

We would like to thank...

Dr. Richard Parks, Shelly Koster, Gayle Day
Janet Loo (poster design), Lisa Philpott

ENSEMBLE

André Heywood, Conductor

Chorus:

Sarah Atkinson, Laura Kishimoto,
Lee Veeraraghavan, Malcolm MacDonald,
Sarah Rob
Pratik Gandhi, Rapper
Houman Behzadi, Violin
Elliott Braganza, Cello
Peter Lea, Piano

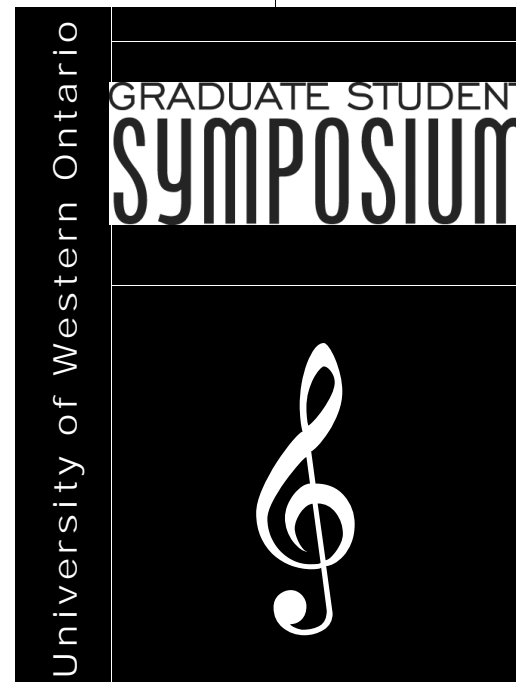
PROGRAM COMMITTEE

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CONTRIBUTORS

The Don Wright Faculty of Music,
Society of Graduate Students in Music,
UWO Society of Graduate Students,
Research Western,
The Faculty of Graduate Studies, UWO



13-14 May 2006

Don Wright Faculty of Music
London ,ON, Canada

Saturday, 13 May

Alexander Dean , Eastman

Program

- 8:30 Registration, Talbot College 141
- 9:00-10:30 **Louise Anderson** (Temple University) *The Musical Gesture: Does the Field of Semiotics Describe our Phenomenal Experience with Music*
Troy Ducharme (UofT) *Jon Oswald's "Plunderphonics": Communication and Revision through Quotation*
Facilitator: Lee Veeraghavan
- 10:30-10:45 Break
- 10:45-12:15 **Christos Hatzis** (UofT) Keynote Address and Performance: *On Politics, Religion and Contemporary Music*. Musical performance: "The Fifth Angel" from *Wormwood*
Music Building 345
- 12:20-1:20 Lunch
- 1:30-3:00 **Eric Smialek** (University of British Columbia) *Harnessing Chaos: Analytical Interest in the Rhythms of Meshuggah's "I" and "Catch Thirtythr33"*
Bryn Hughes (Florida State) *Never mind the Recording Here's the Ursatz*
Facilitator: Anna Boyden
- 3:00-3:15 Break
- 3:15-4:45 **Nisreen Jardenah** (University of Ottawa) *The Development of a Scale to Measure Young Piano Students' Degree of Motivation*
Wendy Wan-Ki Lee (University of Michigan) *Western Compositional Techniques in Chen Yi's Duo Ye: A Performer's Perspective*
Facilitator: Alexa Wolosyn
Music Building 345

Scale di Musica and Incipient Functional Harmony in Seventeenth-century Italian Guitar Sources

This paper investigates the influence of the strummed guitar tradition on French theories of major/minor harmonic tonality. It does so means of a detailed examination of the scale di musica that integrate continuo practice with the alfabeto notation peculiar to the Spanish guitar repertory. My research describes the differences among the scale found in the works of Milanuzzi, Corbetta, and Granata according to the dynamics of the increasing gap between theory and practice, a gap that was not fully reconciled until the work of Rameau. A paradigm for the analysis of seventeenth-century Italian music is suggested on the basis of understanding and accounting for the dynamic nature of this harmonic landscape.

Alexander Dean received a Master's degree in Classical Guitar Performance from The University of Akron in 2002, and a Master's degree in Musicology from the Eastman School of Music in 2004. He has studied with James Marron, Stephen Aron, Nicholas Goluses, and Paul O'Dette. Solo and chamber performances include the 1996 Mid-America Guitar Ensemble Festival in St. Louis, Missouri; the 1996 Weathersfield Music Festival in Ludlow, Vermont; a solo appearance with Choral Spectrum in Oberlin, Ohio; and First Night Akron. He presented a lecture on baroque guitar at the 2005 Guitar Foundation of America conference at Oberlin Conservatory. At Eastman Mr. Dean received the Graue Award for outstanding scholarship in the field of musicology. He is currently working on a Ph.D. in Musicology at Eastman, where he is studying seventeenth-century Italian harmonic practice. Mr. Dean spent a month studying flamenco guitar at Carmen de las Cuevas in Granada, Spain. In addition to his classical training, he has studied and performed blues, folk, rock, and flamenco music on guitar.

Melanie Batoff, UWO

**The Josquin Myth and its Impact on
the Attribution Debates**

Over the past thirty-five years, a number of conference papers, articles and books have been devoted to the re-examination of works previously ascribed to Josquin des Prez (c. 1450-1521). As a result of this upsurge of interest in authorship issues, numerous masses, motets and chansons once central to his canon have been removed and reattributed to other composers. Given the impact of these authorship debates on Josquin (and, by extension, Renaissance music) studies, it is alarming that few scholars have questioned the motives and assumptions of the participants. The purposes of this paper are twofold: first to explore some of the factors that may have contributed to the increasing prominence of authenticity disputes in Josquin research, and second, to examine some of the challenges of employing style analysis to authenticate Josquin's works.

Melanie Batoff is completing her M.A. in Musicology at the University of Western Ontario, after having received her Bachelor of Music from Queen's University in 2004. This fall she will commence work on her Ph.D. in Musicology at The University of Michigan. Her research focuses on sacred music of the Middle Ages with an emphasis on liturgical drama. Later this month she will present a paper on The Slaughter of the Innocents liturgical drama at the CUMS conference.

Sunday, 14 May

- 9:00-10:30 **Kevin Burke** (University of Cincinnati) *Conceiving a National Opera: Weber as Novelist and Critic*
Kathleen Hulley (SUNY) *Row Interaction and Power Dynamics Between Lulu and her Lovers in Alban Berg's Lulu*
Facilitator: Monica Fazekas
- 10:30-10:45 Break
- 10:45-12:15 **Robert Rival** (U of T) *The Drama in Corigliano's String Quartet, Prelude*
Lisa Philpott: *Tour of Gustav Mahler – Alfred Rosé Room (Music Library Special Collections)*
Facilitator: Stephanie Horsley
- 12:25-1:25 Lunch
- 1:30-3:00 **Jane Hatter** (McGill) *Reflecting on the Rosary: Marian Motets in the Early 16th Century*
Melanie Batoff (The University of Western Ontario) *The Josquin Myth and its Impact on the Attribution Debates*
Facilitator: Anita Hardeman
- 3:00-3:45 **Alexander Dean** (Eastman) *Scale di Musica and Incipient Functional Harmony in 17th Century Italian Guitar Sources*
Facilitator:: Alexa Wolosyn

All Sessions will take place in Talbot College 141 unless otherwise noted

All conference participants and presenters are invited to join us for dinner on Saturday evening at Fellini Koolini's, 6:00pm.
155 Albert Street, London.

Louise Anderson, Temple University

The Musical Gesture: Does the field of musical semiotics describe our phenomenal experience with music?

What does it mean to 'understand' a piece of music? If musical understanding cannot be explained then how are we to develop a methodology or theory of semiotics for music?

The premise of this thesis calls for the recognition that our phenomenal experience with music *is* music. Through application of the philosophies of Susan Langer and Maurice Merleau-Ponty we can begin to refine the objective and reflective *a priori* statements (as defined in the thesis) of musical semiotics to uncover the phenomenal experience of music and therefore reveal an opening into the world that is thick with meaning.

Mrs. Anderson holds a B.S. in Music Education from Millersville University and an M.A. in Humanities from Pennsylvania State University. Her Master's thesis was titled "*Prometheus: Illuminating the Phenomenology and Semiotics of Music*." She is currently pursuing a PhD in Music Education at Temple University, Philadelphia, PA. Her interests include philosophy, semiotics, art history, research in music education, and interdisciplinary studies.

Previous publications and presentations include: "*Structured Freedom: Revealing the Concealed in the Works of Wassily Kandinsky and Arnold Schoenberg*" presented at the Humanities Graduate Student Conference, University of Utah, 2002; "*Shaking Hands with the Earth: Connecting Humans to 'Being' Through the Earthworks Art of Andy Goldsworthy*" published by Co-Gen, 2002.

Mrs. Anderson will be presenting at the International Congress on Musical Signification, Università di Roma Tor Vergata in Rome, Italy, September 18-23, 2006.

Jane Hatter, McGill

Reflecting on the Rosary: Marian Motets in the Early Sixteenth Century

The increasing number of motets composed c. 1500 pose a problem for musicologists. Where do such polyphonic compositions fit into the musical life of the early sixteenth century? In the case of Marian motets the Confraternity of the Rosary provides a possible impetus for composition and a venue for performance. Confraternal societies combine defined social groups with specific symbols and cultural products. This paper explores the texts and practices of the Confraternity of the Rosary and attempts to find some reflection of this culture within prayer motets to the Virgin Mary.

Jane Hatter studies musicology at the Schulich School of Music at McGill University in Montreal. She is originally from California where she received her Bachelor's of Music from University of the Pacific in Stockton.

Robert Rival , University of Toronto

The Drama in Corigliano's String Quartet, Prelude

Action is predicated on a force that does something to another, and that in the process causes change and sets things into motion. I propose that the classical style's "logically motivated" surprise (Rosen) also characterizes contemporary concert music written in a dramatic vein and present a detailed analysis of the Prelude from John Corigliano's non-programmatic String Quartet (1995). For a theoretical model, I turn to Maus and his pioneering work to introduce the vocabularies of drama and narrative to the analysis of instrumental music. In this context, Maus asks: what is "agency" and who are the agents performing the actions? Unlike in a play, there are no "characters"; we are thus left with an "abstract" drama in which agents are "indeterminate" and in constant flux. In my analysis of Corigliano's Prelude, I identify the rationale behind various musical gestures and thus reveal the underlying drama. For instance, I interpret the tug-of-war between lower and upper strings as a desire to blend in but a simultaneous impulse to pull away. The struggle of opposites also takes the more abstract form of a convergence into a collective chord and a divergence into individual line. My analysis raises several questions for further exploration: Can the dramatic model, i.e. bringing the question "why" to the fore at all stages, be applied to the pedagogy of composition? Can it be applied to the act of composition itself?

Robert Rival is an emerging composer of concert music whose contemporary tonal style is characterized by drama, clarity and lyricism. Critics have described his music as "brisk and bounding," "melodic and accessible," "well crafted," "engaging" and "immediately appealing." His *Piano Trio* was broadcast on CBC radio featuring Denise Djokic, Renée-Paule Gauthier and Peter Longworth. His works have been performed at the National Arts Centre, Ottawa Chamber Music Festival, Dublin National Concert Hall and the NY International Fringe Festival, among others. Rival is a doctoral composition candidate and student of Alexander Rapoport at the University of Toronto. www.robertrival.com

Troy Ducharme, University of Toronto

John Oswald's 'Plunderphonics': The communication and revision of meaning through quotation

In their use of sampled sounds from popular music, John Oswald's Plunderphonics raise obvious but also important and contentious legal, ethical and creative issues. In most discussions of this music, these issues receive intense scrutiny, while analysis of the works themselves and how they communicate are given only the most cursory discussion. It is the purpose of this study to rectify this imbalance - to assume that these pieces function as art, to discuss the means by which they communicate, and thus to place the general problems of the approach within the context of specific communications. To this end, a loosely semiotic analytical approach will be employed with the goal of understanding: what the source material of the plunderphonic signifies; how the particular use of the source material communicates new or complementary significations; and how the experience of the plunderphonic can then serve to alter our experience of the source material.

Troy Ducharme is currently in the third year of studies towards a Doctorate of Musical Arts in Composition at the University of Toronto, where he studies with Christos Hatzis. In his spare time between composing and researching for the degree, Troy teaches music theory part-time at the University of Western Ontario and contaminates the impressionable minds of youth through his guitar teaching at his home studio in Hensall, Ontario. There he lives with his soon-to-be-no-longer-pregnant wife, Gail, and their two incorrigible budgies: Buddy and Catfood.

Christos Hatzis, Keynote Speaker
University of Toronto

With an unusually large number of presentations of his music in Canada, USA, Europe, the Middle-East and Japan every year, a continuous stream of commissions by an international list of soloists and ensembles and several recording projects by major and independent labels, 2006 Juno Award winner "*Christos Hatzis is currently enjoying a growing international reputation as one of the most important composers writing today*" (CBC Records). A professor of composition at the Faculty of Music, University of Toronto, Christos Hatzis is the recipient of several national and international distinctions such as the Jean A. Chalmers National Music Award, the Prix Italia Special Prize, the Prix Bohemia Radio, the Jules Léger Prize for chamber music and the New Pioneer Award as well as two Juno Award nominations (2003 and 2004) in addition to his 2006 Juno Award in the "Classical Composition of the Year" category. Compact disc recordings of his works are available on EMI Classics (AWAKENING of his string quartets with the St. Lawrence String Quartet with international release and distribution), Sony Classical in Greece, Naxos, Marquis, CBC and Centrediscs labels in Canada, Cherry Red Records in the United Kingdom and Consipio in Japan with two upcoming All-Hatzis releases: DANCING IN THE LIGHT with violist Rivka Golani, percussionist Beverley Johnston and oboist Suzanne Lemieux as soloists and Symphony Nova Scotia on CBC Records, and CONSTANTINOPLE with the Gryphon Trio and singers Patricia O' Callaghan and Maryem Tollar (label TBA) as well guest appearances on other artists' recordings. Christos Hatzis' recordings are becoming evermore in demand. In just a few months of circulation, AWAKENING climbed to the top position of the best selling CD list in the chamber music category of the popular online CD retailer YourMusic.com during the August-October 2005 period and was selected as No. 15 in the Best of 2005 international list of classical CDs by Amazon.com (No. 3 in the Chamber Music category).

In the past few seasons, Hatzis' compositions have been receiving international exposure through performances by touring ensembles committed to Hatzis' music, such as the St. Lawrence String Quartet, The Gryphon Trio, NEXUS percussion group, Pilibolus Dance Theater, the English Chamber Choir, the Elmer Iseler Singers and Cappella Romana, and soloists such as sopranos Isabel Bayrakdarian, Patricia Rosario and Patricia O' Callaghan, Arabic vocalist Maryem Tollar, flutist Patrick Gallois, cellist Shauna Rolston, percussionists Beverley Johnston and NEXUS (Canada), Nanae Mimura (Japan), Peter Prommel (The Netherlands) and Gordon Stout (USA), to mention but a few. Premieres of his music from 2003 to 07 include venues such as The Royal Opera House at Convent Garden, St. Paul's Cathedral, The Barbican Center and the Queen Elizabeth Hall in London, UK, The Lincoln Center and the Metropolitan Museum of Art in New York City, the Konzerthaus in Berlin, the Lively Arts Center in Palo Alto, CA, the Megaron in Athens, Greece, The Winspear Centre in Edmonton and the Roy Thompson Hall in Toronto. Several new concerti for virtuosi such as percussionists Evelyn Glennie and Beverley Johnston, French horn player Jamie Sommerville, violist Steven Dann and oboists Suzanne Lemieux and Joseph Salvalaggio have been recently completed or are currently in the works. Premieres in 2006 include *From the Book of Job* by Valdine Andreson and the Winnipeg Symphony Orchestra, and *Wormwood*, a cross-over cantata, at Toronto's Roy Thompson Hall, the highlight of a concert dedicated to the 20th Anniversary of the Chornobyl nuclear disaster. Hatzis' next major project is *Antigone*, a cross-over multi-genre opera, currently in development by Tapestry New Opera Works (Iron Road) in Toronto and the Music Theater Group in New York City (Marko Polo), a collabora-

Kathleen Hulley, SUNY

**Row Interaction & Power Dynamics between
Lulu and her Lovers in Alban Berg's *Lulu***

This paper explores the ways in which Berg's musical depiction of Lulu interacts with the gendered, and frequently misogynistic, power dynamics of *fin-de-siècle* Vienna. I argue that a close examination of the row interaction in the vocal lines brings out Berg's interpretation of Lulu. The moments in which Lulu sings alone with Schön, the central character with whom Lulu is romantically involved, illustrate how Berg's manipulation of the rows in the vocal lines acts as a subtext to the libretto. The interaction of their vocal lines mirrors both their evolving relationship and their power struggle throughout the opera. Perhaps surprisingly, it is Lulu who controls the musical discourse – often dominating the other characters, or even destabilizing their music.

Kathleen Hulley is currently a PhD candidate in Music History and Theory at Stony Brook, where she is simultaneously pursuing a certificate in Women's Studies. She obtained her Bachelor's of Music in Music History and Trumpet performance from McGill University in 2003. From 2003-2005 she completed her Masters in Music History and Theory from Stony Brook University and played trumpet in the Stony Brook graduate orchestra. Kathleen's research interests include music and culture in *fin-de-siècle* Vienna, early-twentieth century musical modernism, and feminist theory.

Kevin Burke, University of Cincinnati

Conceiving a National Opera: Weber as Novelist and Critic

From 1809–20 Carl Maria von Weber worked on a novella he titled *Tonkünstlers Leben (A Composer's Life)* that engages with the same issues found in his criticism. Although significant research has addressed Weber the novelist and Weber the critic, little scholarship has focused on uncovering any ties between these personas. This paper aims to isolate common themes in his two forms of writing. I will focus my attention on chapter six, which characterizes three national operatic traditions and was written during significant years of Weber's career as a critic and producer in Prague and Dresden. I conclude that in fiction Weber could truly express his ideas unmediated by constraints often placed on critics.

Kevin R. Burke is a 2nd-year Ph.D. student in musicology at the University of Cincinnati, College-Conservatory of Music. He has given several papers on issues in 19th-century German opera criticism at meetings of the the American Musicological Society-Midwest Chapter and the Midwest Graduate Music Consortium. His reviews appear in "Ethnomusicology" and "Music Research Forum."

tion with playwright/librettist Jocelyn Clarke (The Abbey Theatre, Dublin) and director Anne Bogart (SITI Company, New York City).

It is not unusual for a Hatzis work to become a signature piece for a soloist or an ensemble. His *Old Photographs* and *Dance of the Dictators* have been performed by the Gryphon Trio all over the world over 150 times in the past three years. There have also been an increasing number of all-Hatzis programs during the past few years, or programs that he shares with another composer (frequently with British composer John Tavener). Music presenters increasingly program larger events around Hatzis' music. The 2004 Byzantine Festival in London built its theme around Hatzis' *The Troparion of Kassiani*, while in 2005 Symphony Nova Scotia has programmed three Hatzis works, including a new commission. His recent large-scale work *Sepulcher of Life*, for soloists, choir and orchestra was commissioned by four different Canadian philharmonic choirs (the Vancouver Bach Choir, The Richard Eaton Singers of Edmonton, the Ottawa Choral Society and the St. Laurence Choir of Montreal) and already has had eight performances across North America by eight different presenters, including a remarkable performance at the Temple of Dendur, in the Metropolitan Museum of Art in New York City in May 2004. Hatzis' music is increasingly combined with visual media: His most important multimedia music theatre piece, *Constantinople*, performed at sold-out halls at Banff and Toronto during the summer and fall of 2004 and was described by the Toronto Star as "A multimedia feast of the imagination...a work unlike any other in the Canadian musical literature ... *Constantinople* defies categories...it is in a class of its own" and by the Calgary Herald as "a stunning theatrical triumph", while EYE magazine placed it on the number 3 spot of its top ten theatre picks for 2004. In June 2005 *Constantinople* opened the International Festival of Arts and Ideas in New Heaven, Connecticut, and it is now signed by IMG Artists Management for international touring. Hatzis' Juno nominated *Everlasting Light*, which had its US premiere in Portland and Seattle by Cappella Romana during the fall of 2004 to sold-out houses, was included in the top ten classical music picks of the season by the Seattle Post-Intelligencer and in the top seven by the Portland Monthly Magazine. As a follow-up to that success, *The Troparion of Kassiani* had its US premiere by the same presenters and with the addition of celebrated soprano Patricia Rozario in the fall of 2005 also in Portland and Seattle.

Hatzis' music is inspired by early Christian spirituality, his own Byzantine music heritage, world cultures and various non-classical music genres such as jazz, pop and world musics. He is an advocate of borderless culture and many of his most recent works bridge the gap between classical music and today's popular music idioms. His compositions are structurally complex while sonically accessible. He has created several works inspired by the music of the Inuit, Canada's arctic inhabitants, and his Inuit-inspired works, particularly the award winning radio documentary *Footprints in New Snow*, have promoted Inuit culture around the globe. His strongest inspiration is his own religious faith, and his religious works have been hailed by critics and audiences alike as contemporary masterpieces. In addition to composing and teaching, Hatzis has written extensively about composition and contemporary music. His writings have been published on *Interface*, *Organized Sound* and *Harmony*, and are increasingly translated into other languages. Most of Hatzis' writings and other information about the composer are posted at www.hatzis.com.

Christos Hatzis' music is published by Promethean Editions, based in Wellington, New Zealand.

Eric Smialek , University of British Columbia

Harnessing Chaos: Analytical Interest in the Rhythms of Meshuggah's "I" and "Catch Thirtythr33"

The lyrics “This is an anomaly. Disabled. What is true?” summarize the aesthetic of Swedish “math metal” band Meshuggah whose unusual complexity extends the boundaries of what most popular music listeners are familiar with and invites music scholars to reconsider their approach to modern metal as a scholastically neglected genre. Using excerpts from “I” (2004), a twenty-one minute through-composed song, I will apply recent music psychology work by Justin London and David Temperley to investigate listening experiences and aural illusions within the work. Questions arise regarding Meshuggah’s compositional processes and related performance problems that I then explore through Meshuggah’s “Catch Thirtythr33” (2005). Here, statements from band members during interviews can be compared to musical analyses to reveal Meshuggah’s unique place between the popular and academic.

Currently finishing his final undergraduate year at the University of British Columbia, Eric Smialek will begin studies in September towards his Master’s degree in musicology at McGill University. He has presented his work on Meshuggah at Douglas College, Vancouver Community College, and the University of British Columbia where he was a recent speaker at the 2005 Pacific Northwest Music Graduate Students’ Conference. Intrigued by the developing field of popular music analysis, Eric is especially focused on applications of compositional and analytical techniques from art music to metal. He maintains a wide range of additional musical interests including a fascination with the symphonies of Gustav Mahler, musical Postmodernism, and absolute pitch development.

Wendy Wan-Ki Lee , University of Michigan

Western Compositional Techniques in Chen Yi’s *Duo Ye*: A Performer’s Perspective

During the past fifty years, many Chinese and other Asian composers have incorporated Western compositional techniques along with their own musical heritages in their works.

Duo Ye by Chen Yi clearly demonstrates this combination of influences, showing the composer’s distinctive approach to producing a Western-style composition that draws on the essentials of the traditional folk song and dance form of Guangxi Province in China. A lecture-recital will examine the Western compositional techniques of *Duo Ye* that Chen Yi has used to capture the characteristics of a Chinese musical practice. In particular, the ways these devices unfold on the piano—an emblematically Western instrument—will be correlated with Chinese performance traditions. While the main objective of the presentation is to address the particularities of Chen Yi’s work in *Duo Ye*, the approaches taken can be extended in a variety of ways to aid in the performance of music deriving from multiple cultural backgrounds.

Wendy Wan-Ki Lee is currently a Ph.D. candidate in Music Composition and Theory at the University of Michigan, where she is on tenure of the Rackham Pre-doctoral Fellowship. In 2004-5, she was on the theory faculty at the Oberlin College Conservatory of Music. Since 2000, Wendy has been a graduate student instructor for undergraduate and graduate students at the University of Michigan as well as a theory instructor of the Michigan Youth Organization for pre-college students. As a theorist, her research interests include music by Chinese composers such as Chen Qigang, Chen Yi, and Bright Sheng. Recently, she has been invited to present a lecture-recital at the University of Cambridge, UK in July 2006. She is an active composer who has had music performed internationally as well as commissions from performers around the world. She has studied composition with William Bolcom, Evan Chambers, Bright Sheng, Susan Botti, Christos Hatzis, and Chan Ka Nin. As a pianist, Wendy was recently selected to compete in the Virginia Waring International Piano Competition in Palm Desert, California. She is the recipient of the Piano Rosebowl of the Peel Music Festival in 1997 and has received awards and scholarships from various piano competitions including the Missis-sauga Music Festival and Kiwanis Music Festival.

Wendy holds a Master degree in Composition from the University of Michigan (2001) and a Bachelor of Music Composition from the University of Toronto (1999). She holds her F.T.C.L (1999), L.T.C.L. (1997), and A.R.T.C. (1994). Wendy is the recipient of numerous scholarships including the Donald Matheson Springer Fellowship, awarded by the University of Toronto for her studies at Michigan for two consecutive years (2000-2002). Other honors include four Alumnae Council Scholarships (2000-2004), OGS, Robert and Jean McBroom Scholarship, Glenn Gould Composition Award, and the Jean Chalmers Award.

Nisreen Jardenah , University of Ottawa

The Development of a Scale to Measure Young Piano Students' Degree of Motivation

A high percentage of young students stop piano lessons within the first 18 months, before they begin to master the instrument. A likely explanation of this dropout rate lack of motivation. The objective of this research project is to develop a measure of musical motivation in young piano students. This presentation highlights the process of developing the measurement tool and the preliminary results. This measurement tool was developed within the framework of Deci and Ryan's theory of motivation and self-determination. The presentation will also outline the next phase of this comprehensive research project.

Nisreen Jardenah is a graduate music student at the University of Ottawa. She holds a music degree from the Associated Board of the Royal Schools of Music from United Kingdom, a Bachelor of Arts in Business Administration from the University of Jordan, and a Master of Science in Marketing from the University of Birmingham, UK. She has completed her Graduate Certificate in Piano Pedagogy Research at the University of Ottawa, she is now doing her Masters. She is associated with the Piano Pedagogy Research Laboratory and she is a member of a multidisciplinary research team in Piano Pedagogy.

Bryn Hughes, Florida State University

Nevermind the Recording, Here's the Ursatz!

For over a decade we have witnessed a growing acceptance of popular music analysis within the academy. While some writers have produced insightful, dynamic, and successful analyses; they have done so only through the investigation of music that bears similar characteristics to the harmonic structures found in tonal Western art-music. Similarly successful analyses of popular music void of these tonal idioms are much more rare. Furthermore, musical elements such as timbre, texture, and stereo space have been virtually ignored throughout the literature. This paper takes a speculative approach toward a method of analyzing form in works that privilege these musical features.

Bryn Hughes is presently a doctoral candidate in Music Theory at Florida State University in Tallahassee, Florida. He holds a Bachelor's Degree in Theory and Composition, and a Master's Degree in Music Theory, both from the University of Western Ontario. His current research interests include polystylism and meaning in the music of Alfred Schnittke, late nineteenth- and early twentieth-century Russian music, and popular music analysis. Although he has lived in the southern United States for eight months, he remains a proud Londoner, and is exceptionally happy to have returned to his hometown for this conference.