

Conference Schedule

FRIDAY, MARCH 21

9:00 – 10:00 AM	Registration (first floor of the Music Building)	
10:00 – 11:30 AM	<p>Music and Nation (MB 1011)</p> <p>Jessica Castleberry (University of Northern Colorado) ‡ Eighteenth-Century Dance Topics in Lin-Manuel Miranda’s <i>Hamilton</i>: Historical Allusions and Social Critique</p> <p>Glen Bourgeois (McGill University) ‡ <i>Monique Leyrac chante Nelligan</i>: Musical Theatre in Nationalistic Discourse?</p> <p>Paul Moulton (College of Idaho) The Preservation Paradox: The Transformation of Scottish Traditional Music</p>	<p>20th and 21st century music (MB 1233)</p> <p>Colin Felter (UC Irvine) * A Flat Consideration: Microtonal Affordances of the Trombone Interface as Blues Signification</p> <p>Micah Roberts (Cincinnati College of Music) * Measuring Durational Asymmetries in Babbitt’s “Three Compositions for Piano”</p> <p>Courtney Long (Wichita State University) Masking in <i>Mirage</i> for Solo Saxophone</p>
11:30 – 1:00 PM	LUNCH (on your own)	
1:00 – 2:30 PM	<p>Silence and rhetoric (MB 1011)</p> <p>Jean-Patrick Besingrand (Baruch College, CUNY) Listening to Silence: Functions of Silence in the Music of George Crumb</p> <p>Zhuo Zhao (Rutgers University) * Thematic Ambiguity and Rhetorical Displacement in Mahler’s Fifth: A Semiotic Analysis of the Langsam Theme Formal Function in the Scherzo Movement</p> <p>Daniel Serrano (University of Music and Theatre “Felix Mendelssohn Bartholdy” Leipzig) * Salvatore Sciarrino’s use of rhetorical devices in <i>Il canto s’attrista, perché?</i></p>	<p>Film music (MB 1233)</p> <p>Janice Dickensheets (University of Northern Colorado) The Musical Tapestry of Aragorn’s Hero Journey in Peter Jackson’s <i>Lord of the Rings</i></p> <p>Brent Yorgason (Brigham Young University) Tintinnabuli Imitations: Pärt-like Music in Film</p> <p>Laura Berghout McTavish (Kansas University) ‡ Irony in Scoring <i>Maestro</i>: The Re-Dramatization of Bernstein’s Dramatic Works</p>

2:30 – 3:00 PM	Break (snacks and drinks provided)	
3:00 – 4:30 PM	<p>Music in the Global Community (MB 1011)</p> <p>Jackie Biggs (Brigham Young University) ‡ The Verdi Connection: Czechoslovak Requiems at the Turn of the Twenty-First Century</p> <p>Hannah Riddell (Northern Arizona University) ‡ Exploring Western Music Through the Lens of Japanese Culture: The Early Compositions of Nobu Koda</p> <p>Elisa Alfonso (University of Utah) Cuba’s Monumental Children Sing: Processing Grief Through Performance</p>	<p>Narrative and topic theory (MB 1233)</p> <p>Jacob Wilkinson (Indiana University) * Karola Obermüller and the “problem of structuralism”</p> <p>Taylor Ouzts (University of Utah) * Narrative and Compositional Techniques of J.K Mertz’s <i>Bardenklänge</i></p> <p>Joseph Grunkemeyer (Indiana University) * Form as Topic? Reframing Formal Deformation in Haydn’s Piano Trio in E♭ Major, Hob. XV</p>
4:30 – 5:00 PM	Chapter meetings (SMT will meet in MB 3213 and AMS will meet in MB 4255)	

* = Candidate for the RMSMT Best Student Paper Award

‡ = Candidate for the AMSRMC Best Student Paper Award

SATURDAY, MARCH 22

9:00 AM	Registration (first floor of the Music Building)	
9:30 AM	Free Breakfast (sponsored by <i>Auralia</i> and <i>Musition</i>) North Ensemble Room (MB 1151)	
10:30 AM – 12:00 PM	<p>Tricksters, mystics, and myths (MB 1011)</p> <p>Jon Forshee (University of Colorado-Colorado Springs) Confluence and Trickster Themes as Hermeneutics in Anthony Davis’s opera <i>Amistad</i> (1997)</p> <p>Lindsey Macchiarella (University of Texas, El Paso) Aleksandr Skryabin, Wilhelm Wundt, and Early Experimental Psychology</p> <p>(no third paper)</p>	<p>Popular music (MB 1233)</p> <p>Ila Sharma (Ohio State University) * Vampire Weekend: Representing Indie Music’s Departure from Timbre and Texture as Form</p> <p>Colby Stevens (University of Missouri, Kansas City) The Liberal Man: Matty Healy and the Reformation of Masculinity</p> <p>Murray Nielsen (Independent Scholar) From Vegas to Kolob: Mormon Hymnal Influence & The Killer's <i>Pressure Machine</i></p>

12:00 – 1:30 PM	LUNCH in the North Ensemble Room (MB 1151) Optional Building Tour	
1:30 – 2:30 PM	<p style="text-align: center;">Keynote Address (Choral Hall) Elizabeth Margulis (Princeton University)</p> <p style="text-align: center;">“What can we learn from musical daydreams?”</p>	
2:30 – 3:00 PM	Break (snacks and drinks provided)	
3:00 – 4:30 PM	<p>Female musicians (MB 1011)</p> <p>Rachel Becker (Boise State University) In Search of the Nineteenth-century Female Oboist</p> <p>Taryn Carvajal Harding (University of Utah) Understanding Florence Price and Her Multicultural Compositions</p> <p>Hannah McLaughlin (Brigham Young University) Hildegard of Bingen and the Musical Intentional Community</p>	<p>Pedagogy (MB 1233)</p> <p>Tim Chenette & Daniel Stevens (Utah State University & University of Delaware) Harmonic Listening and Backward Design: Orienting Toward the Real World</p> <p>Layne Vanderbeek (Independent Scholar) Once Upon a Time: Enchantment and Schema in Pedagogy</p> <p>Ben Major (Royal Holloway, University of London) Powered-Up Pedagogy: Using Video Games to Teach Topic Theory</p>
4:30 PM	Announcement of Best Student Paper Award (Choral Hall)	

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NOTE: All conference events will take place on the first floor of the Music Building with the exception of the Keynote Address (in the Choral Hall on the second floor) and the chapter meetings on the third and fourth floors). Elevators are available near each of the conference rooms.

Feel free to congregate and relax in the lobby on the second floor—just up the big staircase from the conference area. For information on local eateries and restaurants, stop by the registration desk.

Those who would like a tour of the new Music Building (including our vineyard-style concert hall and state-of-the-art recording studio) should congregate together after lunch on Saturday.

Abstracts

Nationalism

FRIDAY 10:00 – 11:30 AM (MB 1011)

Jessica Castleberry (University of Northern Colorado)

Eighteenth-Century Dance Topics in Lin-Manuel Miranda's *Hamilton*: Historical Allusions and Social Critique

According to Lin-Manuel Miranda, *Hamilton* is “a story of America then, told by America now.” America “then” is apparent in the set and libretto, but references to a musical past are limited primarily to a string quartet timbre and synthesized period instruments. Only three songs evoke eighteenth-century musical styles, each set as court dance. While writers such as Elisa Harbert, Jeremy McCarter, and even Miranda himself have acknowledged the historical flavor of these dances, a failure to consider the eighteenth-century semiotic codes that underlie these dance topoi means that many aspects of Miranda's character definition and social commentary are missed entirely.

Throughout *Hamilton*, the minuet (signifying elegance, decorum, and good breeding) and gavotte (associated with courtship, and perhaps a certain coy artificiality), underscore plot elements marked by aristocratic mores and antiquated social contracts. In “Farmer Refuted,” a minuet profiles a feminized enemy, while—via juxtaposed rap—establishing a dichotomy between conservative and enlightened ideologies. A gavotte, briefly deployed in “A Winter's Ball,” introduces a love triangle and highlights Angelica's socially mandated façade. The patriots' ironic engagement with an outmoded code of honor and old-world justice is evoked in the waltz-minuet, “Obedient Servant.” Miranda's deployments of these historic dance types with their original cultural implications, enable him to critique social conventions—the class, race, and gender politics of the eighteenth century and present alike—and, more generally, of Broadway historicization itself.

Glen Bourgeois (McGill University)

Monique Leyrac chante Nelligan: Musical Theatre in Nationalistic Discourse?

The theatrical performance which came to be known as *Monique Leyrac chante Nelligan* was born from the unforeseen acquaintance and subsequent fascination its sole actor and creator had with the poetic works of marginalist Québecois Symbolist poet Émile Nelligan. Self-scripted and self-researched, Leyrac drew on her stage experience as actress and singer to educate and entertain audiences through settings and recitation of Nelligan poetry, as well as narration on the poet's tragic life around the turn of the 20th century. Leyrac's one-woman show unexpectedly rode a wave of success from its December 1974 debut, moving through venues of increasing size and returning several times during the 1970s and even mid-1980s.

Québec's awareness of Nelligan's work increased during the years of *la révolution tranquille*, the latter which transformed Québec's public affairs and institutions and fueled a movement towards French Québec sovereignty. Leyrac's stage show arrived during the height of Québec's separatist movement. The timing of the show's success leads one to wonder of its message. Was Nelligan's art and heart being promoted as nationalist in tone, and thus attracting large, separatism-favoring audiences? Had the general public already identified Nelligan as a cultural icon and emblem of the separatist movement, and thus Leyrac was simply benefitting from Nelligan's popularity? Was Nelligan's persona and work contributing towards the construction of a French Québecois identity? We examine Nelligan settings and history in search of clues linking the poet to the nationalist sentiments of 1970s Québec.

Paul Moulton (College of Idaho)

The Preservation Paradox: The Transformation of Scottish Traditional Music

Over the course of three centuries, the traditional music of Scotland experienced a radical transformation. Ironically, some of the primary drivers of change were actually designed to preserve the music and protect it from transformation. Organic and naturally occurring traditions were initially collected and published in the eighteenth century. By the early nineteenth century, these collections underwent a process of rigid protectionism that narrowed the literature and sometimes became extremely prescriptive. This is especially true for bagpipe music—the most salient sonic signature of Scotland. This paper paints the larger picture of transformation, then focuses on the various engines that molded bagpipe music into its modern spectacle of kilted bands playing in strict formations. In particular, I will focus on the role of some early preservationist groups, including evidence from my archival research into the early histories of the Highland Society of London (1778) and the Royal Celtic Society of Edinburgh (1820). This original research is buttressed by the work of others, including bagpipe scholar William Donaldson. The catalysts of these societies and their prescriptive impulses were complex but included politics and issues of class and nationalistic identity. As these organizations engaged in the act of preservation, they inadvertently produced alteration.

20th and 21st century music **FRIDAY** 10:00 – 11:30 AM (MB 1233)

Colin Felter (UC Irvine)

A Flat Consideration: Microtonal Affordances of the Trombone Interface as Blues Signification

The trombone is deeply entrenched in the sound of small combo era jazz, but it has simultaneously developed a style unique to its user interface within the genre. This interface affords infinitely variable microtonality with some microtones occurring naturally on the instrument. The efficiency of certain microtonal considerations on the trombone has in turn produced a style indicator of jazz blues playing in a single pitch, and its flatness – the first position $A\flat$. The trombone slide extends through seven abstract positions with the first of the slide in its completely inward position and the seventh at its outward limit. With an infinitely variable slide and pitch, the trombone both affords microtonal exploration and necessitates temperament compensations. Playing the always flat first position $A\flat$ has thus become a taboo technique in trombone pedagogy, but despite this it has manifested as an integral feature of the jazz blues trombone playing style. This paper historically contextualizes the microtonal $A\flat$ through its use by jazz bop trombone progenitor J.J. Johnson to its impact on modern jazz trombone improvisation. When evaluating the repetitive and intentional employment of the first position $A\flat$ throughout jazz blues development, it becomes a clear sonic manifestation of the interface as style indication. It is this connection between historical contextualization, modern style impact, and the trombone interface that the microtonality inherent to the first position $A\flat$ becomes a salient aspect for analytical consideration of jazz trombone playing.

Micah Roberts (Cincinnati College of Music)

Measuring Durational Asymmetries in Babbitt's "Three Compositions for Piano"

This study employs chi-squared goodness of fit tests to examine the degree of atonality in Milton Babbitt's "Three Compositions for Piano" (1947), testing a null hypothesis that assumes an equal probability (1/12) for each pitch class. It incorporates the duration of each pitch in the work to analyze how long it is held, instead of simply measuring note initiations. Using quarter notes as base units, the test recalculates at each new note, tracking cumulative pitch class durations. The analysis shows durational asymmetries emerge even in Babbitt's structured twelve-tone work.

I tracked both duration-based chi-squared values and raw note initiations to observe where the piece deviates from sequential initiation expectations, analyzing the ratio between these values. A consistent ratio would suggest a constant relationship between note initiations and durations; when the ratio approaches zero, duration's effect lessens, while a growing ratio indicates duration significantly impacts statistical difference.

I am not arguing that Babbitt is total or that he does not keep his notes at a fairly even spread. I am simply trying to measure the effect that duration has on the degree of atonality. For most of the work, the chi-squared values don't even get close to the statistically significant threshold of 19.625 (for df 11). Even when they do, this does not mean it is anywhere close to tonal. It simply means that there are some pitches that are given slightly more durational weighting in certain sections. It is not an argument for hierarchization, simply statistical weighting.

Courtney Long (Wichita State University)

Masking in *Mirage* for Solo Saxophone

Meaningful performances of post-tonal works can be informed by analysis, where key motivic, thematic, or formal processes guide interpretation. Theorists like Robert Hatten (2018) and Kofi Agawu (2009) have applied traditional ideas to modernist and post-tonal music, making significant advances in interpretive theory. Both Ian MacDonald Jeffress' work in narrative post-tonal analysis using oppositional themes (2013) and Kimberly Goddard Loeffert's study in gestural analysis (2015) have informed my approach. Composer Dorothy Chang's music, which utilizes post-tonal language within traditional formal structures, involves oppositional motivic elements that lends itself to a narrative analytical approach. Though there has been research on agency and narrative theory as it relates to post-tonal music there has been little academic attention brought to the music of Dorothy Chang.

My paper addresses this shortage by analyzing Dorothy Chang's *Mirage* (2000) for solo alto saxophone, which explores musical narrativity through the interaction of two main themes in double variation form. The themes initially establish distinct intervallic and melodic properties. However, the signature intervallic property of Theme 1 (the 01 half-step from tetrachord 0156) begins to creep into Theme 2's space (tetrachord 0369) but is often masked by Theme 2's surface melody. The human behavior of masking is when a person camouflages to hide aspects of themselves from others in order to "pass" in social situations. It is a common experience for autistic people in their navigation of the non-autistic world (Cage 2019). Relatedly, Theme 2 appears to conceal this 01 motivic activity using octave displacement to maintain its own intervallic space. As the themes develop, they fuse, with Theme 2's melodic and Theme 1's intervallic properties combining in an 0156 statement. Despite this fusion, the 01 remains masked by Theme 2's melodic surface. I argue that this suggests musical intention, and therefore agency that reflects a parallel to social masking, where surface melodies obscure the underlying intervallic fusion.

Jean-Patrick Besingrand (Baruch College, CUNY)

Listening to Silence: Functions of Silence in the Music of George Crumb

This paper explores the role of silence in the music of American composer George Crumb, emphasizing its purposeful and multifaceted use within his distinctive sound world, marked by timbre exploration, unconventional instrumentation, and theatricality. Silence is analyzed through three key functions: structural silence, which organizes musical form; dramaturgical silence, which serves expressive and dramatic purposes; and pictorial/metaphorical silence, conveying symbolic or extramusical meaning. The study further examines the varied qualities of silence—ranging from notated to perceived and metaphorical—and the techniques used, such as sudden or gradual implementation. Through a detailed analysis of Crumb's repertoire, the paper demonstrates how silence operates as both a structural and expressive element, contributing to his unique aesthetic. This multi-dimensional approach broadens the conceptual understanding of silence in music, showcasing its integral role in shaping the composition and overall artistic intent of Crumb's work.

Zhuo Zhao (Rutgers University)

Thematic Ambiguity and Rhetorical Displacement in Mahler's Fifth: A Semiotic Analysis of the Langsam Theme Formal Function in the Scherzo Movement

In the Scherzo movement of the Fifth Symphony, Mahler employs innovative compositional techniques that appear to diverge from Classical tradition. However, through a semiotic lens, these variations can be seen as modern extensions of Classical norms within the formal structure. Utilizing Agawu's introversive semiotic approach (2009), this paper explores how the Scherzo movement's form adheres to the Classical rhetorical paradigm of Beginning-Middle-Ending (BME). Interpreting each formal section within the BME paradigm allows one to access the functional and hierarchical relationships between implicit, loosely connected events that still reflect preserving the logic within the ABA ternary form typical of a Scherzo.

Central to this movement is the thematic ambiguity surrounding the recurrence of the Langsam theme, which contrasts with the Scherzo themes and challenges conventional sectional distribution. Traditionally analyzed as the start of a new Trio section, the Langsam theme's initial appearance is accompanied by rhetorical signs that do not indicate a new section. Instead, a long Middle sign followed by a long Ending sign suggests thematic continuity rather than division. This thematic vs. rhetorical displacement leads to a reinterpretation of the traditional formal analysis as a simplified three-part form. The BME paradigm reflects a bottom-up approach, letting the traditional ternary form emerge out of the music rather than forcing the music into a preconceived mold. This semiotic interpretation of the Classical BME paradigm thus has the capacity to explain complex modern musical thoughts throughout the movement and entire Fifth Symphony.

Daniel Serrano (University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig)

Salvatore Sciarrino's use of rhetorical devices in *Il canto s'attrista, perché?*

Similar to many early baroque operas, the Italian contemporary composer Salvatore Sciarrino based his stage work *Il canto s'attrista, perché?* on a theme from ancient Greek mythology. His 'Aeschylus opera' was completed in 2019 and jointly commissioned by the Stadttheater Klagenfurt and Wuppertaler Bühnen. The language of Aeschylus' *Oresteia*, which is characterized by its rich use of rhetorical stylistic devices, also serves as inspiration for the libretto written by Sciarrino himself. The use of similes and

metaphors throughout the work is particularly striking (Garson, 1983). Some of these stylistic devices are transferred by Sciarrino to his libretto, such as the metaphor about the lions, which appears frequently in the *Oresteia*: “La leonessa s'accoppiò con il lupo, anche me ucciderà” (Sciarrino 2020).

Interestingly, the use of this figure applies not only to the text but also to the music. There are certain rhetorical stylistic devices that are also realized compositionally, such as the anaphora in Scene II, mm. 109-112, in which three phrases have the same beginning but different continuations.

Sciarrino's music is composed of defined musical figures, which unite discursive elements that are often subject to a process of repetition (Utz 2023). My aim is to analyze them through an intensive examination of the score, to explore what function they assume in his composition and to determine their semantic potential by considering, among other sources, Burmeister's treatise *Musica Poetica* (1606).

Film music

FRIDAY 1:00 – 2:30 PM (MB 1233)

Janice Dickensheets (University of Northern Colorado)

The Musical Tapestry of Aragorn's Hero Journey in Peter Jackson's *Lord of the Rings*

Tolkien scholars have devoted much discussion to Aragorn's hero journey referencing Joseph Campbell's mythical archetype, many arguing that his is not truly a hero's journey as he lacks human flaws that lead to personal growth and already carries the sword of the king. In Peter Jackson's films, however, the sword Andúril is not remade until later, causing Aragorn to leave without the token of power and thrusting him reluctantly into a mythical journey. Existing scholarship debates these plot changes, commenting on Mortensen's character choices, however none explore the extensive topical, hermeneutic, and semiotic musical signifiers, intricately woven into a tapestry of extra-musical associations, that provide evidence of a clear progression through Campbell's archetypal journey.

The significance of Aragorn's leitmotivic progression lies in a combination of stylistic complexity and individual signification. From Strider's mono-stylistic themes (heroic style) through a borrowed Rohan theme (chivalric and heroic) that elevates him to knight in *The Two Towers*, he accepts his own destiny in *Return of the King*, and, with the reforging of Andúril, is finally associated with his own kingly motifs (chivalric, heroic, and chorale), thus completing his archetypal heroic transformation and highlighting his ancestral origins. Throughout the course of the three films, Aragorn's primary signifiers move from simple, single-style musical identifiers through complex borrowed themes into his own multi-styled signature thematic gestures. This thematic progression strongly enhances Jackson's changes to the story line and Mortensen's acting choices, thereby altering the character's plot trajectory and bringing it into agreement with Campbell's iconic hero journey.

Brent Yorgason (Brigham Young University)

Tintinnabuli Imitations: Pärt-like Music in Film

Since the late 1980s, Arvo Pärt's early tintinnabuli compositions have been popular in foreign films, arthouse dramas, and documentaries. Pieces like *Spiegel im Spiegel*, *Fratres*, and *Für Alina* are frequently used in scenes of tender reflection, peace, and transcendence, but can also convey deep sorrow and tragedy. The simplicity of Pärt's compositional textures, so effective in underscoring human emotion, have inevitably been imitated by others attempting to evoke similar moods. Some of this “Pärt-like” music has even been falsely attributed to Arvo Pärt himself.

In this presentation, I will examine several transcriptions of Pärt-like film cues, highlighting the characteristics that they share with Pärt as well as their notable differences. Although many of these

cues rather convincingly imitate the surface textures and sounds of Pärt's tintinnabuli music, I will illustrate that they almost never utilize the broader formal processes that underlie his pieces. As with the minimalism of Reich and Glass, simple additive and subtractive processes generate much of the content in Pärt's music, creating large-scale coherence. Even though these audible processes are quite easily discerned (and were considered by Pärt to be an essential aspect of his work), film composers have largely deemed it unnecessary to adopt them, relying instead on more immediate effects that contribute to a general mood.

Laura Berghout McTavish (Kansas University)

Irony in Scoring *Maestro*: The Re-Dramatization of Bernstein's Dramatic Works

Bradley Cooper's 2023 biopic, *Maestro*, spurred a renewed interest in the renowned composer and conductor Leonard Bernstein. In addition to writing, directing, and portraying Lenny (Bernstein's character in the film), Cooper also oversaw the film's score, collaborating with a team of sound engineers and designers. Unsurprisingly, the soundtrack exclusively features Bernstein's compositions, such as "Prologue" from *West Side Story* and "Almighty Father" from *Mass*. Cooper's placement of Bernstein's dramatic music is particularly noteworthy; for the most part, it aligns closely with the original dramatic contexts of the compositions. However, there are two notable exceptions where the scoring takes on an ironic tone: the opening sequence where Lenny exuberantly throws open his curtains and rushes to Carnegie Hall, scored with Bernstein's violent opening to *On the Waterfront*; and later the unifying "Almighty Father" from *Mass* as Felicia passive-aggressively tells Lenny to sleep on the couch.

These ironic re-dramatizations of Bernstein's music may have been used to heighten the dramatic tension, or they may have been unintentional oversights. Most viewers likely would not recognize this irony without an intimate familiarity with Bernstein's works. Nonetheless, these moments seem to provide an insight into Bernstein's subconscious, especially in Cooper's use of *On the Waterfront*. Though subtle, Cooper's scoring choices serve to elevate the film beyond a traditional biopic, allowing Bernstein's music to become an active character in the story itself.

World music

FRIDAY 3:00 – 4:30 PM (MB 1011)

Jackie Biggs (Brigham Young University)

The Verdi Connection: Czechoslovak Requiems at the Turn of the Twenty-First Century

Giuseppe Verdi's *Messa da Requiem* (1874) occupies a prominent position in the choral literature and has been the subject of numerous publications, including style analyses and reception studies pertaining to Germany, Italy, and England. Although scholarship details performances as late as those occurring in Terezín Ghetto (Czechoslovakia) at the height of World War II, the piece's subsequent musical influence on modern Czech composers suggests that the perennial debate of sacred vs. secular in Verdi's requiem is, to modern ears, transcended by the shared mortal experience of death and hope.

Both *Terezín Ghetto Requiem* (1998), by Sylvie Bodorová (1954–), and *Requiem Oratio spei* (Prayer of Hope) (2002), by Juraj Filas (1955–2021), bear the Verdi requiem's legacy in their direct musical and thematic connections to the work. Although neither title is mentioned in Robert Chase's landmark reference work on requiems, *Dies Irae: A Guide to Requiem Music* (2003), both have seen performances worldwide in prestigious concert venues. Bodorová's requiem is dedicated to victims of the Holocaust and alludes to Verdi's requiem in thematic quotation and form. Filas's requiem is dedicated to victims of the 9/11 attacks and contains explicit analogues to Verdi's requiem, such as the inclusion of percussive offbeats in the *Dies irae*.

The musical aesthetic of these works provides a stylistic snapshot of sacred music in Czechoslovak regions at the turn of the century. A combination of tradition and modernism, the sentiments expressed in these works defy national borders and reach for peace among all people.

Hannah Riddell (Northern Arizona University)

Exploring Western Music Through the Lens of Japanese Culture: The Early Compositions of Nobu Koda

During Japan's Meiji Era (1868-1912), the Japanese Government embraced Western culture and technology in an effort to modernize and compete with global powers. The intense effort to Westernize soon made its way to music when the government pushed for the complete integration of Western music into Japanese culture. This paper explores the little-known but influential composer Nobu Koda, whose educational experience and compositional output reflect Western influence. At the same time, this paper argues that her imitation of Western models is itself a reflection of her Japanese heritage.

Koda's musical training began early in life with lessons on the *koto*, but her subsequent education rooted her firmly within Western traditions. While attending the Tokyo Academy of Music, Koda trained under foreign instructors, then pursued higher education in the United States (New England Conservatory) and Austria (Vienna Conservatory). Koda's early compositions such as her violin sonatas show Western influence not only through their genre but by adopting conventional forms (e.g. sonata, ternary, and rondo forms) and lush romantic textures through an active, challenging piano part.

Though sonically these works follow Western conventions, they demonstrate how Koda's heritage influenced her approach to composition. In *hogaku*, or Japanese music traditions that predate the introduction of Western influences, faithful adherence to established norms is the most important goal. Although Koda's early works do not integrate musical traits of *hogaku*, her tendency to imitate Western traditions should be seen as evidence of her Japanese cultural influence, not an inability to create an original sound.

Elisa Alfonso (University of Utah)

Cuba's Monumental Children Sing: Processing Grief Through Performance

From December of 1960 to October of 1962, over 14,000 unaccompanied Cuban minors arrived in the United States as part of a covert airlift known as Operation Pedro Pan (OPP). Because of its association with the Cold War, the memory of OPP became entrenched in a polarizing political rhetoric that obscured the lived experiences of the young migrants. Though their visibility as "symbolic children" (Dubinsky 2010) in the Cold War's ideological battle faded over time, the grief many Pedro Pans associate with the simultaneous loss of homeland, family, culture, language, and childhood remains potent. To process this grief, many have turned to the arts to depict their exodus, including Willy Chirino, Mario Ernesto Sánchez, and Ana Mendieta. Performative works commemorating OPP center nostalgic pre-Revolutionary musical genres and artists, as nostalgia remains an important expression of exilic grief for Pedro Pans, their families, and the broader Cuban-American community (e.g. Guevara 2003; Pérez-Firmat 2012; Horacio 2016; Aja 2016; Laguna 2017). Pedro Pan artists mobilize these nostalgic musics, such as son, danzón, and rumba, to express individual grief within collective experience. Drawing on Svetlana Boym's delineation of "restorative" and "reflective" nostalgias, I note a distinction between "restorative" works that depict a unified, shared utopic past and "reflective" works that underscore loss through the conversion of the familiar to the strange. Through these analyses, I expose the divergent ways in which Pedro Pans both process their own grief through music and how they attempt to incite witnessing for it in their audiences.

Jacob Wilkinson (Indiana University)

Karola Obermüller and the “problem of structuralism”

Yu (2022) demonstrates the usefulness of Helmut Lachenmann’s (1966) “sound types” for the analysis of contemporary music. I would like to suggest a further application of Lachenmann’s ideas to analysis by focusing not only on the five *Klangtypen* but also the “four fundamental determinations of music listening,” developed in Lachenmann 1979. The *Klangtypen* figure as subdivisions of Lachenmann’s second “determination.” The four determinations are familiar to English-speaking readers through the 1995 translation of Lachenmann’s “On Structuralism” (originally “On the Problem of Structuralism,” 1990), where they are mentioned only briefly. I will provide an introduction to each determination along with translations into English for the first time of several key passages from Lachenmann 1978 and 1979, which treat them in detail.

The second part of the paper will suggest applications of each determination of listening to an analysis of the 2016 piece *mass:distance:time* for six vocalists by Karola Obermüller. This piece takes as its point of departure material from the Kyrie of Machaut’s *Messe de Nostre Dame*. I will explore to what extent the handling of inherited historical material in Obermüller’s work accords with Lachenmann’s ideas of “dialectical structuralism.” The analysis will reveal that in contrast to Lachenmann’s process, where the handling of historical material always takes the form of a negation, Obermüller’s work takes the form of an *interpretation* of that material. The structure of the Obermüller brings out interesting features of the structure of the Machaut that might otherwise have passed unnoticed.

Taylor Ouzts (University of Utah)

Narrative and Compositional Techniques of J.K Mertz’s *Bardenklänge*

Published serially in 1847–1850, Joseph Kaspar Mertz’s *Bardenklänge* stands out as the first collection of character pieces written specifically for the guitar. However, it does not make obvious use of connections using typical tonal parameters like its pianistic precedents. According to Stempnik (1990), a significant source of inspiration for *Bardenklänge* was the Ossian poems of James Macpherson. Instead of cyclically unifying the character pieces through tonal means, Mertz uses texture to convey expression and define form. Further, cadences are frequently problematized in their voice-leading and formal finality. All of these devices highlight the cycle’s use of the guitar, centering it as a bard-like narrating voice that evokes Macpherson’s Ossian.

In the cycle, Mertz avoids strong structural cadences. This happens, I argue, in order to highlight textures defined by guitaristic techniques as more significant determinants of form. Additionally, Mertz often uses narrative “tags” at the very end of pieces. These tags can involve plagal prolongations of the tonic, static chordal gestures, or a final decontextualized thematic statement. These final gestures stand outside of the form of the work proper and, because they offer no new musical material, serve a function that is extra-musical. The final chordal strike of the guitar ties the image of the bard back in, a diegetic gesture to end the story.

Joseph Grunkemeyer (Indiana University)

Form as Topic? Reframing Formal Deformation in Haydn's Piano Trio in E \flat Major, Hob. XV

Haydn's Piano Trio in E \flat Major, Hob. XV:30 contains a number of formal and topical surprises.

Hepokoski and Darcy's *Sonata Theory* and Caplin's theory of formal functions both contain several exceptions that account for the originality of this movement. However, the application of Burstein's neo-Kochian analytical framework, alongside a sensitive labeling of musical topics produces an analysis much closer to the surface of the work. I argue that Haydn topicalizes form itself through his usage of a historically nuanced, Galant approach to sonata form. My methodology consists of a tripart comparison of *Sonata Theory*, form-function theory, and neo-Kochian theory, alongside an analysis of musical topics.

The first movement is characterized by its loose knit first theme, two-part transition, and two second themes, which are topically painted with gavottes, contradances, ombra, and marches. *Sonata Theory* dramatizes the two-part transition as a formal deformation and the form function approach is left confused by the loose-knit main theme and tightly knit transition. The double half-cadence structure is normative in the Galant, neo-Kochian approach, erasing the supposed issues. I argue that Haydn is topicalizing this Galant approach to sonata form. In a sense, this is a reference for learned connoisseurs of chamber music to take in. Most interestingly, Haydn removes the second half cadence in the recapitulation, effectively "modernizing" this sonata form. Without this historically nuanced approach to form as topic, one might portray this quirk as some dramatic deformation or loosening of the structure, when in fact it seems to be a subtle wink to those in the know. This large, abstract topic serves as a frame within which Haydn presents a more moment-to-moment topical drama of ombra-tinged high styles and rustically content low styles. The result is a varied musical surface that uses deeper structure for the purpose of expressive discourse.

Tricksters, mystics, and myths **SATURDAY** 10:30 AM – 12:00 PM (MB 1011)

Jon Forshee (University of Colorado—Colorado Springs)

Confluence and Trickster Themes as Hermeneutics in Anthony Davis's opera *Amistad* (1997)

Composer Anthony Davis (b. 1951) continues to make invaluable contributions to American opera through moving chronicles of American peoples and history. Davis's works range from a story of a Ponca family living in Nebraska (*Wakonda's Dream*, 2007), to that of a Modern American criminal case (*The Central Park Five*, 2019). This last opera received the Pulitzer Prize for Music in 2020, cementing the importance of Davis's stage works as indelible strains of Contemporary American opera.

In this paper, I highlight and discuss unique narrative techniques of Davis's opera *Amistad* (1997). Beginning with an introduction to *third stream* music and *confluent* music, I suggest how analytic strategies of Davis's opera are elucidated by such characterizations. I then propose that the multiple influences of *Amistad* are both musical and cultural, and that the cultural sources offer unique insights into how to hear and to understand the opera. The central part of this paper constitutes an analysis of Act I, Scene 1, in which trickster themes are first introduced in the score through the subversive *Trickster God* of Yoruban mythology; I then draw a parallel between this scene and Act II, Scene 8. As the *Trickster God* steers the course of the titular ship and therefor of the narrative, this character offers a potent hermeneutic for engaging Davis's work. I conclude with the view that the Trickster arias in the work may be understood to inform the long-range design of Davis's opera.

Lindsey Macchiarella (University of Texas, El Paso)

Aleksandr Skryabin, Wilhelm Wundt, and Early Experimental Psychology

Aleksandr Skryabin is well-known for his grandiose his plans to “evolve” humanity through mass exposure to multi-sensory art, ideas he manifested in his light-symphony, *Prometheus*, and sketched in his incomplete, ritualistic drama, *Prefatory Action*. Scholarly discourse on Skryabin’s philosophies typically points to the influence of theosophy, usually in reference to memoirs by his early biographers, Sabaneyev and Schloezer. Skryabin’s theories, as outlined in his 1904-06 private journals, however, contain no direct theosophical references. They begin, instead, with a quote from Wilhelm Wundt, the “Father of Experimental Psychology.” While theosophy, philosophy, and evolutionary theory certainly play a role in shaping Skryabin’s worldview and goals, this paper argues that the budding field of experimental psychology was most influential of all. Wundt’s quote sets the tone and topic for Skryabin’s subsequent “self-observations.” His explicit goal in the journals was to observe his own mind – his thoughts, feelings, sensations - and to draw conclusions about the nature of consciousness and his experience of reality. Skryabin’s fascination with the field of psychology takes on new meaning when situated in the context of its disruptive emergence in the mid-19th century, and its complex relationship to the field of philosophy at the turn of the 20th. A comparative analysis between Skryabin and Wundt’s writings illuminates an intricate web of influence, and demonstrates the extent to which Skryabin departed from, and elaborated upon Wundt’s ideas in the development of his own theories on consciousness and multi-modal productions.

Popular music SATURDAY 10:30 AM – 12:00 PM (MB 1233)

Ila Sharma (Ohio State University)

Vampire Weekend: Representing Indie Music’s Departure from Timbre and Texture as Form

Popular music scholars have previously drawn attention to changes in formal structure over time, notably that 21st century popular music has shifted attention to timbre and texture over harmony, noting that timbre can be a defining feature in formal boundaries of a song (Nobile 2022, Peres 2016). However, analyses have lacked consideration of changes in the use of timbre and texture as form-bearing elements in indie music. Hibbett (2005) argues that indie music is that which seeks to separate itself from popular music, while Blake (2012) argues that indie artists use timbre as a method of differentiation from mainstream popular music. I seek to expand upon the frameworks of Nobile, Peres, Hibbett, and Blake, applying them to indie band Vampire Weekend’s discography (2008–2024). I consider changes in timbre and textural density as they relate to formal structure in tracks from Vampire Weekend’s *Vampire Weekend* (2008) and *Only God Was Above Us* (2024). I argue that Vampire Weekend’s musical trajectory does not follow that of 21st-century popular music, with the group seeking to separate themselves from the mainstream early in their discography only to rely less on timbre as a form-bearing element in their later discography.

Colby Stevens (University of Missouri, Kansas City)

The Liberal Man: Matty Healy and the Reformation of Masculinity

In recent years, gender has assumed a central role in cultural political discourse. Movements like #MeToo and the fourth wave of feminism brought public awareness about gender disparities, but like other progressive social movements, invited involuntarily backlash. One iteration of resistance to these movements focused on upholding an idealized mid-century “traditional” American masculinity,

building a divide between liberal and conservative men who align their masculinity with more modern or traditional gender expressions. Decreasing nonpartisan social views has created anxiety among men who wish to differentiate themselves from the current hegemonic masculinities.

On The 1975's 2023 tour *At Their Very Best*, Matthew Healy voices concern for men who cannot find a community for themselves. In the performance piece "Consumption" Healy discusses this displaced group with a figure he calls "the Liberal Man." Healy identifies with this group but also states, "I don't know how to be a liberal man. What is a liberal man?" In this paper, I posit that Healy's performance of masculinity on *At Their Very Best* is a manifestation of this "liberal man." This niche masculinity draws from traditional masculinity while also selectively imitating queer and feminine aesthetics. I make this argument using three different analytical lenses of his music on this tour: Healy's use of stage personality, identification and association with the other, and his definition of love. When viewed collectively, it becomes clear that Healy is his own "liberal man." Nonpartisan masculinities like Healy's "liberal man," are an ever-decreasing demographic that needs more societal integration.

Murray Nielsen (Independent Scholar)

From Vegas to Kolob: Mormon Hymnal Influence & The Killer's *Pressure Machine*

In 2021, The Killers took fans on a nostalgic journey with their self-proclaimed "concept album," *Pressure Machine*. The first of their seven studio albums to feature spoken word components, listeners hear interview clips discussing the traditional values of an unnamed town in the American Midwest. Their song "West Hills III" is set to the Vaughn Williams hymn "I Heard the Voice of Jesus Say," and closes the deluxe album with a traditional four-part choral setting. This hymn is used by many denominations and goes by different names such as, "I Feel the Winds of God" in Voices United and "If You Could Hie to Kolob" in the Mormon hymnal. In this paper I compare and contrast the different iterations of the melody and the varying lyrics.

Despite The Killers never being dishonest about their religiosity, secular fans were surprised as the band became more open about their faith in recent years. Audrey Vieira addressed this element of surprise in her 2022 article, "Fans Horrified to Learn The Killers Tricked Them Into Enjoying Mormon Rock." Through a functionalist lens I examine what it means for a rock band such as The Killers to omit their religious affiliation in the early years of their career and subsequently how *Pressure Machine* contributed to their authenticity as both rock musicians and Mormons.

Female musicians **SATURDAY** 3:00 – 4:30 PM (MB 1011)

Rachel Becker (Boise State University)

In Search of the Nineteenth-century Female Oboist

Twentieth-century female oboists were trailblazers in the fields of solo and orchestral playing, still well known today internationally among oboists: Natalie Caine, Janet Craxton, Ruth Gipps, Evelyn Rothwell (Barbirolli), Laila Storch, Lois Wann. But each of these women was born in the twentieth century. Who were their predecessors, the oboists of the 1899 *Englishwoman's Year Book*, which reported that among professional musicians in England, "There are now many women flautists and clarionettists, about eight oboeists [sic], two bassoonists, three French horn players, a number of cornet players, and several drummers. But no woman has as yet become a proficient trombonist...". One of these "about eight" must surely be Leila Bull, after whom a prize at the Royal Academy of Music is now named. The rest seem to have been lost to history.

In this paper, I will contextualize these lost nineteenth-century oboists, both setting them between the Venetian Pelegrina, an oboist for Vivaldi, and the American Ethel Averill, active in the 1920s, and among more well-known nineteenth-century female flutists and clarinetists, including Caroline Przyrembel, Cora Cardigan, Frances Thomas, and Cordula Metzger in Europe and the United States. How shall we read these smaller numbers of players, and this lost reception? Expensive reeds, contorted faces, intensifying restrictions, the “too Manlike” oboe, the “feminine softness” of the same? A fluke of history, a reflection of double-reed familial traditions, or information about the oboe’s relative place in society and its relative gendering as an instrument? In truth, all these aspects shed light.

Taryn Carvajal Harding (University of Utah)

Understanding Florence Price and Her Multicultural Compositions

As our musical canon grows and changes there will be an ever-increasing need for expanded analytical approaches. Using multicultural analysis, when an expanded approach is needed, can often explain many of the non-European musical influences and phenomena found in a piece composed by a multicultural composer. Using findings from my analysis “‘Very Beautiful and Very American’: A Multicultural Analysis of Florence B. Price’s Quintet in A Minor for Piano and Strings,” I will discuss the insufficiency of examining (and assessing) multicultural composers and their works only with traditional Western European analytical views. I will share how I found source material, incorporated multiple cultural influences into my analysis, acknowledged historic gendered expectations, and more. My expanded analytical approaches will show how easy it is to misinterpret intentional, deliberate, and easily explainable compositional choices made by multicultural composers, such as Price.

While multicultural analysis can be more complex and challenging, it surely sheds added light and understanding on compositional intent of multicultural composers. Expanded analytical approaches must begin to be more commonplace in scholarly work. Use of solely traditional lenses encourages continuation of underrepresented composers’ exclusion from pedagogical material, general compositional knowledge, and common performance repertoire.

Hannah McLaughlin (Brigham Young University)

Hildegard of Bingen and the Musical Intentional Community

Long before Thomas More coined the term *utopia* in 1516, the 10th-century nun Hildegard of Bingen was dreaming radical social dreams of her own; this paper explores her dreams through the socio-theoretical lens of utopia. Hildegard’s unique *medieval* brand of utopianism manifests in three ways, corresponding to three roles she served as a Benedictine Abbess: that of a visionary writer, that of an active member within a monastic community, and that of a musical composer. The first avenue for Hildegard’s utopian expression appears within her theological texts, wherein she describes a metaphorical “City of God.” Even in symbolic invocation, this hypothetical Jerusalem resembles a utopian vision, idealizing communal worship, monastic steadfastness, and voluntary cooperation. Within her convent and amidst the wider Bingen community, Hildegard aimed to realize these ideals in the “real world.” History shows that she sacrificed much, both socially and fiscally, to establish what can be viewed as an *intentional community*—an emancipated and isolated locus in which a group may experiment on “impossible” social desires. Music played an important role within Hildegard’s intentional community, linking her 10th-century convent with her Jerusalem of the future. Through song, Hildegard aimed to magnify what she believed and practiced outside the musical sphere. For instance, the stasis and hierarchy musically inscribed within monophonic sequences like *O Jerusalem aurea* mirrored the divine, pro-social, and life-bringing forces of Hildegard’s visions. Thus: In word, in deed, and in song, Hildegard sounded a remarkable call for radical social betterment within the Medieval cultural landscape.

Tim Chenette & Daniel Stevens (Utah State University & University of Delaware)

Harmonic Listening and Backward Design: Orienting Toward the Real World

The practice of harmonic dictation can suggest to students that their goal should be to develop “perfect” perception of objectively defined chords. Yet listening for harmony does not mean correct identification of objective facts, but rather detection of style-specific cues that allow the construction of a mental model of a harmonic progression appropriate to one’s goals. Leaving out so-called “problematic” examples like these will limit students’ ability to apply their skills to the activities they, and we, care about. In light of these challenges and building on the framework of Backward Design, we argue that training in harmonic listening will be more effective and relevant if we stop pursuing “perfect” listening and the use of abstract, idealized chords, and instead direct our teaching toward desired learning outcomes.

Given the distance between harmonic dictation and a more outcome-oriented approach to harmonic listening, our presentation will focus primarily on demonstrating the benefits of Backward Design and exploring relevant outcomes of aural harmonic study. Nevertheless, we will also demonstrate application of the second and third steps of Backward Design, crafting assessments and designing learning activities, for selected outcomes. As we will show, such assessments and activities have significant potential for student engagement and creativity. As we do so, we will demonstrate how Backward Design can bring clearer direction to our teaching and improve our students’ ability to engage with real music.

Layne Vanderbeek (Independent Scholar)

Once Upon a Time: Enchantment and Schema in Pedagogy

The invocation of storytelling and enchantment in connection with pedagogy pairs the unknown and known. Exploration of unknowns invites the student to find points upon which to anchor and identify something with which to make sense of what is being apprehended. As a story is read, students are allowed to engage in the building of perspective and meaning as they encounter structural components. Framing questions as elements of wonder, finding components that act as anticipatory cues, or creating meaning from the information presented allows students to creatively engage with a story.

Moving from spoken to musical story can be accomplished through song. Musical elements such as melody, cadence, harmony, and formal sections can be identified for students in accordance with schematic frames appropriate for their developmental stages. Providing students with familiar concepts to categorize abstract musical elements allows them to move through their musical learning in a similar manner as they move through a fairy tale. Recognizable concepts are used as points upon which to anchor understanding while exploring new and unfamiliar musical events. The work of psychologists such as Marie-Louise von Franz or Bruno Bettelheim works well with work in developmental psychology and cognition from Jean Piaget and Janna Saslaw. Accessing the research in these fields to inform musical instruction helps build a deep sense of wonder, anticipation, creativity, and engagement within students. These features lead to students who are eager to explore music in unique and exciting directions.

Ben Major (Royal Holloway, University of London)

Powered-Up Pedagogy: Using Video Games to Teach Topic Theory

Video games are both connected to, and distinct from, other forms of media. Like all media, video games also create, iterate, and develop tropes, in which music and sound are particularly important. Video games also connect musical ideas with commonly understood signifiers that gamers understand, thus providing a unique opportunity for music educators.

This paper seeks to investigate ways in which video game music can be used as a pedagogical tool in teaching musical subjects, topic theory in particular. I will begin by defining tropes in video games using a ludo-narrative model of my own devising, followed by an investigation of how the identified tropes can be used to teach topic theory.

To propose a unified definition of video game tropes, this paper synthesizes prior game music research (Atkinson, 2019; Yee, 2020; Bradford, 2020), topic theory (Monelle, 2006; Hatten, 2014), and games studies (Perron, 2014). I define video game tropes as being ludo-narrative and present a model for identifying these tropes and their sounds as they are found in games as well as a few examples. I will then discuss the viability of these video game tropes as a tool to teach topic theory, by using existing discussions of video game music pedagogy (Tobias, 2012; Summers, 2020) as a framework.

Ultimately, using video game tropes to learn about topic theory reveals a fundamental aspect of the communicative and aesthetic dimension of games: how meaning is conveyed to gamers through music and the musical educations that games provide their players.