

20th Annual Graduate Students in Music Conference

Keynote Speaker: Prof. William Cheng (Dartmouth College)

Hosted by students of the Ph.D. and D.M.A.
Program in Music

Sponsored by the Doctoral Students' Council and
the Department of Music

Music and/as Discipline



March 10–11, 2017

At the Graduate Center, CUNY
365 5th Avenue, New York NY
Room 5414

 #GSIM2017



Program and Abstracts

FRIDAY, MARCH 10TH

*All papers are in **Room 5414** on the fifth floor of the Graduate Center.*
Please Note: *Guests to the building will need to sign in at the front desk and present photo-ID. Please arrive early as this process can take a few minutes!*

- 3:30 P.M. **Welcome, Registration, and Coffee**
- 4:00–5:30 **Disciplining the Body**
Emily Wilbourne (Queens College, CUNY),
moderator
- “Disciplining the Masterclass: The Resistance and Obedience of Musical Bodies in Performance”
—Sarah Carrier (The Graduate Center, CUNY)
 - “Musically Controlled?: The Orthopedics of Equal Temperament”
—M. Elizabeth Fleming Martignetti (The Graduate Center, CUNY)
 - “Sound Protocols: Street Medic Care for Sonic Energy Injury”
—Daphne Carr (New York University)
- 5:30–6:00 **Coffee and Snacks**
- 6:00–7:00 **Keynote Address**
- “Twelve Pro Tricks Musicians Don’t Want You to Know. You Won’t Believe Number 8!”
—William Cheng (Dartmouth College)
- 7:00–10:00 **Dinner and Reception**
In Room 5409 for all registered participants and attendees

SATURDAY, MARCH 11TH

Please Note: *All attendees—CUNY and non-CUNY alike—will need to sign in at the front desk and present photo-ID. Please arrive early as this process can take a few minutes!*

10:00–10:30 **Breakfast and Registration**
A.M.

10:30–12:00 **The Performance of Discipline**
P.M. Stephanie Jensen-Moulton (Brooklyn College, CUNY), moderator

- “Sounding Disability in Musical Theatre”
—Shawn Henry (Dalhousie University)
- “‘Arabness’ and the Disciplining of Performance on Arab Idol”
—Insia Malik (The Graduate Center, CUNY)
- “Praise ye the Lord: Music and Discipline in Two Holiness-Pentecostal Denominations”
—Chris Greencorn (University of Toronto)

12:00–1:00 **Lunch**
Offsite

1:00–1:45 **Seminar**
A discussion of Chapters 2 and 3 from *Just Vibrations* by William Cheng (open to all)

2:00–3:30

Discipline and Identity

Mark Spicer (Hunter College, CUNY),
moderator

- “Fire of Unknown Origin: Patti Smith, Androgyny, and Punk Rock”
—Brittany Greening (Dalhousie University)
- “Gabriel Kahane’s Bradbury Pieces as Popular and Derridean Deconstructions”
—Joe Sferra (Stony Brook University)
- “When Identity Fails: Self-Discipline and Form in Radiohead”
—Sean Davis (Temple University)

3:30–3:45

Coffee Break

3:45–5:15

Histories of Discipline

Jonathan Shannon (Hunter College, CUNY),
moderator

- “African Music History: Between (and beyond) Ethno- and Historical Musicology”
—Brian Barone (Boston University)
- “‘By no means natural’: Musical Accommodation of the *haute-contre* as Moral Discipline in *Le devin du village*”
—Joshua Druckenmiller (Rutgers University)
- “‘That’s Not Metal!’: Constructing the Heavy Metal Canon Inside and Outside the Discipline”
—Nathan Landes (Indiana University)

KEYNOTE SPEAKER

William Cheng is Assistant Professor of Music at Dartmouth College. He's the author of two books, *Just Vibrations: The Purpose of Sounding Good* (University of Michigan Press, 2016, foreword by Susan McClary) and *Sound Play: Video Games and the Musical Imagination* (Oxford University Press, 2014, foreword by Richard Leppert), and articles in journals including *Critical Inquiry*, *Journal of the Society for American Music*, *19th-Century Music*, *Cambridge Opera Journal*, *Ethnomusicology*, and the *Journal of the American Musicological Society*. He is the recipient of the AMS Philip Brett Award, AMS Howard Mayer Brown Fellowship, and SAM Mark Tucker Award. Forthcoming books include *Queering the Field: Sounding Out Ethnomusicology* (Oxford University Press, ed. with Greg Barz), *All the Beautiful Musicians* (Oxford University Press), and *Touching Pitch: Dirt, Debt, Color* (University of Michigan Press). He was a 2015 Dartmouth Public Voices Fellow and has published articles in *Huffington Post*, *Washington Post*, *TIME Magazine*, *Slate*, *Musicology Now*, *RYOT*, and *Pacific Standard*. He serves on the boards of *Music & the Moving Image*, *Ethnomusicology Review*, *Sensate*, *Women & Music*, and *JSAM*. In past years, he has enjoyed giving classical piano recitals featuring improvisations on themes from the audience.

The title of Professor Cheng's keynote paper is "Twelve Pro Tricks Musicians Don't Want You to Know. You Won't Believe Number 8!"

ABSTRACTS

Disciplining the Body

“Disciplining the Masterclass: The Resistance and Obedience of Musical Bodies in Performance”

Sarah Carrier (The Graduate Center, CUNY)

The master music teacher traditionally embodies the authority of the classical music canon through techniques of mental and bodily discipline. As objects of the masterclass within a master/apprentice model, music students serve to reproduce the canon through obedience to the master teacher and the musical score. This narrative renders performers as docile bodies that can be trained, tested, and sometimes, broken. Sadly, this places music students in a vulnerable position where they may be publicly objectified or humiliated simply for daring to participate. This paper calls for a critical reflection of masterclass practices and raises issues of diversity, subjectivity, embodiment, and decentering of the master teacher. Limiting this study to filmed flute masterclasses, I will examine how masterclasses themselves, as spaces involving diverse bodies (racial, gendered, abled, and so forth) in the act of musical performance and interpretation, resist routinized pedagogy, “succeeding” when acknowledging different musical bodies and perhaps falling flat when constrained by rigid models.

“Musically Controlled’: The Orthopedics of Equal Temperament”

M. Elizabeth Fleming Martignetti (The Graduate Center, CUNY)

In music, “temperament” is a systematic compromise of natural resonance, a tuning of the scale that regulates pitch distribution across the fixed keyboard of the piano. In fact, the notion of temperament was first applied to bodily health, and even

now retains its meaning as “a constitution or habit of mind, esp[ecially] as depending upon or connected with physical constitution.” In Middle English the adjective “temperate” could also refer to the quality of being “musically controlled.”

While equal temperament was being conceived, debated, and normalized in the 18th and 19th centuries, statisticians developed the bell curve, which constructed a normate standard against which human variation was measured, and medicine took up the eugenic model that determines which bodies are fit for reproduction to ensure the advancement of humanity. The lived body became improvable through physical exercise, deformities straightened through recently developed orthopedic methods that demanded conformation to artificially produced standards. Such practices are part and parcel of the tactics of discipline outlined by Foucault, that strategy of biopower that seeks to produce docile bodies as subject-objects. In today’s conservatory, pianistic prerogatives and imperatives, including equal temperament, are taken for granted in the formation of the musicking subject.

In this paper, I will examine the normalization of pianistic equal temperament as the temperamental norm against which all music and musicking is measured and conceived, and which codes some musicking bodies as disabled and in need of correction or conformity. Drawing upon disabilities studies and the history of musical temperaments articulated to Foucault’s formation of the docile body, I will propose an orthopedics of pianistic equal temperament. Seated at the piano at the center of the 19th century bourgeois home or in the modern conservatory, we can observe how music is directly implicated in the construction and control of the social body.

“Sound Protocols: Street Medic Care for Sonic Energy Injury”

Daphne Carr (New York University)

This paper addresses the ways in which street medic training and public education have adapted to the recent deployment of weaponized police sound technology in the United States. Street

medics trace their founding to the Civil Rights-era Medical Presence Project, which since the 1960s has grown into an international non-hierarchical network and an emergent medical discipline that mixes radical left organizing, traditional healing, and Western medical practice. All medical protocols are vetted for best practice under protest conditions and a portion focus on police violence-related injuries. Until the 2000s, police sound was not a major part of medic training or its public education efforts.

Since 2004, medics have added police sound in their training modules on police weapon injuries, done in response to the first US police deployment of a new sound technology, the Long Range Acoustic Device. The LRAD can be a communications device or injurious sound cannon based on deployment techniques, and has been called a “sonic weapon.” This paper builds from musicological research on the device’s injurious impact (Suzanne Cusick, María Zuazu, William Cheng) by historicizing and contextualizing the ways in which affected communities discipline their own bodies in response to the device’s adoption by numerous US police departments.

Through interpretation of medic discussion threads and ethnographic interviews with street medics, as well as first person medic participant-observation, this paper assesses how medics discipline publics into new regimes of auditory preparedness while also countering widespread misunderstanding of the LRAD’s effects. How do medics spread calm while also educating the public about the harms of invisible sound energy? And how, in chaotic street conditions, do they assess and treat sonic injury? In answering these questions, this paper seeks to offer a history of community-based care for the listening body as an act of resistance to state sonic violence.

The Performance of Discipline

“Sounding Disability in Musical Theatre”

Shawn Henry (Dalhousie University)

What does disability sound like? Contemporary Broadway composers such as Adam Guettel, Stephen Sondheim and Tom Kitt are changing the way we hear disability. Musicals such as Guettel’s Tony Award winning *The Light in the Piazza* feature a disabled girl as the central character of the show. The musical tells the story of Margaret Johnson who takes her mentally challenged daughter, Clara, on a trip to Italy. In this 2005 setting, Clara’s disability is vaguely described by her mother who breaks the fourth wall and tells the audience that Clara is, “not quite as she seems.” Guettel’s music echoes composers such as Debussy, Stravinsky, Ravel, Britten and even Stevie Wonder: gorgeous melodic lines with the undercurrent of cacophony. His score for *Piazza* is rich and soaring but there is always a feeling of unrest caused by passages that never seem to resolve. By combining current scholarship on music and disability research with an in-depth analysis of the text and score to the *Light in the Piazza*, I will examine the musical treatment and sonic markers of the disabled girl and how audiences perceive disability through sound.

Current studies into disability aesthetics by scholars such as Ann Fox, Jessica Sternfeld, Raymond Knapp, and Neil Lerner place their emphasis on groundbreaking research focusing mainly on text, interpersonal character analysis and dramatic representation onstage. I intend to take this a step further and analyze how a character, such as Clara, is musically represented. Compositionally, she is written with a different approach. The sudden mood shifts of her character affect rhythmic patterns, abrupt changes in tempi and emphasis on unexpected words in phrases. Musical research into these areas are vital to exploring how characters such as Clara are given agency through deliberate musical representation.

“Arabness’ and the Disciplining of Performance on Arab Idol”

Insia Malik (The Graduate Center, CUNY)

Arab Idol, an offshoot of the *Idols* global franchise, is a televised vocal talent competition viewed widely across the Middle East and North Africa, the so-called “pan-Arab” region. Contestants from Arabic-speaking countries compete by singing repertoire in various Arabic dialects and in a range of regional and popular vocal styles. While the variety of contestants’ repertoire selections is celebrated, on-air rhetoric espoused by the MCs and celebrity judges on *Idol* reveals an underlying focus on “Arabness,” a trope that is inherent to a universalist, yet exceptionalist, pan-Arab performance idiom. This constructed mode of Arab music performance is produced and regulated in regards to lyric content, vocal technique and production, and affect, with implicit, and sometimes overt, references to Arabness (*‘aruba*). How does *Idol* imagine, cultivate, and curate a pan-Arab discipline of performance? How are contestants asked to modify their voices in order to channel the cultural values inherent in this pan-Arab discipline? How might contestants challenge this assumed unifying factor? In this paper, I will demonstrate how performances on *Arab Idol* both announce and undermine this disciplinary pan-Arabism through repertoire choice, linguistic register, and vocal techniques. I draw my case studies from recent seasons of the show, particularly the current season, running from November 2016 to February 2017.

“Praise ye the Lord: Music and Discipline in Two Holiness-Pentecostal Denominations”

Chris Greencorn (University of Toronto)

The United House of Prayer For All People and the Church of the Living God are predominantly African American denominations that emerged from the Holiness and Pentecostal movements in the early twentieth century. Adherence to strict codes of modesty is required by both denominations, but in spite of this, services are marked by exuberant, often ecstatic worship.

In addition, both churches foster unique traditions of musical performance, centered on the trombone and steel guitar, respectively. Musicians groomed in each denomination's musical tradition use their instruments to compel congregants to dance, sing, and shout in praise with their skillful and spirited playing, and even to push them to altered states of consciousness.

This paper will explore the relationship between these musicians' practice and discipline along two axes: apprenticeship and virtuosity, as well as form and spontaneity. Subsequently, it will contextualize their exultant musical expression on these axes *vis-à-vis* the restraint of Holiness doctrine and the release prescribed by Pentecostalism, as is present in both churches. This situation of the discipline and practice of musicians in the United House of Prayer and Church of the Living God will unify disparate literature on the two denominations, and itself will bridge multiple academic disciplines, including anthropology, religious studies, ethnomusicology, and African American studies.

Discipline and Identity

“Fire of Unknown Origin: Patti Smith, Androgyny, and Punk Rock”

Brittany Greening (Dalhousie University)

Patti Smith was one of the first female performers to carve a space for herself in rock n' roll without adopting a limited role such as those that had previously been available to women in the genre. While male glam rock stars like David Bowie have been celebrated for the feminized androgyny of their performing personae, Smith's androgynous persona has been described as “tomboyish,” and she is often criticized for trying to be one of the boys. Her work in the New York punk scene contributed significantly to punk's resistance of the commodified culture of arena rock.

Through close examinations of Smith's performance strategies, including her repertoire, stage performance, and vocal presence, I aim to show that her performance of gender on sound recordings and during live shows opposes such a simplified analysis. Informed by Patti Smith's first memoir *Just Kids* as well as the works of Philip Auslander, Joanne Gottlieb and Gayle Wald, Mavis Bayton, Simon Reynolds and Joy Press, and Angela McRobbie, I intend to consider the ambiguous and sometimes contradictory nature of her gender performance. While she resisted traditional performances of femininity as a means of constructing an artistic space for herself that intended to transcend the limitations of gender, Patti Smith had a tendency to both overlook her context as a woman performer of rock n' roll, and to inadvertently perpetuate the very masculinist traditions that she strove to transcend. Because of these interacting intricacies, I argue that Patti Smith's androgyny can be read at once as a strategy of resistance, and as a means of constructing a legitimate space for herself in rock n' roll.

“Gabriel Kahane’s Bradbury Pieces as Popular and Derridean Deconstructions”

Joe Sferra (Stony Brook University)

Gabriel Kahane's (b. 1981) diverse musical output includes two pieces with a special relationship: a pop song called “Bradbury (304 Broadway)” and a string quartet, *Bradbury Studies*. Kahane calls *Studies* a deconstruction of the song. I take a two-fold path in this paper, arguing that the paired Bradbury pieces embody deconstruction in both a loose, popular sense, and in a stricter Derridean sense. *Studies* is what I call a popular deconstruction of “Bradbury” in that it reconfigures and re-presents formal sections and smaller aspects of the song with varying degrees of abstraction away from their original appearances. Popular deconstruction occurs on the small scale and is also writ large across the form of the piece. *Studies* is in a cumulative form that gradually reveals the original song. The pairing of the song and *Studies*, what I call the Bradbury pieces, also comprises a deconstruction in the Derridean sense. Jacques Derrida's method

of deconstruction involved short-circuiting hierarchies. By examining a hierarchical binary (like melody/harmony or nature/culture), he could undo the premises of their hierarchical relationship and instead show that the terms are contained within each other. Anything falling within one of these binaries wasn't one or the other, but rather existing in a liminal area between the two. The Bradbury pieces together deconstruct the hierarchical binary of concert music and popular music, and thus the binary of composer and singer-songwriter. Deconstructing these binaries is important to Kahane because he sees them (and discussions of genre) too often dominating the discourse regarding new music.

**“When Identity Fails: Self-Discipline and Form in
Radiohead”**

Sean Davis (Temple University)

This paper explores two songs from Radiohead's *A Moon Shaped Pool* (2016) as expressions of self-discipline that problematize the construction of identity. Foucault writes in *Discipline and Punish*, “[h]e who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power... [H]e inscribed in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection” (1975, 202–03). Potential visibility (often from an unseen ideological force) compels us to adhere to behavior that re-inscribes the power relationship between the force and subject. These complex ideological relationships interpellate individuals as concrete subjects (Althusser, 1970). Songs construct identity by interpellating listeners as subjects through ideological models of expectation. “Present Tense” and “Ful Stop” signify successful and unsuccessful self-disciplinary measures, respectively. “Present Tense” resists traditional form by using an atypical formal pattern (intro A B C B' outro), and through additive phrasing (adding bars to a phrase, increasing length and complexity). Brad Osborn (2016) suggests that Radiohead's music is particularly effective because of its “saliency”—existing in a space between experimental complexity and conventional simplicity. “Present Tense” exhibits saliency by thwarting formal expectations while

maintaining melodic conventions and significant repetition. The narrator successfully creates a space in which to ward off societal expectations, potentially in the face of a failed romantic relationship—a triumph of self-discipline. “Ful Stop” uses what Mark Spicer calls “accumulative form”, or a process in which elements are added and subtracted from a musical texture to create form rather than successive sections (2004). Multiple meters collide to obfuscate the downbeat, generating saliency amidst the trance-like repetition. The song’s complex rhythmic texture and ever-changing topography signify a tortured mind, struggling to keep himself together amidst deep personal strife—a failure of self-discipline.

Histories of Discipline

“African Music History: Between (and beyond) Ethno- and Historical Musicology”

Brian Barone (Boston University)

Writing in 1971, the eminent Ghanaian ethnomusicologist J. H. Kwabena Nketia lamented the state of the historical study of African musics: “Until recently, the historical view of music in sub-Saharan Africa assumed that it was the music of static or isolated societies and that this music represented either the earliest forms made by mankind or forms that could not have departed substantially from those used by early man” [sic]. Eleven years later, he still felt that “[f]or a number of reasons historical research in African music lagged behind.” Today, even three decades further on, little has changed. The study of African musics in history—both sonic and social—tumbles into the disciplinary fault lines of the current (U.S.) formation of music studies.

Despite, for instance, the presence of Richard Alan Waterman’s seminal “‘Hot’ Rhythm in Negro Music” (1948) in the inaugural issue of the *Journal of the American Musicological Society*, and despite Kay Kaufman Shelemay’s methodological interventions in both the field and journal *Ethnomusicology* with

“Historical Ethnomusicology: Reconstructing Falasha Liturgical History” (1980), today work on African musics before the age of recorded sound (when it is undertaken at all) has a home in neither ethno- nor historical musicology. Thus, this paper argues that thinking through the state of the (non)study of African music history throws into relief the occlusions and exclusions wrought by contemporary disciplinarity in music studies. The causes of this situation are both internal and external to the musicologies, both ideological and methodological. And they derive from surprising convergences in ethno- and historical musicological tendencies toward culture, temporality, historicity, and epistemology. Ultimately, attempting to listen to African music in history points to the disciplinary shortcomings of contemporary music studies—and perhaps charts a path beyond it.

“By no means natural’: Musical Accommodation of the *haute-contre* as Moral Discipline in *Le devin du village*”

Joshua Druckenmiller (Rutgers University)

Jean-Jacques Rousseau is well known for his philosophical literature and most infamously for his contributions to the *Querelles des Bouffons* in mid eighteenth-century France. It is not often recognized that Rousseau not only sought to educate society through his writings, but also through his musical compositions, most importantly the *intermède*, *Le devin du village*. *Le devin* was Rousseau’s attempt to put his own theories of French opera reform into practice, but rarely is attention given to the blatant musical contradictions apparent in the role written for the star *haute-contre*, Pierre Jélyotte. The shepherd Colin is drawn away from his beloved shepherdess Colette at the exposition by a woman of the elite society, and over the course of the drama, he realizes that his true happiness remains in his pastoral existence. Not only does this character undergo a dramatic progression towards the composer’s notion of idyllic existence, but vocally the role descends from a range that Rousseau would describe as inherently unnatural, elite, and French to something much more simple, accessible, and human: namely, a natural tenor range.

It was through Rousseau's treatment of Colin's vocal part, concomitant with the character's moral development, that the composer demonstrated his views of the natural and the modest as models of an enlightened existence. Through analysis of the vocal range and tessitura for the *haute-contre* and an examination of the composer's didactic literature, I plan to demonstrate that Rousseau believed that the French phenomenon of the *haute-contre* voice was unnatural and forced, actively opposing his ideals of the innate and the beautiful in music. By examining the vocal transformation in Colin's part and the compromises that were made in order to incorporate the *haute-contre*, I will illustrate Rousseau's attempt to discipline his audiences in the ways of an enlightened lifestyle through enlightened music.

**“That’s Not Metal!”: Constructing the Heavy Metal Canon
Inside and Outside the Discipline”**

Nathan Landes (Indiana University)

Heavy metal identity is, in large part, constructed through the simultaneous competition for subcultural distinction and the cooperative forging of community through local and global scene formation. While heavy metal is a nebulous constellation of hybrid styles and subgenres, it at the same time maintains its boundaries through the creation of closed communities and sub-communities defined by associations with aesthetic preferences and performed norms. These preferences and norms are reinforced through the construction of the heavy metal canon.

Both scholars and non-scholars construct the heavy metal canon through the promotion and negation of favorite subgenres. In the “non-scholarly world,” the heavy metal canon allows for both the promotion of community through shared discourse and performance, and the negation or neglect of genres deemed peripheral to or outside of the canon. Scholars act as participant observers in these promoting and negating efforts, and create universal theories based on their experiences and understandings that reinforce these efforts in their work.

By drawing on the scholarship of Pierre Bourdieu, Sarah Thornton, and John Guillory and examining the work of Sam Dunn and Keith Kahn-Harris, I argue for the necessity of frequent, vigilant reconstruction of the metal canon through democratic debate and rigorous reevaluation. Such reconstruction will allow the metal canon to more accurately represent heavy metal music and the beliefs of participants in the heavy metal community. If the scholarly fields invested in the study of music wish to not only “get away with” studying their preferred musics but to “thrive and allow others to do so”—to borrow the words of William Cheng—rigorous reflexivity regarding the canon and the biases of its creators must be adopted. It is hoped that this case study of canon formation can contribute to reflection on canonization in scholarly music studies more broadly.

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