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From the Editor

The last issue of *Subito* was started in one world and finished in another. For our fourth issue, our writers and editors composed entirely within the residues of the explosive year of 2020—a year of dramatic protests, millions dead from a global pandemic, wildfires consuming the west coast and a bitter and contemptuous presidential election. Things look brighter for the future ahead, although those who lived through the last year will not be able to simply resume their prior lives.

Musicians at the nation's largest musical institutions were furloughed, plugging into precarity and paltry unemployment payments. Music students had to spend a year taking courses online, unable to rehearse in person. Many of us had our lives upended by 2020, especially in the city of Portland. Our city was a major epicenter of the Black Lives Matter protests over the deaths of George Floyd and Breonna Taylor at the hands of police officers. In the back of the issue, you will find testimonials from musicians reflecting upon their experiences over the last year.

These trying moments always inspire artists, and in the following pages you will read stories from all sides of struggle, liberation and difficulty: women who became renowned composers despite the social morays of nineteenth century Europe; jazz musicians reflecting upon the roots of African-American music; punks in dingy clubs defining the music of a generation; a Portlander composer offering a haunting and meditative work on the death of Mulugeta Seraw, another local victim of racist violence. You will also find practical guidance for pedagogues and musicians alike, including dissections on the techniques of practicing and expanded repertory for youth choirs.

With the vaccination threshold in sight but a future still uncertain, we offer the following pages as a reflection on where we've been, where we are in this moment and some hope for where we are going.

Charles Rose
June 2021

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The Past is Never Dead

Charles Rose

“**T**he past is never dead. It is not even past.”
(William Faulkner)

Three musical icons died within months of each other in 1971: trumpeter and singer Louis Armstrong, composer Igor Stravinsky, and guitarist Duane Allman. Fifty years since their passing, we look back on their careers and musical legacies.

1971 was the year of the Fight of the Century between Joe Frazier and Muhammad Ali, Apollo missions 14 and 15, the effective end of the Bretton-Woods economic system, the release of the UNIX Programmer's Manual and the opening of Walt Disney World. The first of the Pentagon Papers appeared in the pages of the *New York Times*, the Rothko Chapel saw its completion, *All in the Family* premiered on CBS and D. B. Cooper disappeared over southern Washington. This was the world in which Allman, Armstrong and Stravinsky met their demise.

All three made their names through distinct modes of musical expression. Allman had his trusty Les Paul and his stand-out lead playing; Armstrong had his trumpet solos and his instantly-recognizable raspy voice; Stravinsky used staff paper and a pencil to conjure his operas and ballets.

Their collaborations also comprise an important part of their respective oeuvre: Stravinsky's most influential and arguably best

works were his ballets for Sergei Diaghalev and Vaslav Nijinski, and his late career was made possible through his association with conductor Robert Craft. Louis Armstrong is just as much known for his collaborations with Ella Fitzgerald and Fletcher Henderson as for his solo work. Duane Allman was only one of the Allman Brothers, and worked extensively as a studio musician at FAME Recording Studios for artists including Aretha Franklin and Otis Redding.

These three helped codify particular genres and styles which at the time were in their infancy. But even then their styles are ambiguous. To call Armstrong solely a jazz musician does a disservice to the influences in his music of ragtime, Dixieland, and to some extent a pop musician as well, considering his biggest hit (*What a Wonderful World*) is hardly jazz. Allman also plays music that could be considered at an intersection—the crossroads, if you will—of rock music, country and blues. Stravinsky's music is an amalgamation of many styles including jazz, Russian folk music, Parisian orchestral music and American music.

Fifty years provides enough time to digest and understand the significance of their work. The articles in the following pages discuss Stravinsky, Armstrong and Allman's biographies, legacies and artistic achievements.

Inventing Music through Expression and Time

Connor Fast

As Igor Stravinsky (1882-1971) moved from Switzerland to France in 1920, a customs agent asked what his profession was. The then 38 year old composer declared, rather unpretentiously, "I am an inventor of music."

Stravinsky was an individual thinker and a unique character. For Stravinsky, *inspiration* was not the instigator of his creativity. *Inspiration* was what he felt after he had already put pen to paper. This is an example of the many ways Stravinsky's thoughts on music diverged from the standard practices and opinions of his contemporaries.

At his core, Stravinsky was a Russian composer. Even though he learned and studied composition in Russia, the majority of his music was published outside of his homeland. Due to the complications of war, Stravinsky knew he would not be returning home for a long time. In fact he would not return for over forty years. At the time that he left, Stravinsky had already begun establishing his voice through successful compositions like *Firebird*, *Petrushka* and *The Rite of Spring*. To many musicologists, Stravinsky is a man away from home for much



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of his career. However, his identity as a Russian composer is concentered in history as well in Stravinsky's own self-identification. In his autobiography, Stravinsky speaks fondly of his time at the St. Petersburg Conservatory, and moreover in his *Poetics of Music* he dedicates an entire chapter to an analysis of the Russian tradition.

Igor's father, Fyodor Stravinsky, was a book collector. He left his son a vast library of traditional Russian folklore and classic literature. From an early age, Stravinsky basked in this tradition of Russian lore, at the same time as he was learning Russian song and music. From the base line and up, Stravinsky's biggest influences come from Russia, with the greatest influence coming from *The Five*, a consortium of mid-century nationalist composers consisting of Alexander Borodin, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov and Mili Balakirev. *The Five* influenced many young Russian composers, however Stravinsky's separation from Russia for such an extended period of time molded his individual musical experience and expression. This is referred to by some musicologists, like Jonathan Cross, as Stravinsky in exile. Many experts agree that Stravinsky's Russian period ended around 1920, though he had actually left Russia some years prior.

There is another distinctive element that serves to further the unique perspective of Stravinsky's music: he did not believe music itself could be expressive. In *Igor Stravinsky: An Autobiography* (chapter 4) he explicitly states:

For I consider that music is, by its very nature, essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, phenomenon of nature, etc... Expression has never been an inherent property of music.

This peculiar conviction is part of what made Stravinsky's musical voice so idiomatic, as it was a sharp turn away from romanticism. Along with *The Five*, Stravinsky also shared a certain amount of reverence for the old masters of the first Viennese school, particularly Haydn and Mozart. It is from their influence, as well as Bach's, that Stravinsky would develop his next sound. This push for a new classicism, *Neoclassicism*, drove Stravinsky to separate the man from the music.

As an active attempt to separate expression from his music, Stravinsky very rarely used the performance direction, *espressivo*. To him, music surely spoke for itself. However, despite its sparing use, Stravinsky did use *espressivo* in some of his more lasting works, such as *Orpheus* and *Ode*. The use of expression in these pieces offers compelling insight on Stravinsky's life.

Orpheus is a ballet about the ancient Greek myth of Orpheus and Eurydice. Stravinsky started writing this ballet within a year of the Second World War ending in Europe. This Greek tragedy echoes themes of loss and mourning. For Stravinsky, those themes were relevant to his

EXAMPLE 1 Stravinsky, *Orpheus*, scene 2 "Pas des Furies"

rehearsal mark 50-51

Example 1: *Orpheus*, scene 2 "Pas des Furies" rehearsal mark 50-51.

reality, as he worried for his displaced and lost family in Russia. One of the most prevalent expressive parts of *Orpheus* takes place at rehearsal 50, in "Pas de Furies":

The melody shown in Example 1 is stated by the 1st violin, doubled by the 1st flute, and reinforced by accents in the 2nd flute. Putting this scene in context, *Orpheus* is lost in Tartarus, brought there by the Angel of Death. The short melody keeps returning in other instruments' parts and every time it comes back, it is marked *espressivo*. In her brief analysis of *Orpheus* and *Oedipus Rex*, "The Futility of Exhortation," Gretchen Horlacher examines moments just

like this. The repetition of melodies and harmonies calls to ideas of futility and unchangeable fates. In the case of *Orpheus*, the ballet opens with Orpheus mourning the death of Eurydice. It tells the end of the story first, thus cementing their fate. Orpheus wandering through Tartarus

EXAMPLE 2 Stravinsky, *Ode*, Eulogy

rehearsal mark 3 to rehearsal mark 4

EXAMPLE 3 Stravinsky, *Ode*, Eulogy

rehearsal mark 4-5.

EXAMPLE 4 Stravinsky, *Ode*, Eulogy

rehearsal mark 5-6.

is futile, as he is simply a pawn of fate. Jonathan Cross points out that Stravinsky recognizes when he puts his personal voice into the music, and will mark the music as expressive when relevant. Thus the music that is heard while Orpheus wanders the underworld is reflective of Stravinsky personal experience. An allusion can be made between Orpheus lost and wandering hell and Stravinsky's family lost and misplaced in war.

Similarly, Stravinsky used *espressivo* in *Ode*. Originally composed in memoriam for Stravinsky's friend, Natalie Koussevitzky (the wife of Stravinsky's longtime creative partner, music impresario, conductor, and music director of the Boston Symphony Orchestra Sergei Koussevitzky), *Ode* is a war-era composition from 1944. *Ode* uses borrowed themes and ideas from Stravinsky's older work, *Symphonies d'instruments à vent*, which was composed during Stravinsky's earlier period, while in Russia. It was modeled after a Russian funeral service and written in memoriam of Claude Debussy, of whom Stravinsky was a friend and admirer. Subsequently, as *Ode* borrows themes from *Symphonies*, it shares in its musical stylings to an extent. *Ode*, more specifically its first movement "Eulogy," is told through long lamenting melodies, all labeled *espressivo*. It is as if this eulogy is a personal lament of many lost lives, not just Natalie's. One such example of the lament starts just before rehearsal 3, seen in Example 2.

The violins share this lament in counterpoint, before handing the melody off to the viola, seen in Example 3.

The cello then joins in with a similar counterpoint, as seen between the two violin parts, see Example 4.

There is an eventual handoff back to the violins, which has a similar start to when the violins first entered, see Example 5.

This beginning statement from the violins is somewhat of a red herring, as the violins only

EXAMPLE 5 Stravinsky, *Ode*, Eulogy

rehearsal mark 6 to one measure
before rehearsal mark 7

6

1. Solo V
mf cant., espr.

2. Solo
mf cant., espr.

3. Solo
mf cant., espr.

unis.
mf

Violin 1

Violin 2

Viola

Violoncello

briefly begin the melody before it is picked up by the oboes in the same sort of counterpoint. The melody moves around a few more times, being played by flutes, bassoons, and french horns as well. It is a long, seemingly unending sorrow, almost Wagnerian (though Stravinsky's relationship to Wagner's music was complicated at the best of times).

These pieces reflect tumultuous times in Stravinsky's life and momentarily represent the authentic voice of Stravinsky. I bring these up because the difference between these expressive works and the bulk of his work is audible. Orpheus projects a sorrowful lament, a begging cry to take back his actions. This representation of feeling is noticeably absent from his other works, from which the majority convey an indifference to sentiment. These two compositions, *Orpheus* and *Ode*, comprised the program of Stravinsky's very first concert in Russia. This somewhat validates their connection to Stravinsky's Russian roots, which in turn, strengthens the argument that his personal voice is seeping through.

However, these pieces are the exception, not the rule. Much of the character of Stravinsky's work is from the separation between himself and his music. To Stravinsky, the music itself was more interesting than any emotions it happened to provoke. In the sixth chapter of his autobiography, referring to *Symphonies* and *Rite of Spring* he said that, "This music is not meant 'to please' an audience or to rouse its passions. I had hoped, however, that it would appeal to those in whom a purely musical receptivity outweighed the desire to satisfy emotional cravings."

Stravinsky's aversion to expression in music could stem from his roots in harmony and counterpoint. As a music student, Stravinsky loved practicing his harmony and counterpoint. He saw the exercises as little puzzles and would even make them for himself. He knew that each puzzle may have multiple right answers and he was determined to find all of them, and he was even more driven to find the best answer out of all the possibilities. He even mentions in his autobiography that he achieved a certain amount of inspiration to compose from practicing coun-

terpoint. It is partly due to this problem-solving mentality that Stravinsky's music is separated from his personal voice.

Beyond Stravinsky's opinions on expression and his roots as a Russian-trained composer, he had notable opinions on what music was as a concept. For Stravinsky, music is a unique phe-

painting. Painting takes up a physical space and can be directly interacted with and studied over time, thus it is a *spatial* art form. Music requires active listening, where moments are gone as soon as they come, so it is a *chronologic* art form.

In this second lesson of Stravinsky's *Poetics*,

EXAMPLE 6 Stravinsky, *Orpheus*, scene 2 "Pas des Furies"

rehearsal mark 60-50 (second time)

The musical score for Example 6, Stravinsky's *Orpheus*, scene 2 "Pas des Furies", rehearsal mark 60-50 (second time), is presented in a standard orchestral format. The score is in 4/4 time and features multiple staves for woodwinds, strings, and percussion. The woodwinds (Ob. I & II, B♭ Cl. I & II, Bsn., B♭ Tpt. I & II, Tbn. I & II) play sustained notes and rhythmic patterns. The strings (Vln. I & II, Vla., Vc., Cb.) provide harmonic support with various textures, including pizzicato for the cello. Dynamics range from piano (*p*) to fortissimo (*ff*).

nomenon that exists purely abstractly. For the only two components of music are time and sound. Each of these components can be perceived but not touched or interacted with. He explores this in the second lesson of his *Poetics*, "The Phenomenon of Music."

Music is an active artform, it is performative as it takes place in time and over time. To explain this, Stravinsky juxtaposes music against

he references a philosopher and friend of his, Pierre Souvtchinsky. The two of them had nearly identical ideas about what music is in relation to time (Souvtchinsky also influenced the rest of Stravinsky's *Poetics*). The time that music is broadcasted through is ever changing. Stravinsky compares this changing of time to the relativity of time, wherein time is perceived differently depending on the perceiver's state

of mind. In this same way, music is capable of separating itself from the standard flow of time and existing within its own *chronos*. From "The Phenomenon of Music":

All music, whether it submits to the normal flow of time or whether it disassociates itself therefrom, establishes a particular relationship, a sort of counterpoint between the passing of time, the music's own duration, and the material and technical means through which the music is made manifest.

The connection between time and sound is inseparable, it is why music has evolved to express extremely intricate moments in time through meter and rhythm. In fact it is partially the manipulation of meter and rhythm that Stravinsky postulates can warp a listener's reality of time. His friend, Souvtchinsky, proposes two types of music, that which runs parallel to time, and that which does not. Stravinsky believed that music which actively moved against time, altering the *chronos*, is better suited to exhibiting an expressive voice, and music which moved with established time could invoke a "dynamic calm."

Now as stated before, Stravinsky actively tried to avoid that expressive voice later in his career. According to him, to write music that runs parallel to time, a composer must write by a principle of similarity. This principle says that writing music through similarity establishes unity and solidifies a composition within time. On the contrary, writing music which exists outside of a standard perception of time is to write through contrasts, where a listener cannot ground themselves to the reality of time. However, Stravinsky acknowledges that music cannot be all of one, it has to contain some of both. A composition establishes what is similar by showing the contrast.

An example of time similarity and contrast can be found again in *Orpheus*. Harken back to the melody at rehearsal mark 50, shown in

Example 1. This melody is repeated throughout "Pan Des Furies." Gretchen Horlacher equates such repetition to the theme of fate, but she also makes note of repetition through time. She writes in "The Futility of Exhortation":

... The inevitability of human strife arises from his [Stravinsky] consummate use of repetition, spanning a spectrum of exact replication to melodic and harmonic variation. Each end of the spectrum represents a particular temporal experience: whereas variation from one event to the next create the painful passage through time of Oedipus and Orpheus, an exact repetition, such as an ostinato, reminds us of, and often reveals to them, their unchangeable fates.

The repetition of this melody is both a reference to fate and a grounding in time. In Example 6, the repeated melody is not occurring. By this point, the melody had been repeated many times, but here it is not even stated partially, and the harmonic rhythm of this section has augmented threefold compared to the rest of the movement.

In fact, the melody had stopped being stated as far back as rehearsal mark 56, and the harmonic rhythm began to elongate as far back as rehearsal mark 58. This is an example of a contrast that Stravinsky writes. However, it is quickly brought back to similarity and temporal reality by the repeat, which goes back to rehearsal mark 50 (shown in Example 1).

This is a very abstract way of thinking about music, but it is important to know when listening to the music of Igor Stravinsky. When the listener is lost momentarily in time and is brought sharply back into reality by a familiar melody, it was intentional. That journey through perceived time that the listener went on was given by the composition. This is part of the idiosyncratic voice that Stravinsky developed. This among the musical characteristics discussed above do indeed earn him the occupational title as an Inventor of Music.

The Rake's Progress

THE RELATIONSHIP BETWEEN STRAVINSKY'S OPERA AND HOGARTH'S PAINTINGS

Suzann Stevens

Igor Stravinsky first saw 18th century English painter William Hogarth's *A Rake's Progress* on a 1947 visit to the Chicago Art Institute. This set of paintings gave Stravinsky the inspiration for the opera of a similar name. He had always wanted to write an opera entirely in English but had never done so, and when he saw the paintings he thought they

would provide the perfect subject matter. He enlisted the help of the Anglo-American poet W.H. Auden to write the libretto for this work. The opera has some clear distinctions from Hogarth's paintings while keeping the main plot intact.

Sascha Bru's article on *The Rake's Progress* mostly talks about Auden's libretto instead of Stravinsky and the music of the opera. He

A RAKE'S PROGRESS, series of painting by William Hogart
The Young Heir Takes Possession of the Miser's Effects



Surrounded by Artists and Professors



Public Domain. The Yorck Project (2002) 10,000 Meisterwerke der Malerei (DVD-ROM), distributed by DIRECTMEDIA Publishing GmbH

mentions that Auden's libretto does have clear melodic patches throughout, but Stravinsky does not use this to his advantage, instead focusing more on the meter and rhythm of his libretto. Auden, however, was pleased with the melody of Stravinsky's composition, and aesthetically agreed with his anti-romantic style of composition at the time.

In the Opera Journeys mini guide series of *The Rake's Progress*, Burton Fisher analyzes the music and libretto of the opera and gives a brief history and comparison of Hogarth's paintings. During the time that Stravinsky composed this opera, he was deep into his neoclassical era. He believed his music did not need to have passionate impulse or dynamic brilliance to be effective as a work of art. He used old forms in his compositions, but his modifications were ultramodern. The music in Stravinsky's *The Rake's Progress* was "gently dissonant and distinctly twentieth-century," even though he used a style similar to Mozart's

late operas, with set-pieces separated by secco recitatives accompanied by harpsichord. This guide is a great brief reference for the story of the opera, but it also analyzes the music and compares it to Hogarth's paintings and Stravinsky's composition style of the time.

Auden's libretto expanded upon Hogarth's paintings by adding characters. The opera splits Tom Rakewell into two characters—Tom and Nick Shadow—to give the story a proper villain. He also created a different version of Tom's lover, Sarah Young, and named her Anne Truelove. The message of both stories is the same: that man is doomed if he goes astray and seeks frivolous joys and delights of pleasure.

Stravinsky and Auden met in person to map out a story for the opera, and Auden later enlisted Chester Kallman to help him write the libretto. Once Stravinsky was in the process of composing, he asked his assistant, Robert Craft, to speak the libretto so that he could hear the stresses of the words from a native English speaker. Craft

Tavern Scene

Arrested for Debt



thought that even though he spent the time to do this, “the English is hideously mis-set, impossibly awkward.”

In his short article about Stravinsky’s opera, P. Crichton discusses how Stravinsky decided to write an opera based on Hogarth’s series of paintings. Not only did he view them, and envision different opera scenes immediately, but his main focus was the ending scene at Bedlam—specifically the figure on the left, wearing a score on his head and playing a one-string fiddle, according to Auden. This article is short but has some interesting information about psychology in the opera, and how Stravinsky and Auden used the common “mad scene” device to tell part of the story.

Svetlana Iakovleva compares Stravinsky’s opera to Hogarth’s paintings more in-depth. Both Stravinsky and Hogarth were heavily influenced by the theater in their work. Hogarth was not just a painter, but he was a playwright as well, and he always included a moral that was rele-

vant to his time. Because both were influenced by the theater in their work, it is no wonder that Stravinsky was influenced by Hogarth for *The Rake*. Iakovleva also mentions Stravinsky’s neo-classicism, and that he used traditional forms focused on new “conventions.” The opera can be considered a traditional “numbers opera,” as each scene corresponds to a different plate in Hogarth’s series.

James Lerner and Anne M. Loechle compare the paintings and opera in detail. They include some more of Hogarth’s background than other authors previously mentioned. They also discuss Hogarth’s moral stories, and how Stravinsky and Auden instead create a “medieval morality play” where the virtues and vices are actual characters in the story. An example of this is Nick Shadow: it is believed that this character is just an alter ego of Tom’s, and that the name “Nick” is a reference to the devil, also known as “Old Nick.” The authors also discuss how Stravinsky and Auden use Christian and

The Marriage



The Gaming House



mythological imagery throughout the opera. At the end, Tom is crucified for his wrongdoing as he loses his sanity and thinks that he is Adonis, the lover of Aphrodite.

Ronald Paulson mostly focuses on Stravinsky's opera, but still makes comparisons with the paintings. He also gives some history behind the conception of the opera, including that Stravinsky was first intrigued by the final scene in *Bedlam*. He also mentions that Auden found only two of eight of Hogarth's scenes operatic—the brothel and the madhouse scenes.

Memories and Commentaries is a compilation of conversations between Igor Stravinsky and his assistant Robert Craft that also includes some of the letters exchanged between Stravinsky and Auden about *The Rake's Progress*. Elizabeth Einberg's article "The Rake at Oxford" does not discuss the opera, but does discuss Hogarth's paintings, including *A Harlot's Progress*, another set of paintings that he made before *The Rake*.

During the time that Stravinsky composed *The Rake's Progress*, he was well into his neo-classic era of composing. He knew this type of music would not be as popular as his earlier compositions, but he said that this type of music was not meant to please an audience. He felt that it was not the music that needed to express anything, and he was mostly interested in the music's internal structure.

At the time he was searching for and requesting opera scores in English, the composer was also searching for scores and recordings of Mozart operas, which was another inspiration for the neoclassical style of *The Rake's Progress*. The opera is considered a "numbers opera," where scenes are separated by recitatives, only accompanied by harpsichord. Fisher also points out that the epilogue is a typical feature of 18th century opera, and that *The Rake's Progress* shares a similar moral to Mozart's *Don Giovanni*: "the classical warning of the wages of sin."

The Prison



In The Madhouse



Extended String Techniques

IN STRAVINSKY'S MUSIC

Qiuyan Zhou

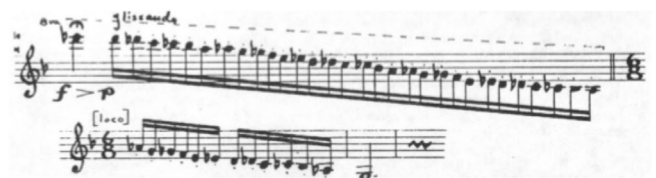
Igor Stravinsky had a revolutionary impact on musical thought and sensibility. He is notable partly for his development and use of many extended string techniques that would become commonplace in the music of the next century. Many researchers have noted that the string techniques in Stravinsky's music are not especially experimental or novel but even a little traditional, especially compared to the later avant-garde music. Despite this, his innovation of operation still pointed the way forward for many following composers.

Glissandi are sometimes notated as a chromatic scale (Example 1) strongly suggesting that the composer wants the distinct pitches to be heard if possible. Stravinsky wrote a one-measure length glissando in *Petrouchka* as shown in Example 2. He distributes two ascending glissandos to the second violins, and two descending ones to cellos. Each intervening pitch shown in this passage indicates the composer desires all intervening notes to be audible. Stravinsky's later works use other notations for the same technique.

The term "harmonic glissando" refers to the glissando that is played along the overtone series. All the notes of the glissando should be produced as either natural or artificial harmonics in accordance with the composer's notation.

EXAMPLE 1 Richard Strauss, *Till Eulenspiegel*

mm. 207-208



EXAMPLE 2 Stravinsky, *Petrouchka*, "Russian Dance"

m. 48



This device appears in Stravinsky's *The Firebird* as shown in Example 3. In this passage, the performers need to rapidly glide up and down as normal glissando, while producing natural harmonics by lightly touching the strings with one finger.

Stravinsky was proud of this passage. In his

autobiography *Expositions and Developments*, he claims his discovery of strings natural harmonic glissando, and vividly describes the exciting moment when he demonstrated it to Rimsky-Korsakov's sons, who were both string players (violinist and cellist). He also took pride in the fact that Richard Strauss first heard the new technique in amazement. Probably on account of this graphic description, many people and some scholars undoubtedly state Stravinsky is the inventor of this technique.

One earlier use can be found in Rimsky-Korsakov's *The Christmas Night*, composed between 1894-1895. Rimsky-Kosakov distributes a four-measure harmonic glissando passage to the cello section in this thrilling work (see Example 4). In his book *Principles of Orchestration*, Rimsky-Korsakov mentions this passage as an example of string harmonic glissando in the section "Artificial Effects."

It is also worth pointing out that Rimsky-Korsakov emphasizes he has no desire to detail the orchestral operations that "already exist or to foretell those which may yet be invented," but only introduces a few effects he has used in his own works. In *Stravinsky and the Russian Traditions: A Biography of the Works through Mavra*, Richard Taruskin also noticed Stravinsky's claim of his "discovery," and confirmed the earlier occurrence of string harmonic glissando in *The Christmas Night*. He states that Stravinsky may have learned this effect from *Rapsodie espagnole* by Ravel, since the composition was extremely successful and in fashion when Stravinsky was engaged to compose *The Firebird*. As for Rimsky-Korsakov's impact on Ravel, although there is no direct evidence, Taruskin strongly implies that *Rapsodie espagnole* was inspired by *The Christmas Night*. In the years of 1907 and 1908, *The Christmas Night* was a widely-enjoyed concert piece in Paris. Ravel watched one of the performances in May 1907, which was conducted by the composer.

EXAMPLE 3 Stravinsky, *The Firebird*, "Introduction"

In October of the same year, Ravel composed *Rapsodie espagnole*, and completed the orchestration four months later. Even if the use of harmonic string glissando is fancier and more noticeable in *The Firebird*, Stravinsky is not the first composer to dip his toes into that effect. He actually admitted to Robert Craft that he found the strain of his former teacher in the harmony and orchestral color in *The Firebird*, despite his pushback on the assumption that he was, "imitating Rimsky-Korsakov."

Besides widely existing in the music that composed for solo strings methods, pizzicato was extensively used and developed in early 20th century orchestral music. Musicians play right-hand pizzicato in four different ways: with

EXAMPLE 4 Rimsky-Korsakov, *The Christmas Night*

Rehearsal 180, m. 13

the flesh of the finger, with the fingernail, with a combination of flesh and nail, or with plectrums. Harmonics or glissandi can be achieved by pizzicato as well. The following excerpts are two model practices of pizzicato harmonic found in Stravinsky's compositions. Example 5.a is from the double bass part of *The Soldier's Tale*. Pizzicato harmonics are present throughout almost the whole scene. Another two examples belong to the second movement of the orchestral suite based on his ballet *Pulcinella*. The violas

and cellos play pizzicato harmonics on off beats along with the violin solo (Examples 5.b and 5.c).

Pizzicato glissando, as the name suggests, is a combination of glissando and pizzicato. It is produced by one stopped left-hand finger doing glissando on a string that is just plucked by the right hand. Pizzicato glissando has the similar effect as arco glissando, and since the resonance will retain while the finger is keeping on the string, it sounds richer than common pizzicato. Stravinsky used this technique in his opera *Renard* (see Example 6). Compared to the previous application of this technique (only violas and cellos), both marked as *forte*, the glissandos in these two measures are much more audible. In m. 124, only cellos play pizzicato glissando, but the timpani executes a glissando simultaneously, amplifying the effect.

Col legno is a technique where performers play with the wood of the bow rather than the hair. It is the earliest technique that composers applied to bowed string instruments for percussive sounds. The first use of this technique dates back to 1605. In spite of that, it was not until the 20th century that *col legno* became, "firmly rooted in orchestrational practice," and increasingly important in string chamber music. One marked example can be found in the early 19th century in the finale of Berlioz's *Symphonie fantastique* (1830).

Stravinsky's interest in employing strings as percussion instruments can be found in many of his well-known compositions. As shown in the following example (Example 7.a) from "The Augurs of Spring" of *The Rite of Spring*, the composer distributes a *col legno* passage to the second violins, violas, and cellos. The strings play a repeated rhythm pattern throughout *col legno* while winds play the solo melody one by one, which operates as much as percussion as it does harmony. The same use also occurs in *The Firebird* (Example 7.b). The cellos and basses play *col legno* from

EXAMPLE 5.a Stravinsky, *L'Histoire du soldat*, "Music To Scene 1"

Musical score for Example 5.a, showing four staves of double bass music. The music features a rhythmic pattern of eighth notes with pizzicato markings. Measures 1 through 5 are numbered in boxes. The first measure is marked with a tempo of 1.100 and a dynamic of *mf*. The second measure is marked with a dynamic of *p*.

EXAMPLE 5.b Stravinsky, *Pulcinella Suite*, "Serenata"

viola

Musical score for Example 5.b, showing a single staff of viola music. The music features a rhythmic pattern of eighth notes with pizzicato markings. Measures 18 and 19 are numbered in boxes. The first measure is marked with a dynamic of *ff*.

EXAMPLE 6 Stravinsky, *Renard*

mm. 123-124

Musical score for Example 6, showing staves for Violin I (vi. I), Violin II (vi. II), Viola (Via.), Violoncello (Vic.), and Contrabasso (Cb.). The music features a repeated rhythm pattern with *col legno* markings. Measures 123 and 124 are numbered in boxes. The first measure is marked with a tempo of *colla parte* and a dynamic of *ff*. The second measure is marked with a tempo of *a tempo* and a dynamic of *ff*. The *col legno* markings are indicated by a diagonal line through the staff.

EXAMPLE 7.a Stravinsky, *The Rite of Spring*, Part I: L'Adoration de la Terre (Adoration of the Earth), "The Augurs of Spring"



EXAMPLE 7.b Stravinsky, *The Firebird*, "The Firebird's Supplications"

Rehearsal 180, m. 13



EXAMPLE 8.a Stravinsky, *The Firebird*, "The Enchanted Garden of Kastchei"



EXAMPLE 8.b Stravinsky, *Three Pieces of String Quartet*, "Dies Irae"

Rehearsal 180, m. 13



rehearsal 33 to 37 in a persistent pattern underneath a solo oboe. The passage is the most notable use of this technique, although it is occasionally employed throughout the whole piece. Given that *col legno* produces a crisp sound, the effect can be perfectly used to illustrate the firebird begging to be released.

Sul ponticello and *sul tasto* are two bowing techniques that can be found in many passages of Stravinsky's works. *Sul ponticello* indicates playing with the bow intensely close to or even on the bridge, and *sul tasto* means bowing (and occasionally plucking) close or over the fingerboard. Like *col legno*, they have long belonged

to traditional string playing vocabulary, but were not widely developed until the 19th century. In contemporary music, these techniques are largely used with variations or in combination with other effects like trills and tremolos. *Sul ponticello* produces a thin, eerie, glassy sound, and *sul tasto* produces a light, hollow, darker sound. Example 8.a is from *The Firebird*, *sul ponticello* is combined with tremolo, which expands the shudder. Example 8.b comes from the "Dies irae" movement of Stravinsky's *Three Pieces for String Quartet*, where *sul tasto* creates a perfect ghostly atmosphere from the very beginning.

The Isms of Igor Stravinsky

Michael Anderson

It's hard to think of a composer who fits the mold of being an ever flexible artistic force better than Igor Stravinsky. Stravinsky was an artist who played with many different modes of operation, and the prominent hallmark of his oeuvre is its versatility and constantly-changing nature. This includes his experiments with genre, style, conceptual aims and various technical focuses. There is a very fine line between working with artistic restrictions that drastically bend and change their signature versus a style to gain greater creative freedom despite the style's characteristic traits which also need attending too. Stravinsky worked within both realms. His most popular early masterwork *Rite of Spring* can be easily seen as an example of the latter. It is free and full of different compositional techniques such as mosaic approaches for layering different harmonic and irregular melodic ideas, daring use of rhythmic repetitions, and loose formal structure.

Stravinsky's early *Symphony in E Flat Major* is an example of a work which undoubtedly sought to mold the composer more than he molded it. Stravinsky was still a young man at only twenty-five when he wrote the piece between the years of 1905 and 1907 and was under the direct tutelage of Rimsky-Korsakov. Korsakov provided the young Stravinsky his only musical education, and the symphony was even dedicat-

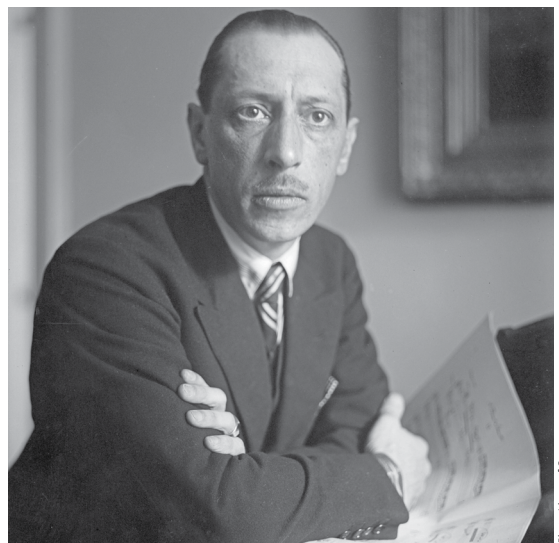


Photo: Library of Congress

ed to him, providing a dead give away that the work, regardless of its well-informed execution, was intended to rear the young artist towards a certain mold, not bring to light a totally original statement. This is possibly due to the structural and technical restraints of the classical-era concerto. The concerto comes out at the tail end of a formally die-heart era for Stravinsky, one which William Robin suspected came about due to the poor reviews initially given for the *Rite of Spring*.

During the 1920s his primary goal was using solid, well known and standard structural forms in order to create architecturally-sound music. Stravinsky wished to turn away from the

overtly expressionist music which fit closer to a Wagnerian aesthetic. This would eventually be the goal of many European composers after the First World War, but as Robin's essay "Formalizing a 'Purely Acoustic' Musical Objectivity: Another Look at a 1915 Interview with Igor Stravinsky" points out, Stravinsky's interview with C. Stanley Wise made it clear that the composer was already seeking to move away from expressionistic music stating, "Music is too stupid to express anything but music itself." To dilute such a strong aesthetic statement as merely a reaction to poor

result from the restricting or freeing factors at hand. While Stravinsky was not a post-modern composer who purposefully played with concepts of genre found across time, like Alfred Schnittke would in his First Symphony, he certainly showed that he was a composer not restricted by a single idiom during any of his stylistic periods.

Stravinsky would have been in support of various musical styles and idioms which have developed in the concert hall since his death, though of course there would be subjects which



critical reception would not give the artist his full due. It is likely, however, that the audiences' initial reactions after going to the extremes of the *Rite of Spring* dissuaded Stravinsky from continuing down the Dionysian expressionist road. This statement also perfectly sums up Stravinsky's conceptual framework during his neoclassical period.

Stravinsky's interest in the musical styles of the past and present—for example his use of ragtime which was then in vogue amongst concert hall composers—executed itself in a manner which sought to get the best possible

are arguably located outside his aesthetic ideals. Minimalism wouldn't have been a hard sell for him: Stravinsky's serialist focused ballet *Agon* uses striking minimalistic rhythmic patterns and melodic contour during the movement "Bransle Gay" which has musical elements that could have been written by Reich. As for spectralism, despite it being a movement which in part sought to reintegrate psychoacoustic properties of sound to music thus being opposed to the preferred neutrality of expression found in some serialist music and possibly contributing a programme to the movement's

aesthetics, Stravinsky could very well of been in support of it.

Spectralism seeks to work with the material found underneath the surface of sound or perhaps more accurately the material considered to be the makeup of whatever sound is present. Generally speaking, overtones are a primary concern with spectralists because they are the makeups or parts of the sounds used. One interesting consideration is that spectralist harmony can be considered as the next logical step for western harmonic thinking, seeing that it seeks to include far reaching overtones as a vital and central players in its harmonic application, in a way giving overtones and microtones the priority they have always deserved next to that of perfect fifths and octaves. Stravinsky was not a dogmatic serialist composer: it took him till the end of his career with works like *Threni* to completely adopt the technique—and even then Stravinsky did not drown his personality with serialist stylistic elements. It would be inaccurate to judge his possible opinion of a potentially anti-serialist genre simply due to his application of the twelve tone row in his late works.

One general element of public life that greatly affects the musical world at large, whether that be the concert hall or bar venue, is the court of public opinion. Needless to say, no matter who we are or what we are talking about, the ability to express what we think is easier than ever due to the endless array of communication platforms. The ability for just about anyone to act as an authority figure as they express their opinion on art or music would be an area of contention for the composer. In an interview he gave in 1965 with *The New York Review*, the eighty-two year old composer spoke of his distaste for subpar reviewers:

“What I protest is his right to say it—Voltaire in reverse. Some people have earned the right, by knowledge and skill, but they are not the present—and yesterday’s present, and, in fact, the

perennial—crop of reviewers... Incidentally, it has been said to me in an argument that certain reviewers are wrong but honest. I find this illogical as a defense and alarming as an indication of the state of ethics. I am not concerned with the honesty of an opinion but it’s worth [it]. And what a condition we have come to that honesty is so exceptional as to deserve citation.”

This statement is certainly against the nature of public opinion today. For many the requirements that determine enough knowledge and skill for one to formally speak on a subject is overrated at best and authoritarian at worst. There is a consensus of support for the beauty which comes when any and all speak their mind on any subject, this is perhaps reinforced with the belief that those with real, substantive and objective knowledge will shine through the muck of subjective ideals. Authorities are constantly questioned and held in a state of distrust; this has been more than prevalent for any authority figure found in the art world, whether you are talking auction houses, conductors, composers, painters, as art has gained a public viewpoint of “Well, I can do that.” What is the validity of an authority figure in a field which constantly questions itself on the deepest levels possible?

Stravinsky would have disagreed and he had good reason to do so—results. As he later stated in the same interview, “I have grown quite a garden with the flowers that reviewers have thrown at the supposed grave of works of mine over the past fifty years.” The press initially gave *The Rite of Spring* scathing criticism, but the ballet ultimately gained unshakable placement in the concert hall canon. It is possible that in the composer’s mind he found little to no value in the words of the critics and at times public because he knew the ultimate worth of his own creations and as was already starting to be shown in his own lifetime that others were too.

The Crescent City

NEW ORLEANS, LOUIS ARMSTRONG, AND THE SPIRIT OF JAZZ

Justin Miller

New Orleans is a city with a unique and vibrant musical scene. It has a living jazz culture, where music is essential to the ordinary person. Many believe that New Orleans is the birthplace of jazz, and while there is ample evidence to point to that, there is a central figure that is perhaps more important. One man in particular who, as he would put it, "jazz and I get born together," is instrumental in the worldwide success of jazz. That man is Louis Armstrong. On the 50th anniversary of his death, we will explore why he is such an important figure to jazz. We will explore the various elements of jazz music that came out of New Orleans, and which of those can be directly tied back to the legacy of Louis Armstrong. While we look at the past, we will also look at New Orleans jazz music in the present. What are the major events that shaped the legacy of New Orleans Jazz and made it what it is today?

Louis Armstrong (1901-1971) is a central figure in the story of New Orleans jazz, and it is important to know what came before his indelible contribution to the art form in order to discover what transpired after his death. Louisiana was home to varieties of people including native peoples, French settlers, Spanish settlers, established Americans, Africans brought from the transatlantic slave trade, a caste of "free persons



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of color" left over from French rule, and a slew of immigrants from Ireland, Germany, and Italy yearning to start their lives anew at the mouth of the Mississippi River. All of these people brought their own traditions with them to the Crescent City where their new surroundings borrowed, molded, and shaped them into new forms.

A French corporation called the Mississippi Company founded New Orleans, named for the city southwest of Paris. Unlike the British or Spanish, the French did not attempt to completely crush the culture of the slaves and allowed traditional African music to still be performed

in certain areas. One such area was known as Congo Square, where many were exposed to the musical ideas of Africa and the Caribbean. This melting-pot of cultures that created jazz has been discussed in countless literature and media. For example, within Ken Burn's *Jazz*, other metaphors appear from jazz greats such as Wynton Marsalis, who describes the mixing of cultures as a "gumbo," or with Gary Giddins and his highly evocative term "pancultural bouillabaisse." The melting-pot analogy is not perfect, however, as Charles B. Hersch points out that the melting-pot narrative ultimately undermines the role race played in the birth of jazz. Race was not just an obstacle to overcome, but rather a significant ingredient in the story that is jazz, one that affected the music itself. Samuel Barclay Charters emphasizes the influence of African rhythms on the music of New Orleans but will also concede that some musical traditions came from European immigrants. The complicated musical funerals, or Second Line, that are tied to the image of New Orleans, "seem to have been introduced by the Germans, who brought with them the custom of using village brass bands to accompany the funeral cortege."

So much of jazz was not just the intermingling of musical cultures, but the intermingling of peoples and the innate struggles that come with those interactions. Many authors, including both Charters and Hersch have talked about the effect of the 1896 Supreme Court decision of *Plessy v. Ferguson*, and how the segregation of jazz clubs affected not just the performance of jazz, but the jazz musician's role in social justice as well. Louis Armstrong played a vital role in condemning segregation while playing music that appealed to everybody regardless of race. Armstrong was able to transform popular songs using African musical devices and "impure, subversive sounds [that] challenged racial boundaries for decades." Ellis Marsalis, pianist and one of the patriarchs of modern jazz explained that "in other cities, culture comes from the top down. In New Orleans,

it's the reverse: it springs from the street up. No neighborhoods, no culture."

Louis Armstrong: His Life

Louis Armstrong himself was a product of those neighborhoods and streets. Armstrong's father left his family when Louis was a boy, and his mother worked as a prostitute. While living in the colored red-light district, Armstrong "'wailed' enthusiastically at the sanctified Baptist church, 'second-lined' marching brass bands, and absorbed the proto-jazz mixture of ragtime and blues pouring from surrounding honky-tonks, brothels, and saloons." He helped support his family by working odd jobs, and sometimes sang with a quartet on the street at night. He might have continued to lead that life had it not been for an event that Armstrong himself describes as the start of his career. "Louis, how come this happen to you? I have always thought back to that one New Year's Eve before the big war, and of what followed. For I was sent to Jail." Armstrong joined the noisy celebration in the early hours of New Year's Day, 1913 by firing a gun in the air and was arrested. From there, he went to the Waif's Home, a military reform school, where he learned to play the cornet. It was not long before Armstrong was leading the band at the Waif's Home. After leaving the home, he was taken under the wing of New Orleans trumpet icon Joe Oliver. This relationship was both personal, musical and professional as Oliver became a surrogate father to Armstrong, considering his own father was not active in his life. This relationship would ultimately pay dividends for both men later in their careers when they moved beyond New Orleans. Oliver left to try his hand at the growing jazz scene in Chicago while Armstrong continued to develop a name for himself in New Orleans and along the Mississippi river. After completing two seasons on board the S.S. Sidney, which was considered by musicians of the day to be a conservatory of sorts, Oliver asked Armstrong to join him in Chicago. It was here that Armstrong's

career, and with it the jazz scene at large, began to take off.

By the time that he passed in 1971, Armstrong had become an international figure. He was featured on countless recordings, broadcasts, and films. While he had a number of nicknames, the people who knew him would refer to him affectionately as "Pops." Many of the giants of the New Orleans jazz scene today owe much of their musical inspiration to Armstrong, and much more. Harry Connick, Jr., for example, can be seen performing as a young man and impersonating Louis Armstrong's signature gravelly voice. Jazz trumpet great Wynton Marsalis describes Armstrong as the "grammar" in which everything after him is built. Modern jazz performer and New Orleans native Troy "Trombone Shorty" Andrews describes Armstrong's significant influence on his family of musicians. Louis Armstrong often had a trombone sidekick in his bands, and since Andrews' brother played the trumpet, it was only natural for Troy Andrews to pick up the trombone. With all of these musicians describing Armstrong as one of their strongest influences, how is it exactly that he became so popular? What was it about him and his music that has remained relevant after all these decades?

While Louis Armstrong was one of the first major figures on the jazz scene, he did not invent it. He likely heard the early pioneers of jazz as a young man. Buddy Bolden and "Jelly Roll" Morton were responsible for taking the rhythmic ideas heard during the African music performances at Congo Square and combining them with Ragtime and traditional New Orleans brass band music. They took the music that would have been performed by those with traditional music training and added elements of swing. These musical ideas spread quickly, especially around "Storyville," the red-light district near where Armstrong grew up. Being influenced by all of the musicians playing on the street and in honky-tonk's around Storyville, combined

with his time on the S.S. Sidney, Armstrong had a unique music education. In 1922, Armstrong traveled to Chicago and joined King Oliver's Creole Jazz Band. There are a series of recordings of the Creole Band that are essential to the story of Chicago jazz. What was so compelling about these recordings was the tension between the trumpet playing of the up-and-coming Armstrong versus the band leader, Joe Oliver. These greats made each other greater, which is a recurring theme throughout Armstrong's career.

When he learned that Joe Oliver was skimming too much off the top compared to what he paid his bandmates, Armstrong headed off to New York City, thanks in part to the prodding of his wife at the time, Lillian, who was an accomplished musician in her own right. She was the pianist for King Oliver's Creole Jazz Band when Armstrong joined that ensemble, and the two had a working relationship in addition to a romantic one. After just over a year of success in New York, it was Lillian—or Lil for short—who arranged for Armstrong to return to Chicago. This time advertised as the "World's Greatest Jazz Cornetist." Upon his return to Chicago, Armstrong collaborated with a variety of artists that would set the stage for even further acclaim and evolution. This is when he collaborated with pianist Earl Hines and with the dance team of Brown and McGraw.

Prior to working with pianist Earl Hines, most of the pianists Armstrong had worked with had been primarily accompanists, which included his second wife Lil. Earl Hines, on the other hand, was a true musical collaborator. According to analysis by Jeffrey Taylor, Lil Armstrong would often play four-on-the-floor style chords to let Louis Armstrong's melodies be heard, and she would cut out entirely when Louis would have a more virtuosic solo passage. Conversely, Earl Hines' playing was more rhythmically interesting and melodic in its own right. In addition, Hines had a way of segueing into Armstrong's more virtuosic passages in order to

enhance what both men were doing. Hines also developed a technique to mimic and enhance Armstrong's playing: Hines would play melodic lines in octaves with his right hand, and he would add a tremolo to that octave that would be reminiscent of the vibrato that Armstrong would use. After so many years of success, Armstrong finally had someone that could push him to even more heights. In the opinion of Jeffery Taylor, this partnership was at its best in the 1928 recording of "Weather Bird," written by Armstrong. Although Armstrong's success and fame kept increasing so that he eclipsed Earl Hines, this collaboration and the recording that came out of it still have an impact on jazz musicians today, as we will see later.

Herbert Brown and Naomi McGraw were a dance duo that regularly performed on stage at the Sunset Café in Chicago at the same time Louis Armstrong performed there in 1927. All of them were from New Orleans, but the pair of Brown and McGraw left before Armstrong, and to a degree he looked up to them as "older siblings in the entertainment business." The Sunset Café was more of a cabaret show than a jazz club, so for these gigs, Armstrong was not necessarily the main draw, but that did not mean that he would take a back seat. While most musicians would simply accompany the dancers, Armstrong took things to the next level: "every step they made, I put the notes to it." Although Brown and McGraw were successful prior to their tenure with Armstrong, he became integral to their act. In fact, when the trio separated, Brown and McGraw wrote down what Armstrong played, and hired other trumpeters to be part of the act. This period of Armstrong's career was important in a number of ways. First, because he was an integral part of the stage show, Armstrong added mugging and singing to his act, something that was discouraged when he worked for other band leaders. These skills were important because of the entertainment value they brought to Armstrong's performance,

which ultimately continued to help his career and expand his audiences. He gave the people what they wanted: joy. Secondly, it was in this period when he performed and recorded "Heebie Jeebies, often referenced as the song that first connected Louis Armstrong with scat singing and is one of the earliest known recordings of such a technique.

After the period of enriching collaboration in Chicago in the late 1920s, Armstrong would continue to perform around the country and further expand his audience, now with entertainment techniques that brought the people even more joy. Armstrong travelled to New York where he had a cameo on Broadway in Fats Waller's *Hot Chocolates*. His appearance on "Ain't Misbehavin'" introduced him to a new audience of white Americans. Soon after, he had a brief tenure in Los Angeles where he gave nightly radio broadcasts from Sebastian's New Cotton Club. While in Los Angeles, he began to make appearances in motion pictures. Things continue to spiral upward. He appeared on television, in more and more motion pictures, and on famous stages all around the world. The U.S. State Department sent him on tours, which earned him the title of "Ambassador Satch," a play on one of his nicknames, "Satchmo." Armstrong had such widespread appeal that in 1964 he beat the Beatles during the height of Beatlemania to reach number one on the pop charts with his rendition of "Hello Dolly!"

He was fortunate to have been born in the melting-pot that was New Orleans. He was lucky to have been taken under the wing of a jazz great like Joe "King" Oliver, and to have later met Earl Hines and the dance team of Brown and McGraw. These and many other circumstances made him who he was as a musician. Countless writings and interviews will describe him as a down to earth person who was easy to talk to, who wanted to bring joy to each and every life that he touched. It was this spirit that truly propelled him to his status of being



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LOUIS ARMSTRONG AND HIS HEAVENLY ALL-STAR BAND, mural at Louis Armstrong New Orleans International Airport:

a legend, not just in music, but as a figure of American history. Jazz pianist Jon Batiste attests that it was Armstrong's exquisite trumpet playing that made him so great, especially how he treated rhythm. Even though Armstrong left New Orleans in the 1920s and only came back every so often, Wynton Marsalis describes that you can still feel his energy in the city, that it permeates the city of New Orleans.

Some of his peers did not care for him, however. Dizzy Gillespie described him as an out-of-touch sell-out; Miles Davis disliked Armstrong's mugging, even though he enjoyed his playing; Sammy Davis, Jr. criticized his silence on social justice issues. With these peers nitpicking the career of Louis Armstrong, Dexter Gordon, who played with the Louis Armstrong Orchestra in 1944, would remind them that "there would be no possibility of making a living as a jazz musician without the sacrifices made by Louis Armstrong." With all the fame and success that Armstrong was accumulating, what possible sacrifices did he need to make? Louis

Armstrong was born shortly after the reconstruction era and lived during the height of Jim Crow laws in the United States as a black man. His grinning and mugging were reminiscent of vaudeville and minstrel shows, where white performers would wear blackface and portray racist stereotypes. He played songs glorifying the antebellum south, most notably "When It's Sleepy Time Down South," which some considered to be his most iconic song. There is a story about a performance that Armstrong gave in suburban New Orleans in the 1930s: thousands of Black folks were sitting outside hoping to get a chance to hear the "prodigal son," but were not allowed inside. When the emcee began to start the show, which was broadcast over the radio, he stopped before announcing Armstrong. He turned to the crowd in front of the stage and said, "I just haven't the heart to announce that n****r on the radio." Sometime later, Armstrong and his band were on their way to Little Rock, Arkansas for a gig, but when they arrived in Memphis, Tennessee, the band was arrested: their manager was ille-

gally sitting in the front seat of the bus next to a white woman—his wife. Louis Armstrong kept on performing the way he always had because he knew that is what the people wanted. In response to this very thing, he said, “People expect it of me; they know I’m there in the cause of happiness.” In doing so, he was able to reach people from all different walks of life, regardless of their beliefs. In 1957, he finally spoke out against the injustice by saying, “The way they are treating my people in the South, the government can go to hell. It’s getting so bad a colored man hasn’t got any country.” Although he did not speak up about injustice until later in his life, when he did he had reached a level of cultural significance and was noticed.

Despite all of the things that made Armstrong popular, whether it was his collaborations with other artists, the high-profile venues he performed at, the type of media he was recorded on, or the civil rights stance he took, it was his spirit and his music that made it all possible. Perhaps it is not Louis Armstrong’s energy. Perhaps it is the natural energy of the city of New Orleans that created Louis Armstrong in the first place.

The Legacy of Louis Armstrong

Louis Armstrong had a large number of songs that became associated with him. Mentioned earlier was “When It’s Sleepy Time Down South.” “What a Wonderful World,” a song that has made its way into popular music more so than other jazz compositions, is another that will always be associated with Armstrong, who was the first artist to record it. Musicians around the world continue to cover the songs Louis Armstrong made famous, especially those from his hometown of New Orleans. Homegrown jazz artists Troy “Trombone Shorty” Andrews and Jon Batiste have both covered “St. James Infirmary Blues,” another of Armstrong’s signature pieces. When listening to those performances, it is easy to hear how these two men have drawn inspiration from Armstrong, even though their

performances are drastically different from him and from each other.

Armstrong recorded “St. James Infirmary Blues,” multiple times with multiple arrangements, which speaks to his creativity and the flexibility of New Orleans jazz. The last version that Armstrong recorded in the 1960s has a slow tempo that starts with clarinet and trombone playing a funeral-march-like harmonic motif that lasts the duration of the first statement of the melody, and then comes back toward the end of the song. The melody of the song is first heard in Armstrong’s trumpet, and then the melody is repeated in his signature singing voice, with some added embellishments. During the sung portion, the clarinet plays improvised countermelody lines. Toward the end of the piece, Armstrong plays the trumpet once more for a section reminiscent of New Orleans jazz, as there are multiple instruments playing melodic lines all fighting for dominance, but in a way that creates an exciting texture and harmony. The final figure of the piece is Armstrong performing a high D on his trumpet, ending the piece with a bang.

Jon Batiste, known for performing with his group “Stay Human” as the Band leader for *The Tonight Show with Stephen Colbert*, has covered “St. James Infirmary Blues” in a manner that is very reminiscent of the Armstrong recording discussed earlier. The tempo that Batiste takes is the same slow, sultry, somber tempo Armstrong took in his rendition. Although the figure in Armstrong’s band is not identical to what Batiste does on the piano, his playing still has the same dirge-like quality. The performance is not just Batiste at the piano; there is also a band of four musicians with an instrumentation that would be representative of New Orleans jazz: trumpet, trombone, clarinet, and percussion. These band members don’t just play—they also provide background vocals—and these vocals are one of the more interesting elements of this rendition. The three-part harmony provided by these musician’s voices is eerily similar to the fune-

al motif played by the clarinet and trombone in Armstrong's rendition. This is a creative way to pay homage to "Pops" without doing exactly what his band did. Like Armstrong, Batiste takes turns playing improvisatory solo figures on his instrument and singing, and while Batiste has a soulful singing voice, there is an element of his piano playing that connects him back to Louis Armstrong, or at least to those that Louis Armstrong surrounded himself with. As mentioned previously, Earl Hines incorporated an octave-based right-hand technique where he used a tremolo to match the sonority and vibrato of a trumpet. Batiste uses the exact same Earl Hines "trumpet style" technique during the piano solo sections of his rendition of "St. James Infirmary Blues." Considering the song selection, instrumentation of the band, use of the funeral march motif, and use of piano techniques used by Armstrong's piano collaborator Earl Hines, it is easy to see how the legacy of Louis Armstrong has influenced the music of Jon Batiste.

Troy "Trombone Shorty" Andrews also covered "St. James Infirmary Blues" at a high-profile performance at the White House in 2012. This particular rendition has a tempo that is more akin to the recordings of Armstrong from the 1920s. What is unique about this version is that it has a number of commingling styles. There is an underlying hip-hop groove that is created with a modern rock rhythm section that includes electric guitar, electric bass, keyboard and a drum set. The brass section that supports Andrews plays a Latin-inspired melodic figure as introductory and transitional material throughout the song. Although these are not necessarily things that Armstrong would have done, it speaks to the melting pot that created jazz in New Orleans. Andrews takes specific nods from Armstrong in other ways including his charismatic front-man persona, his trade-off vocal and instrumental solos with himself, and his inclusion of scat-singing. This arrangement, although different in some ways from the

style of Louis Armstrong, would likely not have happened if not for the musical development that occurred during Armstrong's career.

New Orleans is a unique place. It has created some of the greatest musicians that the world has known, many of whom were influenced by the one and only Louis Armstrong. Since his passing in 1971, the jazz scene has continued to develop and evolve, although with the music itself secondary to community and family. Elias Marsalis, a great jazz musician who we lost in April 2020 to COVID-19, was patriarch to generations of jazz musicians including Harry Connick, Jr., Jon Batiste, Troy Andrews, and of course his sons, Branford and Wynton Marsalis. Elias taught jazz at the New Orleans Center of Creative Arts, where all the aforementioned musicians studied. Jon Batiste and Troy Andrews, who both come from musical families, attended the school at the same time and even cut classes together to teach each other musical tricks. The jazz scene before, during, and after Louis Armstrong's time is so tight-knit that the melting pot can be more accurately thought of as a pressure cooker, churning out musician after musician. The culture that created jazz still celebrates it from traditional jazz bands at Preservation Hall, to the local brass bands that play all around the city, to the explosion of music and dance at annual Mardi Gras celebrations. Growing up in the Tremé neighborhood of New Orleans, Troy Andrews recollects that there would be multiple bands playing around the neighborhood when we would come home from school. It is difficult to separate the stories of New Orleans, Jazz, and Louis Armstrong from one another. If Louis Armstrong had grown up in another city, he would not have had the musical training that he had. If it were not for Louis Armstrong, jazz would not have achieved the widespread appeal the style currently has. He had a pivotal role in their creation and evolution and will continue to influence generations of jazz musicians and enthusiasts.

The Legacy of Louis Armstrong

Johnny Barker

Louis Daniel Armstrong was an American born trumpeter who drastically changed the eyes and heart of music. Music critics often hail Armstrong as a musical genius for his influential singing and skillful improvisation. These attributes of his, among many others, both stretch our heart strings and impress our intellect with his strong bright tone, confident cool swingin' complex rhythms, and singing highly emotional melodies. Armstrong is truly a profound spectacle in jazz and an influencer to all kinds of music. He taught the world to sing like no other.

Armstrong was born on August 4, 1901 in New Orleans. Little Louis was raised by his grandmother Josephine Armstrong until the age of five before he was brought back to his mother Mary Albert Armstrong. In his youth, he lived in a neighborhood so dangerous and full of tumult it was called "The Battlefield." Though he lived in a treacherous city, it was a city full of music. Night and day, jazz bands played throughout the city and filled the streets with music. Louis and jazz grew up together—like two siblings discovering life together. Louis got to listen to many jazz pioneers such as clarinetist Sidney Betchet, trombonist Kid Ory, pianist Jelly Roll Morton, and Louis' favorite of all, cornetist Joe "King"

Oliver. Though his favorite player was a trumpeter, Louis didn't start off on that instrument.

Preceding Louis' legendary trumpet playing was little Louis singing tenor in a quartet he formed as a young kid. Louis was a gifted singer from the start, maybe due in part to his large mouth. This physical anomaly gave him the nickname "Satchelmouth" —or Satchmo for short—and this nickname would stick with him the rest of his life. Though Armstrong was a fine tenor, he wanted to be a bass. He happened to make this decision near his twelfth birthday in which, to celebrate, he went out into the streets and shot off his dad's .38—a riveting celebration, especially for a twelve year old. But sadly, this declamatory statement got him sent off to the Colored Waif Home for Boys—an unfortunate circumstance for Little Armstrong.

This seemingly sad situation turned into memories full of affection for Louis; "I could do just about what I wanted and we ate regular [sic]. I feel at home there even now. I might end up there as an old man some day, seein' over those boys like Professor Davis did"—Armstrong reflecting on it later in adulthood. What was potentially most beneficial to Armstrong at the Waif Home was Professor Davis teaching young Louis how to read music and play some instru-



Photo: Library of Congress, Prints and Photographs Division, NYWT55 Collection, [reproduction number, e.g. LC-USZ62-90145]

ments such as a battered pawnshop cornet. Armstrong was a natural: he had a clear blue tone and never had a hard time hitting a high note. After spending about three years in the Waif home, he returned to his mother. At this point he was pushing a coal wagon and too busy to blow on his horn. But, one night Bunk Johnson, a prominent trumpeter at the time, didn't show up for his gig. Armstrong sat in for him, getting paid \$1.25 a night at Matranga's joint on Perdido Street and even the great Joe ("there's mah man") Oliver came around to listen.

Fast forward to 1917, and with the U.S. at war in Europe, StoryVille and jazz were both hit with big change. At the Navy's request, New Orleans was to clamp down on its disease ridden district of StoryVille. Prostitutes and gang members packed up their bags and had to move

elsewhere. Many establishments such as Lulu White's Mahogany Hall closed for good. Even Joe "King" Oliver headed North to Chicago to find more work. But Armstrong decided to stay in Ol' StoryVille a bit longer, and with Oliver gone he even gained recognition as the best trumpeter in town.

With this new profound title In New Orleans, Armstrong's career began. He started by playing on steamboats with Fate Marbale's band up and down the Mississippi river. Armstrong thought of this time with Marbale as "going to the University"—essentially learning the ropes of the music industry. A short couple of years later, in 1922 Louis got his big break when Oliver asked Louis to join his creole jazz band up in Chicago. Oliver's band was among the most influential in the 1920s, and Armstrong could now afford

a spacious and luxurious apartment. Even with all these fancy digs and reputations, Armstrong began his humble and lifelong habit of writing to his old friends down in New Orleans. His first studio recording happened in Richmond, Indiana for Gennett Records with the sounds of Oliver's jazz band.

When 1924 rolled around, Louis had been out of work due to conflict in King Oliver's band. Louis was out of work, had no money, and was in bad overall health. He needed someone to bring him back up into the starlight. And with what would seem to be luck (or likely because of his sheer skill and ability), Louis was offered a job with Fletcher Henderson's Orchestra up in New York. This was the top African-American band in the U.S. at the time. Armstrong accepted and switched from cornet to trumpet to blend better with the orchestra and adapted to Henderson's tightly controlled style while Henderson's band members, like Coleman Hawkins, were influenced by Armstrong's emotional style. Louis recorded with famous musicians at the time such as Sidney Betchet and Ma Rainey. Next year Armstrong returned to Chicago to work for his wife with the Hot Five. He was featured heavily in this band on recordings such as "Potato Head Blues" and "Heebie Jeebies."

In 1929, Armstrong took keen interest in singing. His talent using those velvety vocal chords shined on his rendition of "Ain't Misbehavin'," which became his biggest-selling record. Louis' reworking of Sidney Arodin and Carmicheal's "Lazy River" encapsulated many of Armstrong's unique and groundbreaking approaches to melody and phrasing. In the first verse of this rendition, he ignores the written melody and sings as though he is playing a trumpet solo with strong syncopated phrasing and a velvety warm bassy tone—this is Louis' signature scat-singing.

In the 1930s jazz was hit hard by the great depression and Louis decided to move to Los

Angeles to find better work. This served him well since the Hollywood crowd could still afford a lavish nightlife. At these lavish clubs Armstrong performed with Bing Crosby. He was doing well, but after being convicted of marijuana possession the mob was after him. He fled to New Orleans and though being welcomed as a hero, was on the road again. He performed all over, but still couldn't shake the mob which forced him to flee to Europe for a short time.

Upon returning to the United States, with the mob behind him, he went on many exhausting tours. He played trumpet so much his entire mouth started to rapidly deteriorate. In an effort to save his lips, he got involved with theatrical acts such as Bing Crosby's 1936 hit "Pennies from Heaven."

After spending many years on the road, Armstrong decided to settle down in Queens, New York with his fourth and final wife, Lucille. During the bulk of his career, Armstrong would perform over three hundred concerts a year. He was joined by the Hot Five which performed as well as recorded many songs such as "My Heart". He also toured with the musical *Hot Chocolate*. During the 1940s there was a revival in 1920s style jazz and with that Armstrong established his Jazz All Stars—a traditional six person jazz group featuring Louis.

By the 1950s Louis Armstrong was a widely beloved jazz icon known around the world. He grew up with jazz in tough neighborhoods where the genre originated. He helped to shape jazz, while it also helped shape him. His contributions to jazz took the genre to unprecedented heights through his incredible singing, trumpet playing and creativity. Armstrong once said, when asked what jazz is, "Man if you got to ask what it is, you'll never get to know." Louis Armstrong kept blowing his horn until the day of his death on July 7th, 1971—every day until then, getting to know jazz more and more, day by day.

Duane Allman's Reckless Genius

Carley Baer

The music industry is rife with tales of young, illustrious talent cut tragically short. Everyone has heard of the fabled 27 Club, but Duane Allman was just 24 when he died from injuries sustained during a horrific motorcycle crash. Duane opened the door for southern rock as a bona fide musical genre; the stone he cast into the pond produced ripples that continue to expand to this day. At his funeral, a close friend mused that his dying so young was, "almost inevitable," given his hot-headed, impulsive tendencies. It is easy to wish that someone would have traded their recklessness for more time to add to their life's work; but what if that recklessness was the key ingredient of what made Duane Allman such a revolutionary figure in the first place?

"He was a real bastard as a kid," Duane's brother Gregg recounted to 's Cameron Crowe. "He quit school I don't know how many times. But he always had that motorcycle, and drove it till it fell apart. When it did, he quit school for good." As his daughter Galadrielle would later tell it, Duane sold the parts of his defunct motorcycle to buy a guitar, and began to funnel his fierce energy into music. He and Gregg formed the Allman Joys, then took a brief detour to Los Angeles to record two albums of a three-record



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Duane Allman (on Boz Scaggs), the naked guitarist

contract as Hour Glass, a pop/soul outfit that earned the esteem of heavyweights like Neil Young but failed to achieve any real success and left the band members fundamentally unsatisfied. The band went back to Muscle Shoals and

recorded tracks that hit upon what they felt was their true sound, but it didn't fit with their label's vision so the tunes were scrapped. After some logistical reshuffling, Gregg ended up back in L.A. attempting to salvage the Hour Glass contract, and Duane was in Muscle Shoals and Florida, assembling the bones of what would become the Allman Brothers Band. It only took a phone call from Duane to get Gregg on the next plane back east to join them.

The course of history is too entrenched by time and tradition for most individual people to alter its trajectory themselves. How, then, could a 20-something firebrand like Duane Allman single-handedly build a bridge to a new genre in just a handful of years? By all accounts he was blessed with an abundance of attitude. Beyond quitting school and roaring around on his motorcycle, he possessed an innate skill on the guitar that turned the heads of even guitar legends like Eric Clapton. His opening slide on Aretha Franklin's version of "The Weight," almost sounds conversational, like he's telling the listener a brief aside about the song before it begins. There's no hedging, no uncertainty; the tone is confident and easy. Duane didn't simply play notes on the guitar; he conveyed ideas, had conversations, broadened horizons.

The central feature of Duane's distinctive guitar language is the slide. Slide guitar's origins can be traced back to a derivative of a West African instrument known as a "diddley bow" (or "monochord zither"), usually a piece of wood with a single string of bailing wire nailed to it, with the pitch altered by applying a glass slide to the string while striking it. This technique was applied to the acoustic guitars and other stringed instruments throughout the South. Duane Allman was hardly the inventor of the slide technique; the Southern air had long been as saturated by the sound of slide guitar as by the region's infamously swampy humidity, thanks to some innovations from Hawai'i that made their way into the Mississippi Delta. Blind Willie Johnson, Robert Johnson, and

Son House were just some of the legends who based their sound around the slide.

What Duane Allman did was alchemic: he took the fluidity of the slide guitar sound and applied it to the electric guitar, fusing it with other ubiquitous Southern elements like country blues, rock 'n' roll, and jazz. He always had his axe in his hands, and learned how to manipulate it to produce very particular tones. His intimate familiarity with the neck of the guitar allowed him a fluency that can only come from total immersion. His ear was impeccable; he couldn't read charts, but he didn't need to. After hearing a song once, he could play along like he was born knowing it. All of these factors combined to produce a gritty, evocative style that was uniquely his own and impeccably applied to everything he touched.

That inclination toward the reckless and wild was the fire that fueled him. He was always chasing something: a sound, an experience. He would show up at other musicians' recording sessions and add some parts on the fly; this would earn him money but no credit, and as a result, his influence has likely spanned far beyond what we can already say for certain. He aimed high, and that tendency earned him the enduring nickname, "Skydog."

One can whittle away a lifetime pondering what might've been, had circumstances been different. If Duane had possessed less of his indomitable spirit he might have avoided that fatal accident. But how would that change who he was, and by extension, what he was able to accomplish in 24 short years? How would Southern rock as a genre, and American rock music as a whole, be different without his eclectic blend of influences? It's a hypothetical Rubik's cube that one can turn in one's head for hours. In November 2021, it will have been 50 years since he left us, but instead of grieving all the things that might've been, we can admire what he left behind. The musical landscape would be significantly different without Duane Allman's short but impactful time on Earth.

Duane Allman

THE BIRTH OF SOUTHERN ROCK

Brandon Azbill

Fifty years ago, on October 29th, 1971, southern blues and electric slide guitarist Duane Allman passed away at the age of twenty-four—leaving a legacy of genre-bending records, historical performances, and studio work with many prolific rhythm and blues, jazz, and other popular recording artists.

Duane's father Willis Allman was a second lieutenant for the United States Army. In 1949, Willis resisted a robbery while being held at gunpoint by a U.S. civilian, leading to a lethal shooting. Duane was three years old and his younger brother Greg was just one at the time of their father's death. The Allman brothers shifted between the southern states of Tennessee, Virginia, Georgia, and Florida during their childhood.

In 1957, the Allmans moved to Daytona Beach, Florida. Shortly after, Greg got a Silvertone electric guitar from Sears and Roebuck and Duane got a Harley Davidson 165 motorcycle, which he rode so intensely it quickly became a sum of broken parts. After destroying the motorcycle, Duane became interested in his brother's guitar and according to Greg, "to keep us from fighting," their mother Geraldine Alice bought Duane a 1959 Gibson Les Paul Junior in late 1960. However, Duane's daughter Galadrielle Allman says, "He paid for the Gibson electric

himself by selling the parts of the motorbike he had driven into the ground."

During the 1950s, '60s and '70s, Nashville's influential radio station WALC hosted a nighttime rhythm and blues hour, which was broadcasted throughout many southern states. WALC featured artists such as John Lee Hooker, BB King, Chuck Berry, Ray Charles, James Brown, Lightning Hopkins, Sunnnyland Slim, and many recording artists associated with Motown, Muscles Shoals, and Memphis. Blues and gospel had a big impact on the Allman brothers and by 1963 Duane and Greg formed a band called the Escorts, who did intricate covers of R&B music and eventually opened for the Beach Boys.

In 1965, Greg graduated high school and the Allman brothers' newly formed band the Allman Joys hit the road. After a few years of steady performances, the Allmans fused with another group on the southern circuit and became Hour Glass. Duane was the leader of this group and signed a three-album contract with Liberty Records. In 1967, Hour Glass relocated to Los Angeles, recorded two albums, and disbanded within a year. Liberty records tried to mold the group into a commercialized pop-rock band; Duane referred to Hour Glass's creative output as a "shit sandwich." Duane and Greg moved back to Jacksonville, Florida without notifying the re-



cord company—Liberty threatened to sue, so Greg returned to LA and made a solo record to fulfill the band's three record contract.

At the end of Duane's time in LA, he began to experiment with electric slide guitar, using a glass Coricidin cold and flu bottle with the label removed to navigate the fretboard. As Duane recalls, "I got me a Coricidin bottle and went in the house for about three weeks." According to Hour Glass band mate Paul Hornsby, "He drove us crazy. There's nothing worse than hearing somebody learn how to play the slide guitar, unless it's hearing somebody learn how to play the fiddle." Duane was left-handed and learned to play on a right-hand guitar; perhaps this orientation influenced the vital connection and depth of expression present in his slide playing.

In late 1968, Duane began working as a session guitarist at Rick Hall's Fame Recording Studios in Muscle Shoals, Alabama. In an early session with soul singer Wilson Pickett, the group decided to cover The Beatles' "Hey Jude" while it was still on the charts. The track trails off with Pickett's screaming voice, a driving rhythm and brass section and Duane's piping hot electric slide solo cutting right through the mix. After this recording, Pickett gave Duane the nickname "skydog," because he could "hit the heights." Within a week of releasing the single, "Hey Jude" entered the Billboard Top 100 once again.

Pickett wasn't the only one who was impressed. Living guitar legend Eric Clapton attests, "I remember hearing Pickett's "Hey Jude" and just

being astounded by the lead break at the end. I had to know who that was immediately.” Both heavyweight blues guitarists admired each other’s playing, which led to a short and intense collaboration in 1970 while Clapton’s group Derek and the Dominos was in Miami, Florida. Duane is present for eleven of the fourteen tracks on the highly acclaimed album *Layla and Other Assorted Love Songs*.

Working as a session guitarist for FAME Recording Studios allowed Duane to collaborate with artists such as Aretha Franklin, Otis Redding, Arthur Conley, Clarence Conley, King Curtis, and many more. However, Duane explains that he felt like “a robot for FAME music’s producers and musicians coming through using him as a young gun for hire.” In 1969, Capricorn Records bought out his contract with FAME for \$10,000 allowing him full creative freedom and the ability to form his own ensemble.

Soon after, the lineup for the Allman Brothers Band came into formation during a jam session in Jacksonville, Florida at bassist Berry Oakley’s house. The founding members included dueling guitarists Duane Allman and Dicky Betts, Oakley on bass, drummer and percussionists’ Butch Trucks and Jai Johanny “Jaimoe” Johanson, and the soulful voice of Greg Allman behind a Hammond organ. This fusion of instrumentation and musical styles was the birth and foundation for southern rock.

Their debut 1969 album *The Allman Brothers Band*, features fiery improvisation, moaning and soulful ballads, intricate two-part interludes, and the full force of a six-piece southern blues-steeped rock band. There are two layers of percussion between Trucks’ powerhouse foundation and Johanson’s ad libitum flourishes and syncopations.

Dicky Betts and Duane often played in two-part counterpoint during interludes. Example 1 is an interlude from opening track “Don’t Want You No More,” found on their debut album.

Example 2 is an excerpt from a solo taken on the soulful blues ballad “Dreams,” which illustrates some of the dazzling articulations and nuance found in Duane’s slide vocabulary.

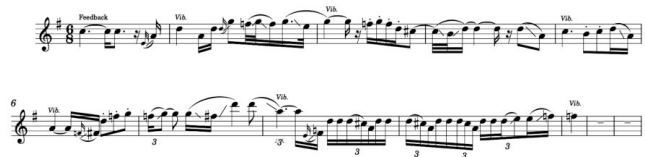
Later in 1969, The Allman Brothers Band performed at Atlanta Pop Festival, which was one of the first large-scale racially mixed concerts in the United States. In 1970, the Allman Brothers Band played over 300 tour dates all across North America traveling in a Winnebago van nicknamed Wind Bag. Crowds began to grow and the momentum from their relentless touring and recording schedule led to public and commercial success with the 1971 live album *At Fillmore East*. Shortly after the double LB was released, it’s sales entered Billboard’s Top 20 Pop Albums chart and within four months was certified gold by the Record Industry Association of America.

During the massive tour schedule leading up to the Fillmore East performance, many members of The Allman Brothers Band began experimenting with new drugs, ranging from occasional use of psychedelics to fully-developed heroin addictions. Duane accidentally

EXAMPLE 1



EXAMPLE 2



overdosed on opium after a show in 1970. Now with the commercial success of their third record, the pressure was on and the band took a short break while Duane, Bary Oakley, and two roadies checked themselves into a hospital for rehabilitation.

Later that month on October 29, 1971, Duane Allman was riding his motorcycle at high speeds on the way to meet a band mate in Macon, GA. As he approached an intersection, a flatbed truck suddenly stopped, forcing Duane to swerve, which launched his motorcycle into the air and landed on top of him, pinning him to the ground while the motorcycle skidded for 90 feet. Emergency surgery was performed, but his internal organs were too severely damaged, and he died just a few hours after the accident at the early age of twenty-four. The remaining members of The Allman Brothers band performed at Duane's funeral, keeping his spirit alive through music. One year later, bassist and founding band member Bary Oakley died in a drunken motorcycle accident just three blocks away from the site of Duane's accident.

"Little Martha" was Duane's only original song, which came to him in a dream from recently deceased Jimi Hendrix who played him a melody on a sink faucet like a fretboard at a Holiday Inn motel bathroom. This final recording can be found on *Eat a Peach*, released after Duane's passing.

The story of Duane Allman reflects an endless drive for authentic expression and holding art at the highest level possible. The cross-pollination of many rich musical styles found in southern states during the 1960s synthesized into southern rock. With only 10 years of playing the guitar, Duane Allman set a staggering progression of artistic development and helped foster the birth of a new genre. The Allman Brothers Band continued on after Duane and Bary Oakley's passing and played for 600,000 people in 1973, which set a world record as the

largest audience at a pop festival. The band stayed together until 2014 with several hiatuses and lineup changes.

Gear and Sound

The Muscle Shoals recording studio shaped the sound, production, and success of the Allman Brothers Band. The guitars, amps, effects, gear, and production techniques an artist uses are all crucial components to breaking new musical ground. Duane was one of the first to use slide on an electric guitar with distortion, which played a vital role in shaping the sound of southern rock. In the studio, Duane often used Fender guitars and tube amps with early fuzz units such as Vox's Fuzz Box and the Dallas Arbiter Fuzz Face to achieve overdrive at low volumes. However, the sound most often associated with Duane's guitar playing was his live rig.

During the iconic three-night 1971 Fillmore East performances, Duane used a 1959 Les Paul loaded with PAF (Patent Applied for) humbucking pickups, which have about half the output (resistance of apx. 7k ohms) compared to modern rock humbuckers. Some refer to these pickups as "the holy grail" of humbuckers, because of their warmth and clarity. However, his bridge pickup's adjustable pole pieces were set higher than usual toward the string, which intensifies the reception of high overtones needed for clarity in upper ranges of the guitar, especially when extending past the fretboard with a slide.

Duane used three 'Y' cables which split the output from his guitar into four separate signal paths, allowing him to plug into both channels of two overdriven 50-watt Marshall bass amps with two cabinets of four 12-inch speakers. Playing into both channels of each amp overdrives the tubes and produces more gain, which creates a rich and overtone-drenched distortion. This rig and instrument setup enabled long sustain with sweet and singing overdrive.

Keeping Time

AN INTERVIEW WITH PORTLAND JAZZ ICON RON STEEN

AnnaMarie Meyer

Ron Steen is a band-leader and a prominent figure in the Portland Jazz scene who has been hosting weekly jam sessions since 1980. He is known for his versatile rhythmic skill. *Steen's Jazz Jams at Clyde's Prime Rib have been on hold due to Covid-19.*

Subito: How did you get into jazz?

Ron Steen: I got exposed to jazz at a very early age. My mother's boyfriend, Evan Porter, was a jazz musician—he was Sidney Porter's nephew. Sidney was a pretty well established and prominent pianist in the forties and fifties. He had a club called Sidney's as a matter of fact, that used to be on Southwest 4th. He was a trumpeter and a pianist—I could've been a trumpeter. Of course he listened to people like Miles Davis and Dizzy Gillespie. So I got exposed to that music quite, quite early. Great musicians, usually great drummers, were in the bands.

Subito: Who were some of the people you listened to at a young age?

Ron Steen: The first time I heard Art Blakey was on a Miles Davis record. The sound of the



instrument just blew me away, from the drums to the press roll. Overall it had this really mysterious overtone. There's a particular album by Miles Davis called *'Round About Midnight* whose cover intrigued me. I've never seen anything like that in Miles. It was sunglasses and the trumpet [on the album cover].

Subito: How did that affect your musicianship at a young age?

Ron Steen: He taught me how to play brushes on the back of an album cover. A snare drum with brushes sounds remarkably like a piece of cardboard. It's just a drum. We never forgot a snare drum. You can just get a piece of cardboard, any piece of cardboard, and it sounds remarkably like a snare. It really does.

Subito: So when did you start playing drums?

Ron Steen: My mom got me a drum set and I was about 11, 12. I kind of knew how to play because I was practicing all the time in my head. I played nonstop from the time I got it. I lived across the street from this club called the Cotton Club that had a Sunday afternoon jam session. I got exposed to that really early, I was about 15.

The first really good drummer I heard live was Mel Brown, he's about five years older than me. I heard him and it just changed everything. I couldn't believe it. I knew what it sounded like when I listened to the record, but I had no idea what it looked like.

Then I met this woman who had changed my life, Terry Spencer. She was a conservatory-trained pianist. One evening there was a party at her house and my mother let me go. At the time I was a bus boy, too. I think about this often, had she not done that I would have never met Terry and the trajectory of my musical career would have been completely different. It's funny how little things like that happen. I swear, I lived an isolated life with my mother, brother and myself. Terry lived in this gorgeous place, she had a nine-foot Steinway and a tennis court. She was just the diametric opposite of everything I'd ever been led to believe during that time, she was extremely gracious...and then she hired me.

I still think Terry is writing original music and playing all this stuff. Terry was just a really nice talented lady. She looked like Jackie Kennedy, she was truly an intellectual. She was like a remarkable person, I had never met anybody else like that. Just very elegant and a ridiculously talented composer. She couldn't believe these two young kids could play the way they did.

Subito: How do you think jazz has changed throughout the decades? For example, from when you were growing up to this day?

Ron Steen: Well, when I was growing up, like a hundred different ways! You'd have a hundred different answers, but what really is it? What comes to mind? That's what I'm going to say right now, and again, you could ask me this tomorrow and I'll give a completely different answer. There are musicians that we all know are jazz, there's no doubt about that. Thelonious Monk is a jazz musician, Horace Silver is a jazz musician. People say everything is jazz, and it isn't. That word's been so diluted, we have to

clearly establish what it is. If you've listened to a classical music station on the radio, you have a pretty good idea what would be playing on the classical music station. You'd have an idea what that would be like.

I think sometimes jazz suffers from an inferiority complex. It's the only kind of music I know that's like that. Sometimes there's very little jazz being played at a jazz festival. I was listening to jazz radio, and they'll play other kinds of music on the weekend. It is kind of like religion: if you don't want to listen, you'll be told that you're just not open minded. Jazz has always been embracing other things, but why are we the only ones that have to do that? Jazz has always been a blending of all sorts of talented musicians and it's hard to argue that. However, some people just want to be associated with the hipness of jazz. They don't really like jazz, but they like being around it. Folks read about Jesus and saw him in some kind of way—but if they were to see the real "Jesus," they wouldn't want anything to do with him, but they still love him. I think they like saying it to a certain extent. It makes sense; it's comforting. They have control.

Subito: As a drummer yourself, what do you think is the role of a drummer in a jazz group? What's the importance of time keeping?

Ron Steen: That'd be a novel concept, right? The drummer keeping time. Listening to the band would be a nice thing to start off with by listening to yourself, what you're going to do and having a musical conversation with other human beings about how to have a nice style. It's supposed to be a musical dialogue, not a monologue. So maybe we should stop playing so loud when we're playing a percussion instrument. The word percussion itself is loud. You have a stick in your hand hitting a piece of metal, of course it's loud, I mean come on! It's harsh and aggressive and abrasive.

I was listening to an interview of Stan Getz and the interviewer asked him why he played

jazz, and he said “I just want to make something beautiful” and that’s what it’s about. That really resonated with me, that concept of music. Especially in all this chaos that we live in now, wouldn’t it be nice to make something beautiful? And beauty is so captivating. Take for example Art Blakey, his sound is alluring. When I first heard his records, I thought “What is this?” His cymbals sounded angelic, like butterflies even. Same way with Miles Davis on *‘Round About Midnight*. I looked at that album cover, seeing another black man, this regal figure. Back then that was it; we couldn’t even vote. It was the greatest thing I ever heard. To me, how can you hear this and not just want to hear it all the time?

Subito: Was there ever a time that you weren’t sold on playing the drums for your career?

Ron Steen: I almost quit drums. It was 1966, and this is when “The Girl from Ipanema” was popular. Stan Getz was opening up for Bill Cosby at the Memorial Coliseum. I was living off of Vancouver Avenue at the time and the Colosseum was right there. One day after my baseball game, I ran down there and got a seat. My seat was so far away from the stage, they all looked like ants. And I remember hearing this drummer and saying to myself “Oh my God, What is this?” I remember thinking to myself, “This is ridiculous, if this is how drummers in New York play, I’m just gonna stop playing.” This drummer took a solo, and it blew my mind at a young age that any musician could think like that, play like that. And I was so glad he said it was Roy Hanes. It was mind blowing, being that age and hearing that sound in Portland.

The best concert I ever saw was Miles’ band. He was playing where the symphony played, and since I was a student I got a cheap ticket. When he started playing, the whole room filled with his trumpet. It was one of the best concerts I’ve ever seen. I also saw Dave Brubeck at the Colosseum. Those experiences had such a profound effect on me as a kid.

Subito: As a black woman myself, I think it’s important for other people of color to share their experiences to help guide youth and rising artists as much as possible. In your perspective as a boomer, what has it been like to be a black artist in Portland? What advice would you give to other black artists in Portland?

Ron Steen: When I grew up, everyone would tell you to always try harder and be twice as good as anybody could do. And that’s not going away anytime soon. So you have a choice: either you can succumb to that sooner or you can just overcome it and be better. I grew up doing that. It was ingrained in me and everybody else in my generation grew up with that. That was understood. My mother had it easier than her mother and her grandmother. Is your grandmother alive right now?

Subito: Yeah.

Ron Steen: Is your great grandmother alive?

Subito: No.

Ron Steen: Let me tell you something right now. You’re talking to me right now, right? I knew my grandmother really well. I remember her very well. She was the matriarch of the family—I’m getting goosebumps talking about it. Could you imagine if your grandmother’s mother was a slave? My great-grandmother was a slave. And you are talking to me right now in 2021. Really ruminate on that. We know where this music came from. Some people play this music for real, and some people don’t. I’ve been fortunate to play with many of these people. You’ve got to have conviction. And the very first time I felt from the first three seconds, playing with Neil Jackson conviction, man. Oh, bloody conviction. And conviction comes from life experience and really believing it. Do you play what you believe? If you don’t believe it, that’s on you to fix.

Sonic Arts and Music Production

Charles Rose and Nicholas Emerson

The latest division introduced to the School Of Music is the Sonic Arts and Music Production program, often abbreviated to SAMP. As alumni and current students of the program, we have personal experience of what it's like to be a SAMP major at Portland State University. To help us gain a wider perspective, we spoke to the area coordinator for SAMP, professor Anwyn Willette, who gave us some of the background for its inception and the direction she sees the program heading in the coming years.

The initial vision for Sonic Arts and Music production was to provide a program of rigorous study for a wide swath of musicians not accounted for by traditional musical education. Willette said, "we have so many young people in our secondary schools that have a lot of talent but haven't studied music formally. They haven't gone through the private lessons, and they haven't played in a school band or chorus, but they use technology in a very creative way and show a lot of promise." What began as a certificate program and a few courses in desktop music production and sound design eventually grew into the current Sonic Arts and Music Production Bachelor's degree program as it exists today.

Since it is such a new discipline, programs focused on music technology have had to define their identity over the last few decades. In fact, Portland State University is the only school in the country to offer a degree with the specific name, "Sonic Arts and Music Production." There are plenty of Music Production programs, some Sonic Arts programs, and many Music Technology programs, but only one Sonic Arts and Music Production program. While SAMP may have its roots in a certification, it is not a vocational program—it is a Bachelors' of Arts or Science degree.

It has been interesting to see how the program has changed based on student interest. The original intention was that SAMP would be for students who are musically experienced but lack formal music education—this is the impetus behind the contemporary music theory courses. But the professors soon found that many current music students were also interested in the program as an avenue for exploring modern compositional techniques and music technology. This posed a problem, since the faculty had to accommodate an even wider collection of student skills and interests. Their solution was to develop a curriculum that focused on fundamental concepts, avoiding genre conventions

and letting students use their creativity.

This solution raises some problems, however. "For instance, I really wanted to get more in depth with how to use a compressor, and I wanted to spend a whole week teaching how to use one," Willette said. "Or a student could be saying, 'I really wanted to spend this entire half a term learning how to use reverb.' But that's so specific, and it's not an overarching understanding of what reverb can do. So my approach then is to teach what reverb is, what it does and what the psychological impact is of using reverb. Then students can decide how they want to use it, either for creating a space for their entire project or for a creative use of it for individual elements within their projects, all based on what they're trying to accomplish."

All SAMP students must participate in the Laptop Ensemble during their tenure in the program. The ensemble (called SAMPLE) has performed throughout Portland at venues including PICA, Holocene, and various Portland State University events. It is a new experimental approach to music making, and there is no codified definition of what exactly a laptop ensemble is. Ensembles such as PLORK at Princeton and SLORK at Stanford define their own way of utilizing computers in music creation, but SAMPLE has spent the last few years defining its own path under the direction of composer and sound artist Christi Denton.

One of the techniques we explored in the Laptop Ensemble was granular synthesis, a technique of composition theorized by Iannis Xenakis and codified by Curtis Roads that forms new musical textures out of fragments of audio files (called grains). In SAMPLE, we would compose the pieces collectively, bringing our own audio files and deciding how we would "play" the grains, composing mostly improvisatory works based around general acoustic properties and close listening. In such a large group of laptops, no single player is more important

than any other; much like free jazz, it is up to the performers to listen to each other and choose the right moments to add the right spice to the mixture to make truly unique musical textures. Under Denton's direction, the Laptop Ensemble experimented with composing call-and-response works in small groups, accompanied by a visual score to coordinate the ensemble's improvisations. These improvisations and visuals comprised their digital performance at Holocene near the beginning of the pandemic.

Granular synthesis is only one of many new approaches to music and sound explored in the SAMP program. Students are also introduced to studio recording, MIDI, field recording, synthesis and musical coding, installation among many other modern musical techniques. This study of modern music technologies coincides with a background in music theory, which covers much of the same material as the music theory courses for majors. The Contemporary Music Theory (MUS 101-103) series has a couple distinctions, such as a greater focus on chord



Professor Anwyn Willet, SAMP department head

progression and a diminished focus on part writing.

Another thing that is striking about the SAMP department is its community engagement. After many of our classes, students would plug their shows, their releases, or whatever else they had going on that week. It helps that most of us were active, gigging musicians across the musical spectrum, from electronic dance music to pop, to punk, to classical. Furthermore, there was a wide diversity of student interests, and these interests are reflected in the collection of artists discussed in class. "I don't think it's advantageous for SAMP to narrow in on a particular artist or type of music, but instead be general in nature and work in a way that helps students develop proficiencies in many styles. I've really taken to having students share who they are listening to and having the class listen to what they're listening to. There are so many universals in music that there are ways to make connections, no matter who you're listening to. Students get a little bit more exposure to what music is out there and to the compositional techniques that they can use in their own music."

It's a wonderful place for students to develop their skills as musicians that exist outside the academic paradigm of classical and jazz. The thing that unites it all is the common use of music technology. The skills of how to use a DAW or how to set up a recording session are fundamentally the same across all genres and styles, though the particulars may vary. At the end of the first sequence (MUS 245-247), we composed an album, with each student contributing a song to the final album. The compositions varied wildly, from cheery pop songs to dark bangers, minimalist piano pieces and jazz jam sessions. Mixing and mastering the final album was a pain, as one would expect, though this offers yet another great learning experience as we had to discover the compromises necessary to blend together such an eclectic collection of

songs into something cohesive.

Because of this cross-genre approach, the skills that students learn in SAMP courses are broadly applicable for many musical applications. The authors of this article use our skills across many facets of our professional music careers, whether that be as sound engineers and recordists for local chamber music ensemble Fear No Music, private music teachers, music journalists or as composers of our own music. For students interested in developing their recording and producing skills, the recording studio in Lincoln Hall 326E offers high-quality equipment for use. Students can sign up to run sessions recording themselves or others using this state-of-the-art studio gear.

For those who may not be familiar, it may be useful to define what exactly are sonic arts. Sonic arts or sound arts is a still emerging field of artistic practice that uses sound as its medium in the way that painters use ink and sculptors use clay. The roots of the discipline can be traced as far back as Luigi Russolo's Futurist manifesto *The Art of Noises (L'arte dei Rumori)*, published in 1913, and continue through the twentieth-century through the work and thought of composers including John Cage and Pauline Oliveros. The sonic arts exist in the space between contemporary art, architecture, computer science and experimental music. While these pioneers may have set the scene for something like SAMP to come about, their work is not the focus of the courses. Rather, as Willette said, the professors pull from a wide variety of artists and genres in their instruction, from pop to classical to experimental. This pedagogical approach is conducive to students who wish to refine their own artistic voices and find their niche.

The program throughout all its courses stressed the importance of close listening. Some of our classes included listening sessions where we would sit in silence, indoors or outside, for up to fifteen minutes absorbing the sounds around

This may be the only Music Technology program in the country run entirely by women.

us. These exercises give a new perspective and a deeper appreciation for the sounds around us in our day-to-day lives. Readings in our courses such as *Listening to Noise and Silence* by Salome Voeglin provide a rigorous philosophical understanding of the nature of sound and listening, rooted primarily in phenomenology, the study of human experience, sensation and consciousness.

The trajectory of the SAMP program will become clearer in the coming years, but there are a couple projects on the horizon. Some potential new courses to be added in the coming years include applied acoustics and MIDI orchestration. There have been steps towards collaboration between other departments in the School of the Arts including the Theater, Film, and Architecture departments. The faculty has also expressed interest in exploring microcontrollers in the classroom, small computer chips that can be programmed for specific purposes (as opposed to PCs which are more general in function and support a wide array of applications simultaneously). One popular brand, Arduino, is widely available, inexpensive and not too difficult to program.

Faculty and student interest will shape the development of these new courses. Denton has used microcontrollers in her artistic practice, including one work that generates sounds based on a choreographed dancer's motions and interactions with lasers. She has also built her own musical instruments and produced installations and performances around the world. In the 2021 Spring term, Dr. Caroline Miller taught a course on the history of electroacoustic music, playing to her long history within the genre. One of her

most fascinating works is *Territories, Refrains*, a collaboration with Ensemble Adapter, which transcribes field recordings of natural ecosystems, bull frogs, birds and insects for chamber ensemble. These instructors, alongside Willette and Dr. Bonnie Miksch, director of the School of Music, set the precedent for the program and bring their unique artistic voices into their teaching.

Diversity and inclusion are a major concern for the faculty of the SAMP program. Miller, Denton, Miksch and Willette have wondered whether they are the only department focused on music technology in the country led entirely by women. This claim intrigued me, so I did some preliminary research to see if Portland State was in fact the only program of its kind run entirely by women. This is a question deserving of a full study with clearly-defined methodology, but a preliminary survey of fifty colleges and universities offering Bachelors' degrees similar to SAMP shows that, indeed, Portland State may be the only Music Technology program in the country run entirely by women.

Willette told us, "music technology is dominated by the male experience. I'm hopeful that with our particular faculty makeup that women and people of color feel that SAMP is a comfortable space to come in and explore and to learn and feel valued. That's part of the goals of our program, as well as making sure that we are inclusive in a meaningful way." This inclusivity also helps foster an environment for collaboration and exploration, where students can find their artistic voices and learn the techniques to create music in the twenty-first century.

Alternatively, Portland

THE WEIRD HISTORY OF ROSE CITY'S ALT SCENE

Jaimie Crush

Portland's status as a destination for music lovers today reads like common knowledge, but in the 1980s and '90s it was just beginning to carve a space out in America's musical landscape. Relatively isolated from outside influences, its musicians have a long history of innovation, idiosyncrasy, and fierce independence, especially in regards to underground music. The entire West Coast underground scene, especially Seattle's grunge, wouldn't have been possible without Portland's punk movement, and the scene wouldn't be nearly as diverse without the weird contributions of Portland musicians in the '80s and '90s.

The '80s—Portland Distortion

With its roots in '60s garage rock, Portland's 1980s hardcore punk scene fostered a proliferation of artists and influences that would stretch along the West Coast.

Considered the first punk band of the Pacific Northwest, the Wipers stood at the top of the '80s scene. Their heavy distortion, vocals prescient of Nirvana, and short, intense tracks set the standard for punk and grunge. From the early years, women were major players. Female-fronted band Sado-Nation transfixed audiences with a frightening charisma. Garage-punk Randy and the Randies had female instrumentalists, "cross-

ing the line," when convention held that women could participate in these scenes, but only as vocalists. An exception for the time, Portland gave no pushback, and women's participation in punk was arguably more prevalent then than it is in punk and its various offshoots today.

1980s Portland was a rich musical landscape, with no shortage of clubs and venues catering to nearly any genre. Musicians began to casually book their own gigs in nearly any space that would support live music, and this allowed artists to bypass the logistical constraints of "proper" booking and thrive independently. Seattle had few places where these independent artists could perform, so musicians often played in Portland instead. With ample space for fledgling bands to grow, Portland acts were numerous and varied. The scene needed to be unified, and such unity was found at Luis' La Bamba Club. Opened in 1981 by Tony DeMicoli on SW Ankeny and 2nd Avenue, it quickly became the most significant club of the '80s scene. Acts of all genres gathered to perform in the Mexican restaurant's basement along with comedians and theatrical performers. Numerous artists had their start in that basement, including rock band Billy Rancher and the Unreal Gods. A bit of a punk, Bowie look-alike Billy sprayed beers on his fans and started fights more than once.

Photo: Steve Isaacs. Licensed with CC BY 2.0. <https://creativecommons.org/licenses/by/2.0/>

The Elliott Smith wall, Los Angeles

With leopard print pajamas, cowboy boots, and go-go dancers on stage, the Unreal Gods were hard to ignore. They quickly became the kings of downtown Portland and a powerful presence across the Pacific Northwest. After being recognized by Bruce Springsteen who pulled some strings on their behalf, the band was on the war to the national stage, having signed to a major label. However, before this could happen, cancer cut their charismatic front man's life short. Still, this passion for wild individuality would influence Portland culture for years to come, perhaps a precursor to the "weird" that came to define it.

Despite Seattle's status as the epicenter of grunge in the '90s, grunge was already taking

shape in Portland in the '80s. Downtown at The Met, The Rats played what reviewers referred to as "grunge," 10 years before the world would be taken to describe the Seattle sound. The Met was also the site of the city's first "slam dance," a precursor to moshing. D.C. hardcore punk band Untouchables reconfigured as Napalm Beach at The Met, moved to Portland, and became one of the longest running punk bands in America. Napalm Beach also experimented with the grunge sound early on and later influenced the grunge and alternative styles of the '90s. Meanwhile, all-ages venues such as alt punk haven Urban Noize supported younger artists.

The Satyricon on SW 6th was another place

for musicians to converge. The longest running punk venue on the West Coast, the nightclub was the site of many great moments in music history, documented in rumors and half-truths, leaving a mysterious legacy that persists to this day. The Wipers and Poison Idea, another hardcore punk act and force of nature in the Portland scene, performed regularly. It was here that Courtney Love first met Kurt Cobain in 1989.

As Portland punk swept across the USA, the Wipers toured outside of the Pacific Northwest and hopped down to L.A. Their sound spread like a firestorm and ignited Melvins in Washington and Dinosaur Jr. in Massachusetts. They directly influenced Kurt Cobain, who later covered "Return of the Rat" with Nirvana and brought international attention to Wipers.

The '90s—All Eyes on Oregon

In 1991, Nirvana's *Nevermind* forced major labels to take underground rock seriously. Grunge defined rock music in the '90s, thanks in no small part to the Portland punk scene that inspired Kurt. However, grunge was con-

centrated in Seattle, setting Portland up to ride other waves for the next trends in music. Indie rock, alternative, and riot grrl were all flourishing. With this amalgamation of diverse, unique sounds, the city only needed a way to disseminate it. Small indie labels were everywhere in the '90s: Candy Ass Records, Schizophonic Records, Tim/Kerr, Burnside Records and its affiliated Music Millennium, and countless others. Portland was *the place* for underground music production, and musicians from other states flocked to it. However, these labels' capacity to distribute was extremely limited. Locals established the Northwest Alliance of Independent Labels (NAIL) and quickly solved this problem.

It wasn't long before major labels noticed this smörgåsbord of talent. Bands in the '90s were constantly being picked up by west coast labels like Capitol, Frontier and Empty Records. Soon, sounds of the weirdest city were spreading across the nation.

Seattle's Sub Pop Records impacted Portland the most, bringing beloved local bands to the national stage. After picking up Nirvana, Sup Pop set the standard for cool, always finding the next hot thing. In the early '90s, the label snatched up Portland grunge acts Pond and Sprinkler as well as indie rockers Hazel and The Spinanes. Within months, all were touring, and Sprinkler even opened for Nirvana.

Portland in the '90s was an indie musician's dream—rent so cheap it only required part time work at a coffee shop, venues for young bands with no hoops to jump through, and a rich foundation of musical culture to build upon. All of these factors along with its relative isolation from outside influences gave birth to highly diverse underground music.

Though there was some experimental indie in the previous decade, the genre took off in the '90s with Elliott Smith. A one-man band, Smith's soft, whispering vocals transfixed international audiences. Other Portland indie legends include



Hazel, Crackerbash, The Helio Sequence, and Dharma Bums—whose concert Courtney and Kurt may have been attending the night they first met.

The epitome of Portland individuality and weirdness was Jackie-O Motherfucker: an experimental world music, jazz fusion act with improvisational style. Still touring domestically and internationally today, they embody a uniquely Portland approach to music. The Dandy Warhols are another oddity of the Pacific Northwest and were known for nudity at shows. An alternative and garage rock band with elements of power pop, it took a while for them to get noticed since grunge dominated the '90s scene. They signed with local label Tim/Kerr before eventually getting picked up by Capitol Records. The Dandy Warhols achieved international recognition, making it into *Rolling Stone* and selling out shows in Australia and Europe. Their musical experiments set the stage for the 2000's alt rock revival that birthed acts like The Killers, The Strokes, and Jet.

Feminist punk sub-genre Riot grrl had taken off, and pioneers of the movement Bikini Kill, Bratmobile, and Sleater-Kinney (a project of *Portlandia's* Carrie Brownstein) migrated from Olympia and made their base in Portland. Punk grunge all-girl act Calamity Jane played in a supporting slot for Nirvana, bringing Riot grrl out of the Pacific Northwest.

To the End of a Dream

As the decade closed, Kill Rock Stars, an Olympia and Portland indie label, put Sleater-Kinney on the map as the faces of the post-Riot grrl era. Portland's grunge scene had largely died with Kurt Cobain. Elliott Smith's "Miss Misery" appeared in the 1997 film *Good Will Hunting*, catapulting him to fame with a performance at the Academy Awards and global tours. Portland would become a hotbed for in-

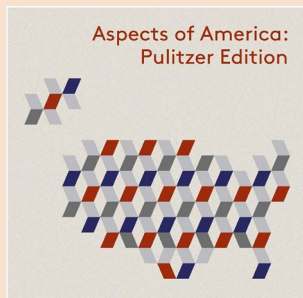


Elliott Smith performing at the Henry Fonda Theater in Los Angeles, CA in 2003

die, its sound spreading across the west coast with Modest Mouse and The Decemberists enjoying their time at the forefront of mainstream rock music.

While other cities like Seattle or L.A. were central to the highest profile artists in the '80s and '90s, Portland was bursting with creative freedom. Its musicians were often ephemeral, whipping up a frenzy and petering out or, alternatively, being violently cut short. No rules bound their expression. Acts seemed to disappear as quickly as they arrived on the scene. However, the '80s and '90s Portland sounds endured, even when its players did not, still marking our musical landscape with its weird, frenetic energy.

Book + Album Reviews



Carlos Kalmar

Aspects of America – Pulitzer Edition PENTATONE, 2020

Friday, March 13, 2020 is a day that will live in infamy. It was the end of a week that saw closures of performance venues, athletic events, schools, and whole nations alike. While this date will forever have so much negativity tied to it, it also saw the release of something wonderful: the final album produced by the Oregon Symphony under conductor Carlos Kalmar. This album, *Aspects of America: Pulitzer Edition* will be one of Kalmar's last albums with the symphony, as he announced that he would be stepping down at the end of the 2020-2021 season. If the release of this album is indeed one of the last musical collaborations between Kalmar and the Oregon Symphony, the relationship will end with a significant "win" considering this stunning album garnered a Grammy nomination.

The album is focused on three works by American composers that each won the coveted Pulitzer Prize in music. Unlike Copland's *Appalachian Spring*, which won the Pulitzer in 1945, or works by Charles Ives, Samuel Barber, George Crumb, and Dominick Argento, among others, the three works on this album have not been programmed regularly throughout the years. It was Kalmar's belief that these worthy works should return to the spotlight.

The album opens with Walter Piston's *Symphony No. 7*, which won the Pulitzer in 1961. This three-movement work offers a beautiful window into the traditionalist American style of composition, which combines new sounds with traditional forms. The album follows with Morgan Gould's *Stringmusic*, a suite with five movements: "Prelude," "Tango," "Dirge," "Ballad," and "Strum (Perpetual Motion)." Each movement explores the many colors that can be created with string instruments. *Stringmusic* was awarded the Pulitzer in 1995. Lastly, the album is concluded with Howard Hanson's *Symphony No. 4, Op. 34, "Requiem."* Although this 1944 award recipient is titled "*Requiem*," a text that would usually serve as an oratorio, this piece does not feature a choir or text of any kind. Instead, Hanson's creative orchestrations allow his melodies to sing in this emotionally rich composition.

The fact that each of these pieces was awarded one of the most prestigious prizes in music speaks to the quality of each piece and of the programming of the album as a whole. That being said, while the compositions are wonderful, it

is the performance by Kalmar and the Oregon Symphony that gives this album its beauty. Some performances are technically precise, but may lack expression or emotion due to the technical accuracy. Sometimes the opposite is true, when wild emotion and expression leave an ensemble to play in a sloppy manner. What Kalmar and the Oregon Symphony do on this recording is the best possible combination of technique and expression: a feast for both the mind and the heart. This album is evidence that the Oregon Symphony can take its place as one of the preeminent orchestras in the United States, thanks in large part to the magnificent career of Carlos Kalmar.

— Justin Miller

The Longest Johns

Cures What Ails Ya THE LONGEST JOHNS, 2020

The Year of the Sea Shanty

According to their website, The Longest Johns were “born out of a mutual love of traditional songs and shanties.” Their most recent album *Cures What Ails Ya*, released in the summer of 2020, definitely follows this creed. Like their previous EPs, *Cures what Ails Ya* contains a mix of original compositions in folk/shanty style as well as arrangements of existing songs. Despite dipping into a few major genres, The Longest Johns have managed to present a diverse musical experience. The album includes accompanying folk instruments, 4-part a cappella singing, solemn ballads, and satirical jigs.

The Longest Johns are based out of Bristol, England. The band currently consists of musicians Andy Yates, Dave Robinson, Jonathan “JD” Darley, and Robbie Sattin. While the group has enjoyed little international attention since its founding in 2005, they have been enjoying new fame due to the revival of interest in the sea shanty genre. A video of a New Zealand sea shanty called “Soon may the Wellerman Come” went viral on social media platform TikTok in January 2021, prompting others to look into the genre. Many people around the world would proclaim online that 2021 is the “Year of the Sea Shanty.” With most of humanity under various levels of quarantine due to the COVID-19 Pandemic, lyrics filled with hope for a prosperous future and seeing missed loved ones again found in many sea shanties strikes a powerful chord. The fact that sea shanties are catchy, repetitive, and designed for anyone to sing has also contributed to their growing popularity. This popularity has definitely been beneficial to The Longest Johns. Since the beginning of 2021, the group signed a global recording deal with Universal Music’s Decca Records as well as a touring deal with UTA according to Billboard News. Their cover of “Wellerman” has



been streamed over 31 million times on Spotify as of May 2021.

Cures What Ails Ya was released during the summer of 2020, while the pandemic raged across the globe. It seems that The Longest Johns understood the power of the sea shanty six months before social media caught on. The title of the album and the timing of the release is evidence of their foreknowledge. As I listened to *Cures What Ails Ya*, I realized that many of the songs deal with issues that we have faced and continue to face during the pandemic. The Longest Johns original song "Fire & Flame" tells the story of the 1917 Halifax explosion, where a cargo ship filled with high explosives collided with another vessel outside of Halifax Harbor in Nova Scotia. The resulting explosion destroyed part of the town and killed over two thousand people. The solemn tone of the ballad communicates a feeling of incomparable tragedy.

The album is checkered with satirical and jaunty songs such as, "Hoist up the Thing," "Moby Duck," and "Got No Beard." These songs provide comic relief and remind the listener that laughter and comedy can always be found. The final track in the album is a folk song entitled, "Here's a Health to the Company," that is filled with hopes for the well-being of friends and loved ones. The song encourages listeners to be merry, for we may or may not ever meet again.

Cures What Ails Ya by The Longest Johns is a beautifully made, thoughtful, and comforting album well suited to the world that we currently live in.



Emily Cadiz

Finnegan the Dragon FINNEGAN THE DRAGON, 2021

Finnegan the Dragon is a mission-driven startup created by inclusive music specialist and PSU Master of Art in Music candidate Emily Cadiz. The world of Finnegan encompasses a variety of music-based supplemental tools that teachers can use to engage young learners in age appropriate language development. In the debut illustrated short story *Finnegan the Dragon*, lead character Finnegan copes with his latent ability to breath fire by singing positive affirmations in several interpersonal contexts. Later on, fellow character Stu breaks his wings and Finnegan sings to comfort him, "You are good. You are kind. You are brave. You are smart. And forever and always, You will be in my heart." Eventually, all of the dragons come together to play on the ground for recess and share the same experience as a community.

An important aspect of the Finnegan oeuvre is an interactive app that includes a series of short animations and learning games that rely on the young learner to interact with the screen through song. With a consistent cast of char-

acters, the short animations can be streamed independently for entertainment or interacted with at a learning level. The interactive element is focused on child vocal production with specific technology add-ons that allow students with disabilities to also participate.

Music can be a vital tool and practice to incorporate into an early education setting, both in and outside of the classroom. When children engage with music, they acquire phonemic awareness, syntax, rhyme, and other pre-reading abilities needed for language-based literacy and communication. Children between the ages of 2-6 have language and learning skills that require motor development through regular creation of sounds often unaddressed in home or virtual learning environments. The songs included in this app are based on age appropriate speech and language development. Through the use of voice recognition software, participants are encouraged to actively engage with the app through singing in order for the next portion of each song to advance.

Cadiz works closely with local Portland musicians Joe Aloia, Margie Fifer, and Tristan Weitkamp to arrange and generate a growing catalog of songs for the app and upcoming album *Finnegan the Dragon*. Speech and language pathologist Jessica Bullock informs the organization and sequencing of the app's content, and Elecia Beebe created the character design and illustration for the short story. Robotic Arm Software is behind the animation and app creation. The short story and album will be available in summer of 2021, and the app will be released for a small subscription fee in early 2022.

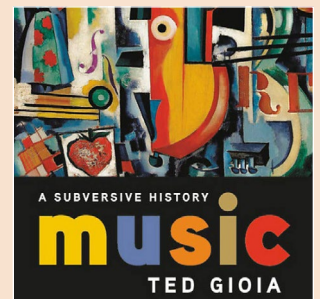
— Brandon Azbill

Ted Gioia

Music: A Subversive History BASIC BOOKS, 2019

In a bit more than 500 pages Ted Gioia seeks to re-examine and reframe the entire history of Western music. It is an extremely ambitious project, and while it has some obvious shortcomings it is a noble step forward in musical historiography.

Gioia traces the persistence of various musical themes across time and space that have been absent from most hitherto music histories in the West. Sex, magic, violence, crime, power and other vital aspects of human societies are seldom-discussed with regards to Western music. In his mind, Western music history has been Apollean instead of Dionysean, intellectual rather than magical, bourgeois rather than proletarian, and Platonic rather than Orphic or Sapphic. He attempts to undo this historical wrong towards the noble goal



of equality and democracy in music, rightly recognizing that Western music history's limitation on the music of the upper-classes, often simply called "art music" or "classical music," neglects the music of minority or oppressed groups in societies.

Music begets many questions: who decides what music is preserved? For what reasons? For whom does this imbalance benefit? And, most importantly, what do we miss through this selective preservation? Whose artistic voices have been stifled? These are worthwhile questions to ask, even if the book occasionally fails to provide satisfying answers.

At its best, *Music* draws broad connections across millenia and magnifies gaps in our understanding of the musical past. For instance, he discusses Sappho's lyric poetry and the *trobairitz* of Medieval France as predecessors to the open sexual expression of modern female pop stars. Gioia also points out the importance of blues to music history, a genre whose harmonies and lyrical taboos fall far outside the given Western musical conventions. *Music's* most disappointing and frustrating sections see Gioia attempt to re-cast the European classical masters as secretly subversive because of their personal political opinions. These chapters seem facile and awkward: Mozart and Hadyn may have resented their patronage to Vienna's aristocracy and sympathized with radicals, but they were hardly subversive—they were still willing to serve the elites of their day.

Music: A Subversive History points towards many avenues for further research. On the question of preservation and the maintenance of an elite musical culture, one can examine the creation and persistence of musical institutions such as conservatories, publishers, record labels and funding models. There is also much to be written about these under-discussed musical styles and themes. In a historiographical sense, Gioia seems unable to break out of a particular dialectical or Hegelian perspective on history. He clearly understands the nature of power and wealth in society and its ability to shape musical history, but he is unable to break out of his particular mode of understanding history to grasp the tectonic structural forces at play. Without this understanding, these connections across millennia will remain spurious but interesting tidbits. Gioia's analysis could benefit from a reading of Marx, Freud and Benjamin.

As it stands, *Music: A Subversive History* is full of intriguing facts and enlightening perspectives, though it falls short of being a truly great book or being nearly as radical as it hopes to be. But if nothing else, it may provide the impetus for later writers to be truly subversive and break through to a new understanding of music history.

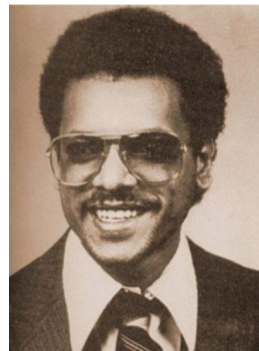
— Charles Rose

Ryan Francis' *Nightwalk*

Charles Rose

Ryan Francis wrote *Nightwalk* in memoriam to Mulugeta Seraw, an Ethiopian immigrant who was murdered by white supremacists on November 12, 1988. Much like another recent work by Portland composers, *I Spat in the Eye of Hate and Lived*, analyzed in a previous issue of *Subito*, *Nightwalk* inhabits the current moment where artists feel responsible for commenting upon our difficult political climate. Local chamber music ensemble Fear No Music premiered *Nightwalk*, accompanied by a film edited by his sister, Tracy Cameron Francis. The concert also included an exhibition at the Old Church Concert Hall titled, "The F Word: Stories of Forgiveness," inspired by Seraw.

Nightwalk is in many ways a logical continuation of Francis' prior work. His interest in homophony and carefully-textured harmony inspired by his work with synthesizers is apparent in his piece *Voynich Transcriptions* for basset clarinet and string quartet, written around the same time as *Nightwalk*. *Voynich Transcriptions*, along with his *Piano Concerto*, his piano Etudes and *Wind-up Bird Preludes*, use a form consisting of many brief, fragmentary movements performed without pause in between, similar to the work of Hungarian composer Gyorgy Kurtág. *Nightwalk*, however, is a single thirty-minute movement that contains



Mulugeta Seraw



Ryan Francis

distinct sections within its total length.

The film accompanying the performance takes us from SE 31st and Pine, the intersection of Mulugeta Seraw's death outside his home, and the Old Church Concert Hall in Southwest Portland, where the piece premiered. 31st and Pine is located near Portland's Laurelhurst neighborhood, a historic place dotted with vintage homes and marred by a long history of redlining and racism. Despite these two locations being only three miles apart, one must cross a bridge across the Willamette river and traverse East Burnside, one of Portland's busiest avenues. They feel worlds apart: one side of the river the home of middle-class whites represented by the Old Church Concert Hall, the other a scene of violence and racism against Portland's black community. And while the

horrific event that inspired *Nightwalk* and its premiere are nearly thirty years apart, the history of violence and racism in Portland still lingers on our minds.

In the Composer's Notes Francis says that the music, "forms [a] fragmented processional out of disjointed musical moments, with the goal of creating a space for remembrance and solidarity." In private conversations Francis told me that he wanted *Nightwalk* not to have an explicit or didactic political programme, though he notes how his father was an Egyptian immigrant to Portland who, "bared a striking resemblance to Seraw," providing some emotional impetus for the piece. He wanted to allow the space for the listener to form their own impression of Seraw's death from the music and film.

When I was in the audience at the premiere of the piece, my mind wandered, making tenuous connections between musical events that could have an entire Hadyn symphony or LP side between them. The accompanying film is a hazy trek through the streets of Portland, streets that are familiar to the audience at the premiere, streets that I have walked many times. The film's slow dissolves compliment the music, which like a *derivé* carries on with forward motion without arriving anywhere in particular. The piece constantly recalls earlier material, but never to return to the same place; the music simultaneously moves forwards and yet goes nowhere. *Nightwalk's* length and absence of any suggestive musical material also plays with the sensation of memory, asking the listener to make their own connections across long spans of time to ask whether they have heard this before. And surely enough, some musical phrases do reappear whereas some do not. In this sense, another musical precedent would be the music of Morton Feldman, whose late works play with the sensation of memory over hours of uninterrupted performance.

The rhythms feel equally aimless, leaving long pauses of piano resonance and reverberation through the hall. It would be reductive to call the rhythms in *Nightwalk* minimalist, however, despite their apparent simplicity: each repetition of a musical phrase has some minor change to the rhythm, either the length of

EXAMPLE 1 Ryan Francis, *Nightwalk*

mm. 98–113

chords, silence, the number of repetitions, etc. Additionally almost every chord has a precise dynamic marking and *crescendo* or *decrescendo* attached to it, giving each phrase a clear direction and contour. The rhythmic procedures in the sections with quarter notes almost seem Messaien-inspired, introducing instability into ordered harmonic structures. For instance, at letter D each repetition of the two chord phrase Ebmaj7/G Bbmaj7/A changes the number of times each chord is played (ex. 1). Additionally, the phrase length changes from 4 to 3 to 5 to 4 bars, contributing to the instability of repetition

The music of *Nightwalk* is a continuously unfolding present rather than a linear narrative, told through a series of disconnected phrases. The impression is one simultaneously of motion and of stasis. Much like walking through a city at night, there is the steadiness of the pace and a repetition of particular signs or objects without much rational order behind it—the relationships between objects are incidental. It is what Theodor Adorno calls, “strenuously working at something without any result,” in a remark about Stravinsky’s music. The repetition allows for the connections to be made spontaneously, and the bare textures lend themselves to their creation in the listener’s mind. This is what Francis called “broken-down syntax,” in my private conversations with him—musical objects removed from developmental context. While there remains unity between sections from obvious features such as the orchestration, use of evenly-spaced rhythms and a limited tessitura, there is very little development in the classical sense.

The harmonies in *Nightwalk* are difficult to analyze because of their resistance to conventional harmonic thinking (conventional meaning common-practice classical music). Not only is there a lack of tonal hierarchies to be revealed through Schenkerian analysis, but the mostly 4- and occasional 3- or 5-note chords resist triad naming conventions. Throughout my analysis of *Nightwalk* I found myself having to invent ever more convoluted nomenclature to understand harmonies that seemed fairly intuitive on a purely sonic level, arising more a consequence of voice leading. There are structures to be teased out, however. Generally speaking, each phrase is diatonic, with each chord being composed of a subset of that diatonic collection.

Each harmony is a careful balance of consonant and dissonant intervals, voicings and doublings, with a preponderance of sevenths

and ninths in open voicings. Each voicing carefully balances wider dissonant intervals with consonant thirds and fifths in the middle voices. It is perhaps less important to identify chords by their relation to a root note in a tonal hierarchy than it is to identify intervals in relation to each other.

The harmonic shifts could be described as modal rather than tonal, a transposition to a new key signature without any preparation. This would imply that a Forteian pitch-class set analysis would be useful, however pitch-class sets do not account for voicing and octave placement. Pitch-class set analysis destroys the meaningful distinctions between a minor second, a major seventh and a minor ninth for instance, which have distinct sonic characteristics. Additionally, this sort of harmonic analysis is fundamentally positivist, breaking down each harmony not by its phenomenological sonic characteristics, but by its adherence to a monadic, idealist conception of harmony handed down to us by the German masters from Bach to

EXAMPLE 2 Ryan Francis, *Nightwalk*

mm. 503-506

The musical score for Example 2, Ryan Francis, *Nightwalk*, measures 503-506, is presented in a standard orchestral format. It includes staves for Violin 1, Violin 2, Viola, Cello, Timpani, and Piano. The music is characterized by a consistent eighth-note rhythmic pattern across the string and piano parts. A dynamic marking of *f* (forte) is indicated at the beginning of the first measure. A boxed 'V' is placed above the first measure of the Violin 1 staff. The score is set in 4/4 time and shows a clear, steady harmonic progression.

Wagner (per the theories of Heinrich Schenker). At its worst this method of analysis considers listening secondary to a rational decoding of a work's inherent genius, obfuscating rather than revealing. A more sound-focused approach to analysis is necessary to understand music such as *Nightwalk*.

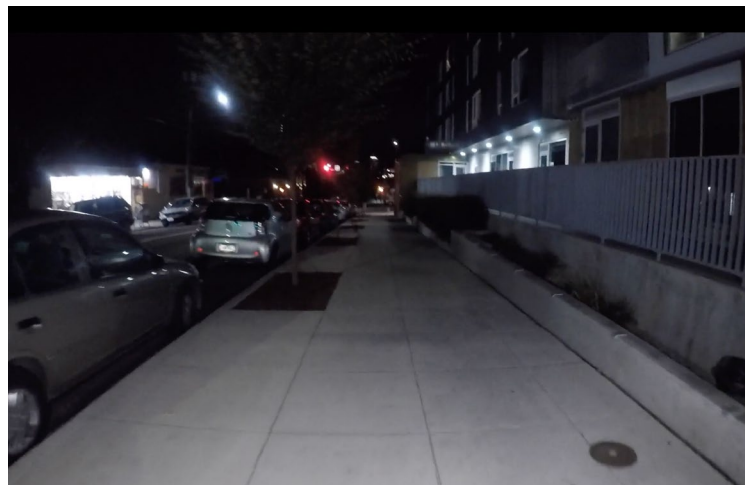
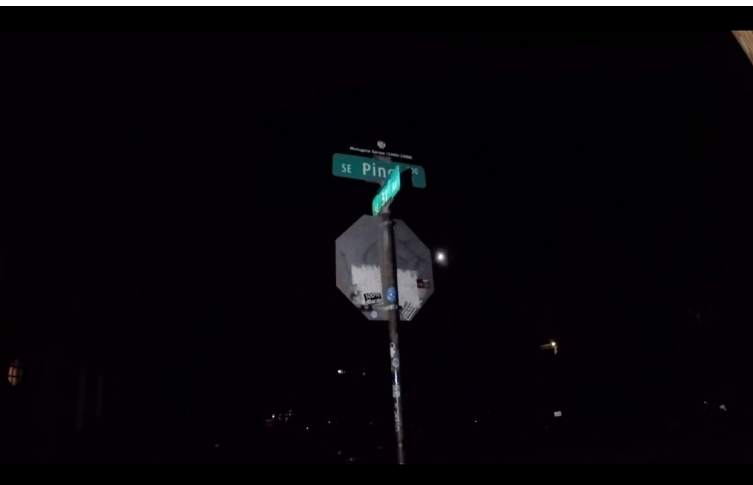
Each harmony in *Nightwalk* is most easily explained modally, as most of them can be placed neatly within a particular diatonic scale in each section. Additionally one finds in the harmonies many unresolved suspensions, such as this C major chord with an F in the first violin in section G (ex. 2). A similar chord recurs throughout, an F major chord with a suspension of a Bb in the first violins. The minor ninth interval between the major third and perfect fourth of the chord is a strong dissonance contained within a chord that would otherwise be as consonant as a chord can be. Surely enough, this major triad with a suspended fourth is pitch class set [0 2 3 7] with an interval vector of <111120>, revealing its careful balance of internal interval content between major and minor, perfect consonances and sharp dissonances.

This unresolved dissonance not only provides internal consistency from the minor ninth interval but creates a sensation of suspension,

a chord that is stable in itself while containing the possibility for further development and resolution. This is one of the central harmonic ambiguities of *Nightwalk*. However, this resolution rarely comes in *Nightwalk*. Not even the ending feels resolved, as the music fades away at the end of the phrase, leaving a lingering sensation of what music would have continued on had it not been cut short.

The instrumentation determines the overall soundworld of *Nightwalk*. The unique ensemble augments the fundamental sound of the string quartet. The timpani lengthens the attack and resonance of the piano and the piano strengthens the attack of the strings. Francis' use of the timpani evokes a processional, connoting how a timpani would be used in a funeral service at a church. The combination of the timpani and piano also provides moments of rest for the strings and added color. Jeff Payne, the pianist at the premiere, emphasizes the resonance of the harmonies through his liberal pedalling. The natural resonance of the Old Church Concert Hall aids this as well.

The musical material of *Nightwalk* (insofar as one can say there is any musical material) is essentially barren. One of the central ambiguities of *Nightwalk* is the lack of distinction between



what one might, in a more structural analysis, call the main material and transitional material. Transitions to new phrases and ideas arise often just as mere statements of the harmony from the proceeding section. Accordingly, transitional chords become elevated to the status of main material merely through repetition and re-orchestration, as there are entire sections that consist solely of repeated statements of these chords.

The opening phrase (which I marked letter A) deserves a closer analysis, since it illustrates many of the musical features common throughout *Nightwalk* (ex. 3a and 3b). Example 3a: m. 1-11

The opening phrase alternates between homophonic chords in the strings in B with a wide four-octave Cmaj7 chord in the piano and timpani. The ninth is the most notable interval, with the voicing of the Cmaj7 chord emphasizing the minor ninth between the B and C of the chord and violin 1 and cello moving in ninths in the strings, while the inner voices remain fixated on the D#-F# dyad.

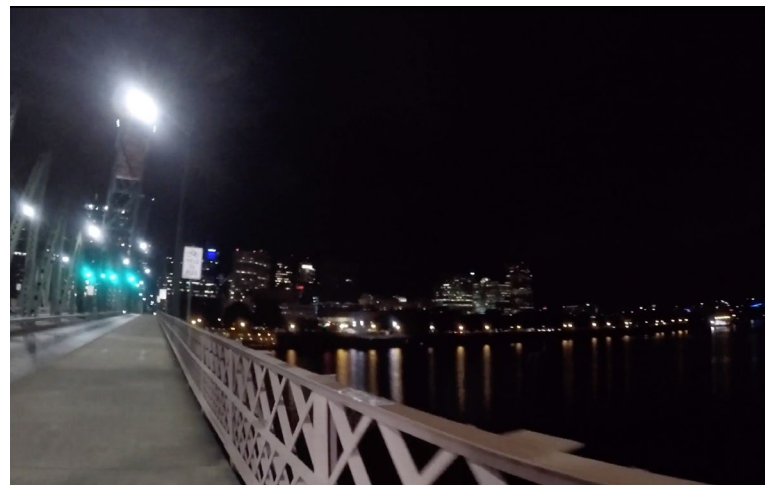
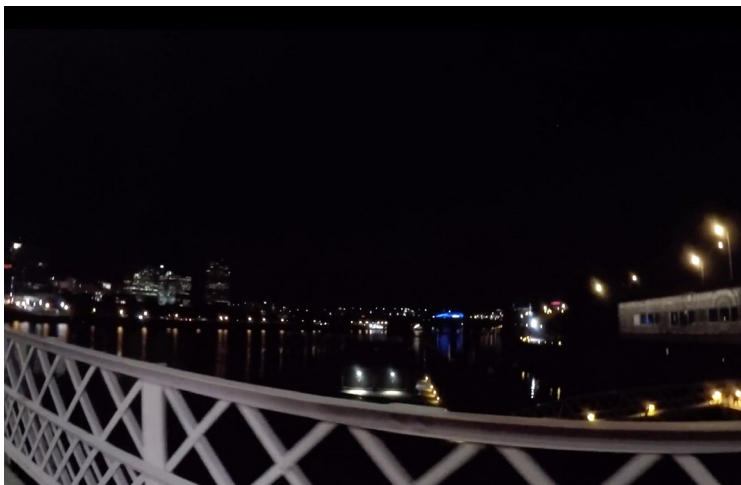
The opening sixteen bar statement consists of an 11-bar period and a 5-bar coda in the timpani and piano. The 11-bar period could be described as an a b b' a' b' phrase

EXAMPLE 3a Ryan Francis, *Nightwalk*

mm. 1-11

EXAMPLE 3b Ryan Francis, *Nightwalk*

mm. 12-23



structure of deconstructed melodic fragments, with durations of 2, 3, 2.5, 1.5, and 2 measures respectively. Thus one sees within the first few measures Francis' penchant for uneven phrase structure and rhythms, with rhythmic variation being the most important (but sonically subtle) features of *Nightwalk's* musical language. Additionally, within each of these phrases of varying length there are varying lengths of the chords and rests—in fact my indication above of the repetition of b' shows that these two phrases contain the same note durations, with the exception of the rest at the end of the first b'. These markings of a and b

software such as Sibelius, Finale or Dorico, the peculiarities of each program impose implicit compositional constraints on the composer. The continuous, linear nature of *Nightwalk* evokes the continuous scroll of these programs, where one can compose without the interruptions implied by system and page breaks. Furthermore, the ability for a composer to copy-paste and quickly drag-and-drop musical phrases makes the sort of repetition ubiquitous through the piece extremely easy to notate.

Francis paid tribute to Mulugeta Seraw through this fascinating piece of music, and I am eager to hear another performance.



denote sequences of pitches that can be a single chord, a sequence of two chords or a basic melodic fragment.

This is impressively complex phraseology for music that on the surface appears to be quite repetitive. The rest of *Nightwalk* displays similarly complex phrase structures throughout; one might call it stochastic due to its predictable irregularities.

One of Francis' primary concerns as a composer is the way in which technology and compositional method shapes musical ideas. When one composes music within notation

Explicitly political music can become quickly dated or too closely tied to ideologies to be enjoyed on a purely sonic level. *Nightwalk* in that regard succeeds as a work of art foremost, offering as intended a space for quiet contemplation through masterful use of subtle dynamics and rarely-heard harmonies, revealing complex internal structures in music that seems so empty on first listen. If I take anything from it, it is that these subtleties and complexities are always present, even in the most empty music, if you listen carefully.

Barriers to Composition for Women Composers

CLARA WIECK SCHUMANN AND FANNY MENDELSSOHN-HENSEL

Taylor Hulett

Clara Wieck Schumann and Fanny Mendelssohn-Hensel are perhaps the most well-known female pianists and composers from the Romantic period, at a time when music was not a viable career choice for women. They also shared a commonality in their relationships to predominant male composers, Robert Schumann and Felix Mendelssohn. However, they shared more in common than these relationships, and faced similar barriers to a compositional career.

Clara Schumann: the Artist and the Woman by Nancy Reich is perhaps the most comprehensive source of primary documents pertaining to the life of Clara Schumann. The source includes the diaries, letters, and concert programs both in the early years of Clara's life and through her marriage to Robert Schumann. The article, "The Diaries of Fanny Hensel and Clara Schumann: a study in contrasts," also by Reich, expands upon these same primary documents to create connections into the lives of Fanny Hensel and Clara Schumann. Reich argues that, "the fact that they were from different social classes had no effect on their relationship; they respected and were fond of each

other," and uses their letters to support this relationship.¹ Insights from these diaries also work to illuminate several contrasts, including differences in education and expectations, compositional careers, family relationships, social status, and even views of motherhood.

In the article "Fanny and Felix Mendelssohn-Bartholdy and the Question of Incest," David Warren Sabeen provides analysis into their complex and at times erotic relationship. Sabeen discusses how prior analyses of their relationship, "suggest[ed] that Felix was the object of longing and that he played with Fanny's affections, occasionally warning her that she was coming too close."² Although Fanny and Felix received similar educations, her father stifled her chances for a career in music at the age of fourteen, while Felix was encouraged to continue composing. Sabeen describes how, "her longing for him was a longing as much for the freedom to do what he could do, as for the re-establishment of a lost intimacy," as she lived vicariously through Felix while her own compositional career had been deprived by her father.

Marian Kimber adds to the body of literature that discusses the oppression of female compos-



Image: Staats- und Universitätsbibliothek Hamburg, Public domain.

Fancy Mendelssohn-Hensel

ers through her examination of the framework of these feminist biographies. Kimber argues that, "the danger of telling only the story of repression is that feminist biography will not serve as a force for the recovery of women into history, but rather a continual documentation of their failures."³ In both the biographies of Clara Schumann and Fanny Hensel, the literature credits the suppression and silencing of their artistic voices solely to male authoritative figures instead of focusing on the broader cultural implications. Kimber explains that focusing on single figures as the root of their suppression, "oversimplifies the larger historical situation for women composers, replacing the manifold issues surrounding gender and class with a single male villain."⁴

Another source within the literature that centers around male authoritative relationships is the article, "Power of Class in a new perspective," by Herald Krebs. He capitalizes upon letters and diaries of Fanny Hensel within the existing literature to examine these relationships as well as societal barriers. While the article references the same letter between Fanny and her father that was used in the article "Fanny and Felix Mendelssohn-Bartholody and the Question of Incest," Sarah Rothenberg expands on this by connecting it to other letters.⁵ Rothenberg also examines other diary entries that focus on Fanny's self-deprecation and, "the contradictions and limitations within which Fanny would struggle to define herself throughout her adult life."⁶

In the article "(Re)considering the Priestess," April L. Prince examines the historical context of gender during the Romantic period and how Clara presented her gender as a composer. The article begins by addressing the title of "the priestess" and its symbolic meaning of, "her saintly 'devotion' to the musical work and the 'quiet dignity' of her performances."⁷ This title allowed Clara Schumann to have some control

over her image as a composer and performer. Prince argues that although prior literature depicts Clara as having a genderless performing identity, "her gender became one of the most important aspects of her performance identity, primarily because it demanded constant mediation." Analysis of the portraits of Clara provide insight into how her performing image was constructed to be consumed by her 19th century audiences.

The literature also addresses the influence of 19th century gender roles on the Schumanns' marriage. The article "Gendered voices: the Liebesfruhling lieder of Robert and Clara Schumann," by Melinda Boyd challenges the established idea of Clara's role as muse and instead focuses on how both their compositional relationship and the lieder itself evoke and deter from 19th century concepts of gender. Boyd argues that, "the implicit or gender-neutral songs appear to acknowledge-or perhaps even yearn for-a more reciprocal, flexible, and less binaristic relationship."⁸ The article highlights how the song cycle reflects the creative partnership within the marriage through the use of motives throughout the song cycle that portray both masculine and feminine ideas, and the lack of distinction of voice type for each lied.

For many women in nineteenth-century Europe, participation in music was a skill intended to attract a husband or function as family entertainment. Women were expected to be homemakers, nurture their children and fulfill their role as a wife and mother. It was often difficult if not impossible for women to achieve a musical education and career comparable to that of a man. Despite these difficulties, Clara Schumann and Fanny Mendelssohn both lead remarkable musical lives that exceeded the societal expectations of women.

Clara Wieck was born into a musical middle-class family. Her father, Friedrich Wieck, owned a piano store and worked as a voice and

piano teacher. Clara began formal lessons in harmony, counterpoint and composition at ten years old, and her "musical education also included voice lessons, violin lessons, instruction in orchestration, score reading and regular attendance at every musical event in Leipzig and the other cities where she performed."⁹ Clara also learned English and French to prepare for an impending career as a concert pianist.

Even though Clara had a strong musical education and a career as a concert pianist, her father had total control over her education, her performances and her earnings. Her father extensively documented her performances and finances. In these diaries, "he noted the costs of each concert: the advertising, the rental of the auditorium, printing of tickets and programmes, payment to the staff and the piano technician as well as the intake and the profit made."¹⁰ He meticulously noted and appraised gifts in these diaries that Clara received when she, "played privately for wealthy music lovers or the nobility, she usually received gifts."¹¹ In addition to withholding Clara's income and gifts, her father took advantage of her talent by using her performances as an opportunity to sell pianos from his store and seek out students to take lessons from him. Because her father had control of her income, Clara was only compensated for her performances that her father deemed particularly good and only enough to afford a treat in a cafe after these performances. Although her father withheld these funds from her, Clara expected that she would receive them after she was wed.

These expectations were dashed when Clara requested these funds before her marriage to Robert Schumann in 1839. Her father refused and believed that he was fully entitled to the money she earned. Her father was also un-supportive of her relationship with Robert and, "when she persisted in plans to marry Robert, she was informed that she owed [her father]

Wieck money for the lessons he had given her", and demanded that she share her earnings with her brothers and other family members.¹² In addition to control of her finances, Clara's diary remained in her father's control until she turned 19. Clara's power struggle with her father was a perpetual source of anxiety prior to her marriage with Robert and her diary reflects this tension:

May heaven only grant me enough strength to prevail in the coming struggle with Father. It will be hard for me; my heart is torn to pieces when I think of everything Father has done for me, and now I have to stand up openly against him – Heaven will forgive me. A good conscience keeps up my courage and comforts me. Robert's love brings me endless happiness – is it perhaps too much happiness!¹³

The day before Clara's twenty-first birthday, Robert and Clara sued her father which ruled in favor of their marriage, however her concert proceeds remained under the control of her father. Her father was also in possession of all of her childhood diaries, which Clara did not receive until she was forty seven years old. After her marriage to Robert in 1840, the couple shared a joint diary.

Clara and Robert already shared a creative musical partnership with each other before their marriage. By 1833, "their correspondence was filled with musical games, riddles, and secret messages referring to the music they both were creating," reflecting their strong dependence on collaboration.¹⁴ In that same year, Robert depended on Clara to perform his compositions due to a hand injury, and Clara had even, "asked Robert to orchestrate her *Konzertsatz*, the piece that became the final movement of her *Concerto*, op. 7."¹⁵ This musical partnership fostered a supportive relationship that continued throughout their marriage as, "the two musicians analyzed Bach fugues together, read Shakespeare and Goethe together, and composed."¹⁶ Robert was supportive of her studies in music and even encouraged



Photo: Franz Hanfstaengl / Public Domain.

Clara Wieck Schumann

her to compose, unlike her father. In a letter to Fanny in 1839, Robert wrote: "we shall publish a good deal under both our names; posterity shall regard us as one heart and one soul and not find out what is yours and what is mine."¹⁷ This inspired both Clara and Robert to share poetry and musical ideas with one another not only through letters, but later in their marriage diaries. Clara's first Christmas gift to Robert was a set, "of three songs on texts by Robert Burns and Heinrich Heine, composed at odd moments when her husband was out of the house and she could use the piano freely."¹⁸

Although Robert was supportive of Clara's continued pursuit in composition, he did not approve of Clara keeping her career as a concert pianist and, "Robert would have been happy to live quietly, to have Clara perform for him

and perhaps some friends and provide a comfortable nest, like a conventional Hausfrau."¹⁹ Nonetheless, Robert's encouragement regarding composition provided Clara with access to publications that were not commonly afforded to women during the nineteenth century. After the first year of their marriage, Robert surprised Clara on her birthday with, "the first published copy of their shared settings of twelve poems."²⁰ The set of lieder entitled *Liebesfrühling* was the couple's only joint publication, in which Clara had composed four of the twelve songs.

Clara's relationship with Robert was unique: instead of hindering her compositional career, her marriage advanced it by providing her access to publication that simply was not available for most other women during her lifetime. That being said, her marriage did limit her performance opportunities as Robert was opposed to Clara maintaining her career solely as a concert pianist. Although the collaboration within their marriage inspired their compositions, it created a strong sense of self-doubt in Clara. She believed her husband to be the preeminent authority in all things, musical and otherwise and, "thirteen years after they were married, she still awaited his judgment on each piece (and even her playing) with some apprehension."²¹

Fanny Mendelssohn Hensel was born into a wealthy family where her father worked as a German banker and philanthropist. The Mendelssohn family maintained a high social status largely due to the "legacy of philosopher Moses Mendelssohn, Fanny's grandfather, [who] looked toward a world in which Jews moved freely in a gentile society."²² "[The] widespread anti-Semitism of the period and the family's Jewish heritage further necessitated a portrayal that in no way deviated from cultural norms," created a necessity for the family to assimilate and exemplify German societal ideals and values, a marked contrast with the Schumanns' family dynamic. Although Clara's early career

as a concert pianist was acceptable as, “the daughter of a middle-class music teacher, it was unacceptable for the daughter of one of the wealthiest bankers in Europe,” and violated the, “mores of the privileged class to which the Mendelssohn’s belonged.”²³

Fanny had the privilege of receiving the same education as her brother Felix: a well-rounded education representative of enlightenment ideals. Women of her social status were expected to have an education, although her education was exceptionally, “liberal and far-reaching, awakening ambitions and curiosities that could then not be satisfied within traditional female roles.”²⁴ Together they studied authors such as Jean-Paul Richter, Goethe and Shakespeare, and took music lessons, “first with Ludwig Berger and then with Zelter, that became increasingly extensive and advanced.”²⁵ Fanny excelled from an early age as both a performer and composer. At thirteen years old, Fanny performed an entire volume of Bach preludes as a surprise for her father, and composed her first lied in honor of her father’s birthday later that year. Although Fanny had access to a formal musical education, “using her skills to perform in public or to have her compositions published was considered improper for women of her social class.”²⁶

When Fanny was only fourteen years old, her father wrote to her in a letter that would forever alter her career path and her sense of identity:

*What you wrote to me in one of your earlier letters concerning your musical activities in relation to Felix was as well thought out as expressed. Perhaps for him music will become a profession, while for you it will always remain but an ornament; never can and should it become the foundation of your existence and daily life.*²⁷

Fanny was forced to face the crushing end of her musical career and the reality of her transition into womanhood that meant, “a restriction of possibilities, and a narrowing of experience by

social convention.”²⁸ In addition to her father’s restrictions of her musical efforts, her relationship with her brother, Felix, greatly influenced her compositional career.

After the birth of her son in 1830, Fanny proposed a revival of the private *Sonntagsmusik* performances of their childhood to her brother Felix. Although Felix did not support Fanny’s desire to seek out publication of her compositions, “Felix ultimately supported the idea of the revived *Sonntagsmusik* wholeheartedly,” and even shared in a later letter to a friend in Paris, “it makes me sad, that since her marriage she can no longer compose as diligently as earlier.”²⁹ In 1831 and the first of the new *Sonntagsmusik*, Fanny’s inspiration to compose was renewed and, “she composed four cantatas between the spring of that year and January 1832” (698 thus far).

The lack of support from her father and brother fostered a sense of self-doubt in Fanny, that she would carry throughout her compositional career. In a letter to her brother critiquing her most recent compositions, Fanny writes:

*It’s not so much a certain way of composing that is lacking as it is a certain approach to life, and as a result of this shortcoming, my lengthy things die in their youth of decrepitude; I lack the ability to sustain ideas properly and give them the needed consistency. Therefore lieder suits me best.*³⁰

Fanny constantly longed for the approval of her father and brother, and sought out Felix’s approval and critiques of all her compositions and performances. Fanny’s need for approval stemmed from resentment of her brother and his ability to continue his musical career without gendered limitations. In her diary, Fanny reflects upon the implications of her gender in her diary and states: “That one moreover is reproached for one’s miserable feminine nature every day, on every step of one’s life by the lords of creation, is a point which could bring a person into a rage

and consequently deprive one of femininity, but that would make things even worse."³¹

Although her father and brother were largely unsupportive of Fanny's aspirations of a career in music, her mother and husband were sources of encouragement. Her husband, Wilhelm Hensel, encouraged her salon concerts, her composing and her publishing; he even provided texts for her to set.³² Their relationship, much like Clara and Robert's, was heavily based on mutual support and collaboration for not only music, but all things they shared together. Fanny also received encouragement from composers Charles Gounod and Robert von Keudell, who ultimately connected her to the requests of two Berlin publishers. Fanny contemplated accepting these requests, "but hesitated because she felt she needed Felix's assent, since Felix had assumed the role of head of the family after his father's death."³³ However, Felix was on tour at the time and without waiting for his consent Fanny decided to publish with Schlesinger in 1837. After hearing Fanny's published lieder performed in a concert during his tour in Leipzig, Felix wrote in a letter to Fanny that, "I, for my part, give thanks in the name of the public of Leipzig and other places that you published against my wishes."³⁴

The comparison of the musical lives of Clara Schumann and Fanny Mendelssohn illustrates the significant yet different roles that education, upbringing, family relationships and marriage dynamics played in their lives. Though both women were afforded access to a musical education that was equal to men of the period, their education was still controlled by their fathers. Both composers have a connection in that they both had father figures who were supportive, yet detrimental to their musical careers. However, Clara and Fanny both had husbands who encouraged them to compose. Both women had to follow the restrictions of the authoritative males figures in their lives, whether that be the role of a father, brother or husband,

and this compliance exemplifies the importance of the status and security associated with marriage in the nineteenth century. This authority and the expectations they enforced were present in all aspects of their lives, though they were enforced in different ways due to differences in both socioeconomic status and ethnic identity. Comparison of the intersection of these societal expectations in the lives of Clara Schumann and Fanny Mendelssohn creates a broader perspective of the ways gender impacted and shaped the musical careers of women in nineteenth century Europe.

- 1 Nancy B. Reich, *Clara Schumann: The Artist and the Woman* (Rev. ed. Ithaca, NY: Cornell University Press, 2013).
- 2 David Warren Sabean, "Fanny and Felix Mendelssohn-Bartholdy and the Question of Incest", *The Musical Quarterly* 77, no. 4, (1993), 709-17.
- 3 Marian Wilson Kimber, "The 'Suppression' of Fanny Mendelssohn: Rethinking Feminist Biography", *19th Century Music* 26, no. 2 (2002), 113-29.
- 4 Kimber, "The 'Suppression,'" 113-29.
- 5 Harald Krebs, "The 'Power of Class' in a New Perspective: A Comparison of the Compositional Careers of Fanny Hensel and Josephine Lang", *Nineteenth-century Music Review* 4, no. 2 (2011), 37-48.
- 6 Krebs, "The 'Power of Class,'" 37-48.
- 7 April L. Prince, "(Re)Considering the Priestess: Clara Schumann, Historiography, and the Visual", *Women & Music* (Washington, D.C.) 21, no. 1 (2017), 107-40.
- 8 Melinda Boyd, "Gendered Voices: The 'Liebesfrühling' Lieder of Robert and Clara Schumann", *19th Century Music* 23, no. 2 (1999), 145-62.
- 9 Reich, "The Diaries of Fanny Hensel and Clara Schumann: A Study in Contrasts", 34.
- 10 Reich, "The Diaries of Fanny Hensel and Clara Schumann: A Study in Contrasts", 28.
- 11 Ibid.
- 12 Ibid, 30
- 13 Ibid, 29
- 14 Reich, *Clara Schumann: The Artist and the Woman*, 86.
- 15 Ibid.
- 16 Ibid, 85.
- 17 Melinda Boyd, "Gendered Voices: The 'Liebesfrühling' Lieder of Robert and Clara Schumann", *19th Century Music* 23, no. 2 (1999), page 146.
- 18 Reich, *Clara Schumann: The Artist and the Woman*, 85.
- 19 Ibid, 82.
- 20 Melinda Boyd, "Gendered Voices: The 'Liebesfrühling' Lieder of Robert and Clara Schumann", *19th Century Music* 23, no. 2 (1999), page 145.
- 21 Boyd, "Gendered Voices: The 'Liebesfrühling' Lieder of Robert and Clara Schumann," 146.
- 22 Sarah Rothenberg, "Thus Far, but No Farther": Fanny Mendelssohn-Hensel's Unfinished Journey", *The Musical Quarterly* 77, no. 4 (1993), page 695.
- 23 Rothenberg, "Thus Far, but No Farther", 696.
- 24 Ibid, 691.
- 25 Ibid, 689.
- 26 Nancy B. Reich, "The Diaries of Fanny Hensel and Clara Schumann: A Study in Contrasts", *Nineteenth-century Music Review* 4, no. 2 (2011) page 35.
- 27 Ibid, 690.
- 28 Ibid, 691.
- 29 Ibid, 698.
- 30 Ibid, 691.
- 31 Rothenberg, "Thus Far, but No Farther," 694.
- 32 April L. Prince, "(Re)Considering the Priestess: Clara Schumann, Historiography, and the Visual", *Women & Music* (Washington, D.C.) 21, no. 1 (2017), page 115.
- 33 Nancy B. Reich, "The Diaries of Fanny Hensel and Clara Schumann: A Study in Contrasts", *Nineteenth-century Music Review* 4, no. 2 (2011) page 35.
- 34 M. Kimber, "The 'Suppression' of Fanny Mendelssohn: Rethinking Feminist Biography", *19th Century Music*. 26, no. 2, page 117.

Women Flute Composers

AS PART OF THE WESTERN CLASSICAL STANDARD FLUTE REPERTOIRE
IN THE 20TH AND 21ST CENTURIES

Camila Luiz de Oliveira

Information about women flute composers in the western classical flute repertoire is difficult to access. Two well-known authors contributed the most to the contemporary repertoire: Elisabeth Weinzierl-Wachter and Barbara Heller. A large number of these works are from the 20th and 21st centuries. The difficulty of finding information about other composers and their works makes it harder to add their compositions to the standard repertoire, or canon. Discussions of gender within the classical canon are becoming more common, but flute music seems to be changing more slowly than other instruments. The following research questions thus emerged for this paper: which women composers for flute are represented in the western classical flute repertoire, and what is their representation in the overall standard repertoire?

My rationale for this research resides in my interest in studying women flute composers and their compositions and a difficulty finding biographies, recordings, and score editions of women composers. Knowing the existing canon of western classical flute music is an important step to building awareness of the lack of women's presence within the repertoire. Academics, authors and performers are responsible for choosing the works that become canonized, and are thus responsible for critiquing and im-

proving the diversity of the standard repertoire.

The literature about the women flute composers in western classical music can be divided into three groups: repertoire catalogs, biographies, and historical events. Repertoire catalogs are lists of composers and their compositions. The choice of works is subjective, and each author has a different point of view and justification of why they selected these works.¹ Some catalogs are built to emphasize the gender discussion, thus only female composers are cited. For those gender-focused lists, the authors emphasize the lack of female composers' appearance throughout the eras and highlight the improvement of their recognition in the 20th and 21st centuries in comparison with the past. This recognition is shown by the amount of accessible published and recorded flute music². In catalog books with only female names, there are several composers through historical periods, most of whom were pianists such as Cécile Chaminade, Clara Schumann, Fanny Hensel, and Leopoldine Blahetka. The number of female composers included in these catalog books increases through the eras.³ Kosac's 2010 dissertation, for example, created three possible recital programs consisting of only female American composers writing between 1930 and 2008.⁴ In reinforcement, a previously published flute

score collection edition says that the flute in the 19th century commenced to be a soloist instrument, and composers became more interested in writing for it; however, in that period the flute was played only by males. Recently, the flute settled as a solo instrument, and women composers for flute “are not generally disadvantaged by their gender.”⁵ On another flute repertoire list, the selected works were created to emphasize “the finest compositions for flute,” divided in historical periods which contemplates “the ‘professional’ quality literature.”⁶ In a flute repertoire guide source from 2016, the explanation of the author, Kyle Dzapo’s choices were “the best-known compositions written.”⁷ Among the thirty-five compositions Dzapo included in his repertoire guide, Cécile Chaminade is the sole female composer from the 19th century. Since each author creates their own set of criteria for inclusion within their repertoire lists, they are ultimately responsible for their lists’ lack of inclusion of women.

Biographies of women who composed music for flute make up the second portion of the literature. Starting with the similarities, certain names are often repeated among different authors: Lili Boulanger, Cécile Chaminade, Leopoldine Blahetka, Katherine Hoover, and Judith Shatin, for instance. There is also an overlap of citations into biographies; for example, Donna’s dissertation refers to Kosac’s doctoral dissertation and Kosac refers to Boenke’s book.⁸ However, there are some inconsistencies among some sources: e.g., the lifespan of Leopoldine Blahetka, which Weinzierl defines as being born in 1809 and passing away in 1887, while Schleifer states Blahetka’s birth year as 1811 and death in 1885.⁹

The last section of the literature consists of historical criticism. Among these lists are recording critiques, performance critiques, flute history, and music history. A recording which consisted of music by only female composers brought an article critique in the *Flutist Quarterly*, which says that it is a pleasant listening experience.¹⁰

Following another critique, “The Feminine Flute,” by Christopher Chaffee includes an argument that Lili Boulanger should be celebrated as a brilliant composer since her talent was richer than most of her male contemporaries.

Flutists gradually accepted and adapted to Boehm’s new fingering system created in the second half of the 19th century. The 20th century also saw the adoption of the new flute, and Nancy Toff attributes expansion of flute repertoire to the “stability”, and “absence of mechanical change,” to the instrument.¹¹ It was only by the end of the 19th century that women were also permitted to receive comprehensive musical education, and the breakdown of all institutional barriers only occurred in the 20th century, coinciding with women’s suffrage movements. In the early centuries, the proper climate for a creative artist’s production and participation in music’s society was based on access to education, financial stability, time, encouragement, acceptance by society, and talent.

Access to education has varied through the ages, but equality was nearly reached only at the end of the 20th century and the beginning of the 21st century. Women composers attained financial stability in a variety of ways that relied on the cultural and social traditions of each country or region. Their time to create depended on the woman’s domestic and financial position, given the chores and obligations put upon women in a male-dominated society. The encouragement by an inner circle was necessary for initial support and continuing psychological strength, starting with parents and keeping through the years with teachers and tutors. The increase of performances, publications, inclusion in history books, and competition honors helped fortify women composer’s space in society.¹² In the 20th century the flute gained more visibility as a solo instrument, and the repertoire increased because of the new “variety and quality of tone” and “performance opportunities.”¹³

Women Flute Composers as Part of the Western Classical Flute Repertoire

Therefore, the repertoire catalog, biographies, and historical events clarify the female presence in the flute repertoire through history. The catalog is important to compare and contrast among years, purpose, and authors while biographies complement this section with information about periods, styles, and location of each composer on this list. Furthermore, these historical events contextualize patriarchal society and why women were not represented through the early centuries.

The Bureau of Labor Statistics' report from December 2019 declares that "musicians, singers, and related workers" are 35 percent female among the 202 million in the United States' labor force.¹⁴ This represents a 5.4 percent increase since 2014.¹⁵ These numbers represent and reflect a constant change throughout the last few centuries, and female representation in flute compositions from the 20th and 21st centuries is a consequence. I chose to limit my analysis to the 20th and 21st centuries due to the challenge of finding information about the women flute composers in the western classical flute repertoire before the 1900s, and the 20th and 21st centuries are also the era of the flute's expansion as a soloist instrument.¹⁶

The flute also improved over the centuries. Initially the flute was considered an instrument for male musicians, becoming a neutrally-gendered instrument through the 19th century, matching the societal changes of women's roles.¹⁷ For instance, one in ten flute players were female, as seen in an announcement of the last-named publication of the *Athenaeum* magazine in the beginning of the 19th century, which included several journals for flute players.¹⁸ Second, the woodwinds started to develop the instruments in order to follow the Baroque/Classical style, and their need to expand contrasts and amplify the instrument texture. In the second half of the 19th century, instrument builders applied acoustic knowledge

to the flute's problems with tuning. Theobald Boehm designed this new flute that satisfied the new exigencies of the century. He changed the flute's material from wood to metal to be more precise with acoustic and sound projection, and developed the system of keys, solving most of the earlier flute's tuning problems. However, this new flute was only explored as a soloist instrument in the 20th century.¹⁹

The beginning of the 20th century brought new perspectives on many aspects of music: performance spaces from court ballroom to concert halls, the scenario of the professional musicians, the purpose of the compositions, and the popularity of the transverse flute. Thus, this was a period of vast experimentation, technological development, and advances of music as a discipline.²⁰ In addition, the movement of empowering women had begun and started to grow their individuality and equality in society through various suffrage movements. For example, in the United States after the Civil War, the number of female music teachers increased by forty percent.²¹ Further, the increased usage of technology to produce and listen to music became a way to mingle many kinds of arts in composition, transforming not only music but also painting, architecture, and dance.²² This environment created a great number of different musical genres and more acceptance of it among people, and grew the possibility of women being part of the creative process.

The flute, with its new model, was a perfect instrument to be used in order to explore the anti-romantic aesthetic and go further to the "-ism" ideologies of the 20th century. Consequently, flute literature has grown considerably in tandem with recent changes in the economy as musicians seek to save money by paying for small ensembles rather than large symphony orchestras.²³ With this increase of abstract music and new perception of society, female composers were still largely absent from survey books about music until recently. Despite

the latest expansion of attention in journals, dissertations, books, and biographies, female musicians, especially composers, remain distinctly marginal as a result of many years of denial in public music education and equal opportunities.²⁴ It is easy to recognize those absences in observing the number of catalogs that were created through the end of the 20th century and the beginning of the 21st.

To clarify the lack of women flute composers in the literature, we need to compare some of the catalogs with their different purposes. In order to be as up-to-date as possible, the catalogs that were compared are from the 21st century. Each list created has an introduction to explain why those compositions were chosen among the possibilities and the explanations vary according to the theme chosen for the music's catalog, which is wise to ponder in the comparison. For example, in the 2012 third edition of *The Flute Book*, Nancy Toff compiled her catalog to emphasize the finest compositions for flute.²⁵ Starting in the modern era, which is the focus of Toff's analysis, she includes thirty female flute composers among sixty-five pages of repertoire. Another flute catalog is the "Flute Music by Female Composers," by Elisabeth Weinzierl-Wächter and Barbara Heller, which was published in 2008. This catalog is focused on women composers, and it is a collection of scores with recordings. This list is only to show the 20th and 21st centuries composers that are similar with Toff's book, in which there are only three similar names, resulting in one new list of thirty-six composers total. In contrast, the 2016 article, "Note for flutists: a guide to the repertoire," by Kyle J. Dzapo identifies his list with "the best-known compositions written for unaccompanied flute, flute with keyboard, and flute with orchestra."²⁶ For his list, only one woman composer is cited in the whole book: Cécile Chaminade, who was born in the end of the 19th century and is included on the romantic era list in Toff's book. Thus, Dzapo's book

does not have a single woman composer for flute for the 20th and 21st centuries.

It is possible to create a list of thirty-six female flute composers from the 20th and 21st centuries by combining these three catalogs. Their music could become part of the standard flute repertoire, but to do so the access to scores and recordings should be made as effortless as the work of male composers. *The New Historical Anthology of Music by Women* by Briscoe in the "Foreword" section cites how they are grateful for the updated book's edition and the progress for women in music history between 1987 and 2004.²⁷ Creating an updated catalog will be a large work, but it is necessary after these long years of achievements, as the book suggests.

- 1 Kyle J. Dzapo, *Notes for Flutists: A Guide to the Repertoire* (New York: Oxford University Press, 2016): x.
- 2 Alicia Joyelle Kosack, "American Women Composers: Selected Published Works for Flute and Piano and for Unaccompanied Flute Composed between 1930 and 2008" (DMA diss., University of Maryland, 2010); Donna Hangen, "Living Female American Composers of Selected Flute Music of the 20th and 21st Centuries" (Master's thesis, Wright State University, 2015); Elisabeth Weinzierl and Barbara Heller, *Flötenmusik Von Komponistinnen: 13 Stücke Für Flöte Und Klavier Aus Vier Jahrhunderten* [Flute Music by Female Composers: 13 Pieces for Flute and Piano from Four Centuries] (New York: Schott, 2008).
- 3 Martha Furman Schleifer and Sylvia Glickman, *Women Composers: Music through the Ages*, Vol. 8, *Composers Born 1800-1899: Large and Small Instrumental Ensembles* (New York: G.K. Hall, 1996).
- 4 Kosack, "American Women Composers," 1.
- 5 Weinzierl and Heller, *Flute Music by Female Composers*, 2.
- 6 Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*, 3rd ed. (New York: Oxford University Press, 2012): 277.
- 7 Dzapo, *Notes for Flutists*, x.
- 8 Hangen, "Living Female American Composers of Selected Flute Music of the 20th and 21st Centuries," 27; Kosack, "American Women Composers," 60; Heidi Boenke, *Flute Music by Women Composers: An Annotated Catalog* (New York: Greenwood Press, 1988).
- 9 Weinzierl and Heller, *Flute Music by Female Composers*, 4; Schleifer and Glickman, *Women Composers: Music through the Ages*, 88.
- 10 Molly Barth, "Celebrating Women." *The Flutist Quarterly* 39, no. 2 (2014): 60.
- 11 Toff, *The Flute Book*, 235.
- 12 Sylvia Glickman and Martha Furman Schleifer, *From Convent to Concert Hall: A Guide to Women Composers* (Connecticut: Greenwood Press, 2003): 1-31.
- 13 Toff, *The Flute Book*, 248-249.
- 14 Bureau of Labor Statistics, Bureau of Labor Statistics Report 1084, December 2019 *Women in the Labor Force: A Databook*.
- 15 Bureau of Labor Statistics, Report 1052, December 2014 *Women in the Labor Force: A Databook*.
- 16 Kosack, "American Women Composers," 3.
- 17 Weinzierl and Heller, *Flute Music by Female Composers*, 2.
- 18 Toff, *The Flute Book*, 238.
- 19 Toff, *The Flute Book*, 235.
- 20 Glickman and Schleifer, *From Convent to Concert Hall*, 217-218.
- 21 Hangen, "Living Female American Composers of Selected Flute Music of the 20th and 21st Centuries," 4.
- 22 Glickman and Schleifer, *From Convent to Concert Hall*, 219.
- 23 Toff, *The Flute Book*, 248.
- 24 Glickman and Schleifer, *From Convent to Concert Hall*, 219.
- 25 Toff, *The Flute Book*, 383-448.
- 26 Dzapo, *Notes for Flutists*, x.

A Selection of Choral Works by Female Composers

ACCESSIBLE FOR PERFORMANCE BY MIDDLE SCHOOL OR HIGH SCHOOL CHOIRS

Karen Porter

Many choirs are now seeking to include more diverse and representative repertoire in their concert programming. Despite a recent push to bring more awareness to works by female composers, most of the traditional choral repertoire is written by men. Of 208 works that we programmed in the past decade, only 21 were written or arranged by women—around 10 percent.

Choral directors can have difficulty finding the time or resources to identify pieces by female composers that would be suitable for their ensemble. This is especially difficult for school choir directors who usually direct several ensembles and must find repertoire at an appropriate difficulty level for each one. This task would be rendered much easier if they had a list of accessible choral works by female composers with a basic evaluation of the difficulty and some of the notable features of each work.

I researched what had been written about the choral works of different women composers, specifically works that are appropriate for a high school or middle school choir. This is

not meant to be an exhaustive or comprehensive list, but a practical guide to make it easier to include more women composers on concert programs, and hopefully a point of departure for further study. I did not exclude sacred music from this paper because school policies may vary on whether sacred music is allowed to be performed. I gave preference to secular music whenever possible but included some sacred music from composers whose oeuvre was limited.

There are multiple excellent resources for conductors looking for works by female composers. Hildegard Publishing is a company that publishes only works by women composers, past and present. The Choral Public Domain Library (cpdl.org) has an entire page devoted to women composers. The Orange County Women's Chorus maintains a searchable, sortable online database of works by women composers. The list can be sorted by title, date, composer, voicing, duration, or difficulty. The Petrucci Library (IMSLP) has a large collection of downloadable public domain works. They do not have a specific page for works by female choral composers, but you can limit your

search to “female people” and search within those results. Youtube is a great resource for finding recordings of performances of choral pieces, especially for lesser-known composers (although there are large variations in the quality of the recordings). Streaming music services (such as Spotify) can also be a great resource for finding recordings. You can search for play-

lists on certain topics (such as “Female Choral Composers”) made and shared by other users.

With a little bit of searching, you can find a vast array of pieces to choose from—even at the level of a school ensemble. It is exciting to bring hidden gems to light and further exposure to many works that have not yet received the attention they deserve.

SELECT WORKS appropriate for Middle School or High School choirs

(from Holly Barber dissertation)

Composer	Title	Voicing and Accompaniment	Comments	Difficulty
Abu-Khader, Shireen (arr.)	Adinu	Unaccompanied chorus (flexible voicing)	Score can serve as a basis for improvisation.	MS/HS
Barnwell, Ysaÿe M.	Wanting Memories (no. 4 from the song suite Crossings)	SATB, solo	Syncopation, lyrics with modern phrasing. Triadic a cappella harmonies with a separate bass line.	MS/HS
Bernon, Amy	Oceans and Stars	2-part, 3-part or SSA; piano	Mixolydian mode with a pop feel to it.	MS
Brumfield, Susan	No Time	SSAA, TTBB, or SATB; piano	Arrangement of traditional camp song.	HS
Casulana, Maddalenna	O notte, o cielo, o mar	SATB	Four-part madrigal with word-painting. Found on cpdl.org	HS
Chen, Nira (arr. Doreen Rao)	Dodi Li	2-part, TB, or SATB; piano	“Quick, fun learn for a middle school choir.” Good for changing voices.	MS
Daley, Eleanor	It Couldn't Be Done	SATB	Unaccompanied divisi mixed chorus. Lots of changes of meter.	HS
Daniels, Mabel	Enchantment, Op. 17, no. 1	SATB, piano	Library of Congress Digital collections: American choral music.	HS
Diemer, Emma Lou	Three Madrigals	2-part or SATB, piano	Three settings of Shakespearean texts.	HS
Farnell, Laura	The Vagabond from Songs of the Road and Sea	TB	Lyrical. From set of 3 songs for TB: 2 with piano, this one is unaccompanied.	MS

Composer	Title	Voicing and Accompaniment	Comments	Difficulty
Gardner, Janet	The Tide Rises, The Tide Falls	Two-part, SSA or SAB; piano	Melodic. Imitates ocean waves. Pop song-like form. Good for beginning singers.	MS
Goetze, Mary	Fire	Three-part, piano	Driving piano accompaniment. Quasi-rondo form.	MS
Hill, Edie	Thinkers, Listen! (Movement IV from A Sound Like This)	3-part (speaking only) choir and body percussion	Rhythmically spoken words. Body percussion. Big challenge. Complicated rhythms.	MS/HS
Keane, Dolores	Mouth Music	SSA or SSATTB, drum	Imitating sound of fiddle. Rapid verbal gymnastics.	HS
Ling-Tam, Jing	Magnificent Horses	SATB divisi, Ehru/Chinese flute, sleigh bells	Based off of rhythmic ostinato. Evocative of wild horses.	HS (adv.) 6-part divisi
Molloy, Rosaleen	Seoithín Seó	Unison, piano, Bodhrán (drum)	Upbeat beginning with driving piano, slower middle section.	MS
Parker, Alice	Memories Flow	2-part canon (up to 6-part canon)	Written for choir of adults with neurological challenges.	MS
Powell, Rosephanye	Wait on the Lord	SATB unaccompanied	Gentry Publications, 1997.	HS (med.)
Ramsey, Andrea	Cover Me with Night	SSA, TTB, or SATB; piano	African tradition. Catching "the groove." Uses repetition to drive message.	MS
Snyder, Audrey	Dark Brown is the River	2-part or SSA, piano	Flowing, melodic.	MS
Szymko, Joan	It Takes a Village	SATB, percussion	Body percussion, instrumental percussion.	Adv. MS/ Easy HS
Walker, Gwyneth (arr.)	Down to the River to Pray	SATB w/piano or brass quintet	Dixieland style. Good for larger ensemble.	HS (med.)

**RECOMMENDED REPERTOIRE for Middle School/Junior High chorus
and High School chorus/mixed voices** *(according to Allen and Keenan-Takagi)*⁶

Composer	Work Title	Voicing and Accompaniment	Publisher
MIDDLE SCHOOL: EASY			
Eilers-Bacak, Joyce	Bound for Jubilee	TTBB, SA, SATB	Columbia/Belwin
Gallina, Jill	The Lord is My Shepherd	2-part/piano	Theodore Presser
Gray, Cynthia	Moses Now Your People Are Free	2-part	Heritage Music Press
Price, Nancy/Besig, Don	Reflections of a Lad at Sea	2-part	Shawnee Press
Sleeth, Natalie	A Canon of Praise	3-part	Chorister Guild
Snyder, Audrey	Agnus Dei	3-part mixed	CPP/Belwin
Snyder, Audrey	Take the Time	2-part	Columbia/Studio
MIDDLE SCHOOL: MEDIUM EASY			
Hamburg, Patricia Hurlburt	The Snow Storm	SATB, 3 trumpets, percussion, piano	Curtis (Kjos)
Jocobe, Carol	Sing of Love and Peace, Alleluia	SAC(b)	Cambiata Press
Middle School: Medium			
Goetze, Mary	Shenandoah	SSA, a cappella	Boosey & Hawkes
Henderson, Ruth Watson	The Yak and the Train Dogs	2-part with descant	Oxford
Klouse, Andrea	Kyrie	SAB (SA)	Hal Leonard
Klouse, Andrea	Sanctus	SAB	Hal Leonard
Middle School: Medium Difficult			
Bertaux, Betty	An Apple with Its Seeds	4-part canon, unaccompanied	Boosey and Hawkes
Diemer, Emma Lou	Three Madrigals	SATB	Boosey and Hawkes
Middle School: Difficult			
Archer, Violet	O Sing unto the Lord	SA/2 Bb trumpets	Waterloo Music
Coulthard, Jean	A Cradle Song	SA/piano	J.W. Pepper & Son
Telfer, Nancy	Missa Brevis (Kyrie is easiest)	SSA	Lenel Music

Composer	Work Title	Voicing and Accompaniment	Publisher
High School: Easy			
Aleotti, [Violetta]	Hor che la vaga Aurora (Now with the Dawn the Sun Wakes)	SATB	Broude Brothers Nine Centuries
Leonarda, Isabella	Ave Regina Coelorum	SATB with SAT solos and continuo	Broude Brothers
Vehar, Persis	Mourning Bird	SATB	Plymouth
High School: Medium			
Aleotti, Rafaella	Angelus ad pastores ait	SSATB	Broude Brothers
Caldwell, Mary E.	The Lute Carol	SATB/organ, opt. flute or violin	English, Gray
Davis, Katherine K.	Carol of the Drum	SATB	Belwin Mills
Kearns, Ann	A Change of Mood: Two Frost Poems	SATB	Broude Brothers
Parker, Alice	Johnny, I Hardly Knew Ye,	SATB	Lawson-Gould
Vehar, Persis	Lullaby	SATB	English, Plymouth
Whitecotton, Shirley	The Fringed Gentian	SATB	GWM
Zwilich, Ellen Taaffe	Thanksgiving Song	SATB piano	Theodore Presser
High School: Difficult			
Diemer, Emma Lou	From This Hour, Freedom	SATB/piano	Lawson-Gould
Diemer, Emma Lou	Madrigals Three	SATB	Carl Fischer
Diemer, Emma Lou	Your Friends Shall be the Tall Wind	SSA, SATB/piano	Gemini
Larsen, Libby	...And Sparrow Everywhere	SATB unaccompanied	E.C. Schirmer
Spencer, Williametta	At the Round Earth's Imagined Corners	SATB	Shawnee Press
Vehar, Persis	Reflections on childhood	SATB	American Music Center
Zaimont, Judith Lang	Three Ayres	SATB	Broude Brothers

1 "About Hildegard Publishing Company," Hildegard Publishing, accessed November 15, 2020, <https://www.hildegard.com>.

2 "Women Composers," Choral Domain Public Library, accessed November 15, 2020, https://www.cpd.l.org/wiki/index.php/Category:Women_composers.

3 "Choral Music by Women Composers Database," Orange County Women's Chorus, accessed November 15, 2020, <https://ocwomenschorus.org/women-composers/>.

4 "Category: Female People," IMSLP: Petrucci Music Library, accessed November 15, 2020, https://imslp.org/wiki/Category:Female_people.

5 Barber, Holly. "Women in the Spotlight: A Survey of Female Choral Composers for Middle and High School Choirs." Master's thesis: California State University, Los Angeles, 2017. Proquest Dissertations & Theses Global.

6 Allen, Sue Fay and Kathleen Keenan-Takagi. "Sing the Songs of Women Composers." *Music Educators Journal* 78, no. 7 (March 1992): 48-51.

Body Mapping

A SOURCE FOR SAFE AND EFFICIENT GUITAR TECHNIQUE

Brandon Azbill

How can Body Mapping help classical guitarists to play both safely (preventing injury) and effectively (with precision)? This study provides a set of tools and principles any musician can apply to their musical practice, performance, and teaching.

Body Mapping investigates how our internal representation of structure, function and size impact movement. Research related to the first pedagogical approach and presented in the existing literature shows that proper application of Body Mapping can significantly benefit both vocal and instrumental performers. Creating an accurate body map is an essential component to safe and efficient movements. Therefore, as it will be explained below, Body Mapping can help guitarists solve technical issues, improve playing efficiency, and prevent injury.

Literature Review

The field of Body Mapping is an offshoot from Alexander Technique: a method for improving the quality and ease of movement. F. M. Alexander Technique has several overarching principles that can be applied to any task involving body movement. Barbara Conable, an important figure in the world of somatics, explores several key Alexander concepts in a book entitled *How to*

Learn the Alexander Technique.¹ Conable shows the importance of a principle called *Primary Control*. The human body has inherent mechanisms for balance and support which are directly influenced by the head's relationship to the spine. This relationship is known as our primary control. It is very important to understand that the head leads and the spine follows.

In Conable's book *What Every Musician Needs to Know About the Body*, she considers awareness of structure, function and size to be the governing factors in creating an accurate body map.² In order to put this information to work, we need to engage our kinesthetic sense. Kinesthesia is our awareness of size, position and quality of movement. When a person neglects their kinesthetic sense or has an inaccurate body map, it's more likely that inefficient movements and injury will occur.

In *The Art of Classical Guitar Playing*, Charles Duncan describes two types of tension, functional and dysfunctional.³ Duncan never gives a precise definition of functional tension, but he does critique the idea of relaxation. For Duncan, relaxation is the by-product of intelligent and disciplined study (functional tension) and dysfunctional tension is the harmful physical manifestation of psychological stress. Common physical manifestations of

dysfunctional tension in classical guitar include hunching, extreme abduction (explained below) of the left arm, flattening and overarching of the right wrist, excessive pressure and sudden jerking motions. Conable offers a more refined set of definitions regarding tension.

*Big distinction: work is using muscles; tension is tightening muscles and then using them. This is not to be confused with artistic or musical or emotional tension. Work produces artistic tension (it accomplishes or gives it as an effect); muscular tension interferes with artistic tension.*⁴

It's important to have clear definitions regarding tension. Conable replaces Duncan's term functional tension with work and dysfunction tension with tension. There needs to be clear terminology and consistency of physiological terms throughout all teaching pedagogies.

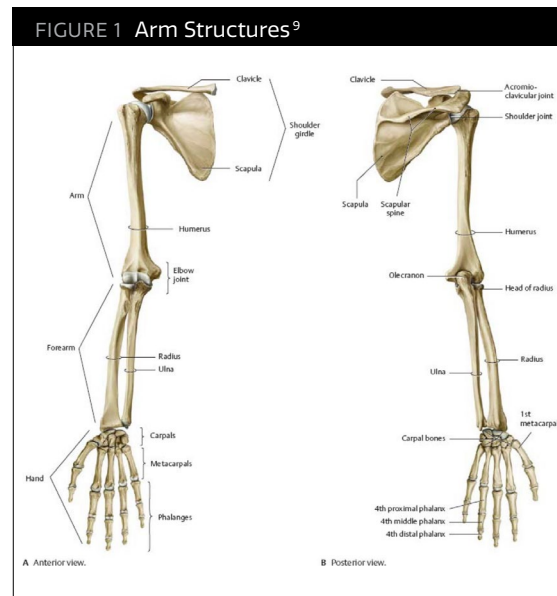
Another important concept often neglected in guitar playing is the mid-range of our joints, where our body is most comfortably at rest. Guitarist and movement specialist David Leisner explains, "The mid-range of motion creates a state of stability and rest. Therefore, the mid-range is where we want the joints to be most of the time, when possible."⁵ The more tools we have for assessing safe and efficient movements, the less susceptible we are to injury. A great example of this concept applied to classical guitar can be seen in the right (plucking) hand. There are many exceptions to this concept, but it's an excellent guiding principle for safe and efficient classical guitar technique.

Overuse and misuse are the most common causes of injury in musicians. Gerald Klickstein, author of *The Musician's Way*, divides overuse into three main categories: muscles, tendons and nerves.⁶ Developing an inclusive awareness that includes motor, cognitive and sensory information can help us to catch an injury before it occurs.⁷ Skin, lip and joint injuries are also

common. Misuse is closely related to the mis-mapping of anatomical structures. Creating an accurate body map is equally important to learning how our instrument works and where the notes are. Klickstein has a useful list of ten injury-prevention basics: increase playing time gradually, limit repetition, regulate hand-intensive tasks, manage your workload, warm up and cool down, minimize tension, take breaks, heed warning signs, take charge of anxiety and keep fit and healthy.⁸

Structural Anatomy

We shall limit our exploration to the anatomical structures most relevant to guitarists (upper limbs). Figure 1 shows the structural anatomy comprising an entire arm. The hand is divided into three main parts: carpals, metacarpals and phalanges. We have eight carpal bones at the wrist and three phalangeal bones below the knuckle: proximal, middle and distal. The radius and ulna comprise the forearm, which connects to the upper arm at the elbow joint. Rotation of the hand comes from the radius and ulna at the elbow joint. The largest bone in the arm is



the humerus, which connects to the scapula at the shoulder joint. Independent rotation of the humerus occurs at the shoulder joint. The shoulder girdle contains a scapula and clavicle, which help to move the entire arm structure.

Types of Movement

Flexion decreases the distance between two body parts and *extension* increases the distance between two body parts. The fingers, wrist, elbow, and shoulder can all perform flexion and extension (Figure 2a-b). *Abduction* is movement away from the midline (center of the body) and *Adduction* is a movement toward the body's midline. Adduction and abduction occur between the fingers (in relation to the middle finger) and between the arm and midline of the body (this movement involves the shoulder joint and shoulder girdle). Radial deviation is technically abduction of the wrist, and ulnar deviation is adduction of the wrist. *Medial rotation* is the rotation of a limb toward the body's midline, and *Lateral rotation* is the rotation of a limb away from the body's midline. *Elevation* is a superior (upward) motion and *depression* is an inferior motion (downward). Elevation and depression of the shoulder girdle occur when the scapula moves up or downward at the stern-clavicular joint. *Protraction* of the scapula occurs when the shoulder moves forward laterally, and *retraction* of the shoulders pulls the scapula posteriorly and laterally toward the vertebral column.

Applications to Guitar Technique

Joints should remain in their mid-range when motion is not required, where the body naturally likes to rest. If your seating or standing position does not allow your joints to rest in its mid-range, adapt the playing position to accommodate for this concern. To perform a free stroke, all joints in the hand should start in their midrange. The stroke itself requires flexion of all phalanx joints. A common free stroke

FIGURE 2a Finger, wrist, and forearm movements¹⁰

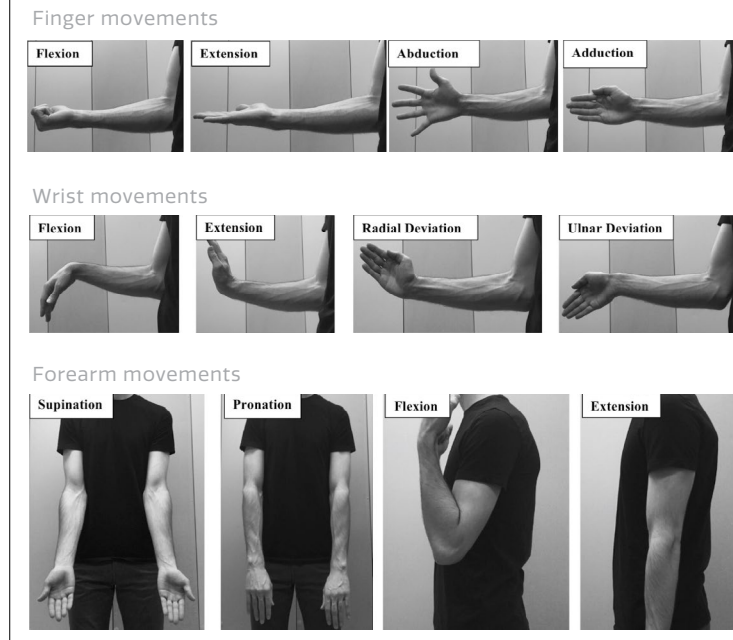


FIGURE 2b Shoulder movements¹¹



mismapping takes place when flexion occurs exclusively at the distal interphalangeal (DIP) and proximal interphalangeal (PIP) joints. In a rest stroke, we begin with slight extension of the phalanges and follow through with flexion of the PIP and metacarpophalangeal (MP) joints. The DIP joints do not require flexion during a rest stroke; they should be allowed to be hyper-extended when passing through the string. It is common for guitarists to perform a rest stroke with ulnar deviation to accommodate for the alignment of multiple fingers on a single string. Alignment of the fingertips can also be achieved through flexion or extension of the phalanges to account for the natural difference in finger length. Both options stray from the mid-range to accommodate for a specific technique. To find a good left-hand position I suggest sitting upright and allowing your hand to hang toward the ground. Next you will flex the elbow joint while bringing your forearm into a supine position. The wrist should remain in its mid-range whenever possible. To prepare the fretting fingers for playing, we must angle the fingertips toward the fretboard, this requires slight flexion of the DIP and PIP joints. Flexion of the MP joint is responsible for much of the force required to fret a string. Allowing the shoulder joint to slightly extend via gravity will reduce the overall work required by our fingers. There are many exceptions to the concept of mid-range, but it is an excellent tool to guide the use of our body during practice.

A key component of Body Mapping and Alexander Technique is kinesthetic awareness. There are kinesthetic receptors in our muscles, tendons, and joints that allow the brain to detect position, shape, amount of effort, and direction of motion. Musicians often focus so intensely on sound that they neglect to ask themselves how it feels to play a passage. The human body

has limitations; this is not an excuse to avoid difficult music, but a reminder to work within our limitations and engage all of the relevant senses. Playing in front of a mirror allows us to monitor movement, catch mismappings, detect unnecessary motion, investigate tension, and address many other technical deficiencies. Your body has a wealth of information, but in order to process this information we need to engage multiple senses.

Conclusion and Recommendations

Music is constantly evolving, and in order to keep moving forward we need to investigate the work of others and adapt our playing to the most accurate and up to date information. Musicians need a set of tools that allow everyone to assess their own technique with a basis in human anatomy. Make sure to engage all relevant senses (visual, auditory, vestibular, tactile, and kinesthesia). The entire body should be thoroughly mapped in order to play at an optimal level (safely and efficiently). Always approach technique from a place of logic and reason. When uncertain about the safety or efficiency of any movement, see a specialist. Anyone who wishes to further research the implications of Body Mapping on classical guitar technique should consult the most up to date technical literature and work with a movement specialist.

- 1 Barbara Conable, *How to Learn the Alexander Technique: A Manual for Students* (Portland: Andover Press, 1995), 1-2.
- 2 Barbara Conable, *What Every Musician Needs to Know About the Body* (Portland: Andover Press, 2000), 41.
- 3 Charles Duncan, *The Art of Classical Guitar Playing* (Miami: Summa-Birchard Inc., 1980), 1-3.
- 4 Conable, *What Every Musician Needs to Know About the Body*, 74.
- 5 David Leisner, *Playing With Ease: A Healthy Approach to Guitar Technique* (New York: Oxford University Press, 2018), 15.
- 6 Gerald Klickstein, *The Musician's Way* (New York: Oxford University Press, 2009), 231-233.
- 7 Conable, *What Every Musician Needs to Know About the Body*, 39.
- 8 Klickstein, *The Musician's Way*, 242.
- 9 Markus Voll and Karl Wesker, *Skeleton of the Upper Limb*, 2008, in *Atlas of Anatomy* edited by Michael Schuenke, Erik Schulte and Udo Schumacher, *Atlas of Anatomy* (New York: Thieme Medical Publishers, 2008), 252.
- 10 Brandon Azbill, *Finger, wrist, and forearm movements* (Portland: "in manuscript", November 24, 2019).
- 11 Brandon Azbill, *Shoulder Movements* (Portland: "in manuscript," November 24, 2019).

The
OVAL TABLE
 SURVEY RESULTS

How did the pandemic impact the Portland music community?

by *Subito Staff*

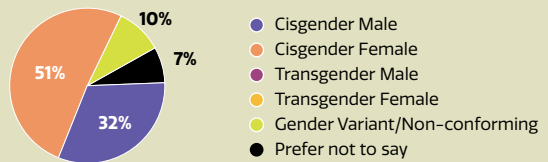
We conducted an online survey to analyze how musicians and people who work in the music industry of Portland as well as students at the PSU School of Music have been affected by the Covid-19 Pandemic. We explored the impacts of Covid-19 in the Portland music community in terms of financial prospects, online shows, and personal music growth. We also asked the participants to share their gender and race in order to explore how the pandemic has affected different demographics. This survey is meant to help raise awareness about how the local music community has been affected by the pandemic as well as help people come to a greater understanding of the struggles musicians went through and continue to go through. The questions asked on the survey are listed below.

Notable Findings

- Due to a small sample size, this survey could not determine a disparity in experience between demographics based on race. This result, however, does indicate a lack of diversity in the sample population (which was centered in the PSU school of Music) or possibly a self-selection bias.
- Over half of musicians/industry workers reported to have lost sources of income due to a decrease in performance opportunities.
- Almost three fourths of musicians/industry workers reported that they had performed in a virtual performance since the pandemic began.
- Despite the global economic turmoil brought on by the Pandemic, most musicians/industry workers were not forced into new occupations.
- In our open ended question, 46% of survey participants reported that they had progressed as musicians, 32% reported that they digressed, 12% reported stagnation, and 10% reported a mix of progression and digression.
- Most musicians who claimed to have progressed credited this to more solo practice time. Most musicians who

What is your gender?

41 RESPONSES



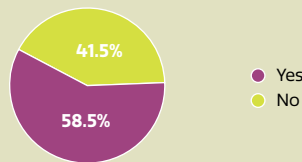
What is your ethnicity?

41 RESPONSES



Have you lost income? *That would have been gained by work in the music industry (performing, teaching, administration, editing, producing).*

41 RESPONSES



claimed to have digressed credited this to the lack of performances and group rehearsals.

- While the other three response types had participants from multiple genders, no one who identified as a cis-gender male reported that they had digressed. All of those who reported that they had regressed were women (85%) and gender non-conforming people (15%).

Respondents were asked: Considering the disruptions caused by the COVID 19 Pandemic, do you think you have progressed, digressed, or remained the same as a musician? Why do you think this?

“I think my performing skills have digressed because I haven't performed in front of a live audience in a long time. Performing over zoom or recording myself just isn't the same as performing for others in person.

“In some respects I have progressed, since being home allowed me more time to practice, score study and compose. But it certainly put my career on hold for a while and I did lose one of my major music gigs as a result of it.

“I've regressed as a performer, but progressed as a composer because I haven't been able to perform, but I've had a lot of creative work to do for school, and plenty of extra time to dig into it. It has been just another trade-off.

“I think I worked very hard to make sure I continued to progress as a musician. But it's definitely been more challenging on the pandemic. Having the privilege of access to education and great teachers has helped a lot.

“Since we're online, I rarely have to perform in front of people or work in person to better my musicianship. On top of that, I am not able to work with and connect with others at a deeper level to grow as a musician because everything is virtual. I am missing out on these opportunities.

“I was also entering a new career at the start of the Covid shutdown, and finding a new job was nearly impossible. I sent in over 100 applications and, for the first time in my life, heard back from none of the first 100 submitted. I got no interviews in my field. I also was overqualified for all other fields for which I applied. I work wherever I can and have been struggling to get by, no time for music outside of recording track gigs.

“My plan after graduating was to get a job at a studio, which was virtually impossible and I also lost out on opportunities to collaborate with other musicians due to the pandemic. However, I had to find other ways to collaborate with artists, creating virtual connections, which was a skill I'm glad I had to learn, and I was forced to be more comfortable working alone as opposed to in collaborative settings, which is what I've always been more comfortable with. While the pandemic absolutely effected me, my music, and my ideal professional path, it allowed me to develop new skills which I'm thankful for and believe will help me in the long run.

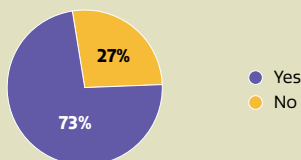
“My social and event calendar has lightened considerably due to the pandemic so I have had more time to refine my practice routines as well as reflect on myself as a musician.

“In some ways I've progressed in terms of my composing and producing skills from being home and in my studio much more. However my singing skills has felt like its regressed because of the struggle for consistent performing spaces and opportunities.

“There is an immense decrease in the amount of opportunities in the music industry. People are used to communicating in person, and technology is new to a good number of them. That is difficult to learn in such a short and sudden time frame.

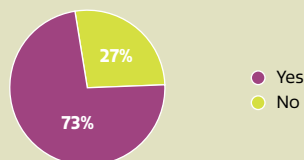
Have you participated in virtual performances?

41 RESPONSES

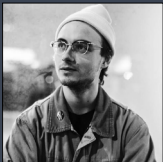


Has the pandemic forced you into a new field/occupation?

41 RESPONSES



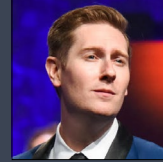
Meet Our Team



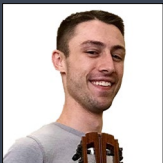
Michael Anderson
MAJOR: COMPOSITION
INSTRUMENT: VIOLA



Connor Fast
MAJOR: PERFORMANCE
FOCUS/INSTRUMENT: SAXOPHONE



Justin Miller
MAJOR: MM CHORAL CONDUCTING
INSTRUMENT: VOICE



Brandon Azbill
MAJOR: MS MUSIC
INSTRUMENT: GUITAR



Kaya Hellman
MAJOR: MUSIC EDUCATION
INSTRUMENT: VOICE



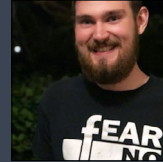
Karen Porter
MAJOR: MM CHORAL CONDUCTING
INSTRUMENT: VOICE



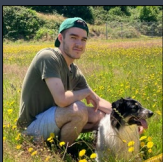
Carley Baer
MAJOR: MUSIC EDUCATION
INSTRUMENT: VOICE (JAZZ)



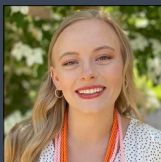
Angelica G. Hesse
ALUMNA
MAJOR: PERFORMANCE
INSTRUMENT: VOICE (SOPRANO)



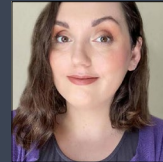
Charles Rose
MAJOR: SONIC ARTS &
MUSIC PRODUCTION
INSTRUMENT: PIANO



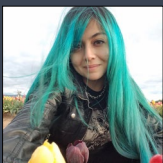
Johnny Barker
MAJOR: PERFORMANCE
INSTRUMENT: PERCUSSION



Taylor Hulett
MAJOR: MM PERFORMANCE
INSTRUMENT: VOICE (SOPRANO)



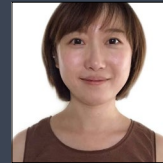
Suzann Stevens
MAJOR: MM VOCAL PERFORMANCE
FOCUS/INSTRUMENT: VOICE



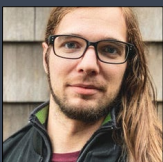
Jaimie Crush
MAJOR: CHEMISTRY
INSTRUMENT: VOICE



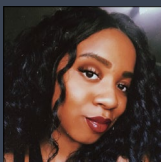
Camila Luiz de Oliveira
MAJOR: MM PERFORMANCE
INSTRUMENT: FLUTE



Giuyan Zhou
MAJOR: MM PERFORMANCE
FOCUS/INSTRUMENT: CELLO



Nicholas Emerson
MAJOR: SONIC ARTS &
MUSIC PRODUCTION
INSTRUMENT: GUITAR



AnnaMarie Meyer
MAJOR: JAZZ PERFORMANCE
INSTRUMENT: VOICE



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