2015

University of North Texas

in Denton, Texas

**Conference Hosts:**

Dr. Mark McKnight

Dr. Margaret Notley

## Travel Information

The spring 2015 AMS-Southwest meeting will take place in the Forum at U. N. T. This is a large, glass-enclosed room at the back of the first floor of Willis Library, 1506 Highland St.

### **To Willis Library coming from the Dallas direction**

- Take I-35 North to Denton
- Exit North Texas Blvd. There will be an Exxon gas station on the right at the top of the hill at the stop sign.
- Take a right onto North Texas Blvd.
- Go one block to a stop light. Take a right onto Eagle Drive.
- Go one block and take a left onto Avenue C at the light.
- Go two blocks to the corner of Avenue C and Highland. Willis Library is on the left-hand side of Highland St.

### **To Willis Library coming from the Fort Worth direction**

- Take I-35W North until it merges with I-35E
- Take I-35E South to Denton
- Exit North Texas Blvd.
- Take a left onto North Texas Blvd and drive over the overpass.
- Go one block to a stop light. Take a right onto Eagle Drive.
- Go one block and take a left onto Avenue C at the light.
- Go two blocks to the corner of Avenue C and Highland. Willis Library is on the left-hand side of Highland St.

### **Parking**

Because the meeting is taking place on a Saturday, parking is largely open and free. There are many lots, and everything is acceptable except parking in handicapped spaces; metered spaces on the street are also free. The closest parking garage is located on Highland Street at the corner of Avenue A (southeast of the music building, east of the business building): this is **not** free.

### **Motels**

**AMS Southwest is unfortunately meeting on NASCAR weekend; the conference hosts blocked ten rooms at special rates at three places, but the rates are higher than usual because of the timing:**

Courtyard Marriott, 2800 Colorado Blvd, Denton, TX 76210: call Gina Atkinson, director of sales 940-382-4600: \$85 (may be reserved up to 30 days ahead of time, but the ten rooms I was able to reserve will be released on April 10)

Best Western Premier, 2450 Brinker Road, Denton, TX 76208; 940-387-1000 (the conference hosts reserved ten rooms here, as well; the group rate is \$119 but includes breakfast)

Holiday Inn Hotel and Suites, 1513 Centre Place Dr., Denton, TX 76205; 940-383-4100 (like-wise ten rooms: the group rate is \$139 [!] but includes breakfast)

## **Restaurants**

There are many good restaurants; some are fancy, but most are not. Here is a selection:

Mr. Chopsticks, 1633 Scripture St., 940-382-5437\*

Chipotle, 1224 W. Hickory St, 940- 808-1073\*

The Bowllery, 901 Ave. C, Suite 101, 940-383-2695\*

Seoul Chicken, 1113 W. Hickory St., 940-565-6700\*

Oriental Garden, 114 N. Ave. B (between W. Hickory and W. Oak), 940-387-3317\*

Mellow Mushroom, 217 E. Hickory St.; 940-323-1100

LSA Burger Company, 113 W. Hickory St., 940-383-2804

Andaman Thai, 221 E. Hickory St., 940-591-8790

Abbey Inn, 101 W. Hickory St., 940- 566-5483

Hannah's Off the Square, 111 W. Mulberry St, 940- 566-1110

The Green House, 600 N. Locust St., 940-484-1349

\*Within walking distance from campus

## Conference Program

The Conference is taking place in the Forum – on the first floor of the Willis Library –  
at the University of North Texas.

Saturday, April 11, 2015

**9:00am**                      **Registration and Coffee / Snacks**

**9:20am**                      **Greetings**        **James C. Scott, Dean of the College of Music**  
**Frank Heidlberger, Department Chair**

**9:30am – 11:00am**    **Paper Session**

John Michael Cooper, Southwestern University

“Music and Cultural Transfer in the Fourierist Community of La Réunion, Texas (1855-58), With a Little-Known Songbook”

Megan Varvir Coe, University of North Texas

“L’Accompagnement étrange et charmant’: The Unique Role of Aleksandr Glazunov’s *Introduction et la Danse de Salomé* in Ida Rubinstein’s Productions of Oscar Wilde’s *Salomé*”

Joseph E. Jones, Texas A&M University-Kingsville

“*Prima la musica e poi le parole?* Symphonic Sketching and the Strauss-Hofmannsthal Collaboration”

Drew Stephen, University of Texas-San Antonio        [Announcement]

“A Music-Focused UTSA Study Abroad Program in Urbino, Italy (Spring 2016)”

**11:00am – 11:45am**    **Poster Session & Coffee / Refreshments**

Joshua Albrecht, The University of Mary Hardin-Baylor, and

Daniel Shanahan, Louisiana State University

“The Song Remains the Same? The Effect of Oral Transmission on Folk Melodies”

Donna Arnold, University of North Texas

“Serge Jaroff and the Don Cossack Choir: The State of Research in the 21st Century”

Antonella Di Giulio, University at Buffalo

“The Labyrinth: Musical Intuitions in an Open Work”

Nathan I. Munoz, The University of the Incarnate Word

“Music Rhetoric in Tomás Luis de Victoria’s *O quam gloriosum est regnum*”

Charles Olivier, Texas Tech University

“A Dance With a Touch of Class: Fugal Practices in the works of Astor Piazzolla”

Jessica Stearns, University of North Texas

“Soundscape and Landscape: The Denton Arts and Jazz Festival in Quakertown Park”

Kimberly A. Burton, Texas State University

“Pavel Haas (1899-1944) and the Second World War (1939-1945)”

Maristella Feustle and Ralph Hartsock, University of North Texas

“Minstrelsy, Vaudeville, and Jim Crow, as Reflected in the Special Collections of the UNT Music Library”

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# UTSA Semester Abroad in Urbino Italy

## Open to Non-UTSA Students, graduate and undergraduate

In Spring 2016 the College of Liberal and Fine Arts at the University of Texas San Antonio will offer a special music focus for its Semester Abroad in Urbino, Italy. The study abroad program welcomes non-UTSA students at both the graduate and undergraduate levels. Participating students will have an opportunity to spend a full 13-week semester in the ancient walled city of Urbino, a stunning center of literature, art, and culture. The program also includes faculty-led 3-day trips to Rome, Florence, and Verona/Venice plus multiple one-day excursions and other special events.

Courses offered include:

Undergraduate Students (13-15 hours)

Topics in Music History/Music and Civilization I (Middle Ages to the Baroque Era)

Topics in Music History/Music and Civilization II (Classical to Modern Eras)

Conducting I

Elementary Italian

Graduate Students: (9-12 hours)

Graduate Topics in Music History: Italian Music from the Middle Ages to the Baroque Era

Graduate Topics in Music History: Italian Music from the Classical to Modern Eras

Introduction to Music Research (to include an archive project in Urbino or Pesaro)

Elementary Italian

In addition to these courses, participants will also have the opportunity to take lessons at the renowned Rossini Conservatory in Pesaro. Courses are taught in English by UTSA and University of Urbino professors in fully-equipped, dedicated classrooms on the University of Urbino campus. The music history courses are the equivalent of the two-semester music history sequence taught at most Texas universities. These courses will cover the material of the regular sequence with a special focus on Italian music. The faculty-led extended trips to Rome, Florence, and Venice, as well as the one-day excursions to Assisi, Ferrara, Pesaro, Gubbio, Perugia, Cagli are integrated into the curriculum. Students will learn about significant events in music history while also visiting the locations where those events took place!

The program fee of \$9000.00 covers:

- Private dorms at the University of Urbino
- Breakfast (daily) plus 10 meals a week, lunch and dinner (these can be “banked” if not used)
- 3 extended trips (incl. transportation and hotel in Rome, Florence and Siena, Verona and Venice)
- Multiple one-day excursions and other special events

The program fee does not cover institutional tuition, airline tickets and transportation to and from Urbino, private lessons at the Rossini Conservatory in Pesaro.

Scholarships are available.

Students may apply their financial aid toward study abroad programs.

Please visit the display in the poster session.

For more information on the program and the application procedure contact Dr. Drew Stephen in the Department of Music at UTSA, [drew.stephen@utsa.edu](mailto:drew.stephen@utsa.edu), 210-458-5686, or visit <http://colfa.utsa.edu/urbino/>

This is an extraordinary opportunity for Texas students to live in Italy and immerse themselves in Italian culture for an entire semester while enjoying opportunities to travel to other Italian and European cities.

Jeremy Logan, Texas State University  
“Color-Hearing and Music Analysis”  
Jakob Reynolds, Texas Tech University  
“A Musical Geography of 19<sup>th</sup> Century East End London”  
Robert Sanchez, Texas State University  
“Chiptune Music: Then & Now”  
Nico Schüler, Texas State University  
“Cantometrics Revisited”  
Andrew Fisher, Texas State University  
“Creating a Roleplaying Playground: Immersing Players in the Blood Elf Story in  
Blizzard Entertainment’s *World of Warcraft*”  
Drew Stephen, University of Texas-San Antonio  
“A Music-Focused UTSA Study Abroad Program in Urbino, Italy (Spring 2016)”

**11:45am – 12:45pm Paper Session**

Benjamin Dobbs, University of North Texas  
“The Interdisciplinary Curriculum of the Seventeenth-Century”  
Nicholas Lockey, Sam Houston State University  
“Ideologies of Ensemble Size in the Baroque Concerto: The Contest between His-  
torical Fact and Modern Imagination”

**12:45pm – 2:15pm Lunch (on your own)**

**2:15pm – 2:45pm Paper by the Winner of the Hewitt-Oberdoerffer Award**

Robert Michael Anderson, University of North Texas  
“Lateness and the Death of the Poetic Idea: Beethoven’s Funeral March in  
Richard Strauss’s *Metamorphosen*”

**2:45pm – 3:00pm Coffee Break**

**3:00pm – 3:30pm Tour of the Special Collections and a Demonstration of the  
Reproducing Piano**

**3:30pm – 5:00pm Paper Session**

Jennifer Ronyak, University of Texas at Arlington  
“The Problem of Public Intimacy: Andreas Romberg’s Orchestral Setting of Frie-  
drich Schiller’s “Die Sehnsucht” in Early Nineteenth-Century Concert Life”  
Michael T. Lively, University of North Texas  
“A Multi-linear Approach to Lewin’s Morgengruß”  
Michael Clark, University of Houston  
“The Piano Concerto Transcription: Liszt’s Back Door Entrance to the Genre”

**5:00pm – 5:30pm AMS-SW Business Meeting**

**5:30pm – 5:45pm Coffee / Refreshments**

*End of the Conference*

## Paper and Poster Abstracts (in alphabetical order by [first] author)

**Joshua Albrecht, The University of Mary Hardin-Baylor, and  
Daniel Shanahan, Louisiana State University**

### **“The Song Remains the Same? The Effect of Oral Transmission on Folk Melodies”**

Oral transmission is notorious for degrading a signal, as commonly seen in the game “Telephone.” Likewise, by comparing “families” of differences for Stephen Foster’s “Oh! Susanna,” Spitzer (1994) traces the stemma of the song, generalizing four types of changes and hypothesizing that these tendencies are ubiquitous in oral transmission:

- tendency to alter rhythms in order to clarify the beat
- tendency for a salient harmony to draw the melody to the chord root
- tendency to eliminate differences between parallel passages.
- tendency to pentatonicize the melody at cadence points

In this paper, we directly examine the tendency of orally transmitted folk song excerpts to pentatonicize cadence points through an experimental paradigm we’re calling “Musical Telephone.” The final phrases of eight English and Irish folk melodies were selected, half of which ended with re-do and half of which ended with ti-do. Each penultimate note was then altered using Melodyne to create an alternate version, resulting in sixteen melodies. The experimental hypothesis is that ti-do motion will be changed to re-do significantly more frequently than the reverse.

In this experiment, fourteen teams of four music majors each played Musical Telephone with four of the resulting melodies, balanced between altered and unaltered and re-do and ti-do cadences. Contrary to expectation, the results do not support the hypothesis, but rather indicate that ti is added statistically more frequently than removed. Possible reasons for these surprising results are discussed, along with implications for our understanding of the psychology of oral transmission.

Reference:

Spitzer, John. “Oh! Susanna: Oral Transmission and Tune Transformation.” *Journal of the American Musicological Society* 47 (1994): 90-136.

**Robert Michael Anderson, University of North Texas**

### **“Lateness and the Death of the Poetic Idea: Beethoven’s Funeral March in Richard Strauss’s *Metamorphosen*”**

In 1945 Richard Strauss composed one of his final works, *Metamorphosen*, which includes a quotation of the funeral march from Beethoven’s *Eroica* symphony. This has traditionally been interpreted programmatically as mourning the destruction of Munich at the end of World War II. Recent scholarship, however, has shifted focus from this specific event to a more general sense of historical and cultural decline on the part of the composer. This view is supported by evidence of Strauss’s growing awareness of his own position in music history, his feeling that the peak of cultural and artistic achievement had already been reached, and hence his sense of living beyond his time. *Metamorphosen*’s retrospective character resonates with ideas about personal and music historical lateness most famously articulated by Theodor Adorno, among others. Musically, Strauss dramatizes the end of an era by creating a form that deliberately fails, negating his concept of the Beethovenian “poetic idea,” an aesthetic principle to which he had dedicated his life. Strauss’s quotation of Beethoven’s funeral march in the work’s final measures is thus merely the most outward expression of the feeling of lateness that permeates *Metamorphosen* from beginning to end.

**Donna Arnold, University of North Texas**

### **“Serge Jaroff and the Don Cossack Choir: The State of Research in the 21st Century”**

Still beloved by many ardent fans, Serge Jaroff’s Don Cossack Choir was once considered the best choir in the world. Founded at a Turkish concentration camp in 1921, it drew members from Don Cossack regiments deported by the Red Army after the Russian Revolution. Jaroff, a detainee who was a choir-school graduate, became its conductor. Arranging repertoire from memory, he surprisingly transformed thirty-six promising amateurs into a technically-brilliant world-class unit. Once liberated they went on to concertize worldwide, achieving unimaginable long-term success. Without a country and forbidden ever to return home, they all attained U.S. citizenship in 1943. Bolstered later by new recruits, the choir gave its last concert in Paris in 1979.

Jaroff’s concerts, sung in Russian, consisted of his intricate arrangements of Russian Orthodox liturgical music, art songs, and traditional songs. Superb octavists and falsettists defined the choir’s signature sonority. Jaroff’s restrained but demanding conducting style, characterized by intensely expressive rubatos and dynamic changes, became legendary. Its emotional impact rendered language barriers irrelevant.

For nearly sixty years Jaroff and his choir garnered millions of fans, sold millions of records, and inspired countless rave reviews, but received almost no scholarly attention. That situation is slowly changing, but impediments abound. This poster session will elucidate the current state of Jaroff research, which is complicated by the fall of the Soviet Union and the loss of many of Jaroff's personal effects years after his 1985 demise. It will also cite urgent research lacunae.

**Kimberly A. Burton, Texas State University**

**“Pavel Haas (1899-1944) and the Second World War (1939-1945)”**

The life of Pavel Haas abruptly ended on October 17, 1944, at the Auschwitz concentration camp. He started to study music at the age of fourteen. Later, he studied for two years in the master class of composer Leoš Janáček (1854-1928). Haas proved to be one of Janáček's best students. Eventually he worked his way into being a film and stage composer with the help of his brother. Aside from this, Haas' musical output contains a variety of instrumental and vocal music. In 1941, Haas – along with thousands of other Jews – entered the Ghetto at Terezín (Theresienstadt), where he was held until his deportation to Auschwitz in October 1944.

While some of Pavel Haas' music and biography has been explored by a few select scholars, most scholarship on Haas is in Czech or in German. My poster will specifically focus on Haas' life and musical output during World War II – during this brief but defining period in his life. As well as focusing on the history and similar melodic themes, like themes from the carol *Let us Not Parish, We and our Descendants, St. Wenceslas*, of the three pieces he completed while in the Terezín ghetto: *Al S'fod* for men's choir (1942), *Study* for strings (1943), and *Four Songs on Chinese Poetry* for baritone and piano (1944).

References:

Karas, Joža. *Music in Terezin 1941-1945*. New York: Beaufort, 1985.

Peduzzi, Lubomir. *Pavel Haas: Leben und Werk des Komponisten*. Hamburg: von Bockel, 1996.

**Michael Clark, University of Houston**

**“The Piano Concerto Transcription: Liszt's Back Door Entrance to the Genre”**

Considering its eventual popularity, it is surprising that Liszt delayed the premiere of his Piano Concerto No. 1 for 21 years. He completed a first draft as early as 1834, but the work was not performed until 1855. Similarly, Liszt waited to premiere Concerto No. 2 and *Totentanz* for over fifteen years. Instead of promoting these original works, Liszt premiered five piano concerto transcriptions based on works by Beethoven, Schubert, and Weber before daring to present Piano Concerto No. 1 to the public.

Liszt's hesitancy to premiere his original concertos stems from the poor reception of his first publicly performed work for piano and orchestra, the *Grande fantaisie symphonique* (1835). This sharp criticism discouraged him from premiering original concertos for two decades, even as he continued to compose and revise them. Thus, Liszt turned to the concerto transcription, producing five between 1840 and 1853. For Liszt, arranging these pieces for piano and orchestra served as a tentative way to establish himself in the concerto genre without risking the failure of an original work. An investigation of the circumstances surrounding each arrangement reveals Liszt's underlying motivation to use concerto transcriptions to meet his needs as a performer, composer, and teacher, thereby reaping the benefits of producing virtuosic works for piano and orchestra while avoiding potentially poor reception of his progressive original works. These pieces, though envisioned as the means to an end for Liszt, represent a unique contribution to the concerto literature and deserve greater attention from performers and scholars.

**Megan Varvir Coe, University of North Texas**

**“L'Accompagnement étrange et charmant’: The Unique Role of Aleksandr Glazunov's *Introduction et la Danse de Salomé* in Ida Rubinstein's Productions of Oscar Wilde's *Salomé*”**

On December 20, 1908, the prefect of the St. Petersburg police entered the Grand Hall of the Conservatory and, in an ironic example of life imitating art, commanded he be given the head of John the Baptist. The Orthodox Church, desperate to stop the Russian premiere of Oscar Wilde's *Salomé*, had already forbidden the drama's text to be spoken in performance. Ida Rubinstein, producer and star, was determined, however, to perform the play and circulated Wilde's text in advance. She then mimed the entire script, turning *Salomé*, quipped its designer Léon Bakst, into “a ballet by the grace of the Holy Synod.” With Wilde's text extracted, Rubinstein's *Salomé* featured only the sound of Aleksandr Glazunov's composition, the *Introduction et la Danse de Salomé*. How did Glazunov's incidental music affect the textless performance of a widely-described “musical” text? Can music alone convey, as the Symbolist doctrine of correspondances suggests, the meaning and/or essence of a written text? And when Wilde's text was returned to the performance and spoken aloud, as it was in Rubinstein's 1912 Paris production of *Salomé*, did the music affect the text's reception any differently? In this paper I will explain how the oft-neglected genre of inci-



dental music played a crucial role in Symbolist theater by exploring the symbiotic relationship of text and music in Symbolist plays. I will then investigate the unique role of Glazunov's music in Rubinstein's 1908 and 1912 performances of *Salomé*, elucidating how this music informed its accompanying text, whether that text was heard physically or only in the audience's imagination.

**John Michael Cooper, Southwestern University**

**“Music and Cultural Transfer in the Fourierist Community of La Réunion, Texas (1855-58), With a Little-Known Songbook”**

One of the most influential inspirations for the hundreds of so-called “utopian communities” that sprang up in the United States in the nineteenth century was the French social theorist Charles Fourier (1772-1837), author of eleven treatises and over two hundred journal articles that collectively drafted a new blueprint for society. Distinctive in Fourier's thought was the integral role of music and abstract musical concepts. Not only were the entire range of vocational and personal aptitudes and all the collective properties of society and the physical universe phenomena that were analogues of the musical scale, with individual components identified according to the pitches of the chromatic scale and their intervallic relationships; but song and especially the opera industry were to be essential elements for achieving a divinely inspired social order.

This paper examines a little-known manuscript songbook held in the University of Texas at Arlington and other primary sources in order to gain a view of the music and musical life in the Fourierist community of La Réunion (near Dallas, Texas) during the years 1855-58. An offshoot of Fourierist philosophy conceived and led by Victor Considerant (1808-93) with significant aid from novelist Clarisse Vigoureux (1789-1865) and composer/journalist Allyre Bureau (1810-59), La Réunion was launched as a pilot project for a series of European utopian colonies that were to be established on the Western frontiers of the antebellum U.S. The colony ultimately foundered in the wake of financial difficulties and the harsh Texas climate – but its conceptual premises and day-to-day life reveal much about the issues and tensions that characterized life in U.S. intentional communities in the mid-nineteenth century. These considerations in turn offer a glimpse of the ways in which Fourier's ideas were – and were not – able to sow the seeds of what he termed a “new industrial and societal world.”

**Antonella Di Giulio, University at Buffalo**

**“The Labyrinth: Musical Intuitions in an Open Work”**

For his theorization of the open work Eco used some musical examples characterized by the autonomy granted to the performers. Music scholars have often interpreted Eco's choices as an apodictic proposition for the definition of openness in music. But this selection portrays an ambiguity between a finished work and a work in progress delivered as finished, allowing as many interpretations as *interpretants*.

The purpose of my analysis is to investigate Eco's theory intended as a process of formation: also the composition process, which starts from the composer's intuition of the work, might be regarded as the transformation into an encyclopedic labyrinth of an initial idea contained in a defined shape. Using Sciarrino's *Etude de concert* (1976) and Petrassi's first *Invenzione* (1944) as a point of departure, I'll analyze closure and openness through the motivic development. These compositions belong to the period of Eco's postulation of the open work, do not allow improvisation, and yet follow a logic based on the elaboration of an initial image. In Sciarrino's *Etude* flanging and filtering techniques contribute then to a sense of unlimited development. Petrassi develops an idea as “a series of musical events self-generated according to the needs of the imagination”.

This logic can be summarized in Berio's notion of formation versus form, described as “*the real enriching experience*”. Generated from dissimilar routes, such composition processes reflect the idea of a possible unlimited semiosis delimited into a chosen structure and transform in open work any amorphous intuition of the artist.

**Benjamin Dobbs, University of North Texas**

**“The Interdisciplinary Curriculum of the Seventeenth-Century”**

Protestant Reformers initiated copious revisions to religious and civil institutions throughout regions sympathetic to Luther's movement. Educational reforms aimed at scouring schools of Catholic teachings, and at educating a cohesive body of Protestant believers, established a widespread system of public schools steeped in the *ars liberalis* tradition. Musical training occurred at all levels, and lessons ranged from singing by rote to writing complex counterpoint. Beyond the skills and principles of music, however, music curricula were formulated to deliver instruction in numerous additional disciplines. Consequently, the entire educational program was blended into musical studies, fostering true interdisciplinarity in the *Lateinschule*.

Evidence of cross-curricular integration is apparent in several late-sixteenth- and early-seventeenth-century *Lehrbücher*, and particularly so in Heinrich Baryphonus and Heinrich Grimm's *Pleiades musicae* (1615/1630).

Baryphonus and Grimm constantly interwove additional disciplines from the *ars liberalis* into the study of music. Arithmetic and geometry provided investigations into the mathematical properties of intervals. Applying varying tenses, voices, conjugations, and terminology afforded lessons in Latin grammar and vocabulary. Through the use of musical jargon and quotations in Greek, students learned the rudiments of that language, and became familiar with excerpts by Greek authorities. Possibilities for merging branches of knowledge were abundant. In this paper, I explore the intermixture of various subjects with musical pursuits in the context of *Pleiades musicae* in order to reveal the thorough fusion of the *ars liberalis* in seventeenth-century German educational philosophy and practice, and to better understand the extensive role of music education in the Lateinschule curriculum.

**Maristella Feustle and Ralph Hartsock, University of North Texas**

**“Minstrelsy, Vaudeville, and Jim Crow, as Reflected in the Special Collections of the UNT Music Library”**

The UNT Music Library hosts a number of special collections that bring to light some of the social issues that have dominated the American landscape of the nineteenth and twentieth centuries. These include collections of sheet music (including the former sheet music libraries of several radio stations), audio (piano rolls and cylinders), and archival materials. Those collections preserve numerous examples of the casual racism, caricature, and appropriation of minority culture, with respect to African-American communities, and to a lesser extent, Asian-Americans. One may use these artifacts to trace evolving public attitudes and political conditions, particularly between the Civil War and the First World War, as well as the lingering effects on popular culture in later years, and the impact of growing minority participation in songwriting and recording industry.

**Andrew Fisher, Texas State University**

**“Creating a Roleplaying Playground: Immersing Players in the Blood Elf Story in Blizzard Entertainment’s *World of Warcraft*”**

As video game music garners increasing amounts of scholarly attention, it continues to sustain independence from film music or other research focuses. Massively Multiplayer Online Role-Playing Games (MMORPGs) are a very popular form of gaming, currently with one of the most popular ever being Blizzard Entertainment’s *World of Warcraft* (WoW) with over six million subscribers. An important aspect to WoW’s success is the care and detail the staff at Blizzard pour into the story and lore of the characters and races in this game. With wide-sweeping, overlapping story arcs, the music that accompanies not just individual characters, but entire races and cultures, is artfully crafted to bring the lore to life for the players as they engage in an entirely fantastical world. This aspect of WoW has not been explored in published scholarly research; only sociological and psychological studies have been published thus far.

This poster will analyze and discuss the music predominantly played in territories inside the game that are inhabited by Blood Elves and the characteristics that make that music so immersive for the player. In addition to analyzing this music, I will also discuss the findings of a self-conducted survey (of a general audience) to determine if this music has any universally recognizable qualities that identify the music of the Blood Elves as belonging to an elven society.

**Joseph E. Jones, Texas A&M University-Kingsville**

**“*Prima la musica e poi le parole?* Symphonic Sketching and the Strauss-Hofmannsthal Collaboration”**

A glance at the output of Richard Strauss reveals a career that appears to fall into two distinct phases, focused respectively on symphonic music and opera. Beginning with *Salome* (1905), the operas have often been described as “tone poems for the stage” with little justification offered (Finck, Kerman, Jefferson, et al.). It appeared as if Strauss simply transferred his motivic and orchestral practices from one genre to the next. The composer himself said that his tone poems were “preparations” for *Salome*, but the fact that he disliked the descriptions of *Salome* and *Elektra* (1909) as “symphonies with accompanying voice parts” suggests that for him there were meaningful distinctions between stage and symphonic works.

Strauss often asserted that he preferred to digest new opera texts several months before setting words to music. It is apparent, despite the rhetoric, that this rarely happened in practice. Drawing upon extensive study of compositional manuscripts held in Vienna, Munich, and Garmisch-Partenkirchen, this paper illustrates how Strauss conceived of substantial stretches of *Der Rosenkavalier* (1911) and *Arabella* (1932) as purely orchestral music, layering-in the voices at a later stage in his compositional process when the essential musical character was more or less fully realized. Furthermore, there are several cases where Strauss drafted music for a given passage before the text was even written. This suggests deeper complexities in the Strauss-Hofmannsthal working relationship in that the sentiments Strauss expressed publically and in letters are often contradicted by evidence in the sketches.

**Michael T. Lively, University of North Texas**  
**“A Multi-linear Approach to Lewin’s Morgengruß”**

David Lewin’s 1986 article “Music Theory, Phenomenology, and Modes of Perception,” describes musical perception as a process that is inherently linked to the listener’s understanding and expectation of temporal structure. In the article, a formal model for musical perception is proposed and applied to an analysis of Schubert’s song *Morgengruß*. As an extension to Lewin’s model, I propose that a multi-linear understanding of Schubert’s *Morgengruß* may help to further explain the contextual ambiguities that are investigated in Lewin’s discussion of the work. Implicit in Lewin’s listing of multiple, and in some cases contradictory, perceptions of musical structure in Schubert’s *Morgengruß* is the notion that the listener must subjectively choose which perceptions will be connected into any particular strand of continuity and which perceptions will be eliminated or minimized. Through re-assembling these elements of continuity into individual, yet contrasting, functional progressions it is possible to compare, from a multi-linear perspective, the specific musical experiences that the work offers to the listener. Just as the first-person persona of the “singer” in Schubert’s *Morgengruß* must actively decide to interpret the events described in the poem, anyone who contemplates the meaning of the work’s musical text must also choose the harmonic and functional significance of each of the work’s many possible musical perceptions.

**Nicholas Lockey, Sam Houston State University**  
**“Ideologies of Ensemble Size in the Baroque Concerto: The Contest between Historical Fact and Modern Imagination”**

Since the 1970s, when Joshua Rifkin first proposed that Bach’s vocal music should be sung one-to-a-part, there has been a fierce controversy about ensemble size in Baroque music. For instrumental genres, Richard Maunder recently argued that historical accuracy demands one-to-a-part performance for most concertos and concerti grossi written up to at least 1740. This provocative theory, which contradicts the prevailing “orchestral” conception of this repertoire, has gained traction in several circles, becoming the official stance for the collected edition of Geminiani’s works.

While there is some evidence that concertos were performed with chamber scoring, I provide ample proof – from manuscript scores and parts, contemporary references, and analyses of concertos by Vivaldi, Albinoni, Torelli, and others – that such works were performed and conceived orchestrally. I also show that many of the key arguments in favor of the chamber scoring theory require assumptions about the interpretation of source materials and musical passages that pre-suppose chamber scoring when alternate interpretations remain valid.

I demonstrate that the very concept of a uniform approach to ensemble size is a figment of the modern imagination, emphasizing the flexibility of the Baroque concerto, composed for and performed in a variety of contexts and with ensembles of differing sizes. Finally, my paper also reveals how eighteenth-century composers, rather than adhering to rigid notions about ensemble type, instead approached composition with a rich sonic palette and were far more imaginative orchestrators—even with string ensembles—than scholars have assumed.

**Jeremy Logan, Texas State University**  
**“Color-Hearing and Music Analysis”**

Synesthesia is the involuntary and automatic response of one sensory experience to another. In music, it most commonly manifests itself as color-hearing, or the visualization of colors in connection with pitches, harmonies, modes, timbres, etc. Various research has been done on synesthesia in regard to its connection to music, but little music-analytical research has been published on synesthesia. To date, no comprehensive summary has been published on the state of research of synesthesia relative to music analysis and compositional process. This poster will provide a comprehensive summary and critical analysis of the existing literature.

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**Nathan I. Munoz, The University of the Incarnate Word**

**"Music Rhetoric in Tomás Luis de Victoria's *O quam gloriosum est regnum*"**

In his Oxford Music Dictionary Online article on music rhetoric, Blake Wilson remarks that the interrelationship between music and language controls the crafting of a composition. Tomás Luis de Victoria, a Spanish composer of the late sixteenth century, was a master of the Palestrinian compositional method as well as a master of the application of music rhetoric. This paper focuses on Victoria's work *Missa O quam gloriosum est regnum* and the borrowed motives from the motet model of the same name and concentrates on the analysis of the rhetorical aspects of each motive in context to the accompanying text. In *Studies in the Music of Tomás Luis de Victoria* Eugene Cramer states that it can be difficult to definitively identify the musical rhetoric in Victoria's oeuvre. For this reason, this paper organizes each statement of the borrowed themes into three distinct categories; the moments where the conveyance of rhetoric is clear, the moments where the interpretation of musical rhetoric is less clear, and lastly, the moments where the borrowed motive does not function rhetorically and instead functions only as musical material.

**Charles Olivier, Texas Tech University**

**"A Dance With a Touch of Class: Fugal Practices in the works of Astor Piazzolla"**

Astor Piazzolla (1921-1992), the father of *Nuevo Tango*, once stated, "Music is like water. If it is left stagnant, it will rot." Although it can be argued that Piazzolla almost single-handedly stopped the Argentine tango from becoming stagnant by employing musically avant-garde compositional processes, he also simultaneously synthesized older musical practices, most notably from the baroque period, with traditional Argentine tango. In doing so, Piazzolla created a genre of tango that was not only unique, but one that challenged the very definition of the genre. Among Piazzolla's vast works there are a number of fugues, including *Fuga*, *Fugue*, and *Fuga y Misteria*, just to name a few, that incorporate this baroque fugal writing. The emergence of Piazzolla's fugal usage comes after a time in which he studied classical composition with the noted pedagogue Nadia Boulanger in France, which he began after being awarded the Fabian Sevitzky award for his tango symphony *Buenos Aires Symphony* in 1953. For this paper, I will focus my attention on *Fuga y Misteria*, a work that displays baroque fugal practices is shown through his manipulation of the subject and by his harmonic structure used throughout. The purpose of this paper then is to trace Piazzolla's interest in fugal writing and compare his uses of this practice with that of J.S. Bach, more specifically Bach's *Fugue in E Minor* from the *Well-Tempered Clavier*. By tracing these connections one might discover that Piazzolla is more closely linked to J.S. Bach than originally thought, and that his classical training with Boulanger simultaneously allowed him to forge baroque practices with that of 20<sup>th</sup>-century techniques, resulting in *Nuevo tango*.

**Jakob Reynolds, Texas Tech University**

**"A Musical Geography of 19<sup>th</sup> Century East End London"**

Throughout the 18<sup>th</sup>, 19<sup>th</sup>, and early 20<sup>th</sup> centuries, London was the seat of one of the most powerful economic and military empires in history, and became home to communities of immigrants from all corners of the Commonwealth. From a musicological perspective, one of the largest and most influential communities of this multi-ethnic city was that of the Black West Indians who arrived as slaves, seamen, soldiers, and laborers. Music served as a portable medium for cultural exchange in the creole societies of the Caribbean and subsequently in the immigrant communities in the impoverished neighborhoods of London's East End. The musical influence of London's West Indian community can be seen today in syncretic popular musics such as rocksteady, ska-punk, dubstep, and dancehall. The musical syntheses of these genres can be revealed through the analytical tools provided by the disciplines of both historical and ethnographic musicology. Additionally, cultural geography offers the examination of the movement of music and identity through the study of maps, population surveys, and period iconography.

The purpose of this presentation is to investigate the origins of West Indian and West-Indian derived musics of London's East End. Analysis of primary sources and iconography such as maps, population surveys, and period publications can provide key information on how West Indian population movement and interaction in London, particularly in the late 19th and early 20th centuries, contributed to the rise of these musics in the East End and their subsequent impact on the popular culture of London and Great Britain.

**Jennifer Ronyak, University of Texas at Arlington**

**“The Problem of Public Intimacy: Andreas Romberg’s Orchestral Setting of Friedrich Schiller’s ‘Die Sehnsucht’ in Early Nineteenth-Century Concert Life”**

The Lied has been described as “intimate” throughout most of its history. Orchestral Lieder call this idea into question: Mahler’s fin-de-siècle orchestral songs, for example, reconfigure a genre normally thought of as intimate for large concert halls. Yet at the start of the nineteenth century, when Lieder of any kind were infrequently heard on the stage, orchestral Lieder were experimental and rare. Andreas Romberg’s 1815 orchestral setting of Friedrich Schiller’s poem “Die Sehnsucht” exemplifies the strategic and problematic aspects of orchestral Lieder in this early context.

Using previously overlooked sources in the Stadtarchiv Leipzig, I argue that the performance of Romberg’s Lied throughout the 1820s in German concerts presented a multilayered representation of the tension between the intimate and the public. The Lied’s poem transforms an intimate personal journey into a collective and public one, a quality it shared with prominent lyric poems that were declaimed in concerts during the period. Romberg’s choice to orchestrate his composition is connected to the previously overlooked, yet common, practice of replacing piano accompaniments for Lieder with orchestral ones for concert performance. Romberg’s setting also thematizes the tension between the intimate and public faces of the Lied by featuring a chamber Lied texture for voice, piano, and *obbligato* violin within a larger orchestral framework. Ultimately, Romberg’s experiment stages the entangled relationship between intimacy and public expression at the heart of Romantic lyric poetry and the Lied and sheds light on the history of the genre in the infancy of its life in concert.

**Robert Sanchez, Texas State University**

**“Chiptune Music: Then & Now”**

Chiptune music, also known as 8-bit music, is synthesized electronic music produced by the sound chips of vintage computers, video game consoles, and arcade machines, as well as with other methods such as emulation. The purpose of this poster is to present the genre of chiptune music as it was originally developed in the 1980s (as video game music) and show how it has transformed into one of the fastest growing forms of popular music. Due to the rise of popular demand for video games in the 1980s, video game companies began to increase the quality in all aspects, such as graphics, gameplay, and music. This was the first time, video game music was composed by actual composers, rather than by programmers. The use of different soundwaves (square, triangle, sawtooth, etc.), gameplay variables (tempo, pitch, timbre, etc.), looping, and/or algorithmic composition are just some examples that define 8-bit video game music. Throughout the early 2000s, a new genre of popular music had emerged: “video game music”. The generation who had played during the first era of 8-bit games (1983-1990) as children now started producing the kind of music that they grew up listening to. Within time, the video game music community had split off into subgroups, “video game bands”, “chiptune artists”, “Bit-pop arts,” etc. Since research on 8-bit video game music has only been conducted sparsely (Collins 2007, Newcomb 2012, Barker 2013), this poster will provide further details of chiptune music in the context of well-known games and composers such as *Super Mario Brothers & The Legend of Zelda* (Koji Kondo), *Mega Man* (Manami Matsumae), as well as popular bands such as Anamanaguchi, and Nullsleep.

**Nico Schüler, Texas State University**

**“Cantometrics Revisited”**

Cantometrics, literally “song measurements,” is a systematic music-analytical method to determine the styles of the world’s folk songs as characterized by musical and socio-cultural song features. Cantometrics was initially developed by Alan Lomax (1915-2002) and Victor Grauer (born 1937) during the 1960s. Statistical analyses of the folk song features were interpreted and related to the ethnographic atlas by George Murdock (1897-1985). Lomax’s Cantometrics project provided statistical evidence that the qualities embodied in folk songs are a reflection of everyday experiences, the division of labor, the status of women, child rearing, and the restrictiveness of sexual codes. The project confirmed geographic-historic traditions and their transplantations via migrations. Despite evidence of its reliability, some scholars have questioned parts of the methodology, such as the selection of the songs, the subjectivity in coding the songs, and the emphasis on performance style over song structure. Recent modifications of Cantometrics have either expanded the analyzed song style features or focused on the structural characteristics of songs; such attempts showed higher reliability and/or received positive reviews. Nevertheless, Cantometrics has nearly vanished in scholarly discussions as a fruitful analytical approach. This poster will inform about the Cantometrics approach, its features, and main research findings. This poster will also summarize recent modifications to Cantometrics that could make this approach a useful research tool for our current and next generation of scholars.

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**Jessica Stearns, University of North Texas**

**"Soundscape and Landscape: The Denton Arts and Jazz Festival in Quakertown Park"**

Quakertown Park in Denton, Texas serves as a performance space during the annual Denton Arts and Jazz Festival attracting over 225,000 visitors. Not only do attendees of the festival experience the site's sonic environment, but they also interact with its current built environment, which is one facet of a multilayered cultural landscape that also includes a complex history. Initially an African American community named Quakertown, the site was appropriated by the city and turned into a park to suit the needs of Denton's white citizens. All traces of the original community were eradicated by 1923 and eventually replaced with civic buildings designed by architect O'Neil Ford in the 1960s, including a library, civic center, and Denton's City Hall. These buildings still stand today but a few changes to the built environment reflect the site's past as Quakertown, including historic markers and public art. The festival's soundscape, comprised of jazz and blues, also communicates the space's African American origins to festival attendees.

Drawing on scholarship about soundscapes by R. Murray Schafer, Emily Thompson, and Niall Atkinson and using oral histories, interviews, and primary documents, my paper explores the soundscape of the festival and the cultural landscape of Quakertown Park, including its history and built environment. This study furthers scholarship on how music influences perception of space by demonstrating that the convergence of the festival's soundscape with the park's cultural landscape reveals Denton's evolution as a society and allows a listener to understand his/her environment.

## Bios

(in alphabetical order by last name)

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**Kimberly Burton** was born and raised in Denton, Texas. Growing up she loved all things music. For her undergraduate degree she decided to go to Tarleton State University in Stephenville, TX. She graduated in 2013 with her Bachelor Degree in Music Education with a vocal emphasis. Her next step was her masters in Music History and Literature from Texas State University. Her history interests are varied. She mostly focuses on the music of World War II. She is the granddaughter of a WWII vet and the start of her interest began as a way to get to know him. E-Mail: [kab220@txstate.edu](mailto:kab220@txstate.edu)

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