

The Thirteenth Annual Graduate Symposium on Music

University of Western Ontario

Music and Identity



August 26-27, 2011
Talbot College 141

Program of Presentations

Friday, 3:00 PM

Chair: Katie Walshaw

Scott Schumann, University of Texas at Austin

“The Presence of an Absence in Stravinsky’s *Élégie*.”

Michael Vincent, University of Florida

“Shifting Sands of Identity: Salome in the Early Twentieth Century.”

Friday, 4:15 PM

Chairs: Abigail Shupe

Invited Speaker:

Dr. Ruth Wright, University of Western Ontario

“Diversity in the Classroom.”

Saturday, 9:30 AM

Chair: Elizabeth Anderson

Abbie Brinson, Bowling Green State University

“‘They Better See Me on Your Video Screen’: Sexuality in Popular Music Video”

Michael Ethen, McGill University

“The American Revolution: Live Popular Music in the Bicentennial Era.”

Saturday, 10:45 AM

Chair: Leslie Linton

Chris Richardson, University of Western Ontario

“Bourdieu, Feminism, and Hip Hop: Enter Nicki Minaj.”

Lunch, 12:00 PM – 2:00 PM

Saturday, 2:00 PM

Chair: Amanda Lewis

Cari McDonnell, University of Texas at Austin

“Breaking into Soundtrack in ‘80s Teen Films.”

Alex Newton, University of Texas at Austin

“Between the Ears: Representations of Playlists, Headphones, and Identity in Hollywood Film.”

Saturday, 3:15 PM

Chair: Matthew Toth

Ashley Renee Humphrey, Bowling Green State University

“Capoeira: Identity through Music and Movement.”

Luke R. Davis, Bowling Green State University

“Making a Champion: How Identity is Crafted within the Music of Ultimate Fighting.”

Saturday, 4:30 PM

Chairs: John Phippen

Keynote presentation:

Dr. Ken McLeod, University of Toronto

“Let’s Get Physical: Popular Music, Sports, and the Body.”

Biographies of Presenters

Scott Schumann is currently a Ph.D. student in Music Theory at the University of Texas at Austin, where he completed his M.M. in Music Theory last spring (2011). He has presented research at Music Theory Midwest, the West Coast Conference of Music Theory and Analysis, and the Rocky Mountain Society for Music Theory. His current research focuses on the interrelationship between analysis of twentieth-century music, hermeneutics, and music and meaning, particularly with regard to music written to commemorate the dead.

Michael Vincent is beginning his first semester at the University of Florida where he is pursuing a Ph.D. in musicology. He plans to focus his dissertation on eighteenth-century music in Spain, investigating the tensions between imported French and Italian music and native genres perceived as typically Spanish. Michael earned his master’s degree in music history from Bowling Green State University (Ohio) in May 2011. He was an adjunct instructor at Bowling Green where he taught music history for majors this summer, and Owens Community College, where he taught applied guitar and directed the guitar ensemble.

Ruth Wright has been Chair of Music Education at the University of Western Ontario Don Wright Faculty of Music since August 2009. She has more than thirty years’ experience as a teacher, musician and researcher in the studio, high school and university sectors. She is a registered teacher with the General Teaching Council of Wales. In 2008 Dr. Wright became a Fellow of the UK Higher Education Academy denoting expertise in pedagogy in higher education. She was awarded a prestigious Economic and Social Research Council Teaching and Learning Research Project Fellowship in 2007 to work with Dr. Pamela Burnard at Cambridge University, England on research into the meta-pedagogy of informal learning. Dr. Wright’s research is frequently published in respected national and international journals and she is a presenter at numerous international academic conferences. She is a member of the international advisory board and review boards of several international peer-reviewed

journals including the *British Journal of Music Education*, *Music Education Research*, *The Psychology of Music Education Review* and *Visions of Research in Music Education*, (Princeton College/Rider University, New Jersey). Dr. Wright's edited book *Sociology and Music Education* was published by Ashgate Press in August 2010.

Chris Richardson is a Doctoral Candidate in Media Studies at The University of Western Ontario. His research builds on his Bachelor of Journalism from Ryerson University (2007) and his Master of Arts in Popular Culture from Brock University (2008) to investigate representations of crime in journalism and popular culture. Recent publications include “‘Can’t Tell Me Nothing’: Symbolic Violence, Education, and Kanye West” in *Popular Music and Society*. His co-edited collection with Hans A. Skott-Myhre entitled *Habitus of the Hood* will be published later this year by Intellect Press.

Cari McDonnell is a doctoral student in music theory at the University of Texas at Austin. She holds undergraduate and graduate degrees in music from the University of Central Arkansas. Her research focuses on film and television music, especially as it relates to the field of genre studies. She will soon be starting her dissertation on movie musicals. In her spare time, Cari also enjoys singing new music written by her colleagues in the composition department at UT.

Alex Newton received his Bachelor's degree in music theory and composition at Appalachian State University, his Master's degree in music theory at the University of Texas, and is presently a Ph.D. student and assistant instructor in music theory, also at the University of Texas. His current research interests include the interrelationships of sound studies, headset culture, and representations of the Self in contemporary film.

Ashley Humphrey is a second year ethnomusicology master's student at Bowling Green State University in Bowling Green, Ohio. Her research interests include capoeira music practices, music associated with physical activity and musical traditions of the African diaspora.

Luke R. Davis is a second year master's student in Ethnomusicology at Bowling Green State University. He has presented before at both the MidSEM 2010 annual conference and the Miami University research forum. He was the recipient of the 2011 Richard S. James Memorial Scholarship as well as the 2010 Miami University outstanding music scholar. His recent research has focused on music in fight culture, Icelandic popular music, music in television, and the public reactions to rock vs. pop music.

Ken McLeod taught at M.I.T.'s School of Music and Theatre Arts and Belmont University (Nashville, TN) before his appointment to the University of Toronto in July 2007. His research and publishing activities address the study of gendered and racial narratives of national identity in 17th- and 18th-century English theatre music, including representations of Amazons and warrior queens in the music of Handel and Purcell. He has also published on identity politics in popular music, Chaos theory, the appropriation of classical music by disco and electronica, and the intersections between science fiction and rock music. Recent publications include articles in *Popular Music*, *Journal of Seventeenth-Century Music*, *American Music*, *College Music*

Symposium and Popular Music and Society. He is currently preparing a monograph on the inter-relationship between sports and popular music.

2011 Graduate Symposium on Music Committee

Abigail Shupe
John Phippen
Matthew Toth
Leslie Linton
Kristina Baron-Woods
Kathryn Fenton
Gillian Robertson
Lauren Ames
Amanda Lewis
Katie Walshaw
Elizabeth Anderson
Peter Lea

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