

Friday, March 15, 2024 at Boise State University

Session 1: 10:30-12:00 "Sounds of Nations"

B213

1. Matthew Anderson – Howard Hanson and National Identity: The Sublimation of Nationalism into Universalism
2. Jaidan Ursich – *Fin de Siècle* Russian Topos and Rimsky-Korsakov's The Golden Cockerel
3. Juan Saenz – *Alfabeto, punto, and diapasón*: Spanish music theory in the age of tonality

Lunch 12:00-1:00

Session 2a: 1:00-2:30 "Associations and Allusions"

B213

4. Laura Farré Rozada – Conceptual Simplification: A New Method for Analysis, Learning and Memorization of Post-Tonal Piano Music ZOOM
5. Luis Matos-Tovar – Conceptual Unity Through Learned Associations in Nintendo Video Games
6. Jennifer Shafer England – Rain, Cathedrals, and Preludes: Compositional Allusions in the Piano Music of Mel Bonis

Session 2b: 1:00-2:30 "Form and Structure"

C217

7. Boyd Pomeroy – What's in a Generic Misnomer? "Rondo" as Extreme Monothematic Sonata in Elgar's Second Symphony
8. Thomas Posen – Harmony and Formal Function in deadmau5
9. Peter Silberman – "Haunting Power" and the Telescoping Pre-Outro Pause in Jennifer Egan's A Visit From the Goon Squad

Coffee Break 2:30-3:00

Session 3a: 3:00-4:30 "Hearing the Land"

B213

10. Collin Felter – Searching for the True Land: A Critical Edition of Lee Morgan's "Search for the New Land"
11. Meliah Anchustegui – A Study of Katherine Hoover's Southwestern Native American Inspired Piece "Winter Spirits" for Solo Flute
12. Jameson Foster – Down in the River to Play: Animism in Nordic Fiddling ZOOM

Session 3b: 3:00-4:30 "Pedagogy"

13. Layne Vanderbeek – Pedagogy and Schema in the K-5 classroom
14. Ryan Galik – What Conversational Solfège Can Teach Us About Teaching Collegiate Aural Skills

15. Charles Leinberger – Avoiding the Inevitable: Mozart’s Multiple Methods for Avoiding Cadential 64 when Resolving the Augmented 6th

Chapter Meetings: 4:30-5:30

Saturday, March 16, 2024 at Boise State University

Session 1: 11:00-12:00 KEYNOTE:

Fred Maus “Thinking Again about Masculinity and Music Theory.”

Lunch 12:00-1:00

Session 2a: 1:00-2:30 “Metrical Discoveries”

16. Heyner Rodriguez Solis – Rhythm and Meter in Modernism: A Case Study in Sibelius’s Music
17. Mark McFarland – Debussy’s Experimentation in *Le Martyre de Saint Sébastien* and *Khamma*
18. Connor Fast – Unity in Expression: Gotkovsky’s chamber wind music

Session 2b: 1:00-2:30 “Musical Expressions”

19. Gabrielle Choma – Kate Soper’s “Voices from the Killing Jar:” an exploration of literature, art song, perception, and feminism
20. Maile Williams – Language and Style Choice in Native Hawaiian Songs of Protest: From Overthrow to the Thirty Meter Telescope
21. Alexander Amato – A Mighty Fortress: Musical Portrayals of Angst in *Mega Man’s* Journeys through the Enemy’s Lair

Coffee Break 2:30-3:00

Session 3a: 3:00-4:30 “Embodiment”

22. Leah Amarosa – The “Cathartic Cry” in Hip-Hop: Redefining Sonic Warfare
23. Daniel Huang – A Lisztian Hand Confounds the Balladry: Embodied Approaches in *Ballade No. 2 in B minor*
24. Christy Sallee – Singing Conversion: Transformation in Sacred Community

Session 3b: 3:00-4:30 “Topics and Genres”

25. Rachel Becker – “Liszt’s opera fantasies are the place to start”: challenges in musicological discussion of wind music
26. Morgan Hall – Piccinni’s *Cecchina*, Mozart’s *Don Giovanni*, and the Maturing *Dramma Giocoso*
27. Jacob Schoenle – Spirituality, Interspace and the Wordless Chorus