

Research Presentations by Students and Recent Graduates
Saturday, October 29
9:15–11:10 a.m.
Hilton Mesa Ballroom C

Transformation: Adapting Classical Pieces for the Jazz Idiom

Mike Conrad (University of Northern Colorado)

Mentor: David Nelson (University of North Carolina–Greensboro)

The focus of this presentation will be on how one adapts classical pieces for the jazz idiom using such examples as Duke Ellington's adaptation of Tchaikovsky's "Nutcracker Suite," Levi Saelua's arrangement of Beethoven's "Symphony No. 7, mvt. II," The Bad Plus's covers of Stravinsky, and the presenter's own version of Bartok's "Concerto for Orchestra, mvt. II."

The differences between the jazz and classical genres can be seen as great and many, but the amount of overlap between the two is surprisingly large. Jazz musicians tend to gravitate especially toward the early 20th century composers because of the adventurous use of chromatic harmonies. The unique rhythmic elements that characterize each genre need to be accounted for. Arrangers can highlight and celebrate these differences with a sense of humor or with sincerity. There's great joy to be experienced in finding a melody in the classical repertoire that can really swing!

This session will dive into the details of:

1. what makes a piece adaptable
2. how it can be adapted in a successful way
3. what role improvisation can play in adaptations of classical pieces
4. how one genre can borrow/learn from the other to inform new original compositions

Much of the time will be spent looking at how some of the great composers and arrangers dealt with the intersection of jazz and classical music. The participants will get score excerpts and reductions to supplement the recordings that will be played and the explanations that will be given by the presenter.

The "Re-emergence" of the Fretted Violin Family: Extended Technique and Educational Significance

Clara Knotts (Florida State University)

Mentor: TBA

This research presentation will take the audience on a journey from the Medieval and Renaissance fretted violins through the transformation and appearance of the fretless classic style, and we will conclude our electrifying journey with the revolutionized fretted violin family. We will first look at when and why frets were not incorporated into Amati's classic design, discover the curious and innovative individual that created a revolutionary instrument that was birthed out of a deep-burning desire to go beyond the restrictions of traditional training, empower the ingenuity of the creative soul within, and build a vehicle capable of transporting the dreamer to a galaxy of reality.

Mediating Transformation: The Chant Practices of the Benedictine Monks of Christ in the Desert Monastery

Amy Gillespie (University of New Mexico)

Mentor: Brenda M. Romero (University of Colorado–Boulder)

“Chant changes your brain,” quips Abbot Philip Lawrence, who has been the Superior of the Monastery since 1976. Located 78 miles northwest of Santa Fe at the end of a narrow dirt road is the small Monastery of Christ in the Desert. Overlooking the Chama River, rising above the shrubs, junipers, and piñon trees are the Puebloan-styled Chapel, cloister, and refectory. The chapel bell breaks the overwhelming silence of this high desert canyon; tolling from the tower eight times a day summoning the monks to prayer. Here, the Divine Office is strictly followed. “The choir is the first place a monk is formed,” attests Lawrence.

Many scholars study the vast repertoire of chant, the cults from which it is said to have sprung, semiology, or its place in Western Christian worship, but a limited number of studies address the chanter and how chant renders affective, and cognitive processes. The monks are engaged four hours a day, every day in the antiphonal rhythm of psalmody, constructing its expressivity, and sculpting from forty members, one voice. Drawing upon ethnographic research with the community, I argue that the brothers’ follow a transformative pathway that leads to strong group cohesiveness and well-being. St. Benedict’s insistence of the monk to “constantly pray,” following a repetitive and synchronized practice, cultivates deeper levels of personal awareness and authenticity. In the pursuit of a purposeful and divinely inspired life, the chanting is the key unlocking the portal—fully engaging the contemplative individual—mind and body.

Perspectives of New Music and the Identity of the American Composer

Stephen Lewis (University of California–San Diego)

Mentor: Gregory Carroll (University of North Carolina–Greensboro)

Through a close reading of the first issue of *Perspectives of New Music*, along with supporting material, I show that this journal was used to foster a new identity for American composers: the *academic* composer. This paper examines a pivotal moment in the history of music composition in the United States: the mass entrance of composers into academia during the 1960s. Today, colleges and universities are the largest source of patronage for composers living and working in the United States. This has only been true, however, for fifty years. When composers began to enter academia, they faced a major obstacle to acceptance: the difficulty in evaluating music, an aesthetic experience, as compared to traditional academic work. Composers needed to justify their usefulness within academia, to show that they had an important perspective to offer that was not being heard. In order to help fulfill these needs, *Perspectives of New Music* was founded in 1962 with Arthur Berger and Benjamin Boretz as the founding editors. Berger and Boretz called for the creation of new ways of writing about music that privileged mathematical, scientific, and parametrical analysis, along with canonizing serial music, the style best suited to such analytical approaches. In addition, the contents of the first issue of *Perspectives*, including articles by Milton Babbitt, David Lewin, and Edward T. Cone were meant to distinguish American academic composers from both American musicologists and European composers. Scholarly values proposed in this first issue remain with us, but are they still relevant today?

Aristotle's System of Rhetorical Discourse as Applied to Beethoven's Op. 26 Variations

Claire Marquardt (Leflore, Oklahoma)

Mentor: Patricia Burt (Harford Community College)

The main point of this paper will be to demonstrate how the steps of Aristotle's system of rhetorical discourse, as outlined by Elaine Sisman, can be applied to the first movement of Beethoven's Piano Sonata, Op. 26, a variation set. A short history of the sonata is introduced prior to a discussion of the theme and each of the five variations. The paper then exhibits how, if viewed as a musical argument, the theme and variations would exemplify the six steps of discourse: the introduction, the statement of facts, the announcement of the relevant arguments, the positive arguments, the refutation of the opponent's arguments, and the conclusion. Deciding whether the steps can simply be applied to the variation set or whether Beethoven deliberately used the system will be left up to the audience.

Jazz Analysis in the Style of Schenker; Structure in Rhythm Changes

David Marvel (Appalachian State University)

Mentor: Nolan Stolz (University of South Carolina–Upstate)

Since the 1970s, the ideas revealed in Heinrich Schenker's graphs have been used increasingly to apply to the body of music beyond which it was intended; usually, in a modified version. American Jazz music, so long as it is tonal, can be a hotbed for Schenkerian based analysis. The Television Theme from *The Flintstones* is a contrafact of Gershwin's "I Got Rhythm," the ever popular 'Rhythm Changes.' Scale degree 5, the initial melody note, is also the Kopfton of the A section in the AABA form of the tune. The Urlinie is interrupted in the first A section (5-4-3-2-3); therefore, a more accurate representation of the form would be A'ABA. The initial A' contains an implied deceptive cadence that interrupts the descent of the Urlinie. The real A section occurs after the interruption, and produces structures of the B section at higher levels of analysis. Two different Urlinie could be perceived within the bridge; an interrupted 3-2-1 in the tonic key, or a complete 3-2-1 in the key of the dominant. If viewed in the key of the dominant, a cyclical structure is formed across the last three sections (ABA), forming a continually descending line in the tonic key from 5-1, 1-5, and finally 5-1. The application of these analyses comes to the jazz musician in the form of improvisation; the mindful improviser can play with the structures of the music at a deeper level, allowing for a different interpretation of harmonies, which can be superimposed in performance.

Transforming National Boundaries: Popular Music and Transylvanian Hungarian Identity

Jessica Vansteenburgh (University of Colorado–Boulder)

Mentor: TBA

Despite its reputation as a globalizing agent, popular music can communicate distinctive national identity. Late Twentieth Century musicological dialogue on European nationalism considered popular music as a force of resistance to communist censorship, through connection with the outside world. Now, as former Eastern Bloc states become EU and NATO members, a new shift in scholarship considers how popular musicians express national cultural distinction in a time where unity is encouraged in Europe. Through a case study of one music festival, Kolozsvári Magyar Napok, (Kolozsvár Hungarian Days), I enter the dialogue by demonstrating how Hungarians express their identity as the largest ethnic minority in the Romanian region of Transylvania. Kolozsvári Magyar Napok takes place each August in Cluj, Transylvania's largest city (Kolozsvár is the Hungarian name for the city, whose population is approximately 16% Hungarian). Post World War I sanctions split the Austro-Hungarian Empire, and one result was to give Transylvania to Romania. Subsequent years were

marked by animosity or even violence between groups, thus fewer people gathered at the first Kolozsvári Magyar Napok in 2010. When no problems ensued, the festival has grown each year, with the organization's Facebook page boasting 35,000 people gathered in 2015. This suggests that the festival is at once a result of and a catalyst in decreasing ethnic tensions in Transylvania. Music of several pop artists will be discussed to explore Hungarian identity across generations in a time where young people are coming of age with no memory of the communist era.