

Music Theory and Musicology Society

The Music Theory and Musicology Society (**MTMS**) at CCM engages all interested members of the UC community to discuss issues relating to music theory and musicology.

The MTMS regularly maintains forums for the purpose of discussing theoretical, historical and cultural topics in music. The MTMS also hosts a biennial conference designed to engage both UC students and students from other institutions in the broad field of music scholarship.

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2024 Conference Schedule (Archived)



2024 Graduate Student Research Conference (Archived)

MTMS is pleased to announce its ninth biennial student conference, **"Harmonic Horizons: A Glimpse into the Future of Music Theory and Musicology,"** on March 1-2, 2024.

The conference will be held in conjunction with the [Joseph and Frances Jones Poetker Thinking About Music Lecture Series](https://ccm.uc.edu/onstage/public-lectures.html#tam) (<https://ccm.uc.edu/onstage/public-lectures.html#tam>) featuring keynote speaker Dr. Erin Brooks (State University of New York at Potsdam).

Friday, March 1

1:30-2:30 p.m.

Opening Reception

Opening remarks and keynote introduction

2-3 p.m.

Keynote Presentation: Dr. Erin Brooks (State University of New York at Potsdam)

How do we talk about trauma?

Keynote Biography

Erin Brooks is Associate Professor of Musicology at SUNY–Potsdam. Her research interests include opera, film, race, gender and sexuality, and disability. In her work on trauma in particular, Erin has presented at national AMS meetings and specialist conferences in both the US and Europe. She has organized interdisciplinary panels on trauma and trauma-informed pedagogy, and co-organized the international conference “Music, Sound, and Trauma: Interdisciplinary Perspectives” (2021). She is a founding co-chair of the American Musicological Society's study group on “Music, Sound, and Trauma,” and member of an informal international working group on the same subject. She has published on sonic trauma during France's *l'année terrible* in *Nineteenth-Century Music Review*, has forthcoming work on historical sound studies and trauma in the *Journal of the American Musicological Society*, and will serve as co-editor of a volume of essays on music and trauma. Erin is currently engaged in a larger project on sound, trauma, and the polio epidemic, as well as ongoing work on trauma-informed music pedagogies.

Keynote Abstract

As a powerfully interdisciplinary subject of cultural, psychiatric, and medical study, trauma impacts individual, collective, and intergenerational experiences, touching many of us in one way or another. Discourse on trauma permeates both historic events and contemporary experience (to the extent that Harvard Public Health and others have situated the last decade as an “age of trauma”). But what does all of this have to do with music or sound—and what is the emerging role of trauma studies within music scholarship? In this talk, I begin with histories of the trauma concept, moving from early nineteenth-century neurological understandings through theoretical shifts shaped by wars and catastrophe to contributions from psychiatrists, sociologists, humanists, and other disciplines. As a trauma studies of music emerges within this complex interdisciplinary space, what are the problems and possibilities of this subfield? As we assess sound's role in both harm and healing, what literature and methodologies are critical? What is an ethical approach to talking about trauma, and how should current work redress disciplinary silences? How do our own positionalities or experiences shape the way each of us engage with trauma? And how does trauma-informed pedagogy work in a musical context? I trace a few of these questions through brief discussion of my own projects—ranging from nineteenth-century sonic trauma to institutions and medicine to listening pedagogy to new work on master classes—before opening up a broader dialogue with participants on their own explorations of music, sound, and trauma.

3-3:30 p.m.

Brief Intermission

3:30-4:30 p.m.

Calvin Evans Jr. (George Mason University)

The Sound of the African American Hero: Examining the films scores that created the musical topic of the “Black Action Hero”

This paper uses topic theory to highlight the composers and film scores that assisted in creating the musical topic of the solo African American action hero. Analysis of scores and transcriptions of selected films from the late 1960's and 1970's reveals the tropes and themes that created this unrecognized musical topic: repetitive funk bass line, soulful melody line, improvisational passages, and pop section instrumentation. African American composers like Quincy Jones, Isaac Hayes, Curtis Mayfield, and Roy Ayers shifted away from the traditional musical topic of the Hero, which at the time was solely connected to white male figures. The film scores of *The Three Musketeers* (1948) and *The Great Escape* (1963) and later the scores of *Superman* (1978), *Batman* (1989), and more have shared similar musical themes connected to the traditional “action hero” musical topic. The main leitmotif performed by a brass ensemble, the common use of the perfect 4th interval, and the accompanying militaristic march have become clear aural indicators that the “hero” has arrived. However, these pioneering composers focused their compositions on the genre and ideas that had a personal connection to the African American race and their history. Their work would create the well-known musical themes of *Virgil Tibbs*, *Shaft*, *Superfly* and *Coffy*. The themes associated with the cinematic Black heroes of the 1970's would later inspire future composers to take a similar approach when scoring films with a lead African American protagonist such as *Lethal Weapon* (1987) and *Passenger 57* (1992).

Anuracti Sharma (University of Cincinnati College-Conservatory of Music)

Staging Opera, Sounding Indian Ragas: A Cross-Cultural Exploration of *Orpheus*, Monteverdi Reimagined (2022)

Although European opera has seldom forayed into South Asia, it is interesting how the past few decades have witnessed a slow invocation of a South Asian consciousness characterized by its diasporic community from India and Pakistan. This paper addresses the assimilation of Indian classical music sensibilities within a largely Western-dominated operatic tradition, by investigating a new-age adaptation of Monteverdi's opera. Opera North, the English opera company based in Leeds, UK in association with South Asian Arts, a cultural organization, collaborated on a new version of *Orpheus, Monteverdi Reimagined* in its Autumn 2022 season. Listed as no. 1 in The Guardian Top 10 Opera 2022 list, it has garnered immense acclaim from critics and audiences alike. The opera's cultural confluence manifested through its singing styles, orchestration, stage setting, and music composition amongst other dramaturgical elements are my core areas of focus in this paper, specifically through a postcolonial, South Asian, ethnomusicological standpoint employed within the field of opera studies. A twofold chronicling of the connection between opera and India; it traces the historical trajectory of opera performances within India, and secondly, it seeks the identification of operas inspired by India and/or reinventing the idea of India but produced and performed only in the West. This account is further complexified through the lens of British colonization and the subsequent influence upon modern (mis)interpretation of Indian classical as well as non-classical music traditions.

5 p.m.

Welcome Dinner for Presenters and Participants

Saturday, March 2

9-9:30 a.m.

Sound Walking Led by Dr. Kristy Swift

9-10 a.m.

Morning Reception

10-11:30 a.m.

Virginia Jansen (Boston University)

Counterpoint as Connection: Florence Price's Reflection of Spirituals and Vernacular Traditions in her Folksongs in Counterpoint Pieces for String Quartet

Florence Price (1887-1953), a member of the Chicago Black Renaissance, often incorporated enslaved African Spirituals in her music, a genre that originated from West African music and Protestant hymnody. This paper explores the influence of those Spirituals on Price's pieces for string quartet: "Five Folksongs in Counterpoint" and "Negro Folksongs in Counterpoint." Her use of Spirituals and other folk songs in a contrapuntal piece integrated vernacular music into an esoteric technique of western classical composition, mediating the categories of vernacular and classical and revealing how they can influence each other. Price's use of Spirituals in her In Counterpoint pieces is not just an insertion of vernacular idioms into a classical model but rather, her use of the classical model of counterpoint specifically reflects vernacular traditions. These registers of influence speak not just to the contemporary musical conventions of her time, but Price's specific representations of her own identity through music. In its broadest iteration, this perspective on Price's "In Counterpoint" pieces informs an examination of both the de-oralization of vernacular music through classical music and the potential reanimation of oral traditions through classical models.

Laura Farré Rozada (Royal Birmingham Conservatoire-Birmingham City University)

Conceptual Simplification: A New Method for Analysis, Learning and Memorisation of Post-Tonal Piano Music (virtual presentation)

There is a gap in music performance, education and psychology in terms of memorisation training for post-tonal piano music. Despite the repertoire spanning over 100 years, pedagogues and professionals still lack effective tools for developing this skill. Existing research on this domain is mostly focused on observing practitioners' behaviours during practice, to understand how these prepare for a memorised performance of a selected repertoire. However, a systematic method for effective memorisation is not provided. This paper discusses a new method for analysis, learning and memorisation of post-tonal piano music, named Conceptual Simplification, which was developed, tested and formalised with my PhD thesis (submitted in 2023). This presents a novel implementation to musical memorisation building on certain areas of mathematics and computer science to improve human memory and musical performance. However, Conceptual Simplification does not require any previous scientific training to be successfully implemented and works for different learning styles and types of complexity. This method could also be adapted to other instrumentalists, singers and conductors; and musical genres; and presents enough flexibility for other practitioners to incorporate additional strategies, adapting it to their needs accordingly. Finally, Conceptual Simplification can also assist in preventing performance anxiety through greater confidence and reducing the potential for injuries that usually result from repeated practice. The method's systematic approach toward engaging conceptual memory and reasoning leads to more confident memorised performances, while needing less repetition during practice.

Jacob Ludwig (University of Cincinnati College-Conservatory of Music)

The Slee Professorship in Music: An Introduction

From the end of World War II through 1950, Buffalo, New York ranked the fifteenth-most populous U.S. city, reaching 580,132 persons at its zenith. Over the next three decades, the city sustained a nearly 38.3% population decrease, leading into the early 1980s recession and, ultimately, the rise of the Rust Belt. Despite its economic decline, Buffalo operated as an exemplary bulwark among burgeoning U.S. metropolitan centers in art, avant-garde music, and literature. How did Buffalo's remote geographical location and dwindling economic status sustain a thriving, progressive, musical climate? Once referred to by Aaron Copland as the "other chair," comparable only to the Charles Eliot Norton Professorship in Poetry at Harvard, the Slee Visiting Professor in Music at the University at Buffalo may answer such a question in part. This presentation acts chiefly as an introduction to the historical position of the Slee Visiting Professor in Music at the University at Buffalo as a vital linchpin and case study between 1956 and 1975. It seeks to investigate and introduce the then-novel challenges imposed by strategically developing strong and independent regional centers of new music in the culturally pluralistic landscape of mid-twentieth-century America alongside the changing composer-performer relationship. To illustrate the Slee Visiting Professorship's inherent, everchanging perspective and evolving role in American music and the attendant challenges, I foreground the Slee Chair against two significant transformations to the State University of New York at Buffalo music department through private and public philanthropic backing from (1) Frederick and Alice C. Slee Bequest in 1956 and (2) the Rockefeller Foundation in 1964, totaling \$1,150,000.

11:30 a.m.-12:30 p.m.

Andrea Tinajero Perez (Ohio State University School of Music)

"Cultural Preservation in Veracruz Indie: Natalia Lafourcade's Use of the Huapango and Cumbia as Musical Topics"

Topic theory has been a resourceful tool to study how extant genres and styles are imported into concert works (Mirka 2014, Agawu 1991, Ratner 1980). In recent years, this discipline has been expanded to include popular music, where musical signs also create meaning for listener communities across different repertoires (Echard 2017, Vanchella 2021, Williams 2022). However, less attention has been paid to the study of topics in Hispanic popular music, where artists frequently combine vernacular musics from their own heritages with contemporary styles. In this paper, I investigate Natalia Lafourcade's topical use of the Mexican genres huapango and cumbia in her songs "Hasta la raíz" and "Nunca es suficiente." First, I determine how these genres are topicalized through the abstraction and stylization of their signifying features. For instance, Example 1 shows the traditional huapango guitar strumming compared to Lafourcade's. Even though the strumming pattern changes, the metric accents are preserved, resulting in a rhythmic and timbral transformation of the genre. Then, I demonstrate how Lafourcade promotes a stylistic unity between these vernacular topics and a Latin pop-rock style. Utilizing both Echard's model of base and donor styles (2017) and Alcade's mixture strategies (2022), I show how these musics intersect and structurally coexist—as illustrated in Example 2. Here, the compatible deployment of the huapango and cumbia topics fittingly represents Lafourcade's idiosyncratic style, where a folk sensibility is preserved yet redefined with rock sonorities and in a variant of verse-chorus form. Finally, I link these formal observations with Lafourcade's own artistic identity, who not only seeks to culturally preserve her own Mexican musical heritage ("Juntos por el CDSJ - Uniendo voluntades," n.d.) but also reclaim these genres that were traditionally performed by men (Birenbaum Quintero, et al. 2014).

Chieh Huang (University of California Irvine)

Weaving Worlds: The Interlacing of Atayal Language and Heritage into Contemporary Composition (virtual presentation)

Taiwan was colonized by Japan in 1895. During that time, indigenous dialects and culture were heavily restricted. Although the government has slowly promoted the idea of speaking indigenous dialects in the past five to ten years, younger generations still need to become proficient in the language. Language encompasses cultural traditions and values, and as the younger generation is not aware of them, it is urgent to refocus on linguistic values. The Atayal language of Taiwan, which is segmented into the Squliq and C'uli' dialects, represents the island's third-largest Indigenous group and encapsulates the rich cultural tapestry of the island. Historically, the Atayal community has passed on its indigenous knowledge and customs through linguistic expressions. However, the younger generation is no longer proficient in the language. Among the numerous indigenous languages experiencing a decline in their speaker populations, for these reasons and given my Atayal heritage, the status of the Atayal language is particularly wistful and urgent for me. Positioned at this cultural juncture and influenced by my Atayal lineage, my journey as a musician and composer is intrinsically oriented toward a deeper exploration of my ancestral roots. While linguistic fluency might remain elusive, a language's structural, syntactic, symbolic meaning and acoustic nuances provide a rich pool of materials for my music compositions. However, this integration does not seek to phonate music merely but strives to incorporate the Atayal's intricate grammatical, rhythmic, and metaphorical nuances into numerous musical parameters, including purely instrumental music. Music composition is another holistic approach to utilizing the Atayal language, culture, and heritage, considering Atayal's space and time. By integrating tools such as MAX/MSP, MalletKat, RX10, Melodyn, SPEAR, and MUGIC, my methodology aims to capture and dissect rhythmic constructs, pitch tendencies, the metaphorical meaning behind the sentences, and the idiosyncratic sonic attributes of the Atayal linguistic soundscape.

12:30-2 p.m.

Lunch Break

On campus dining:

- Panda Express Chinese Kitchen
- Chick-fil-A
- Qdoba

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- Bibibop
- Raising Cane's Chicken Fingers
- Chipotle
- Panera Bread
- Buffalo Wild Wings
- Currito
- Adriatico's Pizza
- Krishna Indian Restaurant and Carry Out
- DiBella's Subs

2-3 p.m.

Evan Martscchenko (University of Cincinnati College-Conservatory of Music)

"Feel the Emptiness": Micro-Schemata in the Music of Henryk Mikołaj Górecki

All of Henryk Mikołaj Górecki's music shares a few key threads, despite being written over a six-decade period and in a myriad of styles, ranging from serial sonorism to repetitive tonality. By viewing musical aspects that remained the same, as opposed to those that changed, much can be learned about a composer's stylistic evolution. When filming a documentary about the Third Symphony, Górecki insisted on filming in Auschwitz, saying "my symphony is not about Auschwitz...But look around you. Feel the emptiness" (Palmer 1993). Luke Howard (2007) explains the "Górecki sound" as a response to Polish political history, but the composer's voice has yet to be described in specific musical detail. Adrian Thomas's (2003) three strands in Górecki's music (folk song influences, iconographic citations, expressive extremes), are accurate, but not unique to Górecki. This paper introduces the term "micro-schemata," applies it to the first theoretical corpus study of Górecki's oeuvre, and musically illustrates Górecki's "emptiness." Micro-schemata are defined as stock musical concepts, distinct but flexible, as Galant-style stock musical phrases cannot be found in the intensely sparse music of Górecki. This study recognizes four micro-schemata: the Skierkowski Turn (ascending minor third followed by descending semitone; first identified in Thomas 1997), the diatonic cluster (full diatonic collection squeezed into one octave), the bass-semitone (lowest two pitches of a sonority placed a semitone apart), and the first-inversion triad ending (section/movement/piece ending with a first inversion triad). 94% of Górecki's works with available scores—including all major works—use these specific micro-schemata, while only 6% do not. Each micro-schema can be viewed in a progression spanning the composer's three main stylistic periods: Polish sonorism, romantic modality, and tonal sparsity. However, we can instead secure our viewpoint in the micro-schemata, considering them as an axle, and the style in which they are used as rotations about the axle. The micro-schemata remain constant while the context changes. When focusing on minuscule details, the micro become macro. The smallest aspects of the piece are suddenly the largest things occurring, and their surroundings take the role of the miniscule; we can "feel the emptiness" revolving about the axle.

Micah Roberts (University of Cincinnati College-Conservatory of Music)

"Ancient Voices": A Hypermetrical and Orchestration Analysis of the Theme Songs to Seasons of CBS's *Survivor*

Despite CBS *Survivor's* attempt at authentically replicating the diverse musical traditions of the regions featured in their first 26 seasons, there is a clear metric stereotyping present in their final renditions, especially their renditions of the music of Oceania. During Russ Landau's tenure heading the orchestration, recording process, and production of the theme songs, the show actively engaged local musicians when they traveled to a new location. This would appear to dismiss any accusations of truly appropriating these representative cultures. However, due to each season's final version being edited by Americans not entirely familiar with these musical traditions, there was a noticeable homogenization of metricity based on geographic location. This presentation looks at the beginning- and end-accent paradigms, the use of tresillos and small-scale metrical dissonance, and the overall metricity to the introduction sections of each theme. Prior scholarship on hypermetrical accenting, metric dissonance, and music perception by Cooper and Meyer, Cone, Lerdahl and Jackendoff, Krebs, Cohn, Murphy, and Mirka are employed to quantify and access each of these metrics. In two of these metrics, there are similar geographic music regions are implied by the themes, suggesting cross-cultural similarity. However, as ethnomusicological analysis shows, this similarity does not stem from any explicit musical connection between these areas. In the worst case, some later themes merely imitate a stereotypical "island" sound, having no connection to the musical styles of the filming area at all. This homogenization, whether intentional or not, based on where each season is filmed, questions the entire "authenticity" of the music being presented. The American viewership will likely assume the music heard is an authentic cultural representation, so a discrepancy here is particularly harmful. This issue with *Survivor's* music also reflects broader issues in media representation, where complex cultural identities are often distilled into simplistic, familiar tropes.

Michael Ebie (University of Cincinnati College-Conservatory of Music)

Parallel Tritone Progressions in Film: Affect and Voice-Leading

Most authors plainly ignore voice-leading in transformational analyses. However, different voice-leading options imply different transformations. The emotional affect associated with the progression can differ depending upon the voice-leading. By examining various voice-leading of Parallel Tritone Progressions (PTTPs), I show how different transformational processes relate to emotional affects in film. PTTPs have a tendency to be used as either an initiating or near-penultimate gesture within a larger section of music, allowing their presence to become quite potent in their ability to influence affect. While PTTPs tend to induce Wonderment, they do this along a spectrum between Awe and Frisson, with varying intensity. By explicitly foregrounding voice-leading, the exact transformational process becomes crucial to clarify associations between plot and musical affect. While different transformational operations may yield the same triadic result of pitch classes, the path taken drastically changes musical affect. In short, the journey is more significant than the destination.

3:30-5 p.m.

Luis Matos-Tovar (Southwestern Community College)

Conceptual Unity Through Learned Associations in Nintendo Video Games

Video games explore various concepts throughout each storyline, which offers multiple perspectives on unity, specifically through music. Brame illustrates this unity with music through Schenkerian analysis; Luo proposes cyclical storytelling based on re-emerging leitmotifs; Laffan describes the identification and support of sets of psychological themes—all within the Zelda universe. In this paper, I propose a novel perspective on unity not extensively discussed before, through a process I term “Learned Associations.” This refers to the conceptual unity throughout a video game series, derived from the fluidity of emotions (Grasso) and ideas that permeate a game's narrative. As a player associates concepts like love and death due to the game's narrative, musical tracks presented at particular moments of the story influence the player's gameplay and create a greater sense of unity with any concept. Using musical tracks from their initial and subsequent appearances throughout the LoZ series and Mother 3 as my case studies, I analyze the narrative to identify specific associations that prompt listeners to establish underlying connections between tracks—in this paper, specifically through death. In the first Zelda game (1986), players learn that failing and dying in the video game triggers a “game over” theme. In Majora's Mask (2004), the “game over” theme is featured in a quest that is required to progress in the game. Similarly, the game Mother 3 illustrates the same type of conceptual unification through the idea of death. Using the “It's Over” and “Mother 3 Love” theme, they are connected in death. This concept of death permeated through the game's narrative links the “Game Over” theme to the “Piano Practice” theme, and the same for the “Mother 3 Love” theme to the “It's Over” theme in Mother 3, deepening the connection and creating unity into each musical occurrence through concepts.

Anna Lopez (The University of Texas at Austin)

“It's a New Soundtrack:” World Building in Taylor Swift's The Eras Tour

The low hum of the stadium transforms into a deafening screech as the three-minute countdown turns to zero. “It's been a long time coming...” starts to echo throughout the packed stadium, beginning the largest show that global pop star Taylor Swift has ever put on. Described as a “4-D cognitive experience,” The Eras Tour is a journey through Swift's seventeen-year-long career defined by her different albums — or what the artist has called her musical eras — and is a record-breaking tour in multiple aspects. What is it about her concert tours that makes them spectacular? Drawing from the theoretical frameworks of immersive theater (Machon 2013), double-diegesis (Camp 2017), musical tophophilia (Bolderman 2020), and place theory (Tuan 1975), I argue that The Eras Tour is a form of immersive musical tourism that transforms stadium spaces into experienced places that have meaning to individuals, and as a result, a community of Swifties. I analyze The Eras Tour through a lens of musical worldbuilding by examining how Swift utilizes graphics, projections (not only through a giant, curved widescreen but also through the stage itself), costuming, physical props, and the sonic palette of each album to bring to life

her various eras. In turn, each era functions as its own place in a larger musical world woven by Swift's artistic vision. By viewing the tour as a microcosm of the larger Taylor Swift musical universe, also known as the Swiftverse, I demonstrate the vast impact Swift has had on contemporary U.S. culture.

Leo Walker (University of Florida)

Performing Kinship in Beyoncé's Renaissance World Tour

This paper explores the use of queer sexuality, kinship, and capital in Beyoncé's Renaissance World Tour. I argue that Beyoncé's carefully curated, immersive concert experience mirrors that of ballroom subculture, in which attendees are free to both express themselves and interact with the artist throughout the performance. While many scholars and critics have examined the queer foundations within the album itself, few have studied the ways in which they manifest in live performance. I examine a collection of fan-captured footage, concert film footage, and lyrics to focus on the ways in which Beyoncé invokes her own lineages to illicit emotional responses from her fans. Indeed, the singer's focus on including lyrics "Uncle Johnny made my dress" and "Mother of the House" highlight existing forms of queer kinship that then transfer to fan reception. Finally, I question the singer's strategies for commodifying the queer identity for capital gain thus contributing the wealth of scholarship on her complex relationship to queer cultures.

Closing Remarks

Events in Cincinnati March 1 and 2

The Cunning Little Vixen (CCM Graduate Student Opera): Presented in CCM's Corbett Auditorium from Feb. 29-March 2. Tickets can be purchased at the CCM Box Office (open 1-5 p.m. every Tuesday-Friday) or online using the button below.

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The Student Choreographers' Showcase (CCM Students): Presented in CCM's Cohen Family Studio Theater from Feb. 29-March 2. Tickets can be purchased at the CCM Box Office (open 1-5 p.m. every Tuesday-Friday) or online using the button below.

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A Celebration of Women in Music (Celebrating the lives and legacies of Women identifying artists while benefiting local aid organization, Women Helping Women): ARCO Cincinnati at 6 p.m. on Saturday, March 2. Tickets can be purchased online at <https://www.eventbrite.com/e/a-celebration-of-women-in-music-tickets-802113100877>

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2024 Conference Zoom Links (Archived)



Day One

When: Mar 1, 2024 01:30 PM Eastern Time (US and Canada)

Topic: MTMS Graduate Research Conference (Day 1) - Harmonic Horizons: A Glimpse into the Future of Music Theory and Musicology

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Day Two

When: Mar 2, 2024 01:30 PM Eastern Time (US and Canada)

Topic: MTMS Graduate Research Conference (Day 2) - Harmonic Horizons: A Glimpse into the Future of Music Theory and Musicology

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Meeting ID: 950 0482 7981

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2022 Conference Schedule (Archived)



MTMS hosted its ninth biennial student conference, "**New Approaches in Music Theory and Musicology**" on March 4-5 2022.

CCM's Music Theory and Musicology Society hosts its eighth biennial student conference designed to engage both UC students and students from other institutions in the broad field of music scholarship. The hybrid-format conference features keynote speakers Julianne Grasso (University of Texas at Austin) and Imani Mosley (University

of Florida) and student paper presentations. This year's conference also includes two workshops led by CCM ethnomusicologists Stefan Fiol and Scott Linford.

Student paper sessions will be in 90-minute time frames; each presenter will give a 20-minute talk followed by 10 minutes of Q&A. Each paper session Q&A will be chaired by a CCM student to facilitate the discussion. All presentations, both student and keynote, will be given during their time frame for both in-person and virtual conference attendees. We will stream the video for those presenting virtually during the listed time frames and then facilitate the Q&A discussion session with the speaker live.

All conference proceedings, including workshops will be accessible via a hybrid inperson/virtual model. In-person sessions will take place in the CCM Baur Room; remote attendees can access the conference via Zoom.

Registration is required.

Please email all inquiries to Kabelo Chirwa or Katerina Hall at ccm.mtms@gmail.com (<mailto:ccm.mtms@gmail.com>).

REGISTER ONLINE (2022 REGISTRATION NO LONGER ACTIVE) ([HTTPS://WWW.JOTFORM.COM/220484212351041](https://www.jotform.com/220484212351041))

Friday, March 4

1:30-1:45 p.m.

CONFERENCE INTRODUCTIONS

1:45-2:45 p.m.

KEYNOTE PRESENTATION: TRACING MAGIC CIRCLES

Julianne Grasso, University of Texas at Austin

Abstract coming soon

2:45-3:45 p.m.

KEYNOTE Q&A

Julianne Grasso, University of Texas at Austin

Chaired by Christopher Segall, Associate Professor of Music Theory at CCM

3:45-4 p.m.

OPENING RECEPTION

4-5:30 p.m.

STUDENT PAPER SESSION: IDENTITY, PLACE AND NOSTALGIA

Chaired by Andrew Van Dyke

- **Lydia Wagenknecht** (University of Colorado Boulder): "Te recuerdo Latinoamerica: Postcolonial Nostalgias in Joan Baez' Gracias a la vida Album"
- **Lukas Perry** (Eastman School of Music): "Where is Link's True 'Home'? : Contrasting the Relationships of Leitmotive and Topic to Narrative Across The Legend of Zelda Series"
- **Carlos Perez Tabares** (University of Michigan): "I Am the Song I Sing": Identity, Resistance, and Embodiment in the Music of Bola de Nieve"

Saturday, March 5

9-10 a.m.

SOUNDWALKING VIRTUAL WORKSHOP

Stefan Fiol, Professor of Ethnomusicology at CCM

The goal of the workshop is to become more attentive to the ways that human differences and identities shape the ways we listen and sound. Preparatory listening: "The Sonic Landscapes of Unwelcome: Women of Color, Sonic Harassment, and Public Space." (<https://soundstudiesblog.com/2017/10/05/sounding-out-podcast-63-the-sonic-landscapes-of-unwelcome-women-of-color-sonic-harassment-and-public-space/>)

ECOMUSICOLOGY WORKSHOP

Scott Linford, Assistant Professor of Ethnomusicology at CCM

During this workshop, we will have a conversation about what a focus on nature and human relationships to nature can bring to research areas; application of environmental perspectives in music theory, ethnomusicology and musicology. Read: Jeff Todd Titon, "Why Thoreau?," in Current Directions in Ecomusicology: Music, Culture, Nature, edited by Aaron Allen and Kevin Dawe, pp. 69–79 (Routledge, 2016). Please consider one example of music and/or sound drawing humans into copresence with the natural environment. This could be drawn from personal experience, from other research you have read, or from repertoire you know.

9:30-10 a.m.

BREAKFAST RECEPTION

10-11:30 a.m.

STUDENT PAPER SESSION: EXAMINING TIMBRE

Chaired by Hannah Blanchette

- **Avinoam Foonberg** (CCM): "The Crooked Timbre of Phenomenology"
- **Grace Gollmar** (University of Texas at Austin): "Structuring Chorus-Soloist Relationships through Texture and Timbre in Two Recent Operas"
- **Patrick Mitchell** (CCM): "Communicating Rage: Multifaceted Resistance as Sonic Protest in Rage Against the Machine"

11:30 a.m.-12:45 p.m.

LUNCH BREAK

12:45-2:15 p.m.**STUDENT PAPER SESSION: INTERSECTIONS OF GENDER AND EQUITY****Chaired by Caitlan Trulove**

- **Tori Vilches** (Texas Christian University): "Diversifying Gender Representation in Music Theory Textbooks"
- **Yiqing Ma** (University of Michigan): "Gender Performance and Transgression in J-pop"
- **Brandi Diggs** (CCM): "Cultural Responsiveness Within the Vocal Studio: How the Vocal Study and Programming of African American Art Song Alleviates Racial Trauma Within the Black Singer"

2:30-3:30 p.m.**KEYNOTE PRESENTATION: "THAT ISN'T REALLY MUSICOLOGY, NOW IS IT?": HISTORY, SCHOLARSHIP, AND THE POST-MUSICOLOGICAL TURN****Imani Mosely, University of Florida**

The late 1980s and early 1990s is now understood as a watershed moment in the evolution of historical musicology as a discipline. The "new musicology," now over forty years old, pressed the idea of an interdisciplinary, intersectional approach to academic music steeped in postmodernist practices. The introduction of these ideas as necessary for the life and health of the field encountered well-documented pushback, seen as "short, eclectic and selectively pluralistic ... the death of musicology." But to highlight the pluralistic nature of interdisciplinarity brings forward a further step in that discussion: where does it end? In this talk, I discuss the possibility of a postmusicological turn: a moment in scholarship where outside fields help to define musicology perhaps even more strongly than musicology does. This discussion examines the ways in which recognition of people, places, and bodies, both through scholarship and through social relations, has affected the way musicologists view musicology and themselves.

3:30-4:30 p.m.**KEYNOTE Q&A DISCUSSION****Imani Mosely, University of Florida****Chaired by Shelina Brown, Assistant Professor of American Music at CCM****4:30 p.m.****CONFERENCE CONCLUDING REMARKS****Past Conference Programs**

- "Harmonic Horizons: A Glimpse into the Future of Music Theory and Musicology" (2024), Keynote speaker: Dr. Erin Brooks (State University of New York at Potsdam)
- "New Approaches in Music Theory and Musicology" (2022), Keynote speakers: Julianne Grasso (University of Texas at Austin) and Imani Mosley (University of Florida)
- "Conversations in Music" (2020)
- "Changing the Filters for Understanding Music" (2018), Keynote speaker: Noriko Manabe
- "Musicians in Context: Composers, Performers, Listeners" (2016), Keynote speakers: Janet Schmalfeldt and Neal Zaslaw
- "Approaches to Analysis and Interpretation" (2014), Keynote speakers: Kofi Agawu and Thomas Forest Kelly

- "Music and Meaning: Views from the Twenty-First Century" (2012), Keynote speakers: J. Peter Burkholder, Richard Cohn and Beverly Diamond
- "Identity and Classification: Discerning Musical Perceptions" (2010), Keynote speakers: Robert Fink and Janna Saslaw
- 2008 Conference, Keynote speakers: Christopher Hasty and Richard Taruskin
- 2007 Conference, Keynote speakers: Mark Evan Bonds and William Rothstein