



The Society of Graduate Students in Music  
Presents

The 25<sup>th</sup> Annual  
**Western University Graduate  
Symposium on Music**

August 23<sup>th</sup>-24<sup>th</sup>, 2024

Keynote: Dr. Antía González Ben  
University of Toronto

Welcome to WUGSOM 2024!

***Behind the Score – Celebrating Intersectionality in Music Academia***

For this year’s conference, we wanted to highlight contributions from graduate musicians in all areas of diversity. Our conference is dedicated to exploring how music, as a universal language, can serve as a powerful catalyst for building equality and fostering community within the academic sphere and beyond.

Thank you so much for attending and I hope you enjoy your time at our 25<sup>th</sup> WUGSOM!

Joel Martinez Lorenzana, Chair of SOGSIM  
Lauren Eileen Jarman, WUGSOM Coordinator

WUGSOM 2024 is generously supported by:



**Western  
Music**  
Don Wright Faculty of Music



**Program Committee:**

Lauren Eileen Jarman  
Joel Martinez Lorenzana  
Ran Jiang

**Society of Graduate Students in Music Executive Board:**

Joel Martinez Lorenzana, Chair

Ran Jiang, Vice Chair

Lauren Eileen Jarman, Secretary, WUGSOM Coordinator

James Winchell, Social Convener

Charmaine Iormetti, Performance Representative

Ryan Baxter, Lunchtime Research Forum Coordinator, Honours and Awards Representative

Rebecca Quinn, SOGS Representative, Library Representative

Snow Xue Li, Treasurer, SOGS Representative

Lina Shin, SOGS Representative

**A Special Thank You To...**

Dr. Antía González Ben for graciously accepting our keynote invitation!

The Society of Graduate Students

The Don Wright Faculty of Music

Audrey Yardley-Jones (Graduate Program Assistant) & Rachel Condie (Communications and Marketing Manager) for their time, assistance, and guidance

Dr. Kevin Mooney (Associate Dean, Graduate Studies) for his enthusiasm, time, and support.

# Friday, August 23th, 2024

(All times are in EST)

## Locations:

Music Building 242 and [Zoom](#)

**8:45 - 9:00**

## Welcome & Land Acknowledgement

**9:00 - 10:20 Session 1**

Session Chair: Lauren Eileen Jarman

**Rayne Vitorino Dias** (Western University), A Comparison of Three College Music Ensemble Professors' Approaches to Teaching Brazilian Musical Styles to Non-Brazilian Musicians in the United States of America

**Liang Zhao** (Michigan State University), Mandarin Diction Performance Guide for Selected Chinese Art Songs (*online*)

**Xi Li** (Western University), Fifty Years of Politics and Piano Performance in China

**Kelly Yixuan Wang** (Western University), The Collective Unconscious - Carl Jung's Theory Interpreted Through Choral Music

**10:20 - 10:30 Break**

**10:30 - 11:50 Session 2**

Session Chair: Elisabeth Roberts

**Brendan McEvoy** (Michigan State University), Practicing What You Teach: Implementing a SOTL-Informed Music Theory Curriculum (*online*)

**Noemi Savková** (Janacek Academy), Theorbo in Contemporary Music after 1970: Its Possibility and Limits and Usage in Solo Pieces

**Micah Mooney** (University of Michigan), "Just Your Speech / And My Beloved": The Rhythmic and Metrical Impact of Text in David Lang's *just (after song of songs)*

**Kellin Tasber** (Michigan State University), "I Turned into a Rapper Ironi'ly: Irony as Identity in Modern Rap" (*online*)

**11:50 - 12:50 Lunch Break**

**12:50 - 2:00 Session 3**

Session Chair: Ryan Baxter

**Charmaine Iormetti** (Western University), Wagner's *Wesendonck Lieder*: A Lecture-Recital

**McKenna Sheeley-Jennings** (Western University), Pedal Schemas: A Harp-Centric Mode of Analysis

**2:00 - 2:10 Break**

**2:10 - 3:30 Session 4**

Session Chair: Joel Martinez Lorenzana

**Xi Li** (Western University), Piano Diplomacy in the Cold War: The Personal and Political Impacts of the 1958 Tchaikovsky Competition

**Forest Muran** (Western University), "No Different from Opium": The Religious and Political Dimensions of Music Censorship in the Islamic Republic of Iran

**Kristen Whittle** (University of Toronto), Seeking the Siren in James Joyce's *Ulysses*.

**Forest Muran** (Western University), In Defense of the Musical Sublime: The Musical Sublime in the Eighteenth Century and the Vexing Legacy of the Romantics

**3:30 - 3:40 Break**

**3:40 - 4:40 Session 5**

Session Chair: Elisabeth Roberts

**Yilin Wang** (TBA), A New Approach for Spatial Electroacoustic Composition: A Case Study Using Ambisonics in Max/MSP

**Steven Janisse** (Western University), A Frictionless Future: Popular Soundtracks and Artificial Intelligence in Spike Jonze's *Her* (*online*)

**Louise Concepcion** (Western University), Barbie in Post-Feminism and the Pauper

# Saturday, August 24th, 2024

(All times are in EST)

## Locations:

Music Building 242 and [Zoom](#)

**8:45 - 9:00**

## Welcome & Land Acknowledgement

### 9:00 - 10:20 Session 1

Session Chair: Lauren Eileen Jarman

**Jason Mile** (Western University), Meeting in the Middle: Musicological and Cognitive Approaches to Form in Popular Music

**Margarita Bonora** (Cambridge University), Existentialism en pointe: Rodion Shchedrin's Music for Maya Plisetskaya in the Ballet Adaptation of Leo N. Tolstoy's *Anna Karenina* (1972) (*online*)

**Jenny Pathmarajah** (Open University), Music, Performance and Relationships: Covid Choirs and Participatory Discrepancies (*online*)

**Joyce Li Yue** (New York University), Musical Gestures, Expressiveness and Musical Topoi: Comparing the Piano Music of Schoenberg, Barber, and Ligeti (*online*)

### 10:20 - 10:30 Break

### 10:30 - 11:50 Session 2

Session Chair: Jimmy Jin

**Xiao Dong** (Western University), Subjectification through Reflective Practice: Transforming Violin Teaching and Learning

**Forest Muran** (Western University), Analysis and/as Experience: Communicating Aesthetic Experience Through Musical Analysis

**Matthew Yung** (University of Ottawa), The Necessity of Knowledge from Music-Making in the Philosophy of Music

**Terrence Wu** (Western University), The Authenticity in Transcription Études by Franz Liszt, Inspired by Niccolò Paganini

**11:50 - 12:50 Lunch Break**

**12:50 - 2:00 Session 3**

Session Chair: Selin Uçtu Atışeri

**Ryan Baxter** (Western University), *Canadian Floral Emblems* (2021), by Beverley McKiver

**Jonathan S-J Lee** (Boston University), The Silent Voice of East Asian Students in Canadian School Music Education (*online*)

**2:00 - 2:10 Break**

**2:10 - 3:10 Keynote**

Session Chair: Joel Martinez Lorenzana

**Dr. Antía González Ben** (University of Toronto), Reggaeton and music education in Spain: An intersectional analysis

**3:20 - 4:00 Session 4**

Session Chair: Ran Jiang

**Austin Wilson** (Michigan State University), Metric Manipulation as Empowerment in the Works of Musicians with Visible Disabilities (*online*)

**Xi Li** (Western University), Autistic Musicianship: Beyond Myths to Reality

## **Abstracts & Presenter Biographies**

### **A Comparison of Three College Music Ensemble Professors' Approaches to Teaching Brazilian Musical Styles to Non-Brazilian Musicians in the United States of America**

The purpose of this qualitative comparative case study was to better understand the similarities and differences between how select Brazilian-born and U.S.-born college music ensemble directors facilitate learning of three Brazilian music styles: baião, bossa nova, and samba. Additionally, a secondary purpose was to learn about the relationships between how they teach Brazilian popular musical styles and other music styles such as jazz. With a focus on the professors' processes, I intended to provide information about pedagogical practices to music teachers who want to facilitate Brazilian music performances.

Three participants with ten years or more of experience teaching musical ensembles were selected for this study. Two are Brazilians and one is a U.S.-born college music instructor. The findings indicated that their differences in teaching approaches were influenced by their backgrounds, their respective teaching experiences, as well as their careers as performers. The findings also suggested that the participants shared many similar approaches to nine specific topics: listening; percussion instruments; movement; instructional expectations; musical styles; oral traditions; repertoire; melodies and language; feel and style.

The findings from this research can inform practicing music teachers on strategies such as instructing all ensemble members to play percussion instruments in their ensembles and dance to Brazilian music. These are two examples from this research aimed to build students' skills in playing Brazilian musical styles that may not be part of their ethnic heritage.



## **Mandarin Diction Performance Guide for Selected Chinese Art Songs**

The term "Art Song" originates from the literal translation of German into Chinese by Professor Xiao Youmei, a prominent Chinese music educator and one of the founders of the Shanghai Conservatory of Music in China. Notably, the Chinese Art Song score "Three Wishes from a Rose" was initially published by Breitkopf & Härtel (Edition Breitkopf 9398), the oldest and one of the most significant Western music score publishers. This publication marked a significant milestone by integrating the International Phonetic Alphabet (IPA) system into Chinese Art Song notation for the first time. The IPA serves as a crucial guide for singers, aiding in the accurate pronunciation of phonetic symbols, particularly beneficial for those less familiar with the Pinyin system. This pioneering effort greatly facilitated the dissemination of Chinese songs and culture.

Despite this advancement, the adoption and refinement of IPA for Chinese Art Songs have remained relatively stagnant in subsequent decades. There exists a pressing need for comprehensive IPA-based diction performance guides tailored to individual pieces, particularly for Western performers seeking to interpret these songs authentically. Consequently, there is an urgent call to develop a modified diction performance guide that integrates IPA standards with the Pinyin system, effectively aiding non-Chinese singers in the accurate pronunciation of Chinese lyrics.

This dissertation endeavors to address this gap by providing a clear and concise diction and performance guide based on the IPA and Pinyin system for selected Chinese Art Songs, specifically tailored for non-Chinese performers.

**Liang Zhao**, a baritone and adjunct voice faculty member at Hope College, is also a graduate fellow at Michigan State University (MSU). He holds a Master of Music from the Manhattan School of Music and is pursuing a Doctor of Musical Arts in Voice at MSU, where he won second place in the 2021-22 National Opera Association's Opera Production Competition. Liang's dissertation, an IPA-Mandarin guide for non-native Chinese singers, received the top dissertation award from MSU. In March 2024, he presented at international education conferences on social justice issues in music education. Liang is committed to teaching and researching Chinese art song history and diction study, promoting inclusivity for undergraduates. Liang focuses on social justice issues in higher education music, aiming to highlight its historical marginalization. Actively teaching and researching, he is dedicated to fostering an inclusive educational experience for students.

## **Fifty Years of Politics and Piano Performance in China**

This paper investigates the impact of the political ideology of the Chinese Communist Party (CCP) on piano performance in China since the 1980s. It centers on the following question: to what extent and in what ways does Chinese politics affect pianists' performances? The investigation considers three aspects through critical analysis: the choice of repertoire, the performance style, and the idolization of performers.

The Chinese Cultural Revolution between 1966-1976 caused significant damage to Chinese cultural heritage and led to an economic recession. During this period, most forms of arts and music were banned from being taught, performed, or published. In 1978, with the initiation of the Reform and Opening-Up policy, marking the official end of the Cultural Revolution, the CCP recognized the importance of using arts and music to win over its citizens and to establish a favorable image of the Party. Consequently, arts and music were used to advance its political-cultural aims.

As a historical inquiry, data was collected from primary and secondary sources, including archival material, news reports, and later scholars' analyses. This paper does not only investigate what happened in the past, but also explores the reasons behind it and how such history has shaped the present and future. Through the lens of critical theory, the analysis reveals how piano performance as a surging cultural trend in China can be used as a tool for promoting the dominant political ideology. In such a circumstance, the identities of musicians, music teachers, and students were inevitably constructed and reconstructed.

This study requests a consideration of the future direction of how Chinese pianists might navigate their career and artistic freedom under such a politically restricted context. While this research is situated with the Chinese context, the intertwining relationship between music and politics transcends national boundaries, presenting a universal challenge across diverse societies. To conclude, more perspectives and research are needed to enhance and deepen our understanding of the role of music in different social structures.

**Xi Li** (she/they) is a classical pianist currently pursuing a Doctor of Musical Arts degree at Western University, with a specialization in music cognition. Her dedication to accessible piano education is rooted in her personal experiences navigating the musical world as an individual on the autism spectrum. Xi advocates for music as a universal language and a powerful tool for neurodiverse individuals to express themselves, serving as a bridge that connects people from diverse backgrounds and fosters unity. In addition, her current research explores the intriguing intersection of politics and piano performance within the Chinese landscape.

## **The Collective Unconscious - Carl Jung's Theory Interpreted Through Choral Music**

"The Collective Unconscious" is a multi-movement choral work for full-size SATB choir, reinterpreting Carl Jung's theory of the collective unconscious (CU). This piece explores Jung's concepts of archetypes such as Animus and Anima, Personal, and Ego, while highlighting universal examples from the CU like the Mother and the Hero, prevalent across cultures and history. In this work, I experiment with the individual relationships between the conductor and the singers, as well as among the singers within each group.

Central to my presentation is the exploration of unique singing techniques, especially the 'Echoing Effect,' where each performer echoes their neighbor, symbolizing Jung's CU that passes from generation to generation. This technique not only illustrates the collective phenomenon but also establishes a foundational element of the composition. I will demonstrate how these techniques manifest in the choir's sound across different movements.

A significant aspect of my composition involves textual reinterpretation. In movement II, I manipulate gender pronouns and integrate French indefinite articles "un" and "une" to create harmonic overtones within the choir. This choice reflects Jung's theories of anima and animus, enriching both the lyrical and musical dimensions of the piece and illustrating how individual elements can contribute to a unified whole.

The composition emphasizes the theme of individuality within collective expression. During the presentation, I will explain the reasons behind individual expressions, discussing their potential effects on the overall sound and the philosophical intentions behind the music and lyrics. This focus on individuality shows how unique voices can exist together within a group, echoing Jung's CU.

Through this presentation, attendees will gain insights into how innovative choral techniques can vividly bring Carl Jung's collective unconscious theory to life, illustrating how universal archetypes and individual expressions can coexist and resonate powerfully within a musical composition.

Born and raised in Beijing, China, **Kelly Yixuan Wang** relocated to Canada to pursue a master's degree in music composition at Western University. In 2018, she joined the Vancouver Pops Orchestra and Choir as an arranger, taking commissions to create orchestral arrangements for film scoring and musicals. As a composer, she has collaborated with various ensembles such as Quatuor Bozzini (Montréal), Turning Point Ensemble (Vancouver), Arraymusic (Toronto), and the Choral Arts Initiative (Los Angeles). Her research interests include aleatoric music, conductor-performer relations, and utilizing psychoanalytic theories in the practice of music composition, exploring the introspective and unconscious minds.

## **Practicing What You Teach: Implementing a SOTL-Informed Music Theory Curriculum**

As music theory is reckoning with exclusionary pedagogical canons and entrenched teaching practices (Ewell 2020, 2023; Reed et al. 2020, Campbell et al. 2014), perspectives from curricular theory and Scholarship of Teaching and Learning (SOTL) can help us increase student engagement and curriculum relevance. To demonstrate, I use examples from a theory course for non-music majors I taught during the Spring 2024 semester. I also will discuss possible implementations of STEM concepts into such a course, or courses within a music major curriculum. SOTL concepts are critical in these curricular contexts; music students may not have backgrounds in interdisciplinary studies, and SOTL implementations ensure that all students learn at desirable levels of difficulty.

Metacognition—being aware of one’s own thought processes—spacing, —adding delays before recalling learned information— and retrieval practice—frequent formative testing intended to teach rather than evaluate—are techniques from SOTL research (McGuire, McGuire 2023; Brown et al. 2014; Lang 2021, among others) that enable students to draw connections between their prior musical backgrounds and newer musical or STEM concepts. Before- and after- questionnaires activate prior knowledge students have about concepts from reading assignments and prime them for engagement. Cumulative, scheduled quizzes not only function as spaced, effortful retrieval, but provide an opportunity for students to synthesize concepts from earlier in the semester on a smaller scale. Larger scale conceptual synthesis is generated through a final project, scaffolded throughout the semester, allowing students to pursue more in-depth exploration and giving them practice with relevant stylistic and mechanical considerations. Additionally, the writing component of the assignment aids in developing written communication, a skill not often developed in current music theory curricula.

This presentation will include student surveys of their self-perceptions of their experiences in the class, my observations of student progress, and samples of student assignments and projects. Attendees will leave with resources for integrating SOTL and interdisciplinary perspectives into their classrooms, and concrete examples of such integrations. I aim to spark conversation around further possibilities for undergraduate curricula and the opportunities afforded by them to ensure better outcomes for our students.

**Brendan McEvoy** (he/him) is a recent graduate of the master’s in theory program at Michigan State University. His research interests include pedagogy, scholarship of teaching and learning, meaning and narrative, and music cognition. Recent projects include developing student-agency-centered curricula, reading narrative interpretations of Julius Eastman’s music, and identifying an insect topic in film and art music. Brendan has shared his research at Indiana University’s Graduate Music Symposium, the joint SCSMT+MTSE Conference, and Music Theory Midwest. Outside of theory, Brendan enjoys premiering his friends’ music, collecting music-related memes, baking, and losing embarrassingly often to his younger brother at chess.

## **Theorbo in Contemporary Music after 1970: Its Possibility and Limits and Usage in Solo Pieces**

One of the areas to which a contemporary composer can turn in search of new sonic qualities is the world of early instruments. Early instruments, which have made a big comeback in recent decades in the wake of the HIP movement, bring not only the experience of authentic early music performance, but also new opportunities for contemporary composers. In addition to the harpsichord and recorder, lute instruments have also been the subject of a significant number of compositions in recent decades. The contemporary lute repertoire includes a considerable number of solo pieces for the theorbo, which will be the focus of this paper. In this field, the theorbo player Caroline Delume has played a significant role in the creation of new compositions for solo theorbo, both by instigating the creation of new compositions and by participating in the performance of new compositions. Another significant undertaking in relation to new works for theorbo was the Theorbo Today project.

This paper presents the findings of an investigation into the use of the theorbo in contemporary music written after 1970. It considers the possibilities and limits of the theorbo, drawing on sources from lutenists and on the analysis of scores. The following areas have been explored: the timbre and intensity of sound, the possibilities of using standard and non-traditional tunings, microintervals, articulation, the realization of harmonics, and the use of non-traditional sound effects. Furthermore, the issue of notation will be addressed.

The subsequent section of the presentation concentrates on an analysis of selection contemporary compositions for theorbo. The objective is to encompass the variety of compositional approaches to writing for theorbo. The analysis of the scores focus on three main areas: the use of the sonic possibilities of the theorbo, compositional style, and the connection or lack of connection to early music. The selected pieces include *Les Doigts du Soleil* by Christopher Fox, *Purple Cloud on the Edge of the Invisible Sea* by Karim Haddad, *Cet abîme d'étoiles* by Jean-Pascal Chaigne, *Chemin de silence* by Kent Olofsson, *La Chair de l'Ombre* by Franck C. Yeznikian and *Seismographs* by Ng Yu Hng.

**Noemi Savková** is a composer and researcher from Czechia. She is currently studying at Janáček academy of Performing Arts in Brno. Her tutor is Professor Ivo Medek. She is a PhD student in a field of composition and theory of composition. Her research topic deals with the use of selected early instruments in the works of contemporary composers with a special focus on the baroque oboe, the cornetto, the baroque violin, the viola da gamba and the lute. She is an author of pieces for ensembles of different instrumentation, orchestral work, and operas.

## **Just Your Speech / And My Beloved”: The Rhythmic and Metrical Impact of Text in David Lang’s *just (after song of songs)***

The minimalist subgenre of “holy minimalism” exemplified by composers such as Pärt, Tavener, and Górecki leans into the meditative, contemplative, and hypnotic aspects of minimalist techniques to explore spiritual subject matter. In this paper, I analyze aspects of David Lang’s post-minimalist style in *just (after song of songs)* (2014) for SSA voices, viola, cello, and percussion. I show how Lang’s music uses features of holy minimalism to express the sentiment of his source material, even if not the semantic meaning the text.

*Just* sets text written by Lang but devised systematically from the biblical Song of Songs. Each line states “just your [noun],” “and my [noun],” or “our [noun],” depending on the object’s attribution in the source material. Each of these three possibilities has a distinct, systematic musical setting (Example 1). To maintain natural sounding speech, Lang provides musical accents for linguistically stressed syllables, yet these stresses do not consistently occur in the same place of the measure (Example 2). The resulting accents, supported initially by viola, cello, and percussion, destabilize the audience’s perception of meter (Example 3). As the piece progresses, the instrumental parts contribute different rhythmic loops, destabilizing the meter further and dividing the piece into general formal sections.

I argue that expression in *just* is more about creating the right mood than about communicating concrete ideas from the grammatical fragments of the text. Lang’s program note reveals that he approached the Song of Songs traditionally: viewing the infatuation between the two lovers in the source material as “a metaphor for our passion for the Eternal.” I show that the minimalist techniques and systems Lang employs create an appropriate sound world to express the source text. Through a unique and extended chain of events, Lang expresses the source material in his music: first, the source material directly results in Lang’s text (through a fixed system); second, Lang’s text directly influences the post-minimalist sound world of the piece (repetition and metrical shifts); and finally, the sound world expresses the spiritual sentiment of the source material (hypnotic infatuation and contemplative love).

**Micah Mooney** (b. 1998) is a composer-theorist based in Ann Arbor, Michigan whose work explores music, story, and language. His research interests include music in narrative art forms and the interaction of music and linguistics in the composer’s creative process. He has presented his research at the Musical Theater Interest Group at SMT, Music Theory Midwest, the Western University Graduate Symposium on Music, and AMS-Southwest. He has a B.M. in Music from Grove City College and an M.A. in Music Theory and an M.M. in Composition from Penn State University. He is pursuing a Ph.D. in Music Theory at the University of Michigan.

## "I Turned into a Rapper Ironic'ly"

The analysis of rap music has often been questioned as a practice of removing music features and soundscapes from their cultural implications and effects (Krims 2000). Among all disciplines that work with popular music, academic music seems to be the one that engages in this process of moving away from cultural context, according to Krims (2000). In a black art form so ingrained in social resistance and justice, it is a disservice to remove the artists from the art. In Krims' monograph on the poetics of identity in rap, he establishes the connections between aspects of rap music and identity. In other words, he solidifies a method of recognizing the elements of identity that exist in the creation of the music and flow itself (Krims 2000). Since the publishing of his work, the genre of rap has been segmented into two schools, new and old, representing styles that have different focuses. New school has seen a variety of innovation: such as higher syllable saturation, and many new rappers are beginning to enter the new school style, and they continue to push the limits of prior artists, as is tradition (Ohriner 2019a, 107). In literature surrounding the aspect of identity in the music of Kendrick Lamar, such as Manabe 2019, techniques for creation and elements of the music contribute to a sense of identity and political stance. In this presentation, I will establish methods of defining identity in new school rap music through examining the young rapper J.I.D., focusing on his use of phrasing, flow, and ironic tone to establish his identity as an artist and a person. The examples presented will indicate the connection between irony and identity in J.I.D.'s new school style and show the origin of this technique in old school rap through the music of Slim Shady. Irony has become a powerful tool in rap music to indicate perspective; in the case of rappers with backgrounds that are crucial to their development as an artist, this technique is employed to strengthen their storytelling and stance within the cultural climate of their audience.

**Kellin Tasber** is a Master's student in Music Theory at Michigan State University. As a transgender music theorist and vocalist, they study diversity in music pedagogy and analysis, vocal music, rap studies, and ludomusicology. Their research on transgender voices in the singing classroom with co-author Dr. Michael Callahan was recently presented at Pedagogy into Practice, a national conference on teaching music theory in the twenty-first century. They currently (happily!) teach aural skills and music theory fundamentals, engage fully in the choral program at MSU as a tenor, and mentor young transgender and genderqueer people outside of their study.

## **Wagner's *Wesendonck Lieder*: A Lecture-Recital**

Richard Wagner's *Wesendonck Lieder* has struck audiences over the years as both profound and beautiful, reflecting on the purpose of human suffering, comfort amidst hardships and the bliss of paradise afterwards. Drawn by Arthur Schopenhauer's philosophy of reducing human desires and denying human will to better face life's challenges and strifes, Wagner considered the arts (especially music) to be "an expression of human will." The manner in which this cycle was created is indeed remarkable, as it was unlike Wagner to write *Lieder* (German art song) at this stage of his career, let alone set aside his work on his opera *Siegfried* to compose these songs.

The poet of these *Lieder*, Mathilde Wesendonck, was the wife of Wagner's patron Otto Wesendonck, who tremendously supported Richard under dire circumstances, offering refuge in his villa near Zurich in 1857. Richard and Mathilde's friendship blossomed, and despite the deep feelings shared, they were never able to act on their affections outside of their artistic relationship. It was Wagner's love for Mathilde that inspired him to write this set. Wagner was very proud of these songs and dedicated two movements ("Im Treibhaus" and "Träume") as studies for his next opera, *Tristan und Isolde*.

In my paper, I will explore the history and philosophy behind the conception of Wagner's *Wesendonck Lieder*. I would like to examine how the performer may put themselves in the position of Richard and Mathilde to better understand the music through their lens, and with their mindset/philosophy. Through this analysis, I aim to explore how the singer may draw inspiration from the context in which the cycle was created and integrate their own personal experiences, unifying themselves with the essence of these *Lieder*. Ultimately, I intend to draw upon how the singer may use the historical information and the human experience behind this set to embody the music to give an emotionally honest performance; I will then perform the entire cycle. I believe that as an artist, it is crucial to do thorough research and make well-informed opinions to ultimately give an authentic performance of the musical works we are entrusted with.

**Charmaine Iormetti** recently completed her MMus in Literature and Performance (Voice) degree at Western University. In addition to her Master's course load, Charmaine took Doctoral (DMA) Vocal Pedagogy from 2023-2024 as a "Special Topics" course. Drawn from her term paper for this course, Charmaine's submission for the Scholarship at Western's Inspiring Minds collection was chosen to be highlighted by the university. As well, Charmaine's Vocal Pedagogy paper won the Canadian Federation of Music Teachers' Associations (CMFTA) National Essay Competition, Graduate Category 2024: "At the Beginning of Phonation: Creation of Vocal Colours through Glottal Configuration and Vocal Tract Filtering."



## **Pedal Schemas: A Harp-Centric Mode of Analysis**

Pedals exert an invisible influence on chromatic harp repertoire, their physical layout shaping harmony and pitch collections in distinctive ways. While the evolution of tonality and rise in chromaticism incentivized the invention of the double-action pedal harp, the unique restraints and strengths of this technological system now influence harmony and pitch collections in chromatic harp music.<sup>1</sup> This article explores the physical idiomacy of the pedal harp and how the affordances of the pedal layout interact with set theory in chromatic harp repertoire. Drawing on embodiment and schema theory, this article describes patterns of pedal motion in harp music through a presentation and demonstration of the original theory of pedal schemas.<sup>2</sup> Pedal schemas are patterns of motion defined by the pedalling movements on the left and right sides of the pedal layout and on the horizontal and vertical planes.

The analytical lens of the pedal schema is a crucial step in understanding harmonic and pitch-related phenomena in harp music. These schemas, representing embodied patterns of harmony, often operate independently of traditional harmonic systems or other post-tonal frameworks. The article analyzes "Fire Dance" from David Watkins' *Petite Suite* (1961) to illustrate pedal schema analysis.<sup>3</sup> Rather than applying 3 David Watkins, "Fire Dance" (England: UnitedMusic Publishers Ltd., 1984). 2 See: Robert Gjerdingen, *Music in the Galant Style* (Oxford: Oxford University Press, 2007). 1 Pierre Erard, "The Harp in its Present Improved State Compared With the Original Pedal Harp" (London: Dossier Erard, 1820). conventional theoretical models, the analysis employs an embodied approach through schema theory to uncover the underlying structure of the piece.

"Fire Dance" features striking harmonic changes and non-tonal pitch collections, which may appear unrelated to standard theoretical paradigms. However, these changes adhere to a hidden pattern rooted in pedal-based logic: the many harmonic changes are all generated from a single pedal schema. This motif of pedal motion comprises the hidden structure that governs harmony and pitch in "Fire Dance." Through this analysis, the article demonstrates the strengths of harmonic analysis through pedal motion in harp repertoire. Understanding the affordances and idiomacy of the pedal system can offer new insights into chromatic harp repertoire, highlighting the efficacy of the pedal schema as an analytical framework.

**McKenna Sheeley-Jennings** is from Victoria, B.C. She has earned a diploma in harp performance at Camosun College, a Bachelor's of Musical Arts at the University of Victoria, and a Master's of Music Theory at Stephen F. Austin State University. This September, she will enter her first year as a Ph.D candidate in music theory at Western. As a harpist interested in embodiment and affordance, her research explores harp pedal idiomacy and its effects on chromaticism. Her master's thesis employs schema theory as a tool of embodied analysis. She teaches harp, music theory, and Speech Arts and Drama.

## **Piano Diplomacy in the Cold War: The Personal and Political Impacts of the 1958 Tchaikovsky Competition**

This paper investigates the political and global impact of the 1958 Tchaikovsky Competition amidst Cold War tensions. It reveals the impact of this significant cultural event on its winners—focusing on American pianist Van Cliburn, Russian pianist Lev Vlassanko, and Chinese pianist Shikun Liu. Central questions include: How did the Tchaikovsky Competition reflect Cold War dynamics? What were the personal costs for its winners?

In the Cold War, the United States and the Soviet Union often used cultural achievements to show their superiority. Intending to show its dominant soft power globally, the Soviet Union viewed cultural events as a means of asserting the cultural prestige of its system. As a result, the first Tchaikovsky Music Competition in 1958 was designed to present the excellence of Soviet music education and artistic talent to the world. This prestigious event, however, was more than a display of artistic talent; it served as a significant tool of cultural diplomacy.

This study relies on a mix of primary and secondary sources, including archival material, news reports, interviews, and later scholars' analyses. It reveals how the three winners of the competition transcended their roles as mere musical talents to become pivotal figures in diplomatic battles, epitomizing the sophisticated use of cultural figures in the realm of Cold War diplomacy. It also demonstrates a deeper understanding of how cultural events can shape and be shaped by their political contexts.

By closely examining the historical context of the competition, the event itself, and the subsequent experiences of its winners, this paper argues for the importance of understanding the intricate interplay between cultural events and personal stories. This approach is crucial in comprehending not only the multifaceted role of the competition but also how its victors were diplomatically exploited. While their careers were marked by heightened expectations and the pressures of international fame, their varied experiences highlight the complex effects of political influences on personal and professional lives.

## **“No Different from Opium”: The Religious and Political Dimensions of Music Censorship in the Islamic Republic of Iran**

Music censorship is a frequent element of many nascent political regimes; some examples include the banning of “yellow music” in Maoist China and the banning of all music in Cambodia under the Khmer Rouge. The case of music censorship in Iran, however, appears uniquely interesting in the religious element that often underlies it. Following the 1979 Islamic Revolution, revolutionary leader Ayatollah Ruhollah Khomeini famously announced that music “is no different from opium” and that Iranian independence must be accompanied by a conservative Islamic attitude toward music. Despite the regime’s later persecution of communists, Soviet-supported political forces such as the Tudeh party were instrumental in helping to topple the government of Mohammad Reza Shah, and it is possible that some of Khomeini’s antagonism toward music was influenced by Soviet political strategy. Nevertheless, being a conservative Islamic revolution, it is also impossible to ignore the religious motivations underlying the censorship.

The goal of this paper is to weigh the causal cultural forces behind Iran’s post-revolution “total” ban on music, assessing the extent to which the ban can be said to have been motivated by political versus religious interests. I do this by consulting histories of music in revolutionary Iran, such as Nahid Siamdoust’s *Soundtrack of the Revolution*, studies investigating the political forces behind the revolution, and the work of Anne E. Lucas in examining the moral attitudes toward music outlined in historical Persian religious texts. Ultimately, I aim to prove not that one force was more influential than the other, but that, particularly at the level of the state, religious mysticism and moral theory cannot be divided from political ideology, and that, in order to understand music censorship in Iran, it is essential that we investigate how religion can be used as a strategy for consolidating power and how the unregulated musical experience can be viewed as disruptive of that power.

## Seeking the Siren in James Joyce's *Ulysses*

The “Sirens” chapter of James Joyce’s *Ulysses* begins with a series of onomatopoeic phrases that can appear meaningless upon first glance. Perhaps that is why Joyce tells the reader to “listen” halfway through the opening. The chapter is considered to represent a piece of music by both scholars and Joyce himself. Analyses of the score-like elements have laid claims of music’s presence, and indicators of musical form such as ‘overture’ have been successfully attributed to the prose. However, a number of questions remain concerning elements related to the artistic purpose of music in the chapter, with perhaps the most glaring question being, ‘who is the Siren?’ I begin to unfurl this dense and profound question by chronicling the story and context of the Homeric Sirens, and the historical power of Siren song. This mixed history of music and legend is then applied to Joyce’s narrative, with special attention given to how Joyce manipulates sound, language, and meaning. I will argue that Joyce extends his textual representation of music beyond the closest interrelated aspects of literature and music (such as rhythm, rhetoric, and phrase) to musical notions of performance, audibility, and interpretation.

Though the visual depiction of Sirens has changed drastically from the time of Odysseus’s journey, the belief of their intriguing, yet deadly song has remained the same for centuries. This concept of hearing rather than seeing text requires the reader to do more than simply ‘read’ to comprehend the episode. Considering both sounds described literally in the text, such as mentions of singing an aria to tuning a piano, against the sounds brought to the ear through the aural interpretation of text on the page, I will show that hearing the music of “Sirens” is inescapable. The reader can be likened to Odysseus on the mast, and music is the Siren: full of intrigue, performance, and mystery.

**Kristen Whittle** is an MA student in musicology at the University of Toronto. Kristen’s current research interests include intersections between music and literature in the nineteenth century, as well as domestic music and its representations in fiction and the press. Her studies are supported by a Canada Graduate Scholarship-Master’s Award from the Social Sciences and Humanities Research Council of Canada (SSHRC). Kristen holds a Bachelor of Music in history and theory from Wilfrid Laurier University (2023) where her undergraduate thesis considered emergent romanticism and music in Jane Austen’s novels. In her free time, Kristen enjoys reading, and playing the flute.

## **In Defense of the Musical Sublime: The Musical Sublime in the Eighteenth Century and the Vexing Legacy of the Romantics**

Music scholars often hold the eighteenth-century Romantics in low repute. This attitude is in many ways reasonable, given the epistemological omissions that often resulted from nineteenth-century Romantic thought. Scholars of eighteenth-century European art music in particular have been critical of the legacy of Romantic figures such as E. T. A. Hoffmann, with scholars such as Wye Allanbrook averring that she and Leonard Ratner “finally raised the curtain” to reveal the truth of this repertoire previously hidden by the Romantics. That said, the disparaging of the Romantics often presents its own problems and omissions of knowledge.

One area of interest obscured by an aversion to Romantic thought is found in the presence of the sublime (German: *Das Erhabene*) in eighteenth-century German and Austrian music. Though Allanbrook argues that the application of this aesthetic concept, which is often used to describe experiences of overwhelming awe, to music in the eighteenth century is misleading, I argue that Allanbrook is adopting an understanding of language as being excessively generative while ignoring its descriptive qualities. Allanbrook’s position views language as generating experiential possibilities, rather than serving as a way of describing extant experiences.

In this presentation, I argue that language can describe extant experience while also modulating it; I also argue that the idea of the sublime was a prominent element of the late-eighteenth-century *zeitgeist* and that it is by no means unreasonable to imagine that eighteenth-century composers attempted to convey some aspects of it. Making use of historiographies and commentaries by writers such as John V. Fleming, Pierre Hadot, and Richard Kramer, I attempt to show how the experience of the sublime was at the core of much of the European fascination with the esoteric and the supernatural in the latter half of the eighteenth century, and that, ultimately, “the sublime” can serve as a legitimate descriptor of some musical works produced in an artistic culture immersed in the idea of the sublime, even if no vocabulary yet existed to describe it.

## **A New Approach for Spatial Electroacoustic Composition: A Case Study Using Ambisonics in Max/MSP**

This study explores a novel approach to spatial electroacoustic composition through the use of Ambisonics, a surround sound technology, integrated with Max/MSP for processing and performance. The focal point is a musical piece blending Gamelan improvisation with nature sounds, aiming to create a surreal soundscape. The composition leverages a Max/MSP patch named AMBICO, which handles real-time processing, panning, encoding, and decoding of audio, thus enabling the creation of live Ambisonic effects during performances.

The motivation behind this work stems from the rich tradition of live electroacoustic music and its evolution through technological advancements. By incorporating Ambisonics, the project seeks to push the boundaries of traditional Gamelan music, creating a “cyber performance” that extends the capabilities of the performer and enhances the audience’s spatial experience. The compositional process is informed by bioacoustics theory, focusing on how sound is perceived and organized to construct an immersive acoustic environment.

The methodology involves recording nature sounds and Gamelan improvisations, then processing these recordings through the AMBICO patch. This setup allows for dynamic manipulation of sound trajectories and spatialization, creating a cohesive and tranquil soundscape that blends the natural and the artificial. The Rymer Auditorium at York University was selected for its high acoustic standards, providing an ideal environment for both recording and live performance evaluations.

Evaluations of the composition revealed that the use of Ambisonics significantly enhances the spatial perception of the music, providing a clear and expansive sound space. This indicates that spatial components can effectively serve as compositional elements, enriching the auditory experience and offering new possibilities for electroacoustic music.

In conclusion, this approach demonstrates the potential of integrating Ambisonics with electroacoustic composition, offering composers and performers a flexible and powerful tool for creating immersive soundscapes. This work contributes to the ongoing exploration of spatial audio in music, highlighting the importance of sound perception and spatialization in modern compositional practices.

## **A Frictionless Future: Popular Soundtracks and Artificial Intelligence in Spike Jonze's *Her***

*Her* (2013) is a prescient examination of humanity's relationship with artificial intelligence that explores the romantic relationship between its protagonist, Theodore Twombly (Joaquin Phoenix), and his AI assistant, Samantha (voiced by Scarlett Johansson). Sound and music are essential to the narrative as Samantha's incorporeal nature necessitates a primarily verbal mode of interaction between her and Theodore. The prioritization of aural communication over visual or physical interaction places sound in the spotlight, highlighting the choices that director Spike Jonze made in developing the soundtrack. The film is unique in that it incorporates popular music throughout the film and uses three distinct approaches: a compiled soundtrack, diegetic song, and nondiegetic underscore. In my analysis I define these three approaches to utilizing popular music within the soundtrack, highlight their importance in developing the film's narrative, and identify how each approach is utilized within the larger scope of the film's soundtrack.

A compiled soundtrack is an assembly of preexisting music selected for a film's soundtrack. The practice is based in an auteuristic approach to filmmaking that encourages the director to take complete artistic control of the film and rejects the divided approach of Hollywood's studio era. Jonze utilized multiple preexisting popular songs within the film while subverting the commercially-driven approach to developing a soundtrack (see Jeff Smith, 1998). Jonze also commissioned new, original music and employed it diegetically to serve specific functions with the film's plot, the most poignant example being "The Moon Song" by Karen O which is presented as a spontaneous human-AI collaboration between Theodore and Samantha. A third use of popular music is as an underscore: Jonze collaborated with Canadian band Arcade Fire to develop an original score that fulfills the signifying functions of film music (see Claudia Gorbman 1987, David Neumeyer 2015) while remaining grounded in their musical practice as popular musicians. My analysis of *Her* uncovers the important intersections between popular music practice and film scoring conventions while raising questions about the future of AI-assisted music composition and analysis.

## Barbie in Post-Feminism and the Pauper

Barbie as the *Princess and the Pauper* has become a staple in defining childhood during the early 2000s. First released by Mattel Inc. in 1959, Barbie dolls have become one of the most famous toys in the world. With her platinum hair and fashion-forward clothing, this plastic doll became popular amongst young girls, as Barbie represented an independent woman who could do what she pleased.

Since 2001, Mattel Inc. has released a series of movies with Barbie playing beloved characters in classic stories, from *Barbie in the Nutcracker*, to *Barbie in the 12 Dancing Princesses*. Through a retelling of Mark Twain's classic story, *The Prince and the Pauper*, Barbie sets off on an adventure for friendship, mistaken identity, and romance, playing both the Princess, Anneliese, and the Pauper, Erika. This musical features seven original songs, many of which address characteristics in post-feminism. Barbie assumes the film's main character roles, and with musical interludes in her pastel fashions, she saves the day with the help of her trusty animal sidekicks. This movie showcases themes of empowerment, choice, and femininity, all characteristics distinct to post-feminism. Although the movie is not an exact retelling, the addition of post-feminist themes of support, friendship, and individualism in historically gender disparate settings, exhibit strong, hard-working women taking back their power.

This paper argues the presence of post-feminist themes throughout the several songs in *Barbie as the Princess and the Pauper*. This paper in particular, focuses on three of the film's several original songs: *Free; If You Love Me for Me; and Written in Your Heart*. Following Jess Butler's 6 characteristics detailing post-feminism, this paper will analyse each song's lyrics and corresponding scenes and make connections to post-feminist characteristics. Furthermore, this paper argues that Barbie can be representative of positive messages for young girls. Today, as we continue in a post-feminist era, the music and themes from *Barbie as The Princess and the Pauper* remain evident and relevant in representing strong independent women who are in touch with their femininity.

**Louise Concepcion** (she/her) is currently an MA Musicology student at the University of Western Ontario and has previously completed a Bachelor of Music (Honours) degree at McMaster University with a minor in Political Science. Her areas of interest lie in popular music, Canadian popular music, feminist studies, and Canadian policy. Louise is employed as a private piano and vocal teacher and in her spare time, enjoys performing in her community for various events and fundraisers.



## Meeting in the Middle: Musicological and Cognitive Approaches to Form in Popular Music

Conventional musicological approaches to the study of form in popular music often focus on large-scale repetition, specifically of lyrics, melody, and harmony. Such methods serve to divide music into familiar formal categories such as verse, pre-chorus, chorus, and bridge. The precise meanings of these terms, however, are largely contested, with different interpretations resulting from scholars treating some musical features as more essential than others. De Clercq (2017) attempts to alleviate the issue by conceiving of these labels as formal functions expressed by spans of music, rather than merely identifiers for the spans themselves. While this adds a greater degree of nuance to the discussion of formal sections, it does not clarify the meanings of the labels.

The cognitive-perceptual theories of boundary formation and dynamic attending may provide an additional means of delineating form and clarifying formal labels. This paper posits that in analysing the patterns of discontinuity within a span of music, one can clarify not only what formal label is appropriate for that particular span but also how different attentional patterns are conducive to different formal functions. To do so, this paper will present analyses of the song “Party!!” by the Japanese band Ryokuoushoku Shakai, released in February of 2024. As a recent song coming from Japan, it resists many of the formal expectations described in English-language pop scholarship, which focuses mainly on North American and British music from the later half of the 20th century. The first analysis focuses on large-scale repetition of melodic material using conventional formal labels and the second analyzes the assumed attending pattern of a listener based on the interactions of various musical parameters. The analyses are then compared to identify 1) whether the attending pattern analysis aligned with the formal segmentation proposed by the musicological approach, and 2) if the attending pattern analysis provided insight as to how the proposed formal function of the section was expressed. This approach not only offers an additional means of interpreting musical form but also defining conventional formal labels.

**Jason Mile** is currently pursuing a Ph.D. in Music Theory at Western University with a special interest in perception and cognition of rhythm and meter. He is currently focussed on Japanese popular music, with a forthcoming publication on nostalgia and the music of Pokémon. Jason also has an interest in early music and contributed to the digitization of the Late Medieval Liturgical Offices database as well as performed in the Canadian Renaissance Music Summer School.

## **Existentialism en pointe: Rodion Shchedrin's Music for Maya Plisetskaya in the Ballet Adaptation of Leo N. Tolstoy's *Anna Karenina* (1972)**

The world premiere of *Anna Karenina* (June 10th, 1972) at the Bolshoi Theatre in Moscow marked the theatre's need for repertoire innovation during the artistic season 1971-1972. The globally renowned prima ballerina, Maya Plisetskaya choreographed this ballet and had the leading role. Her husband, Rodion Shchedrin, composed the music. The Soviet Ministerial Commission had many reservations about the portrayal of Tolstoy's novel's main heroine, Anna Karenina, in Plisetskaya's ballet. Nonetheless, *Anna Karenina* made it to the Soviet stage, and the audience and majority of the reviewers praised it.

In her autobiography, Plisetskaya considered the production of *Anna Karenina* innovative because it highlighted Anna's 'anxiety about being', a crucial element in the philosophy of prominent Existentialists. So, through this ballet, Plisetskaya tried to be creative by expressing her intellectual concerns on stage. These concerns seem to be related to the philosophical movement of Existentialism, which was the leading intellectual trend in Europe during the second half of the 20th century.

Previous studies have used the controversial production of *Anna Karenina* as an example of Plisetskaya's connections with the Soviet government. Regarding Shchedrin's music, these studies have emphasised only its references to Plisetskaya's previous career milestones; the existing literature does not focus on the depiction of Plisetskaya's intellectual concerns on Shchedrin's music.

In this presentation, I argue that Shchedrin's music for this ballet is strongly influenced by Plisetskaya's Existentialist approach to *Anna Karenina*'s choreography. To achieve that, I am drawing on archival material: I am studying Shchedrin's manuscript (kept in the Bavarian State Library) as well as evidence held in the Russian State Archive of Literature and Art, such as Plisetskaya's and Shchedrin's correspondence, Plisetskaya's interviews, and reviews on *Anna Karenina* since its first performance. Also, I am relying on Plisetskaya's autobiography and extracts from Tolstoy's original novel to explain Plisetskaya's initial inspiration from Tolstoy's *Anna Karenina*. I am examining closely the relationship between Plisetskaya's choreography and Shchedrin's music through aspects of Existential philosophy. Finally, I shall explain how Plisetskaya's influence on Shchedrin's compositional approach problematises the creative power of ballet Divas beyond the cultural and political context of the Soviet Union.

**Margarita Bonora** is an MPhil student in Music at the University of Cambridge. Her dissertation is on the ballet adaptation of *Anna Karenina* by Maya Plisetskaya and Rodion Shchedrin. In this dissertation, Margarita focuses on the creative power of Maya Plisetskaya in

the Soviet Union. Margarita uses the case of Anna Karenina ballet to reflect on how ballerinas revolutionised artistic expression through aspects of their femininity. Margarita's research interests include Russian ballet, the creative power of dance Divas, opera and philosophy, music and literature. Before Cambridge, Margarita studied Musicology at the University of Athens and music at the Hellenic Conservatory.

### **Music, Performance and Relationships: Covid Choirs and Participatory Discrepancies**

This paper investigates the transformation of participatory discrepancies (PD) in choral music during the COVID-19 pandemic, exploring the shift from traditional in-person choirs to online rehearsals and performances. Building on Charles Keil's concept of PD, which highlights the integral social and musical interactions within ensemble performances, this study examines the adaptation of choirs to virtual formats in response to global lockdowns and the ensuing challenges and innovations.

The onset of the pandemic in 2020 led to widespread lockdowns, severely impacting social gatherings, including musical groups such as choirs, known for their potential as "super spreaders." Consequently, choirs were propelled into virtual spaces, utilizing platforms like Zoom to continue their musical engagements. This transition was not seamless; technological limitations, altered auditory feedback, and the absence of physical presence disrupted traditional PD, essential for the organic interplay of choral singing.

This paper draws upon various scholarly works to underline the significance of PDs in choral settings, emphasizing their role in fostering communal bonds and enhancing musical quality through spontaneous, in-the-moment adjustments among choir members. It discusses how online choirs navigated the challenges of digital rehearsals, which stripped away the immediacy and connectivity of live interactions, forcing choirs to redefine their approach to PDs. The research highlights innovative solutions like virtual choir projects that, while unable to replicate the traditional choral experience fully, succeeded in maintaining a sense of community and shared musical purpose.

The analysis further explores the broader implications of these shifts on the psychological and social well-being of choir members. Despite the physical separation, the act of singing together still provided emotional relief and a semblance of normalcy amid the isolation imposed by the pandemic. The paper concludes by reflecting on the enduring impact of these changes on the concept of PDs in choral music, suggesting that the essence of live, interactive music-making can be preserved, albeit in altered forms, through adaptive technological practices.

This paper contributes to a deeper understanding of how crises can catalyze significant evolutions in artistic and communal practices, ultimately redefining the foundational aspects of musical participation and connection in times of widespread disruption.

**Rev Jenny Pathmarajah** is a Methodist minister based in Cambridge studying for a master's degree with the Open University in the UK. Her master's dissertation is based on the relationship between Judas and Jesus in Jesus Christ Superstar but has undertaken research in the ethics of music and cancel culture, the notation of beatboxing and the impact of Covid 19 on choirs. In her spare time she is a keen amateur pianist and has just taken her LRSM. She is married to a pilot with a Ph.D. in philosophy, so conversations are never dull in their household!

## **Musical Gestures, Expressiveness and Musical Topoi: Comparing the Piano Music of Schoenberg, Barber, and Ligeti**

The concept of musical gestures and their association with musical meanings and emotions is applicable to all music genres. The extent to which today's listeners recognize topoi in atonal music still invites debate. Previous scholarship has argued that certain gestural elements of Western Classical music have near-universal connotations, yet there have been fewer inquiries into the significance and meaning of these types of gestures in the repertoire of 20th- and 21st-century concert music – particularly as associated with avant-garde or experimental traditions (Juslin and Sloboda, 2010; Cross, 2003; Lerdahl and Jackendoff, 1983; Meyer, 1956; Molino, 1990). The process through which expressive content is crafted by the composer, interpreted by the performer, and subsequently reinterpreted by the listener, reveals a pattern linked to the expressive capacity of musical materials (Martin, 1995). Metalinguistic analysis maintains musical expression has an iconic relationship with concepts that can be expressed verbally (Agawu, 1991). Consequently, it is crucial to focus on the universal language of meanings that underlie human experience, highlighting the bond between perceived expression of musical gestures and everyday feelings and emotions. This inquiry into the nature of atonality, in relation to Schoenberg's piano pieces as well as other 20th-century written compositions, explores the connections among and invites a deeper examination of gestures and their expressiveness. Schoenberg's composition, renowned for its pioneering “Expressionism” and emotionally charged gestures, evokes a spectrum of feelings in both the listener and performer. It engages with various musical topoi enriching the dialogue between music and emotion in a harmonically and formally unfamiliar environment.

**Joyce Li Yue:** I am currently pursuing a Master's in Music Technology at New York University. My research interests encompass musical gestures, expressiveness, and musical topoi, with a focus on the piano music of Schoenberg, Barber, and Ligeti. My work delves into how atonal music gestures convey emotions and meanings, examining the extent to which contemporary audiences recognize these elements. I aim to explore the connections between musical expression and everyday human emotions, contributing to a deeper understanding of the universal language of music.

## **Reggaeton and music education in Spain: An intersectional analysis**

Since the turn of the century, Spain has been looking for ways to broaden the range of musical genres presented to children and youth in schools. However, not all music genres receive the same treatment in those diversification efforts. While some genres are often seen as a great fit, reggaetón is often portrayed as a popular but dangerous genre whose sexist and misogynistic influence ought to be mitigated. Drawing on Crenshaw's (1989) concept of intersectionality and James' (2013) approach to the aesthetic as mediated by social markers, I argue that, while a critique of reggaetón's sexist and heteronormative stereotypes is important, its pervasiveness obscures the role that Spain's colonial past and its current stance toward Latin American immigration play in reggaetón music's uptake in Spain's music education. I suggest adopting a more decidedly intersectional and aesthetically driven approach to the inclusion of reggaetón in schools.

**Antía González Ben** (PhD, Wisconsin-Madison) is an Assistant Professor of Music Education at the University of Toronto. Her scholarship focuses on equity discourses and the politics of diversity in music education. You can find her most recent work in the *International Journal of Music Education* (2023), *Sound Studies* (2024), and *Curriculum Inquiry* (2024). González Ben's teaching was recognized with a 2022 Teaching Excellence Award from the University of Toronto Faculty of Music. Prior to serving the U of T community, González Ben was an elementary public-school teacher in Madison, Wisconsin. She is a native of Galicia, Spain. She lives in Toronto, traditional land of the Anishinabek, the Haudenosaunee, the Wendat, and the Mississaugas of the Credit.

## **Subjectification through Reflective Practice: Transforming Violin Teaching and Learning**

This research explores the concept of subjectification within the field of violin learning, challenging traditional views that focus predominantly on technical skill and knowledge acquisition. Drawing on Gert Biesta's (2020) educational functions—qualification, socialization, and subjectification—this study emphasizes the often-overlooked aspect of subjectification, where education aims to prepare individuals to become subjects of their own lives, experiencing their freedom and autonomy. Given that Classical violin education is deeply rooted in Western Classical cultural traditions, it typically emphasizes qualification and socialization. Extensive research has investigated these areas, yet the aspect of subjectification remains underexplored.

This study integrates Donald Schön's (1983) theory of Reflective Practice, employing it as a method to observe and facilitate students' subject-ness and to critically analyze the researcher's own teaching practices. Reflective practice, involving both reflection-in-action and reflection-on-action, is utilized to facilitate a dynamic and responsive learning environment.

The research is constructed through a qualitative paradigm, combining action research with multiple case studies. This approach allows for an in-depth examination of subjectification from both the teacher's and students' perspectives. Two student participants engaged in a violin-based learning project comprising one-on-one lessons, learning e-portfolios, and reflective dialogues, conducted over two learning cycles.

Key findings reveal several themes through the analysis of teaching behaviors and student interactions. Strategies to promote student subject-ness include setting and revisiting learning goals, prompting genuine reflections, and providing authentic feedback. The study also highlights the significant changes in students' self-perceptions as learners and their understanding of their own learning behaviors and thoughts. Enhanced self-awareness and cognitive engagement are observed, alongside a varying degree of agency and autonomy in learning. While one student displayed increased proactive learning behaviors, the other showed a preference for structured guidance, illustrating the diversity in individual responses to educational autonomy.

This research emphasizes the critical role of reflective practice in subjectification and the potential for music education to transcend traditional boundaries, fostering both technical proficiency and personal growth. Future research is needed to explore teaching practices to further support the subjectification process in diverse educational contexts.

**Xiao Dong** is a Ph.D. candidate in music education at Western University. Prior to her doctoral journey, Xiao received her master's degree in violin performance at Soochow University, China. She perceives her roles as a violinist, educator, and scholar as intertwined. Xiao's research interests have developed from her experience as a classically trained violinist. Her current research focuses on the development of metacognition and subjectification within music educational contexts. At the heart of her teaching philosophy lies the belief that true music

education transcends the mere acquisition of knowledge and skills. Instead, it should foster a journey of self-discovery, inspiring transformative growth in learners.

### **Analysis and/as Experience: Communicating Aesthetic Experience Through Musical Analysis**

Musicologists sometimes struggle when talking about music. The situation is analogous to one illustrated by cognitive psychologist Benny Shanon when writing about the frustrations found in the scientific study of the Amazonian entheogen ayahuasca: The brew is often studied from either the perspective of the natural sciences (chemistry, botany) or the social sciences (anthropology, sociology), with scientists rarely investigating what Shanon describes as “the core of the matter” – the ayahuasca experience itself. Similarly, musicological texts rarely focus on the core of the musical experience, with many analytical paradigms seeking instead to reveal hidden relationships that provide formal cohesion, as in the analytical methodologies of figures such as Heinrich Schenker, Arnold Schoenberg, and Robert Gjerdingen; on the other hand, the critical turn of the so-called “new musicologists”, following Joseph Kerman’s 1980 entreaty to music analysts, lead to a tradition of critical analyses of works that were often more concerned with music’s social significance than with the experiences engendered by the music. Both approaches have led to valuable scholarship that contribute to our understanding of music; nevertheless, in attempting to reveal analytical and critical truths about musical works, musicologists often betray the polysemic ineffability of the musical experience.

In this presentation, I aim to paint a portrait of a kind of analysis that makes use of both critical and analytical tools to effectively convey an individual aesthetic experience of a work. Drawing upon Kofi Agawu’s interpretation of analysis as a kind of musical performance, I argue that musicologists should use their methodological tools to convey their experience of the music, not necessarily for making objective pronouncements about the nature of a work. Expanding on the entheogenic analogy, I explore the literary genre of the “psychedelic trip report” as a potential model for music analysis, revealing some of the ways that writers such as Aldous Huxley and Sir Humphry Davy have used philosophical and scientific tools to describe their indescribable experiences with mescaline and nitrous oxide; I argue that a similar approach could also be of value in cultivating a scholarly way of talking about music that discusses music without betraying its polysemic ineffability, helping musicologists reach for the “core” of the musical experience.



## The Necessity of Knowledge from Music-Making in the Philosophy of Music

This paper expands the limited scope of what is involved in understanding music. Aligning with research (Assis2018; Lewis2019; Parmer2022) on the philosophy of music, I advocate for a methodological expansion to include reflective practice (Schön1983; Crispin2016), a method that allows performer-researchers to make explicit the tacit knowledge in music-making and respond to historical, theoretical, therapeutical matters in musicology.

Current philosophies of music center solely on the listener-spectator perspective and neglect the knowledge of music-making. This focus leads to problematic assertions that musical understanding is found in listening (Scruton2004) and performers are doers, not theoretical thinkers (Kivy1995). As a result, most discourses on musical understanding, such as musical space (Kania2015) and the ontology of musical works (Dodd2008), concern only a limited aspect of musical experience: listeners' experience. Even when performance is concerned, the angle remains spectator-based, reducing performance to an event to be observed, and overlooking the embodied experience of performers (Orning2019; Doğantan-Dack2022).

To show how current theories of musical understanding constrain music from being more fully understood, I present two cases drawn from my own practice as a cellist, responding to the acousmatic thesis (Scruton1997, 2008) and the twofold thesis (Hamtilon2007), theses that concern a meta-theoretical question on which type(s) of music causality are acknowledged in understanding music. First, a side-by-side comparison of the analytical (Winold2007) and performer's approaches to discern the repetition in Bach's Cello Suite IV reveals that both approaches are needed to fully explain the issue. This case challenges the acousmatic thesis for privileging only the analytic approach and discounting the performer's. Additionally, I expose the fallacies (faulty analogy and appeal to common practice) in this thesis, offering new criticisms (De Souza2017). Second, an examination of the nature of a left-hand technique in performing Bach-Gounod's Ave Maria shows that although the technique is something the twofold thesis would concern, it cannot do so from the vantage of spectator-based methodologies.

My paper argues for the need to incorporate reflective practice and the knowledge of music-making in theories of musical understanding, enabling the philosophy of music to move beyond merely listening and observing and to explore music more broadly.

**Matthew Yung** is a PhD candidate at the University of Ottawa, supervised by Professor Dillon Parmer. His doctoral dissertation, titled "Scrutinising Scruton: Understanding Music through Music Making," investigates discourses in the philosophy of music, focusing on intuitional and epistemological critiques of the listener-centric approach in music research. Matthew completed his BA in Music at Durham University, UK, and his MMus in Cello Performance at the University of Ottawa.

***Canadian Floral Emblems (2021), by Beverley McKiver***

**Lecture Recital Program**

Canadian Floral Emblems (2021)

Beverley McKiver

- I. Lady Slipper (Prince Edward Island)
- II. Trillium (Ontario)
- III. Prairie Crocus (Manitoba)
- IV. Purple Pitcher Plant (Newfoundland and Labrador)
- V. Wild Rose (Alberta)
- VI. Fireweed (Yukon)
- VII. Mayflower (Nova Scotia)
- VIII. Western Red Lily (Saskatchewan)
- IX. Mountain Avens (Northwest Territories)
- X. Blue Flag Iris (Quebec)
- XI. Purple Violet (New Brunswick)
- XII. Pacific Dogwood (British Columbia)
- XIII. Aupilaktunnguut/Purple Saxifrage (Nunavut)

Beverley McKiver is an Anishinaabe pianist, composer, and teacher living just east of Ottawa, Ontario. Her compositions explore themes of connection to the land, identity, and recovery of Indigenous knowledge. This suite of piano solos was inspired by the floral emblems of the ten provinces and three territories in Canada, each informed by Beverley's love of plants and the outdoors, her personal history, and memories shared with close friends.

These diverse emblems exhibit a variety of musical idioms, including classical, jazz, liturgical, and Indigenous expressions. United by modest textures and melodic ideas throughout, each piece is fully imbued with character through features like swing rhythm, contrasting articulations, modal harmonic colouration, planned silences, asymmetric time signatures, jazz-inspired melodies, sections in free time, and exploration of the whole range of the piano. This unique collection offers a musical representation of both Canada's diverse floral symbols and Indigenous connection to land.

This lecture recital will present the complete collection of emblems, with discussion of the music, Beverley's important place in Indigenous art music in Canada, and what it means to engage with Indigenous music as a performer today.

## **The Authenticity in Transcription Études by Franz Liszt, Inspired by Niccolò Paganini**

This lecture recital proposal delves into Franz Liszt's transformation of Niccolò Paganini's violin caprices into piano études, emphasizing the concept of authenticity in transcription.

Liszt, captivated by Paganini's performance in Paris in 1832, attempted to mirror the violinist's emotional depth and technical prowess in his compositions. His "Six Études d'exécution transcendante d'après Paganini," S.140, completed in 1838 and published in 1840, stands as a testament to his exploration of various technical settings in piano literature, employing tremolos, arpeggios, and octaves to emulate Paganini's violin techniques.

Throughout his life, Liszt's composition style evolved significantly, influenced notably by his Weimar years as discussed by Alan Walker. His approach to transcription was not merely to replicate notes but to capture the technical advantages of another instrument, possibly by Baroque-era interests in instrumental concerto transcriptions. Despite criticisms from purists like Clara Schumann, who advocated fidelity to original forms, Liszt's adaptations innovatively translated violin techniques into pianistic idioms.

Key pieces such as étude no. 2 in E-Flat Major, La Campanella, and the étude no. 6 in a minor will be analyzed to demonstrate Liszt's innovations in capturing Paganini's original intent through piano techniques. Special attention will be given to explaining these techniques for audience members unfamiliar with classical music or Liszt's style.

Incorporating more historical context, Clara Schumann's contrasting style and her influence on the musical scene will be explored alongside Liszt's motivations for transcription and his use of piano techniques to mirror traditional violin techniques in Paganini's violin études.

Through performance demonstrations and historical analysis, this presentation aims to highlight Liszt's impact on piano technique and transcription music. By examining his interpretations alongside original sources and critical discourse, the study aims to deepen understanding of transcription's role in musical evolution, emphasizing emotional expression and stylistic concepts over technical display.

Keywords: Franz Liszt, Niccolò Paganini, Transcription, Études, Piano, Musical Authenticity

## **Jonathan S-J Lee, The Silent Voice of East Asian Students in Canadian School Music Education**

Asians are the largest and fastest-growing minority group in Canada (Statistics Canada, 2022). However, their perspectives and voices are rarely reflected in K-12 Canadian school music education (Hess, 2015; Tuinstra, 2019). Asian critical scholars have further argued that Asians are oppressed by Asian stereotypes, racial microaggressions, and dominant ideologies such as racial colorblindness and meritocracy (An, 2017; Chae, 2013; Museus, 2014).

Although cultural diversity has been recently discussed in the field of music education, most cultural diversity-related music education research studies have been conducted on Hispanic and African students. Further, a paucity of studies is available on Asian students in Canadian school contexts. Uncovering the music learning and making experiences of East Asian students may help music educators, school administrators, and counselors better understand Asian music students' racial realities, finding effective ways to serve them better in school music.

The purpose of this literature review is to examine the present realities of East Asian students and cultural diversity issues in Canadian school music. Utilizing Asian critical theory as a theoretical framework, I sought to investigate (a) the background of East Asian immigration to Canada, (b) Asian racism and racialization, and (c) potential ways to better serve East Asian students in Canadian school music.

This review of literature divulges several findings. First, East Asian immigrants have recently moved to Canada primarily for educational and sociopolitical purposes (Kim et al., 2012; Young, 2021). Second, East Asian immigrants are often oppressed by Asian stereotypes such as model minorities, perpetual foreigners, and yellow perils, and further encountering subtle racism often referred to as racial microaggressions (Houshmand et al., 2014). Third, school music educators may wish to (a) implement East Asian music learning content and contexts in class (Apple, 1996; Ladson-Billings, 2003); (b) engage East Asian students more in storytelling, building counternarratives on music learning and making (Chan, 2020; Liu, 2021); and (c) encourage East Asian students to form and participate in their ethnic musical organizations inside and outside school (Houshmand et al., 2014). The author further discusses several practical implications, limitations, and potential further research studies.

**Jon Lee** is a doctoral candidate at Boston University. His research interests include cultural diversity, popular music education, and music education in special education. He has served as a K-12 school music teacher in both Canada and the US for 17 years. As a musician focusing on pop, rock, and jazz, he has performed at various venues in Canada, the US, Argentina, and his motherland South Korea. He has previously released two records as a band leader.

## **Metric Manipulation as Empowerment in the Works of Musicians with Visible Disabilities**

In his provocative 2018 book, *Broken Beauty: Musical Modernism and the Representation of Disability*, Joseph Straus describes a recent social movement framing disability as empowerment, referring to it as a "new sociocultural model of disability" that "sees it as a cultural artifact, something that is created by and creates culture, including musical culture" (ix-x). This musical culture as conveyed through the works of artists with visible disabilities—especially compositions by musicians that use wheelchairs—has been disproportionately underrepresented both in music theory (Glennie, Gilman, and Kim 2019) and in the music world at large.

I begin by examining existing research in this area, including work by Straus (2011, 2018) as well as publications by Blake Howe (2016), George McKay (2013), and Jeremy Tatar (2023), to establish how visible disability and empowerment have been discussed in the discipline and which composers, musicians, and music have been a part of these discussions thus far. I then apply Straus's (2018, 179–84) concepts of "normalizing" and "disablist" music theory to works by musicians with visible disabilities to demonstrate how a "disablist" approach furthers a message of Disability Pride (Carmel 2020). Specifically, I argue that artists that use wheelchairs often employ metric manipulations to express an affirmative sense of identity.

To this end, I analyze "Mary Had A Little Band" by Wheelchair Sports Camp, "Broken" by Miss Jacqui, and "Lost in the Woods" by Gaelynn Lea to show how musicians with visible disabilities use techniques such as non-alignment between beat and flow layers (Duinker 2021), microrhythms (Danielsen 2015; Keil 1987; Skaansar, Laeng, and Danielsen 2019), and, in particular, phrase rhythm manipulations (Ng 2012; Rothstein 1989; Schachter 1976, 1999; Waddell 2024) to confront conceptions (and misconceptions) about disability and demonstrate how disability can empower. Further, I extend the connections among lyrics, metric manipulations, and Disability Pride to the imagery in the music videos for "Mary Had A Little Band" and "Lost in the Woods" to illustrate how visibly disabled musicians portray disability both aurally and visually as, in the words of Lea (2023, 0:14), Carmel (2020), and Wilson (2022, 5), "adaptability," "resilience," "creativity," and "diversity."

**Austin Wilson** is a master's student in music theory at Michigan State University. He is interested in questions regarding engagement with and enjoyment of music; music theory as service; intersections among cognition, perception, music theory pedagogy, and public music theory; and parallels among design, text, and extra-musical factors in linear analysis. Earlier this summer, he presented at the International Symposium on Musical Topics and Topic Theory and the Thirteenth European Conference on Video Game Music and Sound. Prior to entering graduate school, Austin was a public school band director. Outside of music theory, he stays active as a horn player.

## **Xi Li, Autistic Musicianship: Beyond Myths to Reality**

This presentation examines the prevailing societal perceptions of autistic musicians, often associated with the stereotype of treating them as musical savants. In fact, the real-world struggles these individuals face in the realm of music are overlooked. This study argues that while some autistic musicians are known for their extraordinary abilities, this often results in neglecting their efforts during the music learning process and more common challenges, such as difficulties in social interactions and lacking independence in learning environments.

Drawing on personal experiences and a synthesis of various scholarly articles, this analysis first explores the general societal perceptions of autistic and disabled musicians, revealing the need for a change of focus. It then critiques the savant stereotype and misconceptions of learning abilities among autistic musicians. Additionally, the presentation introduces the specific obstacles encountered during the music education and performance processes for autistic individuals, based on their personal narratives.

The synthesis of these perspectives illuminates significant gaps in the current pedagogical approaches within music education. It advocates for a re-evaluation of teaching methods to better accommodate and leverage the unique abilities of autistic musicians. The result of this analysis calls for further research to position these musicians not merely as beneficiaries but as central figures in educational narratives, thereby enriching our understanding of inclusivity in music education.

In conclusion, this study not only sheds light on the misrepresentations of autistic musicians but also suggests a path forward for creating more inclusive and representative music education practices. Future directions are suggested such as the development of specialized music education programs, the exploration of suitable and adaptable performance strategies, as well as the utilization of music technology. By recognizing and addressing the nuanced needs of autistic musicians, hopefully educators and researchers can contribute to a more equitable and diverse musical community.