29th Annual Symposium of Research in Music

Hosted by the Graduate Theory Association & Graduate Musicology Association

March 31 & April 1, 2023

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PROGRAM

Friday, March 31:

12:00-12:30 P.M. Registration
Ford-Crawford Hall

12:30-1:30 P.M. <u>Featured Presentation I</u>
Sarah Sabol, *Chair*

*Making Old Music New: Performing, Arranging, Borrowing,
Schemas, Topics, Intertextuality*
J. Peter Burkholder, Indiana University
Ford-Crawford Hall

1:30-2:45 P.M. Reception
Simon Music Center, M267

3:00-3:45 PM Registration
Sweeney Hall

3:45 P.M. Opening Remarks

4:00-5:00 P.M. <u>ROUNDTABLE I</u>

Notation and the Body
Miguel Arango Calle and Travis Whaley, Chair
Simon Music Center, Room 340

5:00-5:15 P.M. Break

5:15-6:45 P.M. <u>Music and Multimedia: New Perspectives</u>
Jacqueline Fortier, *Chair*
Simon Music Center, Room 340

Luis Matos-Tovar, University of Cincinnati
"Transgressing the Fourth Wall in the *Legend of Zelda* Series"

Ilhara McIndoe, McGill University
"Soon May the Wellerman Come: 19th century New Zea-
land whaling communities, TikTok use during COVID-19,
and the stitching together of time and space from the
isolated home"

Lena Console, Northwestern University
"A Flower by Any Other Name:" White *Femme*-inism and
Empowerment in Miley Cyrus's 'Flowers'"

7:00-9:00 P.M. Trivia Night
Musical Arts Center, Room 070
Dinner will be provided

Saturday, April 1:

All Events in Sweeney Hall unless otherwise noted

8:00-9:00 A.M.	Breakfast Reception, Registration *Auer Hall Green Room*
9:00-11:15 A.M.	RHYTHM, METER, HARMONY Wade Voris, *Chair*

Daniel Martin, Michigan State University
"Hypermetrical Declamatory Schemata in Mozart's Queen of the Night Aria"

M. Jerome Bell, Eastman School of Music
"Modal Fluidity in Millennial Gospel"

Fifteen-minute break

Matthew Oakes, Michigan State University
"Toward a Generalized Theory of Musical Energetics"

Hayden Harper, Florida State University
"The Scripts of Eddie Van Halen's Guitar Solos"

11:15-11:30 A.M.	Break
11:30 A.M.-12:30 P.M.	EMBODIMENT AND ENTANGLEMENT Jack Milton Bussert, *Chair*

Kaitlyn Clawson-Cannestra, University of Oregon
"Text, Texture, and Timbre: An Interdisciplinary Approach to Art Song"

Micah Roberts, Cincinnati Conservatory of Music
"The Holy Warrior: A Statistical Analysis of Salvation Army Brass Band Linear and Orchestrational Dimensions through the Music of Ray Steadman-Allen"

12:30-1:30 P.M.	Break *Lunch provided in the Auer Hall Green Room*
1:30-2:30 P.M.	Featured Presentation II Connor Reinman, *Chair*

Luciano Berio's Compositional Poetics as Performance
Orit Hilewicz, Indiana University

2:30-2:45 P.M.	Break

2:45-4:15 P.M.	PLAYING WITH MEANING AND MEMORY Travis Whaley, *Chair* **Wade Voris**, Indiana University "The Mark of Dresden: The 'Dresden Amen' as a Topic of Cultural Memory" **Evan Martschenko**, University of Cincinnati "*Ars Combinatoria* as Blend: An Investigation of Tonal and Atonal *Figurae* after 1970" **Tori Vilches**, Indiana University "'Somos la resistencia, no?': Palimpsest and metaphor in *Money Heist* and 'Bella Ciao'"
4:15-4:30 P.M.	Break
4:30-5:30 P.M.	ROUNDTABLE II *Analytical Applications of Intonation Theory* Jack Milton Bussert, Chair *Cook Music Library, Room 267*
5:30-6:30 P.M.	Dinner Break
6:30-7:30 P.M.	FEATURED PRESENTATION III Samantha Waddell, *Chair* *Unfinished Business* **Andrew Mead**, Indiana University
8:00-10:00 P.M.	Post-Conference Reception

STUDENT ABSTRACTS

Music and Multimedia: New Perspectives
Jacqueline Fortier, *Chair*

Transgressing the Fourth Wall in the Legend of Zelda Series
Luis Matos-Tovar | University of Cincinnati

As Brame and Medina–Gray (2011, 2019) have illuminated, the video game series, The Legend of Zelda by Nintendo constructs a ludonarrative by showcasing a collection of musical themes that permeate the different games throughout the collection informing the action, sound, and visualscapes. Embedded in its coding, each theme's recurrence informs the local story and enriches the game's metanarrative. However, themes' sonic environments and the meanings they convey are rendered fluid and unstable by the player's ability to physically participate in constructing the diegetic soundscape such as blowing into the microphone simultaneously while the main character Link dusts off his map in Phantom Hourglass (2007). Using three games as my case studies, the "Game Over" theme in The Legend of Zelda (1986), the "Practice Piano" Majora's Mask (2000), and the "Earth God's Lyric (Baton) and "Earth God's Lyric" in Wind Waker (2002) each support the notions of death-centric themes, and through trans-diegetic perspectives it creates a greater sense of cohesion and immersion between the player and the game which transgress the fourth wall.

Informed by the work of Brame (2011), Laffan (2016), and Jasmine and Jones (2018), who have shown how music and sound advance the plot, characterize the protagonist, and teach the player about performance, I argue that death-centric themes in the Zelda series create trans-diegetic bridges by presenting the themes in their original and new contexts in the individual games in ways that deepen "musical spaces of feeling and perception" (Grasso, 2020). According to K.J. Donnelly (2014), diegetic music and sounds invoke emotions that are contingent upon a given narrative, which can circumscribe the player–character connection. I will apply and invert Laffan's analysis in the psychology of musical themes to explore ways in which the player transgresses the fourth wall to enter the narrative, sonic, and visualscapes of Zelda to become embedded in Zelda's ludoecsosystem.

"Game Over" theme (non-diegetic) from the first Zelda game and the "Piano Practice" theme (diegetic) from Majora's Mask, played in two different contexts, transgress the fourth wall and the learned emotional associations. After Link dies in Zelda, the "Game Over" theme is heard, and the player associates this theme with death. However, in Majora's Mask, Link completes a quest where the "Practice Piano" theme is heard, but does not die at that moment; according to Skott and Skott-Bengtsen (2021) the game is a commentary on Link's death since he is considered amongst "the non-living." In another example, set non-diegetically, the "Earth God's Lyric (Baton)" thematically reduced presented in the Wind Waker (2002) by the ghost of a sage, Laruto, she informs Link to teach the song to her descendant, then Link teaches Medli "Earth God's Lyric" and she is awakened by Laruto, which set diegetically, they perform the Earth God's Lyric together. The learned associations about death are narratively and emotionally supported through the musical themes,

and the fourth wall is transgressed to create greater unity between the player and game.

Soon May the Wellerman Come: 19th-Century New Zealand Whaling Communities, TikTok use during COVID-19, and the stitching together of time and space from the isolated home

Ihlara McIndoe | McGill University

When New Zealand folksong collector Neil Colquhoun (1924-2014) recorded the old maritime folk song Soon May the Wellerman Come for his seminal 1972 text Song of a Young Country: New Zealand Folksongs, he likely simply thought he was saving a piece of New Zealand history from being lost. He could never have known that decades later, the catchy tune which originates from the Weller Whaling Station at Ōtākou (1831-1841), would become a viral TikTok hit, connecting people across the world isolated in their homes due to a global pandemic.

The Weller Whaling Station at Ōtākou was established at Otago Harbour by the brothers Joseph and Edward Weller in 1831, and operated for 10 years. The Weller brothers, originally from England, had travelled from Sydney to New Zealand as eager and enterprising traders in any field that had the potential to make them money. Recognising the prospects in whaling in the lower South Island of New Zealand they built jetties, storehouses, wharf buildings, and other dwellings at Otago, establishing a functioning port before the rafts of Scottish settlers would arrive over the following 10-20 years. While the exact origins of the Wellerman song and its original author are unknown, its links to the Ōtākou Weller Station are strong (this being the only Weller station to have existed in New Zealand), and the song provides valuable insight into the harsh and isolated home of the Ōtākou Weller Station settler community in the 19th century. Since Colquhoun published the Wellerman song in his collection of New Zealand Folk Songs, the ballad has been performed by various folk music groups around the world, but rose to particular fame in 2020 during the COVID-19 pandemic when Scottish postman Nathan Evans made a cover of the song which quickly went viral.

The TikTok app phenomenon and the influence it has in changing ways of creating, promoting, distributing and listening to music has been explored by Radovanović (2022), who explains the tools and algorithms which affect the ecosystem of the app. Drawing on Radovanović's work, my research examines the Wellerman TikTok virality and the use of the stitching tool (splicing together multiple videos by other creators to create a new, original video) in fostering a spirit of connection and collaboration during the isolation of the COVID-19 pandemic. Drawing on McNab's (1975) historical account of whaling communities in Southern New Zealand from 1830-1840, I make links between feelings of unfamiliarity and isolation in the making of 'home' within the Ōtākou Weller Station settlement in the 19th century, and experiences of home, community, and isolation during the global lockdowns in the early days of the COVID-19 pandemic. Furthermore, I argue that the TikTok community's ongoing process of 'stitching' new versions of Wellerman not only connected app users within the online ecosystem, but also effectively stitched connections across time and space.

A Flower by Any Other Name: White *Femme*-inism and Empowerment in Miley Cyrus's "Flowers"

Lena Console | Northwestern University

Released on January 12, 2023, "Flowers" by Miley Cyrus broke Spotify's all-time record of "most-streamed song in a week"—twice (Rowley 2023). This status was partly due to fan speculation about revenge toward her ex-husband, Liam Hemsworth, and to readings of self-love and feminist empowerment. Cyrus self-identifies as an activist and "one of the biggest feminists in the world because I tell women not to be scared of anything" (Apolloni 2014). In this presentation, I analyze both song and music video to reveal layers of neoliberal (white) feminism present in Cyrus's performance of empowerment. I argue that Cyrus's privileged identities construct a complex yet exclusionary narrative of empowerment, and illuminate the tension between female-empowerment and trans-exclusionary feminist frameworks.

Various aspects of the song and music video enact a third-wave (white) feminist empowerment: femme self-sufficiency, embrace of sexual power, and multifaceted expressions of femininity (Beck 2021). For example, Cyrus's reconfiguration of Bruno Mars's lyrics recasts Cyrus as the provider of her own happiness. In the video, Cyrus flaunts her sex appeal by swimming, lounging, exercising, and dancing in lingerie. What is more, her performance of bodily liberation expands beyond sex appeal by dancing spiritedly and embodying strength and aggression while exercising; Cyrus enacts a femininity that can be both sexy and strong, alluring and aggressive. The music video's visual construction of a complex feminine identity, in the context of a self-empowerment anthem, enables a sonic reframing of Cyrus's low, husky voice. Previously the subject of critique "sounding like a man" (Heching 2021), her voice becomes reinscribed as feminine.

However, Cyrus's empowerment narrative focuses on the individual and hinges on her privileges as a white, wealthy, young, able-bodied, thin person. As Apolloni asserts, "Miley feminism is about individual empowerment, not about recognizing or combating institutional power structures" (2014). Liberation through self-sufficiency is only an option from a position of privilege (Beck 2021). Thus, Cyrus's portrayal of empowerment in "Flowers" cannot be disentangled from her privileged identities. For example, her seminude body is "sexy" because it is thin and white, whereas Lizzo's fat black body receives public judgment in similarly sexualized performances (Mason 2022). Cyrus's exercise and dance scenes also signal empowerment through ableist, fat-phobic exercise culture (Eskes, et al. 1998; Atherton 2021). These scenes take place in a private villa, underscoring the wealth that enables Cyrus's self-sufficiency.

Each of Cyrus's aforementioned identities are visible in the video, yet other identities are less immediately recognizable, including her pansexuality and gender-fluidity (McNicholas Smith 2017). For example, Mars's reworked lyrics import layers of heteronormativity that are reinforced by fans' preoccupation with the hetero-reading relationship with Hemsworth. By reading "Flowers" as a demonstration of complex womanhood, we risk masking Cyrus's genderfluidity. This risk of erasure reveals a tension between creating space for multifaceted womanhood and subsuming all femme gender expressions within that womanhood. Without claiming whose feminism is legitimate (Brady 2016), or discounting that "Flowers" is an empowerment anthem, it is critical to interrogate for whom and at what expense.

Rhythm, Meter, Harmony
Wade Voris, *Chair*

Hypermetric Declamatory Schemata in Mozart's Queen of the Night Aria
Daniel Martin | Michigan State University

The Queen of the Night's aria "Hell's Vengeance" from *The Magic Flute* showcases a dynamic and complex trajectory of hypermetric levels of declamation, unlike any other aria in the opera. To accommodate the Queen's hypermetric declamations, and their differing levels, ambiguities, and dissonances to other musical layers, I propose a method for hypermetric declamatory analysis and schema. This method builds on Malin's metrical declamatory schema as a foundation and incorporates new notational and methodological practices to incorporate hypermeter and shifts/ ambiguities in hypermeter. It also introduces a revised approach to the analysis of partial statements, repetitions, and prolongations of lines in the libretto, along with notational practices for such. Such manipulations of the libretto were of practical and particular use in Mozart's cunning design for the Queen's music. Analysis of the Queen's declamations and their context reveals explanation for what otherwise might seem like mundane repetitions of a theme.

The hypermetric declamations in "Hell's Vengeance" interact with other musical parameters (such as melodic contour, accompaniment, and repetition) to create expressive relationships to formal, structural, and harmonic arrivals. These captivating relationships between text and music are spun along the broadest formal boundaries of the aria: the exposition, development, and recapitulation of the sonata-like thematic design are coordinated with both the libretto's poetic meter and what I term the "declamatory pulse" of the Queen. "Declamatory pulse" refers to the relative metric or hypermetric level on which any one declamatory schema depends upon as a framework for strong and weak syllabic placement.

The Queen's text and music engage in a subtle dance of correction, much like the plot of the opera itself. The Queen's dynamic and multi-faceted character in the opera can be seen as a metaphor for the hypermetric levels and shifts in her aria. Similarly, the proposed method of analysis provides a new lens through which we can view the Queen's music as a whole, much like the plot of the opera itself, with its many layers of meaning and depth waiting to be uncovered. As the aria progresses, one might begin to wonder whether it is the music "correcting" the Queen, or the Queen "correcting" the music! From a harmonic and structural standpoint, the aria is focused on its goal and prolongation of the dominant – with the tonic coming only at the very end of the aria, from the orchestra, not the Queen. The "corrective" nature of the Queen's declamations further emphasizes these dominant-prolonged areas. This close relationship between the Queen's text and music provides further evidence for Mozart's purposeful and meticulous consideration of the libretto in The Magic Flute, particularly in the Queen's music. My proposal for hypermetrical declamatory schema analysis not only sheds new light on the Queen's music, but also revises our understanding of her character - from a mere crazed monarch to a formidable and calculated terror, fully in control of the "hellish" vengeance she seeks. This approach could be applied to similar text-based works that include hypermetric declamation.

Modal Fluidity in Millenial Gospel
M. Jerome Bell | Eastman School of Music

Amid the calls for diversification within the music theory discipline (de Clercq 2019; Ewell 2019), the vibrant black gospel tradition has seen a surge in analytical and pedagogical attention in recent years (Shelley 2021; Desinord 2022). While there has been some literature surrounding gospel's performance practices (Boyer 1973; Johnson 2007) and formal structure (Legg and Philpott 2015; Shelley 2021), this paper explores modal fluidity within millennial gospel, a salient style feature within the idiom that warrants more analytical attention. Modal fluidity deals with the traversal of the relative and parallel axes (relative and parallel minors) in relation to a centralized major tonic (the origin).

In this paper I demonstrate how *Fluidity Networks* can serve as an analytical device that encompasses the visual and aural mapping of the relative and parallel fluidity within Millennial gospel, providing a modal snapshot. This framework builds on the scholarship surrounding double tonalities (de Clercq 2021 and Noble 2020) and gospel theory (Boyer 1979 and Shelley 2019) to analytically engage the music of Kirk Franklin, Richard Smallwood, Fred Hammond, and Tye Tribbett, highlighting salient characteristics and schemata within the tonal syntax of millennial gospel. My discussion culminates in an analysis of Richard Smallwood's "Thank You" by showcasing a modally fluid mapping of tonal centers throughout the piece.

Gospel schemata such as the *Walk Up* and *Walk Down*, along with melodic-harmonic features including the *Gospel Question* and $R\hat{7}$, can indicate points within a Fluidity Network. Tye Tribbett's "Sinking" demonstrates the utility of my approach, mapping out the traversal of the relative and parallel axes around A-flat major. The excerpt opens with a tonic expansion in F minor, highlighted by R7 (the relative leading tone), while the *Walk Up* in m. 8 leads to an authentic cadence in A-flat major whose cadential dominant is notably devoid of a leading tone. The *Melodic Question*—the instance of $\hat{2}$ in the melody at an end of a phrase or gesture—continues in A-flat major followed by a resolution to $\hat{1}$ in the subsequent phrase. Finally, the *Walk Down* in mm. 14-17 reflects A-flat minor with an aeolian $\hat{1}$— $P\hat{7}$— $P\hat{6}$— $\hat{5}$ decent in the bass and tenor voice.

A modally fluid lens underscores a melodic, harmonic, and motivic syntax within the gospel idiom. This approach is representative of the practitioner's aural apparatus, enabling them to learn, perform, and pass on an aural/oral tradition with accuracy and efficiency. Here, my extensive experience as a practitioner provides insight into the gospel tradition. In situating my research within this practice, this paper adds to the growing discussion and analysis of music by underrepresented composers within the music theory discipline.

Towards a Generalized Theory of Musical Energetics
Matthew Oakes | Michigan State University

In his 2008 article "Metric Analysis and the Metaphor of Energy," Yonatan Malin uses the metaphor of energy to describe real-time interactions between rhythm and melody. Specifically, he argues that a misalignment between rhythm and meter (i.e., syncopation) generates potential energy that is transferred to melodic contour, causing an upward leap. Following this release of energy, rhythm moves to a more aligned state (i.e., no syncopation).

Malin's energy metaphor may be similarly applied to a very different musical context: the opening phrases of Bob Dylan's "Like a Rolling Stone." As analyzed by Matt BaileyShea (2021) in Example 2, syncopated rhymes are coordinated with a stepwise harmonic ascent. Meanwhile, the voice intones on a stable C tonic until the harmony's dominant arrival, when the voice leaps up to G. Under an energetic reading, the syncopated rhymes drive the harmony upward. The voice resists moving with the harmony, generating further potential energy that is ultimately released with the upward leap.

This energetic recasting of BaileyShea's analysis points to a broader theory of energetics that incorporates parameters other than just rhythm and melodic contour. I offer a preliminary outline of such a theory by expanding Malin's methodology to consider the energetic connections that rhythm and melodic contour have with harmony. A generalized notion of misalignment is essential to my extension. To that end, Example 3 adapts the diagram in Example 1 to demonstrate how, for instance, chromatic saturation as a form of misalignment could generate a melodic leap.

Malin's approach, as well as the extensions captured by Examples 3 and 4 are all unidirectional, to the extent that misalignment in one domain has an impact on another. However, the manifold interactions of various musical domains suggest a further generalization toward bidirectionality: for instance, harmony may be the affecting domain in one interaction and then the affected domain in a different interaction. The result is that a musical passage consists of a network of causalities among harmony, rhythm, and melody. Example 4 shows what such a network looks like for the opening of Hugo Wolf's "An die Geliebte," a piece analyzed by Malin (2008) under a rhythm-to-melody lens. I apply this approach to the remainder of Wolf's setting to highlight three particular kinds of harmonic misalignment: dominant harmonies, tonally ambiguous passages, and movement towards a non-tonic tonal center. In the process, I adapt Steve Larson's (1998) notion of melodic forces to the notion of harmonic forces, and I apply David Huron's (2006) ideas about dynamic and schematic expectations to the notion of harmonic potential energy.

I conclude with an analysis of Schnittke's *Hymnus II* for cello and double bass in order to demonstrate the implications of this methodology for triadic post-tonal music. Here, rhythmic misalignment generates movement along a neo-Riemannian Tonnetz (Cohn 1997), in turn suggesting a further extension of the metaphor of energy to movement through an abstract musical space (Hook 2023).

The Scripts of Eddie Van Halen's Guitar Solos
Hayden Harper | Florida State University

The success of the rock band Van Halen and the virtuosity of guitarist Eddie Van Halen has remained unquestioned since the band's debut album ("Van Halen" refers to the band, "Eddie" refers to the band's guitarist). Some even argue that the purpose of the band Van Halen is to be a vehicle for Eddie Van Halen's virtuosic guitar solos (Nobile 2020). Scholarly attention towards Van Halen has focused on the band's use of formal ambiguity, metric dissonance, and Eddie's foray into keyboard playing (Clercq 2017; Biamonte 2014; Spicer 2011). However, less attention has been paid to the substance of Eddie's solos. De Souza (2018) examines "Cathedral" in the context of fretboard transformations on the guitar. Nonetheless, the gestural and harmonic aspects of Eddie's solos warrant attention. In this paper, I argue that Eddie Van Halen's guitar solos typically follow scripts that alternate signaling bluesy ges-

tures, flashy harmonic sequences, and allusions to classical tonal harmonic practices.

Eddie's solos typically utilize many gestures that contain blues licks based on pentatonic and blues scales. Table 1 shows the overall design of guitar solo feature "Eruption," while Table 2 shows the design of the guitar solo within "Somebody Get Me a Doctor." For both designs, blues licks are the primary substance of the solos and take place at the beginning of each solo. Eddie's solos also sometimes contain classical tonal progressions and sequences. Example 1 gives a harmonic reduction of the third section of "Eruption" beginning with an ascending 5-6 sequence, moving to a chromatic sequence that descends by whole step, and ending with a V to i cadence in Eb minor. Additionally, within "Eruption" Eddie quotes the first measure of Kreutzer's second violin etude. Lastly, Eddie's solos usually include flashy harmonic sequences. Example 2 shows a motivic reduction of the end of the solo in "Somebody Get Me a Doctor," which features a motive that is primarily sequenced up by whole step. Using Capuzzo's (2004) method, example 3 shows harmonic progressions with parallel neo-Riemannian transformations sequenced up by fourth in the guitar solo intro to "Hot for Teacher."

Eddie's solo scripts typically play out as shown in Tables 1 and 2 with bluesy sections followed by harmonic sequences, and then classical tonal allusions. However, sometimes the script is flipped, as in Example 3, wherein the flashy harmonic sequence is followed by a blues-based riff. In either case, the gestures identified show Eddie's proclivity for both rock and classical music, owing to his success as a stadium rock musician and his classical music training as a child.

Analysts often overlook guitar solos in the favor of formal, harmonic, and structural considerations of rock songs. Nobile (2020) claims that solo sections could be omitted without affecting underlying formal structures. In examining Eddie Van Halen's guitar solos and their scripts, my paper demonstrates the communicative power of the guitar solo and its harmonic and gestural interests.

Embodiment and Entanglement
Jack Milton Bussert, *Chair*

Text, Texture, and Timbre: An Interdisciplinary Approach to Art Song
Kaitlyn Clawson-Cannestra | University of Oregon

Collaborative pianists often begin studying an art song by looking at its text to understand its story. A vocalist, however, would also study the vowels and consonants of the poetry—that is, the phonemes—that create meaningful and expressive sound combinations. And, when meeting in rehearsal, different elements emerge as a result of collaboration: a wide variety of textures and timbres from the softest whispers to the most powerful climaxes.

What bearing does art-song performance have on art-song analysis? My paper addresses this question by transforming these performance-study methods into a music-analytical approach that allows us to study text, texture, and timbre in art song from a fully interdisciplinary perspective. First, I draw upon work by music theorist Stephen Rodgers and poet Robert Pinsky, who offer tools for understanding the sonic aspects of poetry, from harsh, plosive consonants to liquid [l]'s and from closed [u] vowels to open [a]'s. Second, I borrow Victoria Malawey's terms for des-

cribing vocal timbre in popular song, especially her adjectives such as tense, lax, rough, breathy, warm, and bright. Finally, I employ Jennifer Beavers's analytical tools for describing color in orchestral timbres, adapting them to the piano. Together, these three strategies build a new framework for analyzing the sound of art song.

Using this framework, I compare three songs by the Belgian-born British composer Poldowski (1879-1932): "Crepuscule," "En sourdine," and "Spleen," with texts by the French poet Paul Verlaine. Via Poldowski's songs, I investigate how text, texture, and timbre impact the expression of poetry through song. In my analysis, I observe how certain "like and unlike sounds" (Pinsky, 1998) develop over the course of a piece, creating nuanced parallels, patterns, and contrasts within the text. For example, in "Spleen," end-rhymes alternate between various closed and open vowel sounds, ending with the expressive [a] of "hélas." During this last vocal phrase, Poldowski widens the texture to span from D1 (piano LH, m. 29) to F5 (soprano, m. 27). At the same time, the soprano's warm, rich vocal timbre opens up in an outpouring of emotion through sound. Notably, in one recording, Angelique Zuluaga's slightly raspy, straight-tone timbre on the last word—"hélas"—suggests a feeling of weariness after the emotional journey she has taken through this poem and this performance. In contrast, Carolyn Sampson uses a breathy phonation with light vibrato at the beginning of "En sourdine" to depict the languorous, "calme" atmosphere of the text, while the piano languishes in repeated, open fourths and fifths, creating a hollow, spacious sound.

Ultimately, this project seeks better ways to explain the full expressive capability of art song beyond its notes and rhythms. These three elements - text, texture, and timbre - work together in art song to create musical trajectories from the softest lament to the most powerful, *appassionato* moments. My interdisciplinary approach combines analytical perspectives from poetry, popular song, and orchestral music, providing a particularly powerful set of tools for mapping these trajectories in new ways.

The Holy Warrior: A Statistical Analysis of Salvation Army Brass Band Linear and Orchestrational Dimensions through the Music of Ray Steadman-Allen
Micah Roberts | Cincinnati Conservatory of Music

Lieutenant Colonel Dr. Ray Steadman-Allen ushered "new horizons" for music in The Salvation Army while serving as head of its International Music Editorial Department between the years of 1967-1980. His marked advances in the world of brass banding were brought on not only by his own over 200 band compositions, but in the direction he palpably helped lead brass band music through his regarded book, *Colour and Texture in the Brass Band Score*. More than this, however, his compositional corpus exhibits clear, measurable biases and trends for the repertoire of Salvation Army, as well as much of secular, brass music published since around the 1980's. Even within Steadman-Allen's body of brass compositions, however, clear delineations are present which signify radical shifts in brass band repertoire as a whole. Thus, this paper will show that Salvationist brass band parts both have clear distinctions in their technical range, dexterity, and endurance needs and that they have become significantly faster, higher, and require more independence of parts, through a study of Ray Steadman-Allen's works from 1948 to 1988.

I posit a new method of labeling pitch space in brass literature, as distinguishing pitches by standard 3 valve combination and harmonic series partial allows

for a more accurate grouping and parsing of analytic patterns, ~~shown in Tables 2.1 and 2.2~~. Using the Hebrew letter, פ) pe) as an operator, a partial code takes two variables, r and s, which are the specific partial above a fundamental in the harmonic series and semitonal displacement below the note "open" note on each partial, respectively. For example, on trumpet, the partial code פi(3,4) would signify a note in the third partial of an instrument and four semitones below the open partial, denoting a written Eb4. Distinguishing notes by partial codes is significant because it normalizes instrument pitch, transposition, and enharmonic equivalence by disregarding sounding pitch. The absolute pitch C4 would be written as D4 on Bb cornet, A4 on Eb horn, D5 on Euphonium, and C4 on Bass Trombone. Four semitones below the open third partial on any brass instrument will be labeled פi(3,4) no matter what the sounding pitch is.

Four main comparisons involving partial codes (פ (were explored in this study. Frequency distributions, found in Figures 2.1-2.3, are a measure of average note length on each pitch. Comparative charts of note starts (articulations) and time played in relation to the s variable, found in Figures 3.1-3.3, revealed how many notes are played and how long they tend to last for each semitonal displacement below "open" valves. Comparative charts of note starts (articulations) and time played in relation to the r variable, found in Figures 4.1-4.3, revealed how many notes are played and how long they tend to last foreach brass partial {2,3,4,5,6,8}. Lastly, Figures 5.1-5.4 reveal raw data for note starts for each specific partial code (פ), as this reveals more instrument-specific information than aggregate data.

Playing with Meaning and Memory
Travis Whaley, *Chair*

Ars Combinatoria as Blend: An Investigation of Tonal and Atonal *Figurae* after 1970
Evan Martschenko | Cincinnati Conservatory of Music

George Rochberg's philosophy of ars combinatoria is described as "standing in a circle of time, not a line," making possible "movement in any direction" (Rochberg 132, 134). This paper presents three novel methods of tonal-atonal blend in music post-1970—flipping, evolving, and repurposing—which place tonality on the same plane as atonality; simply another harmonic language. Following Johnson's article "Tonality as Topic," I borrow "tonal *figurae*," musical features that serve as signifiers of tonality's essence (shown in slashes), such as /triads/, /consonance/, or /functional harmony/ (Johnson 2017). Considering Rochberg's desire to use all information available, this paper introduces "atonal *figurae*," which include \pitch-class set manipulation\, \serialism\, and \extended techniques\, among others (shown in backslashes). Previous scholarship has examined a tonal-atonal blend via analysis of a singular *figura*, such as /triads/ in Schnittke, \quotation\ in Rochberg, and \chromatic saturation\ in collage works (Segall 2017, Wlodarski 2019, Losada 2009). This paper recognizes multiple figurae simultaneously, revealing that the interaction of contrasting figurae creates a blended ars combinatoria.

The "flipping" method of ars combinatoria is a rapid switch between opposing figurae. Example 1 shows "The Poltergeist" by Bolcom consistently switching between /tonal harmonizations/ of a \whole-tone scale\ in blue, a \decachord\, \hendecachord\, and the \aggregate\ in red accompanied by the pianist's \forearm\, and a cadential figure reminiscent of /Scott Joplin/ in green. The humorous dialogue weaves together tonal and atonal figurae much like flipping a light switch on and off. "Evolving" features figurae gradually morphing into contrasting figurae, seen in the Rzewski excerpt of example 2. After beginning in /D major/ and quickly modulating to /B minor/, the second system uses /functional harmony/, slightly more adventurous than before. The \hexatonic collection\ creeps into the fold, slowly becoming more convincing than the Roman numerals. In the third system, only an occasional /passing tone/ interrupts the otherwise atonal figura of \hexatonicism\, and the fourth system abandons all sense of functional tonality, opting for violent \dissonance\ in new \hexatonic collections\. Evolving requires a moment of ambiguity in which opposing figurae cross, one eventually overtaking the other. The final ars combinatoria method, "repurposing" consists of content originally seen in one figura recycled in a contrasting figura. In example 3, Rouse constructs a chord that is originally heard as the \set\ (01568) (ex.2a, 2b), but is repurposed as a /triad/ with a 6-5 and ♭9-8 /suspension/, as in the flute G-F♯ over F♯M (ex.2c), or in the /neapolitan/ ♭2-1 relationship (ex.2e). Furthermore, a secondary \set\ (ex.2d), (01358) is repurposed as a /dominant harmony/ at the close of the excerpt (ex.2f). Repurposing content allows greater motivic continuity than flipping—a single thread can be traced through all figurae utilized.

Through the identification of both tonal and atonal figurae in a composition, I will show three methods in which composers attain Rochberg's desired seamless blend. Marking these techniques against collage, polystylism, and other postmodern tendencies can exemplify that those who strove for the ideals of ars combinatoria found usefulness in the handling of multiple harmonic languages.

The Mark of Dresden: The "Dresden Amen" as a Topic of Cultural Memory
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In this paper, I analyze and interpret the Dresden Amen, a sacred amen sequence originating in the latter half of the eighteenth century. Throughout the nineteenth and early-twentieth century, the Dresden Amen blossomed into a cultural symbol, which carried meaning for Austro-German audiences. As the musical gesture traveled throughout Europe and beyond, its use began to diversify in sacred, secular, and film score settings. In effect, the Dresden Amen evolved from a literal musical object into what nineteenth century topic theorists Julian Horton (2014), Kofi Agawu (2009), Márta Grabócz (1996), and Janice Dickensheets (2003) call a Religioso topic. According to these authors, the *Religioso* is an archetypically romantic, hymn-like gesture that conjures up religious connotations. In this fashion, I trace nineteenth and early-twentieth century appearances of the Dresden Amen to illustrate how the it becomes a topic specifically referencing the personhood of Christ. I analyze the topic's use in three contexts: nineteenth century sacred music, nineteenth century operatic and instrumental music, and a twentieth century film score.

A common practice in Catholic and Protestant Christian communities includes singing amen in diverse musical forms to indicate varying degrees of punctuati-

on and religious reverence. Moreover, specific localities and congregations inflect amen sequences as a way to distinguish their community—such is the case of the Dresden Amen illustrated in Figure 1. While many composers utilized the "Dresden Amen" in sacred music throughout the nineteenth century, two notable examples are Sir Charles Villers Stanford (1852–1924) and Anton Bruckner (1824–1896). Stanford utilizes the Dresden Amen to punctuate his setting of *Nunc dimittis* (Fig. 2) and Bruckner incorporates the amen sequence in *Virga Jesse* WAB 52 (Fig. 3), and *Vexilla regis* WAB 51 (Fig. 4), and *Christus factus est* WAB 11 (Fig. 5). Each of these examples utilizes and expands the cultural significance of the Dresden Amen, formulating its topical meaning as a symbolic gesture depicting the personhood of Christ in sacred settings.

The Dresden Amen forged and solidified its meaning in sacred music, gradually becoming a cultural object to convey *Religioso* associations to Christ in secular symphonic, operatic, and film settings. While there are many musical works which utilize the Dresden Amen, I plan to examine only a few as a case study. In this section, I outline the amen sequence's appearance in Mendelssohn's Fifth Symphony (Fig. 6), Wagner's *Tannhäuser* (Fig. 7) and *Parsifal* operas (Fig. 8), and Mahler's First Symphony (Fig. 9). I then show how Carl Davis incorporated the Dresden Amen in his film score of *Ben-Hur* (Fig. 10). The appearance of the Dresden Amen in these works depicts the symbol of Christ in secular settings by conveying a *Religioso* musical topic. As the Dresden Amen took up its meaning in sacred musical spaces, secular composers now use the amen as a way to evoke sacred meanings to their audience.

"Somos la resistencia, no?": Palimpsest and metaphor in Money Heist and "Bella Ciao"
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The Italian folk song "Bella Ciao" has been a musical icon for resistance and freedom, gaining popularity in recent years due to its repeated use in the hit Netflix series Money Heist (2017–21). Why did Jesús Colmenar, a writer for the series, choose a partisan war song as an anthem meant to represent a group of outlaws? More importantly, how does the song's use in the context of the show lead viewers to understand the seemingly-paradoxical relationship between bank robbery and resistance? In this paper, I argue that Money Heist uses "Bella Ciao" not only to embody resistance, unity, and freedom, but also to take on additional meanings while adding depth to, and humanizing, its anti-heroes.

Drawing from Claudia Gorbman's (1987) theory of music in film and Berthold Hoeckner's (2019) conception of film-music semiotics, I discuss double projection, affective attachment, and palimpsest in "Bella Ciao's" appearances in the series, examining how the scenes interact to elicit an interpretation. Through contextual analysis of the three instances the song is used in the series, I explore how different "Bella Ciao" instrumentations, moods, timbres, and accompaniments affect viewers' perception of the characters and plot, creating an experiential palimpsest that becomes more complex with each viewing. I also draw the connection between the palimpsest created between the song in the show and instances of its recent use as an anthem in various activist movements and protests.

As shown in Figure 1, the first instance of "Bella Ciao" acts as a core memory that returns in later settings of the song. Figure 2 and Figure 3 present transcriptions of the song in the first two scenes. Despite the stark differences in plot context and musical orchestration (see Figure 1) between each of the three instances, all three scenes share key musical and visual features. For example, the melody in all three settings ends with an ascending melodic minor scale with the lyrics "for freedom," while the characters raise their hands in the air, symbolizing resistance, unity, and freedom. The image and sound of "resistance" is juxtaposed against the storyline of the robbers' soon to be successful bank robbery.

Moments before the second instance of the song, in discussing the hopeful success of the heist, el Profesor says, "somos la resistencia, no?" (Aren't we the resistance?). Using the song helps create a nuanced connection between viewers and the anti-heroic characters. I highlight the irony of the song in contrast to the reality of the storyline, one that may not be there if not for the use of the traditional resistance song "Bella Ciao." With this analysis, I highlight the key role that "Bella Ciao" plays in Money Heist. More broadly, this analysis is beneficial to exploring the important relationship between pre-existing music and film.

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