

The 27th Annual
GRADUATE STUDENTS
IN MUSIC CONFERENCE

April 12, Virtual | April 13, Hybrid
Rooms 5414 & 5409

Keynote Speaker

Professor Kristi Hardman, UNC Charlotte
**“Considering Ethics in Music Theory and Analysis:
What, Why, and How.”**

Sponsored by



NY GRADUATE CENTER

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Acknowledgments

The GSIM Committee would like to thank the Doctoral and Graduate Students' Council (DGSC) and the Graduate Center Music Department for their generous financial support of this event. Special thanks go to Professor Kristi Hardman for accepting our invitation to be the keynote speaker and to Professors Poundie Burstein, Agustina Checa, Yayoi Uno Everett, Antoni Pizá, Stephen Spencer, Mark Spicer, and Joseph Straus for serving as session chairs. Finally, we would like to extend great thanks to the music department, including Executive Officer, Norman Carey, Assistant Program Officer, Tonisha Alexander, and College Assistants, Patrice Eaton and Michael Degregoria, for their assistance and support.

Program

Friday, April 12, 2024

All sessions will be held via the Zoom link provided at registration

All times are in Eastern Daylight Time.

1:30–3:00

Cultural Landscapes

Chair: Prof. Antoni Pizá

**“From Folk to Art Music (and Back Again):
Ideological Shift and Identity (Re)Construction
in Yoruba Art Music”**

Sunday Ukaewen (Harvard University)

**“Asian and ‘Extraordinary’: Young Concert
Artists (YCA), Concert Artists Guild (CAG), and
the Claim to Classical Music”**

Audrey Chen (CUNY Graduate Center)

**“Laughter Through Tears: The Uncanny in *The
Government Inspector*”**

Piper Foulon (University of Michigan)

3:00–3:15

Break

3:15–4:45

**The Hidden and Overt in Rock and
Hardcore**

Chair: Prof. Mark Spicer

**“Backward Masking and Eerie Intentionality in
1980s Anti-Rock Discourse”**

Philip Bixby (Yale University)

**“The Glass Closet: Emotional Hardcore, Social
Stereotypes, and ‘Hidden’ Queerness”**

Edward Stewart (University of Ottawa)

“Biting Through It: Maximalism as Heaviness—Car Bomb & Oneohtrix Point Never”

Varun Kishore (University of Virginia)

4:45–5:00

Break

5:00–6:00

Analysis of Vocal Music

Chair: Prof. Joseph Straus

“Wistful Remembrance Amidst Wartime: Poetic and Musical Syncretism in Huang Zi’s 黄自 ‘Homesickness 乡思’ (1932)”

Michelle Lin (Harvard University)

“The Elektra Chord...Resolves? Understanding Richard Strauss’s Chromaticism through Half-Step Voice Leading and Schoenberg’s Vagrant Chords”

Reed Mullican (Indiana University)

6:00–7:00

Dinner Break

7:00–8:00

Music Theory: Past and Future

Chair: Prof. L. Poundie Burstein

“*Alfabeto, punto, and diapason*: The Guitar as an Instrument of Music Theory in 17th century Iberia”

Juan Saenz (McGill University)

“Practice What You Teach: Implementing a SOTL-Informed Music Theory Curriculum”

Brendan McEvoy (Michigan State University)

Saturday, April 13, 2024

*All sessions will be held in person at the CUNY Graduate Center,
Room 5414 (5th Floor)*

10:00–10:30 **Breakfast and Registration (Room 5409, 5th Floor)**

10:30–12:00 **Social and Environmental Justice**

Chair: Prof. Augustina Checa

“Sounding Silence: Acoustic Ecology and the Ontological Turn”

Mark Mahoney (Cornell University)

“Reframing the Avant-Garde(n): An Examination into Arts for Art’s InGardens Festival”

Elizabeth Frickey (New York University)

“Defying Patriarchal Lutherie: The Impact of Women/Enby Collectives and Higher Public Education in South America”

Rubens de la Corte (CUNY Graduate Center)

12:00–12:30 **Lunch (Room 5409, 5th Floor)**

12:30–2:00 **Views on Analysis**

Chair: Prof. Yayoi Uno Everett

“Doming Lam’s Innovation in 20th century Chinese Orchestral Music - A case study of ‘Autumn Execution 秋決 (1978)’”

Hippocrates Cheng (Indiana University)

“Form and Structure in Bushmen Music”

Alice (Bai) Xue (CUNY Graduate Center)

“Dialogues of Sound from Three Different Worlds: Timbral Analysis of Zhou Long, *The Ineffable*”

Yani Tan (CUNY Graduate Center)

2:00–2:15

Break

2:15–3:45

Memory, Topic, and Trope

Chair: Prof. Stephen Spencer

“‘Treasured Memories’: The Re-Imagined Past in Video Game Music”

Pamela Mason-Nguyen (University of California, Santa Barbara)

“Inversional axes and embodiment of historical memory in ‘Figlia’ from Suzanne Farrin’s *Dolce la Morte*”

Jacob Wilkinson (Indiana University)

“The Beyhive, Orientalism, and ‘Arabic Scales’”

Lee Thomas Richardson (University of Massachusetts Amherst)

3:45–4:00

Break

4:00–5:00

Keynote Presentation

“Considering Ethics in Music Theory and Analysis: What, Why, and How”

Prof. Kristi Hardman (The University of North Carolina at Charlotte)

5:00–5:45

Reception (Room 5409, 5th Floor)

Abstracts

Abstracts

Cultural Landscapes

Chair: Dr. Antoni Pizá

Friday, April 12, 1:30–3:00 PM

“From Folk to Art Music (and Back Again): Ideological Shift and Identity (Re)Construction in Yoruba Art Music”

Sunday Ukaewen (Harvard University)

In this paper, I examine the identity construction process of Yoruba art music composers. While scholarship has extensively explored identity within the music itself, the strategies employed by individual composers to navigate the tension between artistic vision and cultural affiliation remain understudied. Through Akin Euba's (2001) concept of “signification,” I analyze the works of composers like Ayo Bankole, Bode Omojola, and Euba himself, who utilize text or textual elements as a tool for meaning-making. Informed by existing literature (Frith, 1996; Omojola, 2012; Agawu, 2023), I define identity construction in music as the act of composers inscribing their lived experiences within their compositions. My central argument is that the disparity between Western notions of individual artistic vision and the more communal nature of Yoruba cultural identity presents a challenge for composers seeking self-expression while simultaneously creating music with an aura familiar to their local audience. To substantiate this argument, I trace the historical shift from Yoruba folk music to art forms, focusing on the period before, during, and after European missionary and colonial encounters in Yorubaland. This analysis highlights the lasting influence of European hymns on Yoruba musical thought. Following this, I delve into the negotiation process employed by composers to (re)construct their identities within the context of Yoruba art music. In conclusion, I propose that these composers' negotiations do not represent a simple return to a pre-colonial past. Instead, they carve a novel

space that acknowledges both Western and Yoruba artistic ideologies, remaining open to ongoing engagement with external influences.

**“Asian and ‘Extraordinary’: Young Concert Artists (YCA),
Concert Artists Guild (CAG), and the Claim to Classical Music”**

Audrey Chen (CUNY Graduate Center)

Despite increasing Asian representation in the classical music field, Asians musicians continue to face a myriad of negative stereotypes about their playing and personality. In this paper, I pose the following question: how do young musicians of Asian descent construct their musical identities and careers within these influences? I focus my inquiry on two pillars of young artist management in classical music, Young Concert Artists (YCA) and Concert Artists Guild (CAG), two organizations that handpick “extraordinary young musicians” for their roster and provide them with concerts and career guidance. Through close readings of their website materials and interviews with young musicians on their rosters, I argue that YCA and CAG steer musicians of Asian descent to construct their musical identities in differing ways, both with problematic consequences. YCA upholds a meritocracy and presents Asian musicians as unique and compelling performers despite their racialized backgrounds, but they often fail to acknowledge how race influences musical self-presentation, which makes tackling issues of representation and racism within the field difficult. On the other hand, CAG views artists holistically, but their over-emphasis on identity and marketing contribute to “race-making” and “creativity-signaling,” pushing artists of color to play into their ethnic backgrounds or engage in cross-genre collaborations to achieve similar levels of distinction to other CAG artists and within the field at large.

“Laughter Through Tears: The Uncanny in *The Government Inspector*”

Piper Foulon (University of Michigan)

In 1926, Vsevelod Meyerhold staged Nikolai Gogol’s *The Government Inspector* at his eponymous theatre in Moscow. Gogol’s farce of provincial intrigue was thoroughly reimaged by Meyerhold and his company: the staging employed major redactions and rearrangements and Gogol’s five-act structure was dispensed of in favor of fifteen episodes. The final scene featured mannequins which seamlessly replaced the living actors, suggesting unnerving questions about identity and sentience. The composer for the production, Mikhail Gnesin, hoped to elicit “laughter through tears” with his score, a comment that suggests that the creative team sought a decidedly ambivalent reception to their deliverance of a beloved classic.

My paper analyzes this production through the lens of the uncanny and defamiliarization. The uncanny is defined in this context as the uncomfortable and sometimes humorous collision of the familiar and unfamiliar, as theorized by Sigmund Freud, Martin Heidegger, and Katherine Withy. I further situate the sonic uncanny in this historical moment and place through the work of Viktor Shklovsky, a contemporaneous Russian critic and theorist, who wrote on the process of defamiliarization in literature and art and attended a performance of the play himself. In particular, I analyze the suite that Mikhail Gnesin wrote for the final episode of the play, which features parodic imitations of cosmopolitan dance music and introduces Klezmer elements as a so-called “alienating” element.

This production of *The Government Inspector*, and its accompanying score, is a symptom of a larger aesthetic trend in Russia in the 1920s, catalyzed by the upheaval and cultural anxieties of bloody revolution and rapid industrialization. Exploring this work, consequently, induces broader revelations about the cultural landscape of revolutionary Russia, as well as uncanniness in music in general.

The Hidden and Overt in Rock and Hardcore

Chair: Prof. Mark Spicer

Friday, April 12, 3:15–4:45 PM

“Backward Masking and Eerie Intentionality in 1980s

Anti-Rock Discourse”

Philip Bixby (Yale University)

Several years before the Parents’ Music Resource Center shined a national spotlight on the apparent dangers of rock lyrics, California politician Phillip Wyman proposed a bill targeting one of the newer bugbears of the anti-rock movement: backward masking. A backmask is an ostensible linguistic message on a recording that can only be consciously perceived when that recording is played in reverse. Wyman and his supporters argued that the musician was responsible for backmasked messages, secretly placing them on albums in order to subliminally influence listeners. But in conservative evangelical anti-rock discourses, an alternative theory was emerging. Evangelical writers such as Jacob Aranza, Jeff Godwin, and the Peters brothers contended that musicians’ intentions had little to do with backmasked messages, because backmasks were actually the sonic traces of demonic forces working outside of the musicians’ awareness.

Through a discourse analysis of several evangelical anti-rock texts from the 1980s, I argue that this spiritualization of the backmask partially develops in response to the historical issue of Christian rock’s emergence as a mainstream phenomenon in the 1970s. I then explore how theories of backmasking lay bare a broader philosophical issue: the contentious role of the artist’s intention in the beholder’s formulation of aesthetic judgments. Backmasks certainly resemble language, but they seem to require the ascription of intention in order to be rendered meaningful. In my readings of philosophers such as Monroe Beardsley and Stanley Cavell, I show how the evangelical account of backmasking provides one of the best contexts for working through the problematic concept of intentionless meaning.

“The Glass Closet: Emotional Hardcore, Social Stereotypes, and ‘Hidden’ Queerness”

Edward Stewart (University of Ottawa)

Although lyrics of emotional expression and acceptance are thematic to this genre, Emotional Hardcore (colloquially known as Emo) notably has queer artists hiding their true self due to societal customs. Artists of Third Wave Emo (1999-2008), such as Pete Wentz and Gerard Way, hid their queerness in plain sight through heteronormative presentation; creating a “glass closet” to provide deniable plausibility to their lyrical content. They adopted this “hidden” strategy because of societal pushback against queerness by outsiders, such as the hyper-masculine Hardcore genre and conservative-leaning members in the media (Payne, 2022). Due to such pressures, the societal idea of Emo is surface-level, which undermines the complexity of Emo and its ideologies. These expectations have continued throughout media, as well as scholarship (Ryalls 2013; Peters 2010), leading to a narrowed mindset of what Emo is and whom it represents. In this work, I aim to disprove the stereotype of Emo; that being it is only for and about “straight, white, middle-class, cis-men.”

To do so, I explore the “hidden” queerness within the lyrical content of two of the largest Emo bands of the 2000s: My Chemical Romance and Fall Out Boy. I analyze the lyrics to demonstrate how the artists draw upon and develop common Emo themes, such as body issues, relationship heartaches, and a desire for social acceptance in order to present a queer narrative without explicitly declaring their own identity as such. Through my analysis and contextualization of the songs “G.I.N.A.S.F.S.,” “Mama,” and “The End,” I illuminate how the lyrics display queer expression and resist against societal expectations presented by the media. This study thus adopts a queer perspective in relation to previous scholarship in Emo music and gender expression (de Boise 2014; Carillo-Vincent 2013) for this significant popular music genre.

“Biting Through It: Maximalism as Heaviness—Car Bomb & Oneohtrix Point Never”

Varun Kishore (University of Virginia)

Through an analysis of Car Bomb’s “Dissect Yourself” and Daniel Lopatin aka Oneohtrix Point Never’s “I Bite Through It”, I approach two vastly different (on the surface) genres of music through the lenses of maximalism and heaviness, with the goal of highlighting maximalist tendencies in the composition, performance, and production of these musics as a contributing factor to their perceived “heaviness”. Can non-metal music be considered “heavy”? What exactly are “maximalist tendencies”? I propose that in this particular interaction between metal and experimental electronic music, it is possible to read maximalism as heaviness.

Pioaru notes that while the term “maximalism” has been used freely “to describe certain cultural productions characterized by an aesthetic of excess”, there has been little rigorous study of maximalism as an aesthetic category, leaving one to simply infer meaning from context. This refrain exists in writing about maximalism in literature, architecture, and music, resulting in a diffuse web of attributes that are ascribed to maximalist works in these fields. Heaviness (like maximalism) is a term that is often generalized, and employed diffusely. While it is assumed that fans and scholars of metal music know what it signifies, Herbst and Mynett point out that “no comprehensive definition or systematic understanding of musical heaviness exists”, proposing that heaviness derives from the relationships between its constituent compositional, performance, and production components.

In this paper, I explore these ephemeral attributes as an overlapping set of extremes—of amplitude, spectral information, density of musical information in time, time itself, production techniques, compositional devices, detail—that collectively contribute to the overall “maximalism”—and therefore “heaviness”—of the work.

Analysis of Vocal Music

Chair: Prof. Joseph Straus

Friday, April 12, 5:00–6:00 PM

“Wistful Remembrance Amidst Wartime: Poetic and Musical Syncretism in Huang Zi’s 黄自 ‘Homesickness 乡思’ (1932)”

Michelle Lin (Harvard University)

Written in 1932 and set to poetry by compatriot Wei Hanzhang 韦瀚章, Huang Zi’s “Homesickness 思乡” (sī xiāng) is a lyrical and longing ballade for voice and piano, in which the poet and speaker yearns to return to his hometown during Japan’s invasion of China. Though composed in the style of a nineteenth-century Viennese art song, “Homesickness” is not only rife with allusions to traditional Chinese imagery and culture, but also expresses his longing for peace and nostalgia for his hometown.

This paper will provide a culturally informed analysis to “Homesickness” by 1) not only analyzing the literary and poetic devices utilized in Wei Hanzhang’s poem; and 2) drawing attention to the allusions and imagery incorporated into this art song, which utilizes predominantly Western tonality. Firstly, I will demonstrate how the four Mandarin tones influence the poem’s metrical structure and, in turn, shape the melodic and harmonic rhythm of the art song. Secondly, I analyze the rhyme scheme of “Homesickness” to show how poetic devices such as adnomination, onomatopoeia, and internal rhyme in Mandarin Chinese offer both poetic cohesion, enriched imagery, and deeper artistic meaning to the art song. Finally, I will address the musical parameters of Huang’s art song by offering insights into the cultural significance of music devices such as motifs, word painting, and cadential endings used in “Homesickness.”

Even though Huang’s early art songs, including “Homesickness,” model those of Schubert’s nineteenth-century Viennese art songs in terms of structure and in its expressive melodic contour and harmonies, Huang Zi’s musical setting of Wei Hanzhang’s poetic text incorporates a wealth of

traditional Chinese imagery, allusions, and both historical and cultural contexts, resulting in a masterful art song.

“The Elektra Chord...Resolves? Understanding Richard Strauss’s Chromaticism through Half-Step Voice Leading and Schoenberg’s Vagrant Chords”

Reed Mullican (Indiana University)

At the turn of the century, several chords appear in the repertoire that are given an auspicious name – the “Augurs Chord,” the “Mystic Chord,” and many others – indicating that it has an unusual structure that defies typical tonal description. Strauss’s “Elektra Chord” is one such chord. It can be described as an eleventh chord, a bitonal combination of E major and Db major, a chord with a nonharmonic bass, and Forte number 5-32; yet what is missing from these attempts at labelling the chord is an explanation of its *function*.

Fortunately, there already exists a framework for understanding chords like this: Schoenberg’s “vagrant chords” as described in his *Harmonielehre*. According to Schoenberg, vagrant chords (including fully diminished seventh chords, half-diminished seventh chords, augmented triads, chords from the whole-tone scale, and quartal chords, among others) can lead to a variety of different keys. Specifically, Schoenberg indicates that these chords move mostly by half-steps and common tones to either resolve to a key or move to another vagrant chord.

I propose that we can apply the same logic of vagrant chords to the Elektra chord: specifically, I argue that the Elektra chord “resolves” by half steps to tonally classified chords, whether they be tonal triads or one of the more familiar vagrant chords. Drawing from my own research into half-step voice leading, some of these progressions can be analyzed as “displaced” half steps, or half steps simply moved to a different register.

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With this framework, I will analyze each instance of the Elektra chord in the first scene (“Wo bleibt Elektra?”) of Strauss’s opera, as well the first Elektra chord in Elektra’s monologue (“Allein! Weh, ganz allein”). I will also compare my approach to observations by Richard Andrew Kaplan, Seth Monahan, and Kenneth Smith on *Elektra* and chromatic voice leading.

Music Theory: Past and Future

Chair: Prof. L. Poundie Burstein

Friday, April 12, 7:00–8:00 PM

“*Alfabeto*, *punto*, and *diapason*: The Guitar as an Instrument of Music Theory in 17th century Iberia”

Juan Saenz (McGill University)

In this paper I explain how the five-course guitar functioned as an “instrument of music theory” (Rehding 2016) in 16th and 17th century Iberia. During this period, Iberian music theory was characterized by a great “theoretical rift” separating the writings produced by church musicians from those produced by secular musicians who were predominantly guitar players (Gallardo 2012). While the former group’s treatises emphasize “conservative” topics such as plainchant and modal theory, the latter group produced “progressive” works including some of the earliest theoretical conceptions of the triad as an independent entity, and some rules for the accompaniment of melodies anticipating some of the principles of *bajo continuo*. Through the study of pedagogical texts by Amat (1596), Velasco (1640), Sanz (1674), and De Huete (1702) I explore their original theoretical ideas including the tenets of *alfabeto* (alphabet) notation, the theoretical emancipation of the triad in the *punto* concept, a rule-of-thumb system for the harmonic realization of a bassline, and highly refined understandings of tonal space and chordal inversion condensed in Velasco’s musical circles and Sanz’s *laberinto*. Furthermore, their sophisticated topographical representations of tonal space using figures of circles—possibly influenced by Cartesian rationalism—contain explicit references to theoretical constructs such as the notion of transposition and intervallic cycles, anticipating Johann David Heinichen’s and Johann Mattheson’s more celebrated circular representations by several decades and arguably interacting with canonical ideas of harmonic syntax in a rarely discussed form of transnational intellectual dialogue between the Iberian peninsula and other European powers.

“Practice What You Teach: Implementing a SOTL-Informed Music Theory Curriculum”

Brendan McEvoy (Michigan State University)

As music theory is reckoning with exclusionary pedagogical canons and entrenched teaching practices, perspectives from curricular theory and Scholarship of Teaching and Learning (SOTL) can help us increase student engagement and curriculum relevance. In my paper, I use examples from a music theory class for non-music majors I am teaching this semester, as well as possible implementations of interdisciplinary STEM concepts and curricula. SOTL concepts are critical in these contexts, as 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 promote effective learning. Before- and after- questionnaires activate prior knowledge students have about concepts from reading assignments and prime them for engagement. Cumulative quizzes function as spaced, effortful retrieval. 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.

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 from my class in progress this spring. 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.

Social and Environmental Justice

Chair: Prof. Augustina Checa

Saturday, April 13, 10:30 AM–12:00 PM

“Sounding Silence: Acoustic Ecology and the Ontological Turn”

Mark Mahoney (Cornell University)

With the acceleration of academic and artistic interest in the environmental impacts of music and sound in recent years, acoustic ecology has emerged as an important and, in some cases, prescient historical antecedent. Acoustic ecology explores sonic environments and the relationship of humans to their surroundings, anchored in the concept of the ‘soundscape.’ The establishment of the World Soundscape Project (WSP) in 1971 and the World Forum for Acoustic Ecology in 1993 have helped to institutionalize the field and facilitate the establishment of a far-reaching artistic and scholarly lineage. Positioned at the interstices of artistic, ethnographic, and scientific practice, many of its practitioners have addressed pressing contemporary issues such as anthropogenic climate change, indigenous dispossession, and environmental racism.

More recently, acoustic ecology has also come under sustained critique: for its historic and ongoing failures to reckon with settler-colonialism, its romantic view of nature, and its investments in universalist and organicist New Age ideologies. I contend that it is precisely because acoustic ecology so emphasizes discourses of land, voicedness and place that it has become a central site for thinking through these issues. The foregrounding of these questions within acoustic ecology also offers the possibility of enacting an against-the-grain ‘decolonial’ approach to its practices, as artists such as Raven Chacon have done. In this regard, Chacon joins a number of artists and scholars who have worked within and against acoustic ecology to reconstitute some of its basic assumptions about community, nature and being. Though acoustic ecology’s appeals to nature as an indisputable ‘good’

have historically allowed it to mask and thoroughly naturalize its settler-colonial ideologies, the manifestly ontological character of its claims have also made it ripe for rethinking. My paper explores these contradictions, critically probing the limits of environmental activism within the field and the academy more generally.

“Reframing the Avant-Garde(n): An Examination into Arts for Art’s InGardens Festival”

Elizabeth Frickey (New York University)

Within existing historiography of New York City’s rich “experimental” music scenes, it is increasingly apparent that musicians both directly shape and are shaped by broader processes of urbanization (Rifkin 2023, Bradley 2023). While these less commercial scenes have historically relied upon inexpensive real-estate for performances, the flourishing of unique arts scenes also generates mainstream interest in previously “undesirable” neighborhoods, generating a cycle of constant migration as artists both participate in and are negatively impacted by gentrification. There are, however, organizations which have sought to provide solutions to this existential problem. Founded in 1996, Arts for Art (AFA) is a nonprofit organization dedicated explicitly to “the promotion and advancement of FreeJazz -- an African American indigenous art form in which improvisation is principle.” As a part of this ongoing mission, AFA hosts the annual InGardens Festival: a series of free concerts held from September to October in a variety of Lower East Side community gardens.

Community gardens, and especially those contained within the Lower East Side, have long been the sites of their own existential activist struggles (Schmelzkopf 1995, von Hassell 2002, Martinez 2010, Strombeck 2020, Schrader 2020). This paper narrows in on this often overlooked intersection between New York City’s avant-garde music scenes and its community gardens. I identify in both spaces a mutual activist struggle not only for recognition and real-estate, but community justice in a more expansive

sense. Here, I take AFA's InGardens Festival as a case study through which to consider the interdependence of sonic forms of activism and gardens themselves – the ways in which gardens have historically relied on sound-based activist movements but also the extent to which these forms of often explicitly activist music-making have been reliant on gardens as accessible venues.

“Defying Patriarchal Lutherie: The Impact of Women/Enby Collectives and Higher Public Education in South America”

Rubens de la Corte (CUNY Graduate Center)

Classical guitar making has been a predominantly cis-masculine and white occupation under patriarchal control for centuries. Most existing women guitar makers are either wives or daughters of other makers. Based on archival findings, the first women guitar builders to break this paradigm emerged in Germany, France, Canada, and the United States in the early 1980s. Nowadays, they are present on all continents, especially in Europe and Latin America, as a novel and innovative workforce, but still significantly outnumbered by cis-male luthiers. South America and Europe have also been shown as two distinct global areas where the field of lutherie is also taught and learned in public institutions with a significant presence of women. This paper focuses on South America's women, enby, and queer-identified luthiers, emphasizing their scenes and milieu in Argentina and Brazil. More specifically, it investigates *Red lutherística*, a luthier network and community comprising women, non-binary, queer professionals, and those in training. *Red lutherística* strengthens the exchange and solidarity between luthiers from Latin American countries and beyond. Furthermore, this paper examines a few public universities and institutions offering degrees in lutherie in South America, emphasizing gender equality, diversity, innovation, and their influence and contribution to guitar-making environments. Public universities and vocational courses are some outlets and channels where gender equality opportunities in lutherie can be achieved more successfully, in opposition to conservative and patriarchal

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guilds and family line traditions. Moreover, this paper advocates for diversity in lutherie by encouraging more women, enby, and ethnic minorities to participate and attain opportunities to establish themselves as professionals in the industry. It explores their inspirations, challenges, and contributions to the field, stressing the importance of recognizing their expertise, innovative ideas, identity, sense of community, and gender issues related to lutherie.

Views on Analysis

Chair: Prof. Yayoi Uno Everett
Saturday, April 13, 12:30–2:00 PM

“Doming Lam’s Innovation in 20th century Chinese Orchestral Music - A case study of ‘Autumn Execution 秋決 (1978)’”

Hippocrates Cheng (Indiana University)

Chinese orchestral music developed quickly in the 1950s because of the establishment of modern Chinese orchestras initiated by the People's Republic of China (PRC). Modern Chinese orchestras followed the form and principles of Western symphony orchestras. The goal of forming Chinese orchestras is to promote and broadcast traditional Chinese music.

Doming Lam (1926 - 2023), the "Father of New Music in Hong Kong," passed away at 96 in January 2023. Lam dedicated himself to modernizing Chinese music from the early 1950s. He was well-known for his motto, "Search for roots in tradition, find ways in the avant-garde." He was one of the few Chinese musicians who was recognized in the "New Grove Dictionary of Music and Musicians."

Before he returned to Hong Kong in the early 60s, he studied composition at The Royal Conservatory of Music and the University of Southern California. His primary teacher was Oscar-winning film composer Miklós Rózsa and he also interned in Hollywood for a few years. After his return to Hong Kong, he directed and wrote new music for the Hong Kong Chinese Orchestra which was founded in 1977.

This paper explores the innovative contributions of composer Doming Lam to 20th century Chinese orchestral music, focusing on his work "Autumn Execution" from 1978. Lam's unique approach blended Western classical and traditional Chinese music, marking a significant development in modern Chinese orchestral composition. The paper provides an in-depth analysis of Lam's techniques, such as his adaptation of Chinese orchestral

music from Western classical traditions, "symphonization," orchestration, and his exploration of melody, timbre, and idioms in Chinese music and ensemble performance.

It also discusses Lam's use of Western notation, composition inspirations from Richard Strauss, Igor Stravinsky, Krzysztof Penderecki, Witold Lutoslawski and film music writing techniques, and elements of Chinese Opera in his compositions. By examining these aspects, the paper highlights Lam's role in modernizing Chinese music and his impact on the innovation of Chinese orchestral music.

“Form and Structure in Bushmen Music”

Alice (Bai) Xue (CUNY Graduate Center)

In the studies of African music, form remains an understudied, neglected subject. In fact, the common assumption is that due to the nature of oral tradition which characterizes much of African music, the compositions are predominantly products of spontaneous improvisation; this belief overshadows the possibility of structured and deliberate compositional techniques in African music.

In my presentation, I will discuss the music of the Bushmen of the Kalahari in southern Africa, a musical culture that remains relatively underexplored within African music studies. My research is based on my own transcriptions and analysis of various recordings of Bushmen music. I will present a series of identifiable, recurring forms found within these compositions, arguing that form and system are the essence of Bushmen music. I propose the possibility that these recurring forms play a crucial role in the memorization and oral transmission of Bushmen music. Furthermore, I suggest a similar presence of structured forms in other musical traditions across the African continent.

Through the course of my research, I aim to bridge a gap in the scholar study of both the Bushmen music, as well as form within African music overall, enhancing our appreciation of its underlying rationale and systematic approach.

“Dialogues of Sound from Three Different Worlds: Timbral Analysis of Zhou Long, *The Ineffable*”

Yani Tan (CUNY Graduate Center)

Zhou Long’s sextet *The Ineffable*, which was first performed in 1994, combines Western instruments with traditional Chinese instruments. Previous discussion of this piece, and similar pieces by Zhou Long and others, have emphasized the East-West timbral contrast, and have been mainly concerned to find evidence of conflict, co-existence, and possible harmonious reconciliation, all under the banner of “interculturality.” In this presentation, I take a different approach. I will show how the Chinese and Western instruments jointly navigate a timbral space characterized by three different sound worlds, which I designate the Natural, the Mechanical, and the Human.

My presentation is divided into two parts. In the first part, I introduce the characteristics of the three sound worlds through the use of verbal description and spectrographic analysis. In the second part, I show how these sounds interact with each other to promote a sense of development as the instruments co-operatively move from a relatively simple, pure state, through a violent and antagonistic state, to a final reconciliation.

Memory, Topic, and Trope

Chair: Prof. Stephen Spencer

Saturday, April 13, 2:15–3:45 PM

“‘Treasured Memories’: The Re-Imagined Past in Video Game Music”

Pamela Mason-Nguyen (University of California, Santa Barbara)

To what extent can music in multimedia convey a musical history? When setting a video game in the past (either a literal or imagined one), music can add a texture of what Stephanie Lind (2023) calls “pastness” to the visual experience. Composers musically exploit the player’s approximation of what the “past” sounds like through timbre and allusions to compositional techniques to communicate aspects of the setting.

By addressing allusions to historical musical traditions in Yoko Shimomura’s music for *Kingdom Hearts* (2002) and Peter McConnell’s soundtrack for *Sly Cooper: Thieves in Time* (2012), I argue that these soundtracks present a predominantly Westernized approach to “pastness.” Their employment of voice-leading allusions (schemata) and stylistic references (topics) rely on associations with genres, styles, or music-making and are thought to be implicitly understood by certain people in a certain cultural—and historical—context. My analysis will demonstrate the power of these conventions and tropes to focalize a perceived history through the lens of the composer and intended player. In *Kingdom Hearts*, Shimomura engages with the Western classical tradition and Disney film soundtracks to appeal to a shared nostalgia amongst players. McConnell’s soundtrack for *Thieves in Time* symbolizes the protagonist’s ancestry by fusing styles from the past and present. Both make use of musical-cultural tropes and stereotypes to convey this relationship between space, time, and story. These musical mediations encourage us to think about not only whose “pastness” these composers write but also through whose “pastness” the players listen.

“Inversional axes and embodiment of historical memory in ‘Figlia’ from Suzanne Farrin’s *Dolce la Morte*”

Jacob Wilkinson (Indiana University)

In her essay “Composing in (a) Place,” Suzanne Farrin discusses the phenomenon of historical memory as an aesthetic category in new music. Farrin describes two works by American composers, *Aur* by Robert Phillips and her own opera based on poetry of Michelangelo *Dolce la Morte*, that engage in some way with material that is historically, culturally, or linguistically distant. Her purpose in doing so is to investigate ways in which American composers can respond meaningfully to the unique problems posed by their own history and forge an artistic identity “with the confidence and sincerity to believe in oneself.” Central to Farrin’s discussion is the concept of historical memory presented by Walter Benjamin in his essay “On the Concept of History.” The purpose of the present essay will be to show, through an in-depth analysis of the pitch, formal, and textual relationships of the movement “Figlia” from *Dolce la Morte*, how Farrin expresses Benjamin’s understanding of historical memory. It will be revealed that this expression is achieved by means of a “constellation” of inversional axes that, like the thinking of the historical materialist in Benjamin’s essay, crystallizes into a literal and figurative “monad” at the point of greatest tension before breaking the bounds it originally set for itself. This procedure is similar to the one described by Joseph Straus in his analysis of the “Unico Spirto” movement of the same work and one that will be shown to be expressive of Farrin’s ideas about the importance and persistence of historical memory in contemporary art.

“The Beyhive, Orientalism, and ‘Arabic Scales’”

Lee Thomas Richardson (University of Massachusetts Amherst)

Despite musicology’s overwhelming focus on professional musical actors such as composers, performers, and theorists, the rise of commercial music industries over the last century has led to an increasingly important role in the musical consumer and *audience* that demands scholarly attention and consideration. In this paper, I center a particularly unique phenomenon arising from the commercial musical audience: *music fandom*. Specifically, I focus on the fandom of Beyoncé Knowles-Carter—the infamous *Beyhive*—in the space of *Stan Twitter*. I look to musical moments that have often been described as containing “Arabic scales,” a description that has been almost entirely conceived of and disseminated by fans on social media. I first situate this “Arabic scales” discourse within a history of Beyoncé’s career, particularly within an idealized and mythologized narrative constructed by fans. I argue that the uses of such music-theoretical labels construct bits of social capital within the space of digital music fandom for all parties involved: the individual fan, the gestalt of the Beyhive, and Beyoncé herself. I then analyze two musical examples that are perhaps most subject to “Arabic scales” descriptions: select performances of the songs “Dangerously in Love” and “Drunk in Love.” Through these analyses, I largely situate the label of “Arabic scales” as a product of musical exoticism, suggesting fandom communities as spaces that can perpetuate and reinforce reductive (and often, *harmful*) stereotypes with little critical engagement. However, these case studies also highlight the rather sophisticated music analysis and discourse occurring within the milieu of digital music fandom—a *public* space formed almost entirely apart from the academy—as well as the unique dynamics of music audiencing and popular musical culture in the 21st century.

Keynote

Saturday, April 13, 4:00–5:00 PM

“Considering Ethics in Music Theory and Analysis: What, Why, and How”

Prof. Kristi Hardman

The field of music theory has demonstrated a widespread goal of expanding the analytical canon, but there is a need to also diversify analytical approaches (Agawu 2003, Attas 2019, and Ewell 2020). Music theory tends to practice Robinson’s concept of “hungry listening” (2020), which “takes part in content-locating practices that orient the ear toward identifying standardized features and types” (50). In analyzing a piece of music, settler music theorists, such as myself, orient listening habits toward recognition of formal structures and the categorization of musical features, however this is not an ethical practice for all types of music. In this keynote paper, I consider the ethics of music analysis, proposing an analytical approach that addresses ethical concerns in analysis by engaging with Indigenous research methodologies (Kovach 2021, Rigney 1999, Smith 1999, and Wilson 2008) and inspired by the work of Indigenous music scholars Avery (2012), Browner (2000), and Robinson (2020). To demonstrate this analytical approach, I provide fictional stories as a means to communicate my interpretation of Tanya Tagaq’s “Sivulivivivut” (2016). This analytical approach allows for multiple interpretations of the same song, reliance on sound rather than notated musical examples, and is grounded in context. By allowing storytelling to serve as analysis, we decenter Western music-theoretical traditions, forgoing the hunger to know and understand with certainty as the receiver or the creator of an analysis.

Kristi Hardman is an Assistant Professor of Music Theory at the University of North Carolina at Charlotte. She received her Ph.D. in Music Theory from the Graduate Center, CUNY in 2022. Kristi also holds degrees in music and education from the University of Manitoba and a master's in music theory from UBC. Her work centers on using computer-assisted methods of analysis to develop a greater understanding of the intersections between changing sound qualities and our experiences of rhythm, meter, and form. Other research interests include text/music relations, issues of transcription, the ethics of analysis, and music theory pedagogy as these topics pertain to Indigenous and popular music made in North America. Kristi has presented research in these areas at regional, national, and international conferences, including the Society for Ethnomusicology, Society for Music Theory, Analytical Approaches to World Music, MUSCAN, and the International Association for the Study of Popular Music. Her most recent publication, “The Continua of Sound Qualities for Tanya Tagaq’s Katajjaq Sounds,” was published in the edited volume *Trends in World Music Analysis* (2022). Kristi is also engaged with the broad discipline of music scholarship, serving as a co-chair of the SMT Analysis of World Musics Interest Group and as a member of Engaged Music Theory.



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