

“Queering the Dominant:
Disco and the V Chord’s
Second Wave”

A Lecture Recital by

Killian Justus Grider

completely optional,
with no bearing on the completion of the
Master of Music degree, 2023
Student of Andrew Schartmann

Thursday, December 15, 2022
8:00 p.m.
Pierce Hall

CHAPTER ONE

Introduction

Walter Murphy *A Fifth of Beethoven* (1976)

Donna Summer *On the Radio* (1979)

Franz Schubert Allegro from **String Quartet No. 14 in D Minor**
(1797–1828) **D. 810, “Death and the Maiden”** (1824)

Fabian Andre, Wilbur Schwandt *Dream a Little Dream of Me* (1933)

Domenico Modugno, Franco Migliacci *Nel Blu Dipinto di Blu (Volare)* (1958)

String Quartet, Jazz Band

CHAPTER TWO

Methodology

Bobby Hebb *Sunny* (1976)

Keegan Marshall-House, piano

CHAPTER THREE

Analysis

Henry Mancini *Moon River* (1961)
(Audrey Hepburn)

Gloria Gaynor *I Will Survive* (1978)

Pat Ballard (The Chordettes) *Mr. Sandman* (1954)

Hues Corporation *Rock the Boat* (1974)

Jay Livingston, Ray Evans *Que sera, sera* (1955)
(Doris Day)

Cheryl Lynn *Got to Be Real* (1978)

Carole King (Shirelles) *Will You Love Me Tomorrow* (1960)

Bee Gees *Stayin' Alive* (1977)

ABBA *Waterloo* (1974)
Dancing Queen (1976)

String Quartet, Jazz Band, Vocal Quartet

CHAPTER FOUR

The Queering of Sexual Metaphor in American Popular Music

CHAPTER FIVE

Conclusion

Donna Summer *Last Dance* (1978)

String Quartet, Jazz Band, Vocal Quartet

String Quartet

Katie Knudsvig, Hannah O'Brien, violin
Jacqui Armbruster, viola
Karl Henry, cello

Jazz Band

Keegan Marshall-House, piano
Mitch Selib, guitar
Ben Friedland, bass
Alex Yoo, drums

Vocal Quartet

Madeleine Wiegers, Emmy Guo, soprano
Sahana Narayanan, Huntley McSwain, alto

Thank you all for taking this elective course! Please refer to the class policies listed below:

- Food and drink ARE permitted unless security has told you otherwise, in which case they are not.
- Cell phones are strictly prohibited unless you are sharing the password to the livestream with someone, checking the time, replying to that one last text message, or looking up song lyrics to sing along.
- Emotional listening is encouraged. Feel free to clap, cheer, weep, laugh, boo, etc. to your heart's content, though please do so convincingly.
- While the door to knowledge shall remain evermore open, the double doors of Pierce shall not. Enter or leave the hall with equal parts confidence and haste.
- After the contents of this performance, you are not permitted to listen to music as you did beforehand.
- Smile even if you're bored! It's better for my anxiety.

If you zone out at any time, refer to the sparknotes below:

Recurring Names

Betty Friedan - Second Wave Feminist and author of *The Feminine Mystique* (1963); wanted women to find financial and sexual independence from men

Susan McClary - Feminist music theorist who claims Western classical directional harmony and cadence-based form represent conquest-based male sexuality

William Caplin - Music theorist who describes the use of cadence and harmony within Western classical music

Jason Summach - Music theorist who describes the form of popular music according to modules; common examples are AABA ballads and verse-chorus (VC) songs

Modules (8-16-bar units of popular music)

A (Strophe) - Harmonically self-contained, often with a refrain; mutually exclusive with V and C

B (Bridge) - Typically moves from predominant to dominant harmonies and signals return to other module

V (Verse) - Lyrically variant and usually emphasized tonic; dependent on C

C (Chorus) - Lyrically invariant, with more energy than verse, also usually emphasizes tonic

P (Prechorus) - Builds momentum from verse to chorus; may emphasize predominant or dominant

Z (Postchorus) - Vaguely any repeated section after chorus that serves one of many purposes

Important Terms

Queer (v) - To consider or interpret from a perspective that rejects traditional categories of gender and sexuality

Teleology - The focus of the purpose rather than the genesis of an object; defining something by its goal or functionality; goal-orientation (i.e. The V chord's purpose is to return to the I, thus it provides harmonic teleology to the music.)

Second-Wave Feminism - A short-hand for the many simultaneous interpretations of feminism ranging from 60s to 80s in Europe and the Americas; broadly emphasized sexuality, women's reproductive and financial rights, and overall gender equality; would later be continued in third and fourth-wave which would explore intersectionality, respectability politics, and dissolution of patriarchy, among many other things.

Upcoming Concerts at NEC

Visit necmusic.edu for complete and updated concert information:

Sarah Heimberg, trumpet (BM)

Student of Steve Emery

Sunday, December 18, 2022 at 8:00 p.m., Williams Hall

SONATA CLASS CONCERT, Vivian Hornik Weilerstein, coach

Monday, December 19, 2022 at 5:30 p.m., Williams Hall

Food and drink are not allowed in the concert hall,
and photography and audio or video recording are prohibited.
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contact the head usher or house manager on duty or inquire at the Coat Room.
Latecomers will be seated at the discretion of management.

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