

American Musicological Society
Southern Chapter

Annual Meeting



14–15 February 2020

Florida State University
Dohnanyi Recital Hall
Tallahassee, Florida

PROGRAM

FRIDAY, 14 February

- 8:00–8:50** **Registration**
- 8:50–9:00** **Opening Remarks:** Dr. Patricia Flowers
Dean, College of Music
Florida State University
- 9:00–10:30** **Session 1: Contemporary Issues**
Joseph Sargent (University of Alabama), chair

**As It Fades Away, Turn It Up:
Amplifying Memories and 9/11**
Jason Mullen (University of Florida)

***The Death of Klinghoffer:*
Reinterpreting the Controversy**
Gerard Spicer (University of Florida)

**“The Consequences of Making It Public”:
Françoise Barrière’s Dissemination of Bohdan Mazurek’s
Polnische Lieder ohne Worte (1982)**
Emily Theobald (University of Florida)

10:30–10:50 **Break**

Poster Presentation

**Light Scrutinized by Sound:
Dr. Cyrus Teed vs. Sir Isaac Newton**
Gabrielle Goral (Florida Gulf Coast University)

10:50–12:20 **Session 2: Americana**
Sarah Caissie Provost
(University of North Florida), chair

The Kellogg and Stanocola Bands: Two Case Studies in American Industrial Music During the Interwar Years

Katlin Harris (Louisiana State University)

From Chicago to Broadway: The Origins of *Grease*

Scott Warfield (University of Central Florida)

Awareness: Deconstructing Intention & Action in Ecomusicology

Hannah Crider (Florida State University)

12:20–2:00 Lunch

2:00–3:30 Session 3: Patterns and Repertoire in the 19th Century

Joshua Neumann (University of Florida),
chair

Vestiges of Galant Schemata in Early Nineteenth-Century Musicianship: Reimagining Piano Improvisation through Czerny, Kalkbrenner, and Chopin

Gilad Rabinovich (Florida State University)

Sonic Symbolism: Matthew Cooke's Music for the Scottish Rite Craft Degrees

Andrew Owen (Lamar University)

German-American Connections: Concert Programming at America's First Conservatories of Music

Joanna Pepple (Florida State University)

3:30–3:50 Break

3:50–4:20 Business Meeting

4:30–5:15 Session 4: Baroque Dance Workshop

Tempus Fugit: Exploring Time in Baroque Dance Performance

Miranda Penley (Florida State University)

7:00–8:00 Concert: “Musical Encounters in the Iberian Colonies

Grupo Jaraguá, FSU Early Music Ensembles, Raines Ensemble, and the FSU Flute Program

SATURDAY, 15 February

9:00–10:30 Session 5: Gender and Politics in Popular Music

Joe Gennaro (University of Central Florida), chair

How to Grow a Woman from the Ground: Punch Brothers and the Metaphors of Genre

Hannah Denecke (Florida State University)

Jimmie Davis’s Early “Hillbilly” Records and the Politics of Popularity

Warren Kimball (Louisiana State University)

Jamaican Dancehall Masculinity: Negotiating Gender Relations and National Identity Through Sound

Abigail Lindo (University of Florida)

10:30–10:50 Break

10:50–12:20 Session 6 (Panel): Teaching Music History

Douglass Seaton (Florida State University), chair

Uncovering a Diverse Early Music

Alice Clark (Loyola University New Orleans)

Deep Learning and Learner-Specific Pedagogy

Jennifer Thomas (University of Florida)

Crafting a Conscious Syllabus

Michael Vincent (University of Florida)

ABSTRACTS

FRIDAY, 14 February

Session 1: Contemporary Issues

Joseph Sargent (University of Alabama), chair

As It Fades Away, Turn It Up: Amplifying Memories and 9/11

Jason Mullen (University of Florida)

In the summer of 2001, New York City-based composer and sound artist William Basinski (b.1958) began a project to digitize his analog tape loops from the 1980s. Soon after he began digitizing the reel-to-reel tapes, he experienced “shock and surprise [as he] realized that the tape loop itself was disintegrating” (Basinski, 2001). Aware he was capturing something powerful Basinski remarked, “[t]he music was dying. I was recording the death of this sweeping melody” (Basinski, 2001). From his Williamsburg apartment rooftop later that summer, Basinski observed a similar disintegration as he watched the Twin Towers disappear from the Lower Manhattan skyline. In establishing an allegorical relation between these two separate events Basinski’s conceptual album *The Disintegration Loops* was born.

While Basinski’s album conceptually centers on the lessening of sound as the tape disintegrates, the visual oscillogram of “dlp 1.1,” the first loop in the album, presents what seems to be a miraculous emergence of life. At the 47:00-minute mark in this over-one-hour-long work, the formerly dissipating wave begins to grow, increasing in amplitude until the end. The simple answer concerns voltage control; whereas the loop dissipates, Basinski raises the signal’s volume, making the decision to audibly foreground the loop’s static traces and faint crackles.

I contend that this human intervention of raising the signal’s amplitude to prolong the tape’s life frames remembrance as a constructive act. Small disintegrative moments from ‘dlp 1.1’

show the interactions between subject and object—tape and composer—as a singular, but common, instance of musical composition between human and non-human agents. Through a microanalysis of the oscillogram, minute details reveal what literary critic Susan Stewart calls the “secret life of things,” disclosing in the piece “a narrativity and history outside the given field of perception” (Stewart, 1993). In conclusion, using Basinski’s act of composition as a touchstone, I expose the specter of 9/11 as it haunts personal listening habits of those directly affected by the tragedy, pointing to specific instances where those still living continue turning up the volume on fading memoirs of the dead.

The Death of Klinghoffer: Reinterpreting the Controversy
Gerard Spicer (University of Florida)

John Adams’s *The Death of Klinghoffer* remains one of the most controversial operas of the late-twentieth century, due in part to accusations of anti-Semitism and humanizing portrayals of terrorists. The story retells the hijacking of the cruise liner *Achille Lauro* in 1985 and the subsequent murder of Jewish-American Leon Klinghoffer. The 1991 opera’s premiere elicited harsh criticism from critics, audience members and especially the Klinghoffer family. Following the September 11 attacks, Richard Taruskin accused the composer and opera of “romanticizing terrorists.” Despite the Anti-Defamation League’s admission that *Klinghoffer* was not anti-Semitic, the Metropolitan Opera capitulated to cancelling the 2014 simulcast of the opera in fear that international broadcasts could promote anti-Semitism abroad.

The Death of Klinghoffer forces audiences to engage with the twenty-first century issue of terrorism — specifically the individuals who commit these acts. But does the work itself take a stance on these issues? Adams’s musical settings create isolated and distinct sound worlds for the hijackers and their victims, shaping the audience’s perceptions of both groups. In these divergent musical settings, only the victims present their recollections of the hijacking in past tense, and thus define the historical narrative on stage. The antagonists are set to

unstable and chaotic music with dissonant and disjunct vocal lines that divide them from the protagonist's understated consonant harmonies. Leon and Marilyn Klinghoffer's scenes provide moments of calm and tenderness and their musical settings highlight the heroic importance of these simple acts of love and kindness and underscore the couple's words.

This analysis applies these diametrically opposed sound worlds to the critical understanding of the opera and the work's reception to the present day. Although forces outside of the opera house continue to shape public opinion of *Klinghoffer*, understanding how the music comments on and influences the narrative of the work demonstrates how the opera will continue to be relevant to new audiences and critically engage with the pervasive issue of terrorism around the world.

**“The Consequences of Making it Public”: Françoise
Barrière’s Dissemination of
Bohdan Mazurek’s *Polnische Lieder ohne Worte* (1982)
Emily Theobald (University of Florida)**

In a letter from Warsaw dated May 3, 1982, electroacoustic composer Bohdan Mazurek requested that Françoise Barrière forward tapes of his newly-composed *Polnische Lieder ohne Worte – dedicated to Anka Kowalska* (1982) to experimental music centers and radio studios in Stockholm, Italy, and Urbana-Champaign, Illinois. Mazurek worked at the Warsaw Polish Radio Experimental Studio (PRES), a hotbed of innovations in electronic music in postwar Poland under the direction of Jozef Patkowski. In his letter, Mazurek alluded to the dangers of publicizing this music, writing that Patkowski could not know about this attempt to distribute such music realized at PRES internationally. Despite PRES's stature as a leading center of uncensored avant-garde music in the 1960s and 70s, the declaration of martial law in 1981 in an attempt to squelch democratic groups precluded artists at PRES from composing freely and circulating their music at a time when political messages were needed most. Certainly, Mazurek's work in dedication to Anka Kowalska, an imprisoned poet and

leader of the anti-communist Workers' Defense Committee, would have been particularly problematic in martial law Poland. Françoise Barrière, a Parisian electroacoustic composer and founding member of the International Federation of Electroacoustic Music who was often involved in distributing new electroacoustic works across channels, ensured that Mazurek's tape – and more crucially his dangerously-overt message in opposition to the Polish government –reached the Experimental Music Studio at University of Illinois Urbana-Champaign.

In light of recent studies exploring musical mobility in Poland (Jakelski, 2015) and Polish composers' navigation of the political environment in the 1970s and 80s (Bylander, 2012), I suggest that Barrière's dissemination of *Polnische Lieder* enabled Mazurek's message to resonate outside of Poland despite the government's silencing of political art. Part of a larger collection of artifacts shared between PRES and the Illinois Experimental Music Studio during the Cold War, both the previously-unexamined letter and its accompanying tape demonstrate a moment of solidarity among electroacoustic centers. This calculated operation helped propagate a space for the circulation of even the most controversial cultural products, demonstrating one of many strategies of resistance that Polish composers used to shirk oppressive government policies.

Poster Presentation

Light Scrutinized by Sound:

Dr. Cyrus Teed vs. Sir Isaac Newton

Gabrielle Goral (Florida Gulf Coast University)

In 1894, the Koreshan Unity, a utopian communal society originating in New York, migrated to the warmth of Estero, FL from the colder climates of Chicago. Their leader, "Dr." Cyrus Teed, was an eccentric alchemist determined to establish a "New Jerusalem" in Florida, one that espoused reincarnation, celibacy, and the equality of the sexes. In 2016 Florida Gulf Coast University's Archives and Special

Collections acquired a vast assortment of Koreshan artifacts, including musical scores, instruments and concert programs. Recently, I was given the opportunity to work with several FGCU professors and the Office of Undergraduate Studies in researching these materials, none of which have been critically examined from a musical standpoint. Clearly, the archival evidence strongly suggests that music was a vital part of Koreshan life as was the discourse of their scientific ideologies, often disseminated through two Koreshan periodicals including *The Guiding Star* (1886-1889) and *The Flaming Sword* (1889-1948). As a progressive group, these periodicals indicate that Koreshans often debated scientific theories, religion, financial matters, political fallacies, and the acoustical properties of sound. To that end, this paper argues that the Koreshans viewed music as more than entertainment; rather, the depth of their musical knowledge corroborated and reinforced Teed's own scientific experiment in rejecting Sir Isaac Newton's corpuscular theory of light. Examples in the periodicals indicate that Teed applied Newton's theory of light to sound in an experiment to debate the validity of Newton's scientific claims.

Session 2: Americana

Sarah Caissie Provost (University of North Florida), chair

The Kellogg and Stanocola Bands: Two Case Studies in American Industrial Music During the Interwar Years

Katlin Harris (Louisiana State University)

Between the two world wars, a variety of American industries sponsored music making through the formation of employee-based ensembles. This phenomenon was not limited to one region or one type of industry: across the nation, businesses spanning the food industry, automotive manufacturers, and railroads encouraged music among the ranks of their employees. These musical groups included both vocal and instrumental ensembles, but the wind band emerged as the most popular format. This paper draws upon primary sources in order to document the history of such bands, which have been largely ignored in published scholarship. Two case

studies from a larger project on the history of industrial ensembles underpin the paper: a study of the Kellogg Band from Michigan, sponsored by the Kellogg cereal company, and of the Stanocola Band from Louisiana, sponsored by Standard Oil of Louisiana.

The creation of these bands provided a unique opportunity for their sponsors to brand a form of popular entertainment. The wind band's ability to perform as both concert ensemble and marching band engendered the possibility of mobile advertising, which meant that such bands garnered recognition through their parade participation in addition to scheduled concerts. Although their advertising potential provided direct engagement with their communities, the formation of these bands reflected a broader industrial concern with controlling the workforce. Increasingly violent relations between industries and labor unions had turned deadly in the early twentieth century. Many industries perceived that sponsored music, among other recreational activities, helped pacify employees, who would be less likely to strike.

These case studies illuminate two major findings with implications for the historiography of the American wind band. First, members of both bands exhibited involvement with quasi-professional organizations such as regimental bands and music unions, raising questions regarding the broader classification of industrial bands as "amateur" ensembles. Second, many industrial ensembles ultimately dissolved due to the growing number of high school band programs, suggesting that the rise of wind bands in American secondary education should be understood in relation to the history of ensembles such as the Kellogg and Stanocola bands.

From Chicago to Broadway: The Origins of *Grease*
Scott Warfield (University of Central Florida)

When *Grease* opened on Broadway in 1972, *New York Times* critic Clive Barnes wondered if a "1950s rock parody musical from Chicago" would survive for more than a few weeks. Eight years later *Grease* closed as the then-longest running

show in Broadway history. When *Grease* returned to Broadway in 1994, another *New York Times* critic, Ben Brantley, complained that the original show had been “diluted” with new songs taken from two blockbuster motion picture versions (1978, 1982), which had given the score a light pop/disco flavor, and that the revival aimed more at contemporary teenagers than at an audience interested in a more authentic evocation of 1950s high school kids and their music.

The diminishing of the Broadway show’s original sound and setting continued with later revivals, and because of the abandonment of the show’s initial aesthetic, there have been occasional calls for a revival of the show’s earliest version. Even so, almost no producer has been interested in returning to the show’s roots, *i.e.*, the original *Grease* that was first mounted at Chicago’s Kingston Mines Theater in 1970. As a practical matter, no script of that original production is extant, but the real reason for the hesitance to re-stage the Kingston Mines version is evident in the previously unexamined sketches and drafts of *Grease*, found in the Warren Casey Papers (Chicago Public Library).

Those documents show that the 1970 production is far removed from any of the later lightweight, youth-oriented productions that have played on Broadway or elsewhere in subsequent years. In fact, the Kingston Mines production was little more than a loose series of sketches and songs, with exceptionally crude language and direct references to specific Chicago landmarks—chiefly the city’s Northside neighborhoods around William Taft High School—intended for an audience that had grown up in those late-1950s Chicago locales. The Casey Papers also hold a score, consisting of rough lead sheets, which makes possible a reconstruction of the 1970 show’s running order and suggests that the show’s original ending was more realistic than the artificial happy endings of the Broadway and motion picture versions of *Grease*.

Awareness: Deconstructing Intention & Action in Ecomusicology

Hannah Crider (Florida State University)

In March 2019, the Massachusetts Institute of Technology Wind Ensemble (MITWE) premiered Jamshied Sharifi's *A Resistance Now* alongside Frederick Harris' *In Praise of the Humpback: Music of Appreciation, Empathy, and Wonderment* at the National Conservatory of Music in Santo Domingo, Dominican Republic. *Humpback*, which is an improvised piece set over whale recordings, is the derivative work of *Resistance*. Presented in collaboration with the "Make Music With the Whales" initiative of environmental activism non-profit Parley for the Oceans, both of these works offer intentional commentary on the climate crisis. In *Resistance*'s second movement, "Stars," Sharifi uses the star-charting technique pioneered by John Cage's 1975 work *Etudes Australes*. By superimposing a musical staff over pelts of endangered animals, Sharifi determines the pitches for the opening piano line from the placement of the markings. The resultant melody is reflective of "how our current moment seems guided as much by chance as intention" (Sharifi). By quoting "Stars," *Humpback* embodies Sharifi's apocalyptic call-to-action.

Utilizing composer interviews, performance recordings, and interdisciplinary methodologies, this essay deconstructs the relationship between intention and action. It utilizes a psycho-political approach to define the term awareness as it is relevant to ecomusicological aims, referencing Chris Nunn's *Awareness: What It Is, What It Does* and Philip Bohlman's "Musicology as a Political Act." This definition necessitates a listener's conscious and willing, albeit incomplete and subjective, engagement. Further, this study differentiates between the cultural contexts of the United States and Dominican Republic premieres. The 2018 plastic state of emergency, during which the city of Santo Domingo watched in horror as wave after wave of garbage washed up on its shores, subsequent environmental clean-up efforts by students at the Instituto Tecnológico de Santo Domingo (INTEC), and the Parley SnotBot's 2019 Samana whale expedition expose

how social-environmental factors determine which audiences are predisposed to receive activist messages. This paper challenges musical aims of generating awareness, asking ultimately, to whom do activist messages appeal? And of what use is that newly acquired consciousness?

Session 3: Patterns and Repertoire in the 19th Century

Joshua Neumann (University of Florida), chair

Vestiges of Galant Schemata in Early Nineteenth-Century Musicianship: Reimagining Piano Improvisation through Czerny, Kalkbrenner, and Chopin

Gilad Rabinovitch (Florida State University)

Reimagining historical improvisation relies on notations, historical accounts, and treatises. Recent studies of partimenti (Sanguinetti 2012) and galant schemata (Gjerdingen 2007) have focused on eighteenth-century music, with fewer applications to the nineteenth century (Ijzerman 2017, cf. Gjerdingen 1988). Gooley's (2018) seminal volume on nineteenth-century keyboard improvisation charts a rich social and musical landscape of keyboard musicianship. Can eighteenth-century galant schemata inform us about the musicianship of early nineteenth-century pianists? Are these listening horizons still relevant for reimagining post-classical keyboard musicianship? I will argue that this repertoire maintains and transforms many of the skeletal phrase types of the eighteenth century, which explains musicianship processes in composition and improvisation.

I will do so through a study of Czerny's (1829) improvisation treatise and notated compositions by Kalkbrenner and Chopin. Czerny's treatise provides guidance and exemplars for a variety of improvisatory techniques. Example 1 shows a given theme and several of Czerny's exemplars for fantasizing on it in different ways: Meyer's (1989) and Gjerdingen's changing-note schema (or a slight variant thereof) emerges as an implicit framing device for improvising on the theme. Therefore, schema theory articulates some of Czerny's tacit musical knowledge. Examples 2 and 3 show excerpts from

piano concertos by Kalkbrenner and Chopin, while Example 4 presents anonymous diminutions from 1800 on an aria by Mozart (Badura-Skoda & Badura-Skoda 2008). Gjerdingen's (2007) "High-2" and the $\hat{4}$ -to- $\hat{4}$ diminution framework proposed by Rabinovitch emerge as conventional melodic paths. These examples demonstrate that eighteenth-century schemata were retained as stereotyped outlines for diminutions in the early nineteenth century. Kalkbrenner and Chopin kept these frameworks but embellished them in new ways on the surface.

By studying patterns, outlines, and strategies for diminution and fantasizing through historical treatises and improvisatory notations, schema theory sheds new light on reimagining historical improvisation. This perspective complements historical studies and suggests points of intersection between musicology, music theory, and the practical reconstruction of historical traditions (Guido 2017). I will thus end this scholarly presentation with a live fantasy on themes suggested by the audience, based on Czerny's (1829) instructions.

Sonic Symbolism: Matthew Cooke's Music for the Scottish Rite Craft Degrees

Andrew Owen (Lamar University)

The nineteenth-century Masonic scholar Albert Pike defines Freemasonry in his introduction to the first degree as "a continuous advance, by means of the instruction contained in a series of Degrees, toward the Light, by the elevation of the Celestial, the Spiritual, and the Divine, over the Earthly, Sensual, Material and Human, in the Nature of Man." These degrees, having broad appeal while still being mysterious and heavily stocked with symbols, were designed to bring a man from a state of ignorance of the divine to the highest state of awareness possible. These degrees employed specific music to strengthen their immediate force.

The Ancient and Accepted Scottish Rite's thirty-three degrees constitute a coherent and expansive mystical education. Pike, who crafted the final version of the rituals, indicated the

addition of musical works at strategic moments. After Pike printed this version of the rituals from the 1860s to the 1870s, the music he called for received its own private publication, which the English organist and antiquarian Matthew Cooke assembled in a rare and hitherto unexamined 631-page collection in 1881. The music he provided for the first fourteen degrees particularly intensifies certain otherwise silent moments, aurally depicts the ritual actions taking place, or refers to musical sources relevant to the moment in the ritual. By explaining not only what happens during each piece, but also how the music itself contributes to those moments, this paper demonstrates how these twenty-six musical selections suggest a clear intention for the candidate to have a transformative experience in his exposure to the rituals. These pieces, from composers such as Handel, Pleyel, Attwood, Cherubini, Samuel Sebastian Wesley, and Gauntlett, help to highlight Pike's overall plan for the degrees and paint a portrait of American Masonic music making that has been hitherto unexamined.

**German-American Connections:
Concert Programming at America's First
Conservatories of Music**

Joanna Pepple (Florida State University)

In 1842 Felix Mendelssohn gained approval from the Prussian King Friedrich Wilhelm IV to apply the late Supreme Court Justice Heinrich Blümner's 20,000-Thaler gift to the founding of Germany's first music education institution dedicated to the higher-level training of musicians. The establishment of the Leipzig Conservatory in 1843 was a milestone in Germany's history, as this was Germany's first national conservatory of music, with the goal to train and educate "complete" musicians in both applied and theoretical studies. Due to its highly-esteemed faculty, the Leipzig Conservatory immediately drew attention from music students not only nationally but also internationally. It was known for its "conservative" leanings as well as the strong foundation students received in harmony, counterpoint, and voice leading.

Between 1843 and 1918 over 1,500 Americans traveled across the Atlantic to study with the renowned faculty at the Leipzig Conservatory. After receiving a comprehensive music education, these American students returned to the United States as music teachers, administrators, publishers, and performers, prepared to influence their music culture in numerous ways. Several of them had a role in founding America's first music conservatories: Oberlin Conservatory (1865) and New England Conservatory (1867).

A comparison of the concert programs at Leipzig, Oberlin, and NEC shows direct pedagogical approaches transferred from Leipzig to Oberlin and Boston through programming choice. Compilation of the details in over 5,000 concert programs (747 from the Leipzig Conservatory, 1,912 from Oberlin, and 2,395 from NEC) shows how Leipzig influenced Oberlin and NEC, not only in the foundations of these American conservatories, but in many years following. Evidence of the Leipzig influence is supported by setting concert programming data at the three institutions side-by-side, regarding most frequently performed composers as well as the frequency of Leipzig faculty composers, German composers, French composers, American composers, and Mendelssohn. This concert programming data reveals ways in which Leipzig pedagogy played a vital role in the instruction and traditions of these early American conservatories, yet also ways in which Oberlin and NEC were distinctly American.

Session 4: Baroque Dance Workshop

Tempus Fugit: Exploring Time in Baroque Dance Performance

Miranda Penley (Florida State University)

Baroque dance performance is a collaborative effort that relies on communication and understanding between musicians and dancers. In this workshop, I will present a new set of basic movement terms for musicians to use while learning Baroque dance, focused on stability, gravity, and pre-Newtonian perceptions of time. These terms provide a bridge between

concepts in music and dance that are often obscured by area-specific terminology.

Time and gravity are subjects of debate among modern dancers and musicians, from the feel of a downbeat and the placement of a jump to a dancer's balance on stage. However, conceptions of time in the Baroque era were pre-Newtonian, focusing on time as motion. Without motion, time stops. Ideas of starting and stopping time with motion also apply to music, such as the continuous motion of Lully's conducting staff as he struck the floor to indicate a musical beat. For Baroque dancers and musicians, concepts of physical motion and the passage of time carry over into musical and physical dance phrasing. In order to illustrate these concepts, participants will engage in dance as a group and in pairs, practicing physical applications of musical phrasing, meter, and articulation through learning the minuet, the bourrée, and the rigaudon steps. It is my hope that when musicians experience sensations of phrasing, gravity, and movement as dancers do, they will be able to collaborate more effectively with dancers and apply a holistic view of Baroque music performance to their studies.

SATURDAY, 15 February

Session 5: Gender and Politics in Popular Music

Joe Gennaro (University of Central Florida), chair

How to Grow a Woman from the Ground: Punch Brothers and the Metaphors of Genre

Hannah Denecke (Florida State University)

Since winning "Best Folk Album" for *All Ashore* at the 2018 Grammys, the Punch Brothers have established themselves as a significant cultural influence in North America. Nominated in past years for Grammys tied to categories like "American Roots," "Americana," and "Country," it is evident that the Recording Academy is conflicted about describing and marketing the band's music with a single genre. Bill Malone and Jocelyn Neal's 2010 edition of *Country Music U.S.A.*

situates the band's front man, Chris Thile, as definitive to the evolving genre of newgrass. Even so, Thile and Punch Brothers have demonstrated a fluid and changing view of their position relative to genre. In his master's thesis, "Chris Thile, The Punch Brothers, and the Negotiation of Genre," Stephen Stacks argues that the Punch Brothers challenge genre precisely by their consistent references to their bluegrass heritage. Numerous interviews, newspaper articles, and magazine features reveal that popular media grapples with the distinction of genre in their music, labeling the band as anything from bluegrass, to folk, to alternative, to chambergrass, to newgrass. A careful examination of the particularly gendered metaphors present in the Punch Brothers' discography, however, reveals that the quintet has self-consciously and methodically created a genre of their own.

In this paper, I disentangle some of the gendered metaphorical webs present in the music of the Punch Brothers by considering an important metaphor present across their discography: bluegrass as a woman. This metaphor begins with the first album they created together, under Chris Thile's name, *How to Grow a Woman from the Ground* (2006). In particular, this paper examines the title track from *How to Grow a Woman*, as well as "Patchwork Girlfriend" from *Who's Feeling Young Now?* (2012) and "Another New World" from the 2012 EP *Ahoy!* Philosophers George Lakoff and Mark Johnson provide a useful framework for understanding complex metaphors in their *Metaphors We Live By* (1980). Considering the implications of the Punch Brothers' use of gendered metaphors to understand their place within and beyond bluegrass provides a framework to investigate subconsciously accepted metaphors and their power to shape our understanding of musical genre.

Jimmie Davis's Early "Hillbilly" Records and the Politics of Popularity

Warren Kimball (Louisiana State University)

On September 19, 1929, singer Jimmie Davis and steel guitar player Prentis Dumas recorded eleven songs for Ralph Peer of the RCA Victor record label in Memphis, Tennessee—effectively launching Davis's seven-decade musical and political career. The songs from these early recording sessions represent a diversity of musical styles typical of early "hillbilly" records, including African American country blues, Tin Pan Alley songs, and white Southern gospel music. Ralph Peer was apparently satisfied with Davis's performance, recording him thirteen more times over the next three years and producing a total of sixty-eight songs for the RCA Victor label. Davis would later gain national fame as the contested composer of the crossover hit "You Are My Sunshine" and for his two terms as Governor of Louisiana; however, his early recordings for RCA Victor have received no scholarly attention.

Recent studies by historians Nancy Isenberg and Stephen West have revealed how urban prejudices towards the rural South shaped national perspectives of Southern culture in the early twentieth century. Likewise, musicologist Bill Malone and others have argued that the labeling of early country artists as "hillbilly" was largely the result of negative attitudes held by urban record companies towards Southern musicians. In light of these perspectives, this paper will examine for the first time Jimmie Davis's RCA Victor recordings, demonstrating that despite his poor rural upbringing, Davis's records show a remarkable knowledge of contemporary popular styles. The variety represented in these early recordings suggests that Davis was fashioning his career on the model of the vaudeville performer, and later statements by Davis confirm that he was more interested in commercial success than in cultivating a distinct musical style. Finally, this paper will describe how Davis's popularity as a musician has shaped his legacy as a politician and cultural icon. As Governor of Louisiana, Davis—like his well-known and

much-maligned contemporary George Wallace—worked to fight national desegregation laws in the 1950s. However, his widespread popularity as a performer and recording artist has led to a downplaying of his racist policies in the historical record.

Jamaican Dancehall Masculinity: Negotiating Gender Relations and National Identity Through Sound

Abigail Lindo (University of Florida)

Incarcerated since 2012 for the murder of an associate, prominent Jamaican dancehall artist Vybz Kartel continues to release new music and videos to his demanding public from behind bars. This reality communicates the nature of dancehall – the most popular genre in Jamaica. It is laden with mentions of violence, homophobia, sexism, and the amassment of wealth as a representation of power, traits of toxic masculinity. This negative, taught behavior permeates the soil of the Jamaican popular music landscape and promotes tension and derision within the nation and internationally. Jamaica’s distinctive musical sound became a global cultural phenomenon with the rise of reggae, which was the progenitor of dancehall in Jamaica in the 1970s. This shift in genre instigated a shift in lyrical focus – from unity and understanding to graphic caricatures of the power struggle Jamaicans faced following the end of colonization as they grappled with dismantled hopes in the early stages of independence. A similar cultural shift took place in the African American community with the rise of hip-hop confronting the limited opportunities for blacks and rising rates of incarceration among black men when segregation ended. This led them to tout masculinity as a badge of honor, providing them with a sense of ownership when they felt they had nothing else to call their own. Parallels in the sociopolitical climate of Jamaica and the US gave rise to a greater connection between dancehall and hip-hop. Toxic masculinity in dancehall posits men as violent and sexually aggressive while women are relegated to the role of erotic objects given agency through their male counterparts and liberation through sexual performance. Analysis of dancehall

song lyrics by artists Vybz Kartel and Mavado demonstrates toxic masculinity in dancehall music and its negative impact on gender relations and perceived national identity. This research will build on work completed by Donna P. Hope and Sonjah Stanley Niaah regarding the history of Jamaica’s musical landscape to define “dancehall masculinity” and contextualize its impact.

Session 6 (Panel): Teaching Music History

Douglas Seaton (Florida State University), chair

Uncovering a Diverse Early Music

Alice V. Clark (Loyola University New Orleans)

Many musicologists have worked to expand the undergraduate survey beyond its traditional boundaries, especially by incorporating more voices from women and people of color, but this task is easier to do at the end than at the beginning. In the middle ages and early modern period, even into the baroque, access to the technologies of written music was limited, and most musical institutions were strongly geared toward those with societal power—mostly European men. A wealth of visual, literary, and material evidence documents the activities of Africans and women in early modern Europe, but women musicians left a meagre trace, and musicians of non-European origin even less. Nevertheless, given our increasingly diverse student body, as well as the deplorable use of medieval symbolism by white supremacists, many of us have made it a priority to expand the scope of our teaching of music history, including its early stages. Some have sought to diversify the undergraduate survey by mixing early music with later styles, while others have tried a more global approach, but both of those can dilute the presence of the past in favor of a presentism that may be more comfortable for our students but is not a realistic representation of history. Because I feel our students still need a framework history of western music as a foundation for other studies, I have sought to balance the call to diversify with a relatively traditional survey structure. This presentation will discuss my recent work in the first half of a one-year major survey, covering antiquity through the

baroque, where I have brought into the conversation not only women (as composers, performers, patrons, and scholars), but also people of non-European origin living in Europe, as well as encounters between Europeans and natives in Latin America and Asia. My examples will, I hope, lead to further discussion of ways we can show in our classes the diversity that exists, sometimes below the radar, within the western art tradition.

Deep Learning and Learner-Specific Pedagogy

Jennifer Thomas (University of Florida)

Pedagogical theories and fads, curricular imperatives, and institutional agendas come and go, but the essential elements of the classroom never change: students, teachers, and material. Mastering content, creating assignments and exams, and constructing a convincing classroom persona can usurp our time and energy if we shoulder too much responsibility for what and how students learn. However, if we recognize that human beings are eager to learn, and we prioritize their agency, we empower them and free ourselves in ways that can withstand the constant shifts in institutional and cultural priorities. Educational philosopher Eleanor Duckworth posits learning as a means to self-actualization rather than as a process of acquiring knowledge. Self-actualization goes hand in hand with metacognition—thinking about one’s own thinking—which in turn points to pathways where students invest in themselves, respond to their own interests and motivations, and recognize how to achieve their goals. Basic metacognition practices include self-assessment, reflection, and identifying and confronting challenges. Following these practices myself as a teacher and offering them to my students has transformed my perspective about pedagogy. In this panel, I will share some small-scale strategies, one major class activity, the student responses they elicited, and the framework they provide for my classes.

Crafting a Conscious Syllabus

Michael Vincent (University of Florida)

In the field of musicology, nearly everyone begins in a contingent position, if they have the privilege of beginning at all. Being a contingent, full time faculty member, I have responded to my own experiences and social context when crafting syllabi. The syllabus is my first statement to the class, and the student's first perception into my own values. From my contingent perspective, I sense two moral imperatives in designing a syllabus. First, how can I design a course that cares about students? Second, how can I design a course that advances my career, either by giving me marketable experience or the time and support I need to publish my scholarship?

William Cheng (2016) writes that we can build a care-centered discipline "if we envision musicology as all the activities, care, and caregiving of people who identify as members of the musicology community." In this paper, I answer Cheng's call by taking a human-centered approach to musicology and pedagogy, integrating my empathic perspective with my professional responsibilities. My desire to treat students as self-actualizing raises questions. For example, how do I convey to my students that their mental health, financial security, or family supersedes my class, while at the same time holding them to the standard of intellectual rigor? I provide examples of my own course materials, spanning six unique courses ranging from a 600-student appreciation course to graduate seminars. I also provide anonymized accounts of student-centered interactions, where I have observed how my choices as a professor inevitably effect the students.

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