21st Century Choral Performance Practice: Presenting the Mash-Up With Practical Applications

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21ST CENTURY CHORAL PERFORMANCE PRACTICE: PRESENTING THE MASH-UP WITH PRACTICAL APPLICATIONS

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To God, thank you for life and the ability to experience and express it through music. To all people and experiences I have encountered thus far in my life, thank you for shaping the person I am today, providing me with my own unique way of perceiving the world. While the list of people and events overtly responsible for guiding me in self-actualizing as a musician is longer than I am consciously aware, I would like to specifically thank the following people who have contributed to my music education, leading to the development of this document:

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ABSTRACT

Recent paradigm shifts in music production have generated a newly recognized texture formed by blending two or more pre-existent and pre-recorded songs together. Originating in pop culture, mash-ups often sample from genres and cultures otherwise not typically associated. This new form requires formal definition, codification, and application. Developments in digital coding and dissemination of the latter twentieth century expanded the diapason of music composition, revealing the mash-up as a naturally occurring product of harmonic evolution. A description of the computer software Audacity and its capabilities depicts an uncomplicated aural-based method for composition which generated the early mash-ups of the 2000’s. This document will include brief analyses of “Just the Way You Are/Just a Dream” from the 2011 motion picture Pitch Perfect and “Let Me Fly” arranged by classical composer Matthew Herman to provide a basic codification of this emerging form. This research suggests abundant possibilities for practical applications to create and develop innovative choral mash-ups in 21st century choral performance practice. The proposed methodology incorporates traditional choral arranging practices with current music production software and includes ideas for live interactive performance practices. Creating a mash-up from Haydn’s Missa Sancti Nicolai with a hybrid approach of written score and sonic analysis using Audacity software demonstrates its accessible application in programming, engaging the conductor and singer in a collaborative process. The ensuing results suggest the mash-up may bridge the gap between virtual and live media and reveal a need for
conducting and rehearsal methods that include recorded music as part of the choral experience.
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FOREWORD

This document is a part of the dissertation requirement for the Doctor of Musical Arts degree in Choral Conducting. The major portion of the dissertation consists of four public recitals, one of which is a lecture recital. Copies of the recital programs and their notes are bound at the end of this paper, and recordings of the recitals are on file in the USC School of Music Library.
CHAPTER 1: INTRODUCTION

Mash-Up Defined

The mash-up refers to a compositional style, a musical texture, and a performance practice. Gheogegnan and Klass\(^1\) define a mash-up as:

A song or composition created by blending two or more pre-recorded songs, usually by overlaying the vocal track of one song seamlessly over the instrumental track of another. To the extent that such works are transformative of original content… (p. 45)

It is a holistic response to changing technology\(^2\) where two or more samples from pre-existing pieces of music sound simultaneously and/or sequentially. Due to the influence of digital communication, mash-ups are conceived by “cut and paste” techniques, a term and concept generated from computer word processors, as opposed to modern standard notation. This mashed-up process horizontally sequences intact chunks or samples, extrapolated in their entirety from the original pieces, and at times may vertically fuse the samples to create an altogether new work. This paper explores the possibility of creating a hybrid choral form that bridges the gap between the standard practices of choral music and the technology-driven response known as the mash-up found in contemporary popular music.

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There is debate concerning originality, copyright ownership, and, ultimately, the future of this new art form. Upon acknowledging the existence of the mash-up and accepting it as having practical and aesthetic value, a formal, codified system of active and passive musicing\(^3\) must be developed. This is already occurring, but it demands both the respect and attention of formal music institutions. The mash-up is a corollary to the digital shift\(^4\) permeating all of society. Therefore, a brief exploration of the mash-up’s identifying elements similar to other forms already in practice, an establishment of its unique qualities, and an explanation of how technology corroborates its existence may yield a solid framework from which to wield a new form of musical expression.

**Purpose of the Study**

I will attempt to explore current practices in creating and performing the mash-up and propose a method of implementing this form into the rehearsal and performance process. The results will likely expose the need for developing new systems of notation, performance, and conducting to bridge the gap between the virtual medium and traditional live media. This research may serve as a fundamental framework for further exploration toward legitimizing the mash-up as a new music practice that can interrelate musical works from one or more eras.

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\(^4\) Digital shift refers to the global trend that occurred in the 1990’s where systems of storing and disseminating information moved from print to digital format in a virtual reality.
Literature Review

A comparative approach of the mash-up with contemporary compositional techniques reveals that its fundamental elements have always existed in various capacities. The mash-up shares similarities to the medieval composer’s use of preexisting melodies as the basis of a new piece imposing new musical elements horizontally to gloss or trope\(^5\) a melody, or vertically in the development of the parody, paraphrase, and cantus firmus mass.\(^6\) The concept of borrowing and mixing multiple works or smaller identifiable melodic samples cut and pasted together to form a new larger work is also used in the medley, review, pastiche, and collage. Less formally codified methods of borrowing appear in the remix, looping, chop ‘n screw and cut/paste compositional techniques of R & B, rap, jungle, break beats, rock-tronica, electro-soul, trance, garage, trip-hop, house, progressive house, electro house, disco and dance music from the underground, garage, pop, hip-hop, and EDM (Electronic Dance Music) cultures, all of which trace their sound production methods to a movement led by inner city DJs of the 1970s.

Perhaps it is not that the mash-up is a new element; rather it is a new perspective that results from the fusion of multiple samples extrapolated from preexistent compositions conceived through interactive digital media as opposed to oral or written means. This new medium allows modern composers to simultaneously expand musical elements to form thicker textures more easily than with music notation. When composers use a system of notation based on preexistent ideas to horizontally arrange notes for a


\(^6\) The parody, paraphrase, and cantus firmus mass all utilized preexistent material as the basis for their composition
melody and vertically create harmony, DJ’s or dance music-centric composers take a multi-faceted approach to arrange or “loop” samples or “hooks” of a song; this is a digital composition process that incorporates a variety of pre-recorded sounds and music into the sonic fabric of a new composition.\(^7\)

Western harmony and melody expressed in standard modern notation relies on the use of an inventory of pitches such that originality lies in how the pitch is used, not in the creation of a new pitch. Similarly, the mash-up utilizes any number of prerecorded songs or samples from songs as the basis of its system with its originality demonstrated not in the creation of a new song, but in how it uses one song in conjunction or succession with another song. Use of borrowed material as the basis for composition has been found in quod libet, partner songs, medleys, pastiche, and tributes. However, the specific manner of borrowing and smashing harmonic elements between pieces, characteristic of the mash-up, resulted from developments in digital technology. Innovations in software readily allow prerecorded pieces of music to be easily interchanged and altered as needed to realize a new musical experience.

The limits of printing technology and low literacy rates of the medieval era shaped the way in which composers and listeners perceived music, primarily through aural and oral routes. This affected the evolution of music notation and harmonic texture.\(^8\) Another momentous development in music notation came from the invention of the printing press and with it, a shift in composition and harmonic practices that made

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printed music available to a much wider audience. The printing press revolutionized literacy and allowed for a new system of notation that was easier to read.

With the 21st century came another monumental shift in technology, a digital shift; and with it a movement toward an interactive multimedia society where thoughts and ideas are shared through digital communication that simultaneously engages multiple senses in the conception, dissemination, and perception process. Shifts from print to digital formats and from live to virtual media via the Internet have facilitated the development of music-sharing and layering software. In the model of the mash-up the composer may now deliver to the listener the literal elements that would serve as his inspiration for a new work.

**Methodology**

A brief historical review of technology and geopolitical factors affecting paradigm shifts in the ways humans express, disseminate, and actualize music will be included. I will analyze the mash-ups “Just the Way You Are/Just a Dream” from the 2011 motion picture *Pitch Perfect* and *Let Me Fly* written by Matthew Herman. By using Audacity software I will synthesize a mash-up of the Credo movement from Haydn’s *Missa Sancti Nicolai* with snippets of each of the remaining movements of this mass. Accessibility for implementation in a choral program whereby both the conductor and the chorister may engage in a creative choral process and experience will be explored, as well as suggestions for using this form to include both live and recorded media simultaneously.

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9 This method is reflective of the layering technique used by classical composers such as Haydn to compose a missa brevis often referred to as telescoping.
CHAPTER 2: GROWTH AND DEVELOPMENT OF HARMONIC TEXTURE

Oral Society

Western music dissemination before modern notation relied primarily on oral replication occasionally recorded with a limited set of symbols for an inventory of pitches. Continued developments in notation increased music’s accurate replication. Complex arithmetic formulae and exploration of the properties of sound led to specific sequences of a given inventory of pitches known as the Greek modes. Philosophers then codified these modes into a system based on observations of each mode’s effect on the listener’s behavior. Socrates, as described by Plato, outlined a code that established value and purpose on how to conceive and perceive each mode, ultimately using music to relate certain spiritual and emotional characteristics that promoted social order. Thus the ability of music to affect human behavior, specifically to instill values that reinforced those of the Republic served as a primary purpose for its codification.

The Jewish, Near Eastern, and Byzantine cultures used this modal technology to develop melodic formulae for psalm texts. These modes enhanced their language’s efficacy with alterations made to augment emotive content, and rhetoric/syllabic clarity. This addition directly influenced the development of Catholic chant appearing in the medieval era. While no written record explicitly makes this connection, the direct use of

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modes, with heavy reliance on the Dorian and borrowed/sampled melodic formulae, suggests that direct borrowing from multiple sources served as the foundation of music composition for a millennium. Concurrent to the unified system of modes, a codified notation system began to evolve.

Transition to a Written Society

The practice and performance of harmony began in the form of organum first described in the *Musica enchiriadis*, and *Scolica enchiriadis*. These primitive manuals provide a description of harmony with examples and practical applications for its use, guidelines on how to perceive any given specific harmonic interval as either pleasing or displeasing, and rules for adding tones to a pre-existing chant melody with Daseian notation. However, paintings and accounts that predate these two treatises depict singers and instruments together, suggesting an aural awareness of harmony occurred prior to a written awareness. This is analogous to the modern mash-up and the interactive multimedia digital era in that the mash-up as a phenomenon already exists in an informal undefined form in pop culture.

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12 These Consuetudinary manuals were anonymously written in the ninth century by a monk from the Aquitanean Order and contain guidelines and rules for simultaneously sounding two or more tones where a tone itself is a borrowed idea from the Pythagorean framework for pitch.

13 Lacking the technology of keys or valves that could perform diatonically, rudimentary instruments could play a drone on a monophonic tune’s modal finalis or confinalis across the duration of the performance. This provided humans with the opportunity to readily hear and produce simple harmony. Thus the instrumental drone effect influenced the development of vocal harmony, perpetuating the shift from monophonic to polyphonic texture.


15 Ibid.
In the early 11th century developments in notation and the musical staff by music theorist Guido D’Arezzo led to a conceptualization of music that facilitated the composition of polyphonic texture. The new notated musical code created consistency in dissemination. This provided church musicians with material they could alter and manipulate into new compositions. Singers also developed a system of adding ornate melismas and/or text to traditional chant that enhanced the message or placed the chant within its Biblical context, a process known as troping. The trope became a medieval solution analogous to the mash-up in that tropes enhanced an existing chant by extending or adding melismas, new words, or music between movements of the mass, and/or a complete addition of new text set to a new melisma altogether. The added text always related in some capacity by providing a contextual framework or details that created a stronger connection between the chant and the specific occasion; this is referred to as glossing.16

The trope flourished across the 10th and 11th centuries with a decline in the 12th century,17 when it developed into the motet. The isorhythmic motet of the late Middle Ages often used borrowed proportions or shapes, chosen from the function or purpose for which it was composed, as the basis for its talea or color. Interestingly, the motet became the customary form to express originality, yet used borrowed material from which composers would reassemble musical elements to create a new work for new intentions.

With the primary mode of music notation and performance transitioning to written methods, the inaccessibility of hand-written copies kept certain practices from the

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17 Ibid.
oral tradition relevant. The arduous and lengthy task of replicating information in the form of a manuscript limited accessibility to books and printed music, which is likely responsible for the low music and linguistic literacy rates. Perhaps this explains why composers of the 13th and 14th centuries composed music by borrowing familiar tunes already in the vernacular like *L’homme armé* and *Se la face ay pale* as these melodies were readily available to performers and listeners.\textsuperscript{18}

**Written Society**

German-engineered printing technology significantly increased the dissemination of music as well as music literacy with a correlating rise in the influence of the German tradition of music-making in western society. Improved accessibility of music led to new compositional styles expressed through a new system of notation that presented music that was aurally more simple yet visually more complex than the previous era. The new technology and mode of communication enabled composers to readily study and imitate melodies and motives. This increased the emphasis of print media and visual comprehension in the music-making process. As a result, the rules of originality acceptable in the previous era, as seen in the amount of borrowing and imitation in mass writing,\textsuperscript{19} were no longer acceptable.

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\textsuperscript{18} This addresses the dilemma of the limited storage capacity of human memory and corroborates the use of music as its reinforcement, e.g. use of popular melodies for broadside songs of Protestant era propaganda\textsuperscript{18} or even modern day use of melodies for memorizing the alphabet.\

\textsuperscript{19} Composers of the late Middle Ages and Renaissance often used borrowed melodies as the basis for their masses. A cantus firmus mass refers to a mass that is composed from a pre-existing cantus firmus in its entirety, usually found in the tenor voice. A paraphrase mass contains identical, altered, or elaborated pieces from a pre-existing tune located in various voices throughout the mass. The parody mass uses the melody and harmony of a pre-existent piece as the basis for most if not all the voices of a mass.
Increased reliance on written methods facilitated by the printing press geographically freed the music experience. Accountability from the increasingly musically literate community and the ensuing developments in music analysis, demanded aurally and visually original compositions. New rules on originality ensued with the start of legal rights to intellectual ownership in music with punishments for imitating or borrowing printing techniques or published music as a means for composition; a complete juxtaposition of the customary borrowing-practices of the pre-printing press era. The increased literacy rates and access to printed media resulting from the printing press required society to evaluate and propose new standards of composition commensurate to the capabilities and limits of the written-visual paradigm.

The accessibility and distribution facilitated by printing technology expanded the exchange rate of ideas across Europe and generated new forms of music and compositional techniques. Works were deemed valid if they contained a newly composed melody with a unique harmony containing a contouring melody composed from a bass line with internal harmony realized last. Thus compositions may sound similar and share identical chord progressions or basso ostinato as long as the influences and borrowed concepts were visually undetectable. For example, Jeremy Yudkin's demonstrates this idea in his analysis a series of string quartets composed by Haydn, Mozart, and Beethoven. Mozart’s K. 464 is a direct homage to a Haydn string quartet. Evidence from Beethoven’s sketch book that he used to compose his own string quartet shows he had extensively studied this same Mozart quartet. Yudkin then reveals numerous similarities

between Beethoven’s and Mozart’s quartets hidden to the eye by Beethoven’s use of a 3/4 meter in the same movement that Mozart used a 6/8 meter and identical tonal shifts in the same order disguised by the use of a different key.

Other composers, such as Handel, who used more overt borrowing in this era avoided this scrutiny by using samples from obscure works from unknown composers in countries far from where he lived. In essence, the elements of borrowing, either overt or incidental, from mere exposure still served as the basis or at least a component of a composition. Knapp proposes the limited symphonic output by Brahms and his contemporaries was a consequence of the scrutiny they faced if their works contained any trace of borrowed material. He references music critics’ harsh response to the premiere of Brahms’s first symphony for his occasional use of themes borrowed from Beethoven. This may be responsible for the stifled creative environment that led composers at the turn of the century to seek originality by expanding or abandoning the rules of classical harmony as heard in exoticism, serialism, primitivism, impressionism and expressionism.

**Transition to an Interactive Digital Society**

At the turn of the century Schoenberg and other composers sought originality in the abandonment of the tonal system. However, works produced from this method seem under-represented in modern choral performances. The extremely complex compositional

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techniques and the highly developed level of musicianship required to perform and comprehend the music diminished its accessibility to modern performers and audiences. This is particularly the case with choral ensembles because of the predominance of amateur performers in the field.

An equally musically challenging yet more comprehensible solution appeared in the form of collage, a forerunner to the mash-up, with numerous examples found in the works of Charles Ives and Shostakovich. Ives used collage, quotation, and modeling as a new means of expressing a more accurate view of reality where every moment is not only a result of a succession of preceding moments but of other moments from different streams of consciousness that simultaneously occurred. Vocal/choral works like *Serenity* and *On the Counter* quote various hymns and parlor songs to invoke nostalgia and satire in the listener.25 Shostakovich used collage as a means of appearing to conform to the stifling demands of Soviet realism while still expressing his creativity and opposition to the movement.26

In the 1940’s the concept of a mash-up was predicted initially within the classical community by John Cage. Cage predicted a music form composed of recorded samples as the elements for new compositions.27 He further described this process as a catalyst for an overall revolutionary change in the dominant aesthetic codes of music for the latter part of the 20th century. Interestingly, the concept was formed by a professional musician, but

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has remained primarily disregarded by the academic music community and its institutions. The mash-up found its home in the hands of the youth culture of America, particularly the urban subgroup, as the method of sampling, beat juggling, and turntablism was not foreign to their way of music conceptualization. This is further discussed in Chapter Four.

Alongside these naturally occurring trends in the growth of western harmonic practices, computer/digital technology was being developed in the USA, providing the means to readily create a thicker form of harmonic texture. The dawn of the computer age ushered in a shift in conceiving and transmitting ideas from written or typed methods one letter at a time, one note at a time, to holistically conceiving multiple thoughts, ideas, and harmonic sonorities simultaneously via interactive multimedia. This coincides with the development of the collage techniques in music that formed alongside computer technology of the 20th century.
CHAPTER 3: INTERACTIVE DIGITAL TECHNOLOGY CAPABILITIES

The invention of interactive multimedia (combination of visual and audio output) digital technology dramatically expanded the horizon of music-making. The discovery of radio waves invisibly transmitted information across vast spaces at the speed of light. Humans used this technology to create the radio, which specifically expanded and increased music transmission. Radio broadcasting systems required a new system of encoding information including music, which spawned a new recording industry. Soon after its inception, radio technology evolved with the motion picture industry, followed by the invention of television. The combined visual and aural stimulation of television along with its accessibility to access various programs quickly led to its dominance as the primary means of disseminating information. The new system of simultaneously broadcasting information via multiple media paralleled the development of the computer in the 1940’s and eventually digital technology.

Upon combining processes that allowed individual computers to communicate through an internet, computer programmers created interactive, multimedia software written in digital code to express human ideas including music. Establishment written language transmitted by digital code\textsuperscript{28} signified a major transition in human conception

\textsuperscript{28} Although written language is still a primary method of expressing thought, it is now transmitted through Word Processing software and programs that allow holistic functionality such as copy and paste, undo, redo and other capabilities and formatting either not possible or not readily possible with manuscript methods.
and perception, or consumption and production of thought. Written language, by comparison, visually engages the learner through succession of letters, words, sentences and so forth. Digital interactive media engages the learner simultaneously through multiple modalities such as visual, aural and tactile.\textsuperscript{29}

These developments spawned a virtual reality with unlimited storage capacity accessible at the speed of light by the internet. The internet permitted the exchange of music, images, and videos between geographical regions at an unparalleled rate, which provided tools to liberate the imagination, or perceive or react to the same phenomena in new ways. For music, this meant that composers could hear, create, store, or reuse as many musical ideas as they desired with no regard to the confines of paper cost or time-consuming compositional methods. Processing software provides users the ability to create thoughts by combining characters and words, as well as whole thoughts via “cut and paste” processing tools.

Software such as Sibelius and Finale allows composers to transition from handwritten means, yet the composition process largely remains the same. The collage effects described earlier requires an incredibly advanced level of musicianship to compose and perform. With the development of programs such as Audacity and Garage Band,\textsuperscript{29} while researchers debate which method shows higher efficacy in increasing rate and retention of instruction, knowledge acquisition, and application, current trends led by innovations in Internet and digital technology seem to be shaping future composers, performer, and audience members alike in favor of interactive multimedia experiences. For example, students in a piano class at Hampton High School in Henry County, Georgia plug an auxiliary cord from their headphone jack of their individual tablet computers into the auxiliary input jack of a 66-key MIDI keyboard and connect a pair of headphones to the keyboard headphone jack to search internet sites like YouTube and/or interactive software like Synthesia to access tutorials for a selection of their choosing and learn by viewing, hearing and interacting with the technology while simultaneously touching and hearing their own attempts on the keyboard.
musicians lacking formal music training may readily sample digitally pre-recorded music made accessible through innovations in file sharing via the internet.

The ability to readily borrow and layer music generated an interest in collage compositional techniques by lay and professional composers of the 20th century. Digital technology has enabled musicians to demonstrate their awareness of multiple streams of consciousness as they create sonic fabrics woven together from borrowed textures of pre-recorded music into the form of a new work. The development of the mash-up arose within the technology-driven pop culture with music from technology-centered countries such as the USA serving as the basis for the new form.
CHAPTER 4: INNOVATION IN RESPONSE TO REGULATION

In the antebellum south, slaveholders imposed regulations that affected the creative process. African slaves were prohibited from performing music from their homeland. This eliminated the idea of a home different from their current location, and it was hoped this would decrease armed or overtly physical resistance.\(^{30}\) However, the slaves responded by creating new songs or vocal forms to build morale, maintain a sense of unity and common purpose, and disseminate integral messages that would lead to their freedom.\(^{31}\) Thus the law served as partial motivation to create musical expressions that were legally compliant but still satisfied their need for cultural homage and community. The law then, failed to totally separate them from their culture and actually facilitated some aspects of the acculturation process. This suggests that political and social regulation may provide a framework for innovation.

The slaveholders’ and local governments’ endeavors to surveil and control musical expression and its related forms, would be influential in the continued

\(^{30}\) Slaveholders’ fear of resistance was of actual physical resistance, rebellion and revolt. Historical documentation submits that slaveholders and traders were aware of African cultures’ ability to communicate over vast distances and even across some language differences. The uprising that signaled the beginning of the Haitian revolution and only successful slave revolt in the western hemisphere was started by a drum signal given to people who were predominantly of Central African/Congolese descent. The drum signal was the rhythm of Chango/Shango—God of war. Slaveholders and owners were less concerned with the emotional state of the enslaved but more so their state of physical compliance.

development of African musical and cultural expressions in the midst of enslavement. This use of music’s affective properties to regulate a society is reminiscent of the very premise of Socrates’s demand for legal action to regulate music and its modes in hopes of promoting societal order.\textsuperscript{32} History continuously demonstrates that attempts to restrict or regulate creativity lead to innovation. Sinnreich describes this as a cyclical process where:

Resistance to musical regulation becomes an engine of aesthetic innovation...dialectical in nature: the opposing forces of musical regulation and resistance combine to alter the very codes and practices under dispute; the resulting new codes and practices themselves become subject to regulation, and the cycle repeats ad infinitum (p. 30-31).

The earliest phonographs were capable of both playing and recording music. According to Sinnreich, recording companies, upon noting financial losses that resulted from the unregulated ability to record music, decided to make records playback-only. This gave rise to the recording industry as well as many of the copyright laws that still govern sonic music production. The record studios generated large revenue, leading to the development of recording technology that only they could afford. With profit as the primary driving force, these studios selected music that correlated to the tastes of a majority who favored western European styles. This left non mainstream musicians little to no access for using contemporary technology until the 1920s and 1930s with the explosion of the race record industry for African American audiences, as well as recordings and radio stations for immigrant groups such as the Polish, Italians, Jews, and others. The technology was

\footnotesize{\textsuperscript{32} Plato, Republic, trans. G.M.A. Grube, rev C.D.C. Reeve, books III, IV.}
centered on recording and capturing performances of already conceptualized and composed music.

By the 1970s new methods of expressing musical creativity developed for analog technology such as the record player, magnetic audio tape, and multi-track studio recording (which allowed for ‘overdubbing’ of tracks) started to impact music creativity and production beyond the recording of performed music. Inner city New York African American and Caribbean American disc jockeys, or DJ’s began using the phonograph itself as an instrument. These DJ’s would sample, mix, and layer multiple recordings to create new musical soundtracks conceptualizing music making and sound production in a new way. Methods like scratching further stretched definitions of music and music making. The foundation for the conceptualization of the mash-up then, is due in part to these methods used by underground street DJ’s during the 1970s and 1980s who purposely distorted the pre-recorded music available on the very machine used to limit their creativity.33

Most of the early street DJs lacked access to formal Western music compositional techniques, possibly accounting for their ability to try something new without fear.34 They readily adapted the phonograph/record player or turntable as an instrument by combining it with another turntable influenced by the double record player techniques of radio disk jockeys and disco club disk jockeys. More importantly, however, music for this group was a means to an end: music that perpetuated dancing and socializing equaled

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34 Ibid., 32.
success. The skills that furthered this objective emerged and significantly influenced the development of the mash-up.

The inception of hip-hop, a subculture and genre bred in resistance to regulation, significantly contributed to the mash-up’s development. Methods to prolong the most favorable dance section of a song during a party influenced the design of analog equipment, which ultimately led to the digital music software and hardware of the present. Jamaican immigrant and Bronx DJ Clive Campbell, known as DJ Kool Herc, is credited as being one of the founding fathers of hip-hop in the early 1970s. Kool Herc developed an innovation for extending the zenith or vamps of the dance records. Herc devised a concept of a looping two records he termed the “merry-go-round,” an action performed by cueing the dance breaks from a song on one record player while playing another (usually similar) song through its dance break on another player so as one ended, another began. Continued technological developments to make this process more seamless came from Joseph Saddler better known as Grand Master Flash. These contributions along with the mixing and blending techniques by underground dance music (i.e., house music) DJs Larry Levan, Frankie Knuckles, François K and others working in parallel and similar club, art gallery, and party spaces in New York City formed the conceptual framework for the ensuing software and hardware used in the production of the first mash-ups twenty years later.

Across the next thirty years, the mixing and sampling techniques of DJ’s—first analog and then digital—continued to evolve as a reflexive corollary to technology and gained popularity in mainstream music. By the early 1990’s, music dissemination had

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transferred from analog (the phonograph and magnetic tape) to digital via several formats such as the compact disc or “CD,” mini-disks, Digital Audio Tape/DAT, and MPEG/MP3s. This brief synopsis of the musical and technological contributions from urban and pop cultures, the digital shift of the late 20th century, and a condensed account of borrowing in western music suggests that the mash-up is a valid new musical form and a logical extension and fusion of technology and societal factors.
CHAPTER 5: ELEMENTS AND EXAMPLES OF THE MASH-UP

In 2001 the first recognized mash-up by major media was Freelance Hellraiser’s “A Stroke of Genius.” This piece blends a recording of Christina Aguilera’s “Genie in a Bottle” with “Hard to Explain” by New York garage band the Strokes, and contains a multimedia element in the form of an accompanying music video. Other early examples of the mash-up include Soulwax’s “Smells like Bootylicious,” which combines the rock group Nirvana’s hit “Smells like Teen Spirit” with Destiny’s Child’s “Bootylicious.” As more mash-ups appeared, the form became identifiable by its compositional method. Composers select previously recorded songs with melodies complimentary to the same bass line and use digital software to layer them vertically and horizontally with each respective songs’ internal harmonies colliding and splitting in a musical fusion/fission process. Mayer compares this process to nuclear fission where the elements of sound collide at the molar level versus the atomic/molecular level. Other characteristics

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39 Molar level refers to a holistic approach in understanding a phenomenon. In this instance, molar level describes a compositional process that combines pre-existing elements that are themselves a complete or whole unit.
include its almost exclusive use of vocal music, samples of multiple pieces, and reliance on digital media.

The new media of the early 2000’s allowed musicians and lay persons alike to juxtapose complete melodic and harmonic pieces from various songs through the use of software capable of easily stretching the tempo and altering the key until it produces an aurally pleasing sound. The Internet further enhanced this process by increasing the rate of access and breadth of material, thereby expanding options for composing. The almost exclusive use of vocal tracks in a mash-up places this form in the vocal genre.

Ten years after its introduction, the mash-up received acknowledgment in the classical music vernacular. For the 2011-2012 season, the Metropolitan Opera commissioned and premiered *Enchanted Island*, an opera by Jeremy Sams, to specifically address this phenomenon, referring to the work as a Baroque-style pasticcio.\(^4\) Sams also wrote the libretto by combining Shakespeare’s *The Tempest* with *A Midsummer Night’s Dream*, referring to his technique as a literary mash-up.\(^4\) Television expanded the mash-up concept to include choral music. The successful television series *Glee*, which focuses on an American high school glee club, capitalized on the popularity of this new form to appeal to young viewers as well as reinforced its place as a vocally driven form. As a result, high school choirs have begun to emulate the mash-up. In a sense, this new form

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\(^4\) Grove Online defines a pasticcio as an opera consisting of multiple pieces composed by multiple composers arranged to a new libretto in such a way to make a new work; whereas a mash-up contains the same characteristics with the exception that these works occur in one single piece of music. Both forms, however, are a direct response to a need. The pasticcio allowed opera houses with limited access to singers or instrumentalists to produce an opera by substituting arias or movements that suited the region’s talent. 

as exploited on the television show has revived an interest in choral music and choral competitions.

The mash-up is created with a computer program that allows previously composed music to be manipulated, thus eliminating the need for musical notation and live performers. *Pitch Perfect*, a movie released at the end of 2011 gives an accurate visual and aural demonstration of this process.43 A notational form of the mash-up “Just the Way You Are/Just a Dream”44 made popular from this movie is included in Appendix A. In this example, chord progressions and melodies from the songs “Just the Way You Are” by pop star Bruno Mars45 and hip-hop singer Nelly’s “Only Just a Dream”46 are layered upon each other; one or both melodies over a common chord progression while at other times simultaneously layering both harmonic fabrics together, regardless of commonality. As a result, the compositional process is shifted to an almost exclusive aural method without need for a notational transcription.47

One obvious dilemma of creating a mash-up from contemporary popular music is copyright issues. Composer Matthew Herman sidesteps this dilemma by creating his mash-up *Let Me Fly*48 from the traditional American sacred songs “Northfield”49 and

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46 Cornell Haynes, Jr., Mitch Scheffer, “Just a Dream” from 5.0, performed by Nelly, Universal Motown and Derrty Entertainment, CD, 2010.
47 Since the unique compositional technique stretches the limits of common practice harmonic analysis, relying on aural methods contrived from digital software using recorded samples and mixed by trial and error, please visit YouTube and listen to each song individually then listen to the *Pitch Perfect* clip “Just the Way You Are/Just a Dream.”
49 “Northfield” is a hymn tune by Jeremiah Ingalls.
“Now Let Me Fly.” The written score of “Northfield” in figure 5.1 shows its composer, Jeremiah Ingalls conceived the piece in C major with the melody set in the tenor voice. Herman presents this tune in the soprano voice transposed to the key of B-flat major, as seen in figure 5.2. A comparison of figure 5.3 taken from the spiritual with figure 5.4 taken from Herman’s piece illustrates the borrowed melodic motive of a descending triad preceded by step in the opposite direction in the soprano part with text from “Northfield” set to the descending minor melodic third, common to both tunes, in the tenor and alto parts. A continued review will show how Herman uses common chord progressions to layer both melodies while other times using pivot chords as a segue between successive samples from each piece and even allowing harmonic collisions as one sample moves to the next.

Figure 5.1 Northfield hymn tune

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50 “Now Let Me Fly” is a traditional African American Spiritual.
53 A Copy of, “Now Let Me Fly,” “Northfield,” and, “Let Me Fly,” is located in Appendix A with recorded performances included with the electronic publication.
Figure 5.2 “Northfield” tune in the soprano part of *Let Me Fly*

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let me fly, Now let me fly, Now let me fly into Mount Zion, Lord, Lord.
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Figure 5.3 “Now Let Me Fly” melody

Figure 5.4 common motive to both tunes in the soprano of “Let Me Fly”
CHAPTER 6: APPLICATIONS FOR CREATING A CHORAL MASH-UP

The mash-up inherently divides or unifies thematic elements, and a Classical era Mass is a multi-movement work based on thematic elements. Thus I have chosen to unify the Haydn Missa Sancti Nicolai. Haydn wrote numerous masses broadly divided as either a mass setting for a full service or an abbreviated version that contained the same amount of text expressed in a reduced amount of music called a missa brevis. For movements that contained lengthy texts such as the Credo, composers relied on soloists to ensure clarity. When composers were requested to shorten the duration of a mass, they would overlap or layer phrases of text in a process referred to as telescoping. Since the mash-up is a method of layering, the following proposal attempts to make a brevis form of the Haydn Missa Sancti Nicolai by using both the score and free Audacity software. Historically, the credo section was telescoped; therefore, this process will reflect the same compositional device with representative samples from the other movements layered over a complete performance of the Credo movement. The ensuing brief account details this complete process:

Choose pre-existent material. This example focuses on the music from Haydn’s full service Mass number 6 in G major, “Missa Sancti Nicolai.” Select a form or technique for the mash-up (internal- with thematic elements contained from within the work, external- with thematic elements from other works related by musical themes or similar subjects, or a combination of internal and external thematic elements): this
example uses internal elements selected only from the movements of Haydn’s Missa Sancti Nicolai. Pick a method of combining: the basis for combining the elements in this example will model the telescoping methods used in the Credo movement of any missa brevis form. Take snippets (samples) from each movement of this mass (excluding the Credo) and layer them over the Credo movement\textsuperscript{54}, e.g. the Kyrie snippet first, Gloria second, Sanctus, etc. Once the sample from the successive movement has been used, apply it as often as needed to produce the desired aural effect.

Download the entire recorded work and import the selections into Audacity (free music-layering software). Copy, paste, and cut representative snippets from each movement. The visual system of a digital interface such as Audacity shown in figure 6.1 presents music in the form of frequency waves. Thus, combining score study with a study of visual changes in frequency/gaps noted from the software should be a good starting place to achieve the desired effect. Figures 6.2 through 6.11 demonstrate optional samples in notational score format.\textsuperscript{55}

\textsuperscript{54} Appendix A.4 contains the sheet music for the Credo movement.
\textsuperscript{55} The electronic publication of this dissertation includes recorded performances of select samples and the proposed mash-up and may be accessed at www.proquest.com.
Figure 6.1 Screenshot of Audacity software.
Figure 6.2 Kyrie sample 1, mm. 9-13

Soprano and alto begins on measure 9 where the dotted half note equals 40 bpm with first two measures acting as an incipit. Preparatory gesture for measure 11 cues the choir to start the Credo movement, indicating the quarter note equals 120 bpm. Sample 2 begins the downbeat of measure 26. (recorded performances included)
Figure 6.3 Kyrie sample 3, mm. 15-18

This sample begins at the downbeat of measure 13 in the Credo.
This sample functions as an incipit to the Adagio section of the Credo with the first two measures in the same tempo as the previous section and a subito meno mosso starting at the third measure to set the tempo where the eighth note equals 72 bpm such that the downbeat of measure 8 functions as the downbeat of m. 29 in the Credo. The D3 in the tenor voice at measure eight will be exchanged for the D4 found in the tenor solo at the start of the Adagio. (recorded performance included)
This sample functions as an incipit and shifts the mood to depict the victory of resurrection as well as segue from an adagio quadruple meter to an allegro triple meter. An added caesura after the fermata in measure 54 of the Credo allows for a complete cut-off, pause, new preparation and gesture to cue this sample indicating the quarter note equals 120 bpm. The three measures of four quarters serve as a modulatory meter to four measures of three quarters so that the rebound from the ictus of beat four in measure 13 works as a preparatory gesture to start the Allegro of the Credo at measure 55. This accommodates the simple triple meter, which feels more similar to a hyper compound triple meter across three measure phrases, each with an anacrusis to the next phrase. (recorded performance included)
Figure 6.6 Sanctus sample 1, mm. 5-6 and sample 2, mm. 6-7

Both samples may function as one complete sample. This sample has a tempo where the eighth note equals 120 bpm and will begin at measure 80 of the Credo with sample 2 starting at measure 86. (recorded performance included of mm. 5-6 only)
Figure 6.7 Sanctus sample 3, mm. 18-28
Figure 6.8 Benedictus sample, mm. 10-13
Figure 6.9 Agnus Dei sample 1, mm. 39-45
This sample begins on the downbeat of measure 100 in the Credo and maintains the same tempo where the quarter note equals 120 bpm. (recorded performance included)
Layer selected samples over the Credo as needed to produce sequential and overlapping textures using a hybrid approach of written score and digital/aural formats.

For this example, the introduction of representative samples from each movement will be layered according to their order in the mass, e.g. Kyrie sample then Gloria sample, etc.

Initially, the text of the credo movement and aural appeal will determine general locations for the samples. Next, locate these moments in the written score to specifically place the samples. Using software such as Audacity, layer the corresponding recorded
samples and assess the product with the playback feature of the program. Final combinations and harmonic fabric should depend more on aural appeal and less on common practice harmonic language.

Within the score, locate the starting measure that will contain (a) sample(s) and identify the beats with a short vertical tic mark. Place the representative number at the tic mark where the sample(s) begin. The same cues should be marked in the choral scores for rehearsal and indicated by clear and simple conducting gestures for the performance. Maintain Haydn’s direction for four soloists and choir; this will yield a total of five quartets and one main choir.

Upon achieving the desired aural effect, scan the whole work into the computer and cut, copy and paste the written version of the samples into a Word document or music notation software program. Since the score merely serves a functional purpose to aid in learning the samples, simply make a printout booklet containing the notated excerpts along with the entire credo section. The following is a possible rehearsal process:

- Assign each quartet one movement, excluding the credo.
- Each quartet need only learn the few measures from their movement a cappella.
- Teach the credo movement to the remaining choir members. Dependent on the ability of the group, use the whole choir to sing tutti and solo sections.
- Regardless of group assignment, teach all samples and credo sections to whole group at the beginning rehearsals.
- Individual groups work on their own sections at subsequent rehearsals while the whole choir is rehearsed on credo movement.
• Once quartets have memorized their respective samples have them practice singing their sample against a recording of the credo, entering at the cues in the score, e.g. group three comes in at the cue labeled three in the credo score and so on.

• Alternate the groups one at a time to sing against the choir until all groups have had an individual turn to sing against the choir.

• Have one rehearsal for all the quartets to sing against a recording of the credo. Bring all the quartets to sing against the choir in live time at the next rehearsal.

• Quartets sing against the choir in live time. An audio file of this mash-up as performed with the specific above-referenced recorded samples is included with the electronic publication.
CONCLUSION: IMPLICATIONS FOR THE CONDUCTOR

The Mash-up Redefined

Preliminary research reveals characteristics of the mash-up have existed in western music for many centuries under the guises of pastiche, collage, the overture, the ensemble quintet “Tonight” from Bernstein’s West Side Story, “One More Day” from Claude-Michel Schönberg’s Les Misérables, and almost every song from Baz Luhrmann’s musical movie Moulin Rouge. The recent technology shift in music notation via programs like Audacity have made this compositional style accessible to the lay composer. Consequently, the academic music community may need to find a method of incorporating the mash-up as part of its lexicon and common performance practice.

Continued research may reveal the mash-up reflects the technological possibilities of the twenty-first century. Composer and conductor Eric Whitacre has already begun implementing technology in the choral domain with his virtual choirs found on YouTube. British barbershop singer Peter Nugent, also on YouTube, provides further evidence of technology in choral rehearsal preparation, conducting methods and performance as he connects voices and moments from around the world previously not possible. These current technology-enabled expressions of choral music, and the numerous examples of mash-ups appearing in the popular music vernacular support the notion of the mash-up as

56 Both ensemble pieces from these musicals are created by linearly or simultaneously combining leitmotifs from various characters and groups into one song at a climactic scene that corroborates a prolific moment as individual story lines collide.
a new form and not merely a passing trend. Formal codification from the academic music community in identification, analysis, composition, rehearsal methods, conducting and performance is needed to realize how this form may connect music from genres and time eras otherwise not logistically possible.

Developments in classical music of the 20th century yielded a proclivity toward atonal harmony, which proved difficult for choral singers trained in functional harmony. As a result, few composers produced atonal choral music when compared to the amount of instrumental works produced. Future research may find the mash-up useful in producing the same atonal music while providing singers or sections a tonal anchor from which to maintain pitch, e.g. choosing when to employ motives from the pre-selected tonal songs to produce the desired aural effect while each section need only retain a snippet or sample from a tune they can easily remember as a group.

Implications for the Conductor

Other considerations regarding the mash-up and the choral experience include methods for rehearsal, conducting, and performing. Current rehearsal techniques rely on score study and associated strategies. However, analysis of a mash-up using the traditional method of physical scores proves cumbersome compared to aural methods using pre-recorded musical material and layering and sampling software.57 This method

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57 These methods imply possible legal ramifications regarding copyright that extend beyond the scope of this paper. Harvard professor of law, Larry Lessig is currently working to reform the laws governing intellectual ownership. He specifically addresses the mash-up, arguing that current copyright restrictions inhibit the creative process and debilitate the development of harmonic evolution.
suggests a need for conductors to incorporate the use of music software like Audacity in the choral rehearsal process and performance.

Programming a mash-up provides an accessible opportunity for indeterminacy during a live concert. The choral conductor may create a repertoire list of pieces to combine based upon music or textural themes, or any other reason, and teach these pieces as snippets to the choir or its respective vocal parts. Rehearsals may consist of individual work with each section to teach monophonic, polyphonic, or homophonic textures until each section learns its music. Group rehearsals then become a lab to experiment with sound, mixing the pieces at will by spontaneously cueing the sections at different times and evaluating the results individually and collectively.

Another possible method is to start one section on a piece of music and then have the section continue while the conductor determines the piece he would like next. At this point he would cue a chosen voice part by gesture as well as sing the initial phrase of the sample. This process would continue until all parts are singing. As the process is based on the spontaneous and momentary preferences of the conductor, the mash-up would add an element of indeterminacy in choral concert programming. Other possible performance options may include teaching the choir a program and devising a pre-recorded set list of samples from which to cue a DJ spontaneously or premeditated during the concert. The DJ could be placed on stage and cued to sample different recorded music while the choir sings. The conductor himself could even serve as the DJ, providing cues to the choir while operating some basic DJ programs like Virtual DJ.
Final Thoughts

In order to justify the use of pre-existing music as original, originality must be defined as something from everything rather than something from nothing. Music theorists describe trends that occur so frequently in music they demand attention and formal methodology. As monophony gave way to polyphony, texture expanded from single melodies to combinations of melodies sounded simultaneously, producing harmony. Modal polyphony gave way to the homophony of common practice harmony, and a complex visual system of written notation based on tonality and thematic formal organization. Following the digital shift of the 1990s, the trend in thicker pan-diatonic harmony continues into the 21st century manifested in the form of the mash-up. This supports the need for an attempt to chart this form and to apply it in choral performance practice.

The description, function, and purpose of the mash-up reveals a need for research in methods for its identification, composition, rehearsal, conducting, and performance. The interactive capabilities of digital media may decrease the gap between the modern audience and performer/ensemble. Including a mash-up in a choral program may add an indeterminate element and unique experience for modern audiences. The ideas and examples presented in this document merely serve to demonstrate how the mash-up may add a technology-infused element to the choral medium, possibly appealing to modern youth culture and exposing this group to choral music in a virtual/live hybrid format. While virtual and live media exist in separate realities, continued research, developments and application of the mash-up on the academic level may prove an effective means of bridging this gap.


http://youtu.be/APDfxJa3SFY.


Emerson, Ralph Waldo. “Quotation and Originality”, *Ralph Waldo Emerson Texts*, 1876 


Haynes, Jr., Cornell, and Mitch Scheffer. “Just a Dream” from 5.0, performed by Nelly, Universal Motown and Derrty Entertainment, CD, 2010.

Herman, Matthew. Let Me Fly, 2011.


APPENDIX A: MASH-UP EXAMPLES
A.1 Just the Way You Are/Just a Dream (transcription) from *Pitch Perfect*
perfectly without her tryin'. She's so beautiful.

and I tell her every day.
Oh! Oh! I was thinkin' bout her! I know I know when I

Thinkin' bout me! Th'inkin' bout

do do do do do do do do do do do do do do do do

ah!

doo do do do do do do do do do

com-pliment her she won't believe me! It's so It's so sad to
us: "what we gonna be?" Op'en my eyes it was only just a dream!

do do do do do do do do do do do do do do do do

(do)

(ab)

do do do do do do do do do do do do do do do do

(ab)

do do do do do do do do do do do do do do do do
think that she don't see what I see. But ev'ry time she asks me

do do do do do do do do do do do do do do do do do do do do

(do)

"Do I look okay?", I say:

When I see your face!

So tran-

(do)

(do)
(face)

There's not a thing—

back down that road. "Will she come back?" No one knows.

do do do do do do do do do do

I see your face!

that I would change! Because you're ama-zing just

It was on-ly just a dream!

do do do do do do do do do do do do

There's not a thing I would change! You are a -

dm dm dm dm dm dm dm dm dm
the way you are! When I see your face!

It was only just a dream!

do do do... do... do... do... do... do... do... do... do...

marching just the way you are! So travel

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

There's not a thing...

I see your face!

back down that road. "Will she come back?" No one knows. Open my

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

57
that I would change!

Because you're amazing just the way you are!

There's not a thing I would change!

eyes, it was only just a dream! (dream)

You are amazing just the

It was only just a dream!
When I see your face!
do do do do do do face!
way you are! face!
dm dm dm dm dm dm dm face!
A.2 Now Let Me Fly

Way down yonder in de middle o' de fiel', Angel workin' at de chariot wheel,

Not so par-ti-c'lar bout workin' at de wheel, But I jes' wan-ta see how de chariot feel, Now

let me fly, Now let me fly, Now let me fly into Mount Zion Lord, Lord.
A.3 Northfield Hymn

Northfield

How long, dear Saviour, O how long Shalt this bright hour delay.

Fly swifter round the wheel of time, And bring the welcome day.

Soprano

How long dear Saviour, O how long shall this bright hour delay?

Alto

How long dear Saviour, O how long shall this bright hour delay?

Tenor

How long dear Saviour, O how long shall this bright hour delay?

Bass

How long dear Saviour, O how long shall this bright hour delay? Fly
Fly swifter round the wheel of time and bring the welcome day,
A.4 Let Me Fly

Largo molto legato \( \frac{d}{50} \) solo \( \text{mf} \) tutti

Soprano

How long, dear sir, O how long Shall this bright hour delay? Fly

(Stagger breathe)

Alto

Loo (stagger breathe)

Tenor

Loo (stagger breathe)

Bass

Loo (stagger breathe)

Piano

(for rehearsal only)

S

with a round, ye wheels of time

A

Fly swift a round

T

Fly swift a round

B

Fly swift a round

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)
Poco piu mosso \( \text{\( \mathcal{J} \) = 88} \)

S

How long, dear Saviour, O how long
Shall this bright hour delay?

A

How long, dear Saviour, O how long
Shall this bright hour delay?

T

How long, dear Saviour, O how long
Shall this bright hour delay?

B

Fly swiftly around, ye wheels of time.

Pno.
From the third heaven where God resides, That holy happy place.

From the third heaven where God resides, That holy happy place.

From the third heaven where God resides, That holy happy place.

From the third heaven where God resides, That holy happy place. The New Jerusalem comes down, Adorned with

The New Jerusalem comes down, Adorned with

The New Jerusalem comes down, Adorned with

The New Jerusalem comes down, Adorned with

The New Jerusalem comes down, Adorned with

The New Jerusalem comes down, Adorned with
Shining grace. Now let me fly. Oh let me fly. In shining grace. Now let me fly. Oh let me fly. In shining grace. How long, dear Savior. O how long. Shall this bright hour de-

Molto ritard. 

to Mount Zion, Lord, Lord, Lord, Lord. How long, dear Savior?

A.5 “Credo” from Missa Sancti Nicolai by Franz Joseph Haydn
Descendit in caelum, sedet ad dexteram Patris, et in Spari tum Sanctum, est cum gloria judicare Dominum et vivificantem, qui cann
APPENDIX B: PROGRAMS
JUSTIN XAVIER CARTERET

in

DOCTORAL CANDIDACY RECITAL

Rosemarie Suniga, piano

Thursday, April 22, 2010
2 p.m.
USC School of Music Choir Room 006

Rorate Coeli G. P. Palestrina
(1525-1594)

Herbstlied R. Schumann
(1810-1856)

Neckereien J. Brahms
(1833-1897)

Missa Brevis in D Major, K. 65 W. A. Mozart
(1756-1791)

The Heavens Are Telling, from The Creation F. J. Haydn
(1732-1809)

Thanks Be to God, from Elijah F. B. Mendelssohn
(1809-1847)

Praelusio, from Catulli Carmina C. Orff
(1895-1982)

Va pensiero, from Nabucco G. Verdi
(1813-1901)

The Humming Chorus, from Nabucco G. Puccini
(1858-1924)

Libiamo ne lieti Calici, from La Traviata G. Verdi

Total 53’

This recital is given in fulfillment of the requirements for admission to candidacy for the Doctor of Musical Arts degree in Conducting.
JUSTIN XAVIER CARTERET

in

DOCTORAL RECITAL

Mark Hussey, organ
Jon Woodhams, piano

Thursday, February 24, 2011
6 p.m.
USC School of Music Recital Hall

Haec dies W. Byrd
Christ Rising/Christ Is Risen (1540-1623)
Bethany Ascheri and Kelsey Kish, Soprano soloists
Awake, Mine Eyes
Come, Woeful Orpheus

Magnificat in C Major, ZWV 107 J. Zelenka
Tutti. Magnificat anima (1679-1745)
Bethany Ascheri, Mezzo-Soprano
Solo. Esurientes implevit bonis
Erin Williams, Mezzo-Soprano
Tutti. Magnificat/Gloria Patri
Kelsey Kish, Mezzo-Soprano
Tutti. Amen

Sechs Quartette, Op. 112 J. Brahms
Sehnsucht (1833-1897)
Nächtens
Himmel strahlt so helle
Rote Rosenknospen Künden
Brennessel steht an Weges Rand
Liebe Schwalbe, kleine Schwalbe

Ballad of Green Broom, from Five Flower Songs, Op. 47 B. Britten
(1913-1976)

There Is a Balm in Gilead W. Dawson
Soon-ah Will Be Done (1898-1990)

Total 50'

Mr. Xavier Carteret is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for Doctor of Musical Arts degree in Choral Conducting.
JUSTIN XAVIER CARTERET

in

DOCTORAL RECITAL

Mark Hussey, organ
Ksenia Ilinykh, rehearsal pianist

Tuesday, October 4, 2011
6 p.m.
St. Peter’s Catholic Church

Requiem
Introit
Kyrie
Domine Jesu Christe
Keith Walker, Baritone solo
Santus
Pie Jesu
Susan Kelly, Mezzo-Soprano solo
Agnus Dei
Lux aeterna
Libera me
Keith Walker, Baritone solo
In Paradisum

Regina Coeli in B-flat Major, K. 127
W. A. Mozart 17’
(1756-1791)
Allegro maestoso
Andante
Bethany Asheri, soprano solo
Allegro
Bethany Asheri, soprano solo

Mr. Xavier Carteret is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Conducting.
JUSTIN XAVIER CARTERET

in

DOCTORAL RECITAL

Caleb Houck, accompanist

Thursday, April 5, 2012
2 p.m.
School of Music Recital Hall

St. Theresienmesse in B flat Major
Kyrie
Gloria
Agnus Dei

Joseph Haydn 21’
(1732-1809)

Angela Bedell, Soprano
Kelsey Harrison, Alto
Andrew Robinette, Tenor
Keith Walker, Bass

Fern Hill

John Corigliano 16’
(b. 1938)

Kelsey Harrison, Mezzo-Soprano

Requiem
Introit/Kyrie

Giuseppe Verdi 12’
(1813-1901)

Katie Gatch, Soprano
Kelsey Harrison, Alto
Josh Day, Tenor
Ian Pritchard, Bass

Total 50’

Mr. Xavier Carteret is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Conducting.
JUSTIN XAVIER CARTERET

in

DOCTORAL LECTURE-RECITAL
21st Century Choral Performance Practice: Presenting the Mash-up

April 2, 2016
4 PM
USC School of Music Choir Room 006

Here We Are/Entertain Us from Moulin Rouge (video clip) Baz Luhrmann
Zidler, Diamond Dog Dancers & Patrons

Mash-up: Smells like Teen Spirit/Bootylicious (music video clip) arr. Soulwax
“Smells like Teen Spirit” (music video clip) Nirvana
“Bootylicious” (music video clip) Destiny’s Child
“Edge of Seventeen” (music video clip) Stevie Nicks

Pool Mash-up from Pitch Perfect Barden Bellas
“Just the Way You Are” (music video clip) Bruno Mars
“Just a Dream” (music video clip) Nelly

Let Me Fly Matthew Herman
(b. 1973)

“Now Let Me Fly” Traditional Spiritual
“Northfield” Jeremiah Ingalls

Saint Nicholas Missa Brevis an original mash-up Justin Carteret
(b. 1982)

Missa Sancti Nicolai in G Major Franz Josef Haydn

Pedagogical Application Various Mainstream Recording Artists
Set list TBD

Mr. Xavier Carteret is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Conducting.